In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

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

Photo Group Diary

July 2017

Tues	11th	An Evening with Will Patino
Tues	11th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Tues	18th	Print Mounting Workshop
Sat	22nd	Print Competition On Line Entry Closing Date. Closing Time: 7.00pm
Tues	25th	Competition: **"Open"**
Closing Time:		**7.15pm**. No Print Entry will be accepted after this time.

All members are encouraged to view the Club's website at: (http://wollongong.myphotoclub.com.au/calendar) and click on the "Calendar" to view the recent change/s to the Club's Programme

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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

"I realize more and more what it takes to be a really good photographer. You go in over your head, not just up to your neck."

Dorothea Lange (1895 ~ 1965) was an American documentary photographer and photojournalist, best known for her Depression-era work for the Farm Security Administration (FSA). Lange's photographs humanised the consequences of the Great Depression and influenced the development of documentary photography.

Vale; Philip Richardson

The Club has been advised that Philip Richardson, a Movie Makers Group member, passed away on June 11th. During his time with the club he was active member of the Movie Makers, however traveling from Jamberoo district did take its toll in the end. He was happy to "chat" with people and share his interests in life. Philip is survived by his wife, three daughters and five grandchildren. Philip was 73.

Dates For Your Diary

May 31st ~ October 9th 2017: "Wildlife Photographer of the Year" Exhibition

See the worldwide phenomenon and be inspired! Take the journey to the secret places of nature around us and observe talented photographers capturing fleeting nature moments in our complicated world. The Wildlife Photographer of the Year, run by the Natural History Museum in London, is a global celebration of the world's very best nature photography both professional and amateur photographers.

Where:	Australian National Maritime Museum
	2 Murray Street, Darling Harbour. Sydney
Opening Times:	Every Day 9:30 am - 5:00 pm
Tickets/Cost:	Pre-purchase and save 20% on our Big Ticket to see everything on offer at the museum.
Showcase Details:	Top 100 Photographs. 50,000 Entries from 95 Countries.
Further Information:	http://www.anmm.gov.au/wildlife *Phone*: +61 2 9298 3777

Now 2017:   FCC 2017 Interclub Competition.

Members are advised to start thinking about your possible contribution to the Club's 2017 FCC Interclub Competition especially the Print Workers. Final details haven't been published by FCC however this Competition is a Club vs Club with up to 10 Entries per section. In past years the Print sections have been: Open Colour, Open Monochrome, Nature (either Colour or Monochrome), Creative (either Colour or Monochrome). Please help you Club to be successful at this Interclub with your images. Further details are they are released by FCC.

September 10th 2017:   "Street Photography" with Hamish Ta-me Sydney.

Following the March 26th 2017 Street Photography outing with Hamish another outing has been scheduled with him for September 10th 2017. For this outing Hamish is planning to commence at Bondi and work the group to the Inner City and then across the Harbour Bridge. Hamish has set a theme for this workshop; "Street Photography, Capturing the Shadows". This workshop will be different to the March Workshop exploring another side to Street Photography.

Currently 4 members have indicated their interest. A minimum of 8 people, with a maximum of 12, is required for this workshop. The expected cost is $60.00 for Hamish's services and additional for transport to Sydney and meal breaks. Please see Dawne if you are interested.

September 12th 2017:   "Auction Night at the Club".

Now's the time to consider all those unused photographic items that you have collecting "dust", occupying a drawer or just taking up space. If you no longer require such items in working order or any other item) that could be used by some else. "One person's trash is another person's treasure" and help the Club's finances on the way
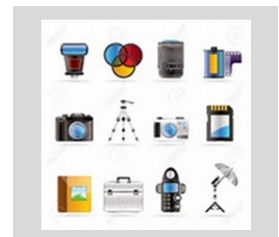
Editorials

In last month's In Focus Newsletter's Editorial I raised the question about Benjamin Franklin's "…there were only two things certain in life: death and taxes. …" I continued suggesting that a third "certainty" in life was "change" or as I wrote "constant change".

Since writing that article I noticed a couple of announcements in the photographic editing world. The first, and most likely the saddest, was that Google's Nik Software was being shelved, the first step towards its total demise (https://petapixel.com/2017/05/30/google-abandons-nik-collection-popular-photo-editing-software/). Google has publicised that it will continue to have an on-line "help" but there would be no further development of this Photo Editing Software package. This is a package that some members have grown accustomed to for some of their editing work. Nik Software looks to be following the path of other "packages" of its time to the electronic recycle bin. As they say, where's theirs breath it isn't dead! But Nik's vitals are not encouraging, just weak, last breathes.

The second announcement was that Topaz Labs, the provider of stand-alone and Photoshop compatible Photo Editing Plug-ins, had a few days earlier announced the introduction of its new product; Topaz Studio (http://web.topazlabs.com/2017/05/introducing-topaz-studio/). As Topaz Lab website states "…*Topaz Studio is a fast, flexible, powerful creative toolbox and it's the next level image editor for photographers. Topaz Studio gives you lightning fast results with Topaz's exclusive image processing technology, in an intuitive, affordable, easy to use application*." Earlier in 2017 On1 launched its own Photo Editing Package ; ON1 Photo Raw 2017.5 with the fanfare that "… *This NEW all-in-one photo organizer, editor, raw processor, and effects app is just what you've been waiting for. ON1 Photo RAW 2017.5 features our new super-fast and state-of-the-art raw processing engine and image-processing pipeline, ON1 Photo RAW …*" (https://www.on1.com/products/photo-raw/) to rival the Adobe® Photo Editing products.

As they say, one door closes and another opens! It appears that the stand-alone "effects/editing" products are on their way out and the new direction in Photo Editing is a completed Photo Package that not only allows image editing but also the organisation of Images. The new buzz word is "workflow" encompassing the whole post production process from the moment the image is downloaded from the camera to a storage medium, image identification with "keyworking", image adjustment and all the way through to the final image whether it is in the printed form or as an electronic file for projecting digitally.

It's a brave new world out there in the arena of Image Editing. Will we see future "RIP's" for trusted image editing packages and group everything into one? Only time will tell. The challenge is set, what direction will you be travelling?

Bruce Shaw
(*Editor*)

Tuesday, June 13th 2017

President Bruce Shaw welcomed 15 members to the evening's topic night where the members would be exploring "Capturing Movement" in their images. Bruce mentioned that the club had received apologies from Brian Harvey, Brendon Parker, Helen Robinson, Val Porter, Kathy Pond, Karen Mather, Lynley Olsson Sue Shaw and Sue Souter. Some of these member are, or just left for, overseas' destinations.

Business:

Bruce mentioned the following for the members' attention:

- 📷 **Positions Requiring Filling**.
  - **Property Officer**;
  - **Club's 75th Anniversary**. Small Organising Committee. Anny volunteers??

- 📷 **PG 2017 Programme**.
  - **June 27th Comp** "Open". (John Newton).

- **July 11th Topic.** Scott Weeding Seascapes & Aerial Photography
- **July 18th Workshop**. Club Archive Print Mounting. (Colin Marshman)
- **Programme**. Changes please visit the club's website.
- **Sept Competition Definition Change**: "A picture of buildings or scenery taken outdoors at night with the existing illumination or with flash-light under control of the photographer."

📷 **Possible Extra Tuesday Nights**.
- 5th Tuesdays, August (29th) and October (31st).

We have use of hall to organise workshops etc. What would members like to have on these Tuesdays?

📷 **FCC 2017**
- 2017 Topshot. Congratulations to Greg Delavere, Dawne Harridge, Sue Martin, Tim Porteous and Bruce Shaw Acceptances;
- Sat June 24th Educational Workshop at Warilla Bowling Club Jason Ave Warilla (10am ~ 4pm) $10.00 for Course (John Alessia   GMAPS, Leanne Alessia   GMAPS, David Miller   GMAPS).

📷 **FCC 2017 Interclub.**
- Club Entry, not individual;
- October 2017. Closing Date not finalised;
- Need members' entries, especially Prints. All Sections Large & Small;
- Open (Colour & Monochrome), Nature, Creative (mixed). Not sure all sections.
- Looking for assistance.

📷 **Hamish-Ta-Me Street Walk**.
- Meeting at Bondi before working way in the City and across the Harbour Bridge.
- September 10th 2017. Minimum of 8 required, maximum of 12. Currently there are 7. So if you want to go along, then please responded to Dawne.
- Cost. Approximately $60.00 for Hamish and travel extra.

📷 **Management Committee Procedures Ratification**
The above document will be presented to the members at the Tuesday June 27th 2017 Meeting. Document has been emailed to members.

📷 **Editing Software**.
- Nik Software is being dropped by Google. No future updates, limited website help. Members can sign an on line petition to "save" Nik Software at: https://www.change.org/p/google-inc-save-the-nik-collection;
- Topaz Studio, new Photo Editing Package . An introductory video (1 minute 40 seconds) can be viewed on YouTube at: https://www.youtube.com/watch?v=-IMOOwR0kLo

Topic: "Capturing Movement"

Bruce then introduced the evening's topic by commenting that he had joined the Club in 1982. He had a short reflection on his formal education years remarking that he had "studied" three foreign languages; Latin, French and English, with the first two being very brief as his teachers quickly realised that he was better suited to the science and mathematical fields. He continued, saying that he trained as an Electrical Engineer and that this was very similar to the technical side of photography; there's the "real" (what you can see) and the imaginary (creative in photography). One cannot have one part without the other. He also spoke briefly about being a Club member, the photographer and his service on the Executive Committee and being Chairperson of the Organising Committee for the 1995 and 2000 APS (**A**ustralian **P**hotographic **S**ociety) National Exhibition of Photography
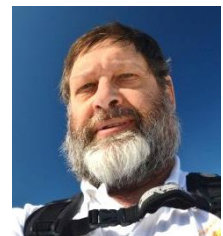
Bruce then remarked that photography was the capturing of light into/on a light capturing device (usually a camera) to effectively "freeze" a decisive moment (Henri Cartier-Bresson) of time, a small slice of life. However he also remarked that a pin sharp image doesn't relate to the viewer all that the photographer saw or felt at and the preceding and post moments of the image being taken. What there any movement? He also

mentioned that photography involves a number of the "sciences": chemistry, physics, mathematics and reasoning.

Bruce posed the question; "why capture movement?" His response was that there are many reasons, but four central ideas were:

- ☛ Simply to convey that an object is moving;
- ☛ To communicate mood, emotion;
- ☛ Wind Movement to create serenity;
- ☛ Harried activity with throngs of people on a busy city block;
- ☛ Large part to visual arts.

He further added that there are times where the photographer needs to communicate movement (Actual/Inferred Movement)and there are times where a "frozen in time" image (Perceived Movement) doesn't require any further information for the viewer to understand that the main subject is indeed "moving".

Perceived Movement		Actual/Inferred Movement

The wave action supplies all the information for our brains to process the story; power, might.

E.g The Rock Platform Lighthouses of Brittany (la Jument, Kereon, le Four) and UK (Wolf Rock, Bell Rock, Longship)

We know if the plane isn't "moving" then its "life in the air" expectancy is very short.

We can freeze the image with a high shutter speed to create a "serene" environment. With a slower shutter speed, the foreground is "blurred" (wind effect on the grass) creates a different emotive environment (List Ost, Schleswig, Holstein Germany)

Bruce showed a short video by Eugene Tan (Bondi, Sydney Professional Photographer) on "Capturing Movement". It can be viewed on YouTube[®] at: https://www.youtube.com/watch?v=WSRmy8_hAMI The video runs for just under 5 minutes with Eugene talks about photographing movement.

The Exposure Triangle.

Bruce continued with a short review of "The Exposure Triangle" saying that if the photographers "adjusts" one of the three "elements" then there must be an adjustment of either or both of the remaining two elements. He briefly explained the three element; Sensitivity to light (ISO), Aperture, amount of light transmitted through the lens (Av) and Shutter Speed (Tv) the duration of the light received at the camera's sensor. He said that you increase the ISO (sensitivity) then the will require a change in either

the Aperture or Shutter Speed setting for correct exposure. This is the basis of all photography.

Types of Digital Camera.

Point and Shoot.	Compact (Bridge Compact)	Digital Single Lens Reflex (dSLR).
Basic model with built in "Scene" Mode presets. No manual control of shutter and aperture.	Next step up to the Point & Shoot. Has variety of controls in both auto and manual operations. All-in-one unit with a non-interchangeable lens. Usually has a high (long) zoom lens in the order of 20x ~ 36x times from widest to longest length.	A digital camera that uses a mirror mechanism to either reflect light from a camera lens to an optical viewfinder or let light fully pass onto the image sensor. Allows for the lens to be changed to another lens.

Lenses.

Prime (Fixed Focal Length) Lens	Zoom (Variable) Lens
A Prime Lens has only one (1) focal length (e.g 18mm, 50mm 300mm, etc). and precision manufacture. No moving parts except for focus barrel and the aperture leaves/rings.	The Zoom Lens has a variable focal length in order to zoom in and out to cover an entire range (Wide ~ Standard; Standard ~ Telephone, etc.). Eliminated changing lenses. The "jack-of-all-trades is master of none" Lens. Slower lens (Aperture) than a Prime Lens.

Optical Image Stabilisation. Bruce commented upon the Image Stabilisation systems that the major lens manufacturers utilise in there lens to reduce the effects of "camera shake and movement". He remarked that I assists in producing clear, blur-free images by reducing the effects of camera shake when hand-holding a digital camera. He continued commenting upon two major lens manufacturers; Nikon and Canon and there Image Stabilisation systems:

☞ *Nikon's Vibration Reduction (VR).* There are two modes:
1. *Active VR* (*Vibration Reduction*) used when on a moving platform, vibration due to outside source (inside a car, moving walkway, etc) and corrects for vibration in both the horizontal and vertical axis.
2. *Normal VR* When on solid ground or due to yourself. Nikon states that "Normal" mode is for everyday use and for panning shots and only corrects vibration in the vertical axis.

☞ *Canon's Image Stabilisation (IS).* There are three modes:
1. *Mode 1* is for general image taking. When "panning" in this there appears to be a problem in directional shooting (horizontal or vertical).
2. *Mode 2* is also used for vertical panning, the lens senses the direction of panning and selects the appropriate sensor & stabilizer motor pairs.
3. *Mode 3* Operates when the shutter is fully operated.

Bruce remarked that photographers should consult the Manufacturer's website or the Lens' Manual to check whether the Image Stabilisation/Vibration Reduction system should be "on" or "off" and in which situations.

Speed and Distance Chart:

Object	Speed	Metres/second	Comments
Motor Vehicles Trains, etc	100 kph	27.78	
	60 kpm	16.67	
High Speed Trains (Eurostar)	186 mph (Miles per Hour)	83.15	
Bullet Train (Japan)	320kph	88.89	
Planes (Takeoff)	160 Knots (296kpm)	82.3	747, 767, A380: (150Knots) Passenger Liners; Freighter different based upon weight
Planes (Landing)	140 Knots (296kpm)	72.0	
Shipping/Boats (Circular Quay)	15 Knots	7.717	

Bruce explained the above chart to the audience, demonstrating how objects travelling at different speeds vary in the distance they travel, especially considering the "distance" in metres per second. He then spoke about a recent Steam Train Photo Shoot:

Train Moving Away from Camera (Aperture Priority)

Train Moving Towards the Camera (Shutter Priority)

ExIF Data:

F14, 1/25th, ISO-400,
Tamron (18~270mm) Zoom lens set to 25mm (37mm at 35mm equivalent), Aperture Priority.

Comment:

At 1/25th second the train travels approximately 1 metre whilst the shutter is open. This is seen in the blurring effect of the engine's water tank couplings and buffers.

ExIF Data:

F10, 1/400th, ISO-800,
Tamron (18~270mm) Zoom lens set to 46mm (69mm at 35mm equivalent), Shutter Priority.

Comment:

At 1/400th second the train travels approximately 0.625 metres (~2/3^{rds}) whilst the shutter is open. This is seen in the slight blurring of the engine's front water tank.

Perception/Perspective:

Perception is the organisation, identification and interpretation of sensory information in order to represent and understand the environment. It's the way we "see" and understand our environment.
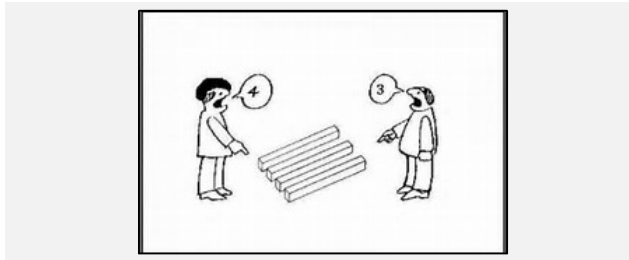
How many "Bars" can you see?

Response based upon your viewpoint.\., how you see them.

Both are right

It's just a matter where you stand. Your photographic viewpoint will interpret the same object differently, especially if it is moving.

Non dSLR Camera Modes/Capturing:

Bruce introduced the audience to how to capture movement if they don't own a dSLR or a digital camera where the photographer can adjust the Shutter Speed, Aperture Setting or have a "Manual" control. In particular he was referring to the Point and Shoot and Compact Cameras and suggested that the photographer utilise the various "Scene" Modes. He continued saying that dSLR's will also have "Scene" modes that can be used.

Scene Mode Summary:

A variety of useful, **pre-programmed** modes optimised for **specific** scenes and photographic **conditions** by the manufacturer to automatically give the best exposure and settings for each scene.

Landscape Mode. Has a greater Depth of Field. Used for "Aperture Priority" replacement

Sports Mode. For fast moving subject; fast shutter speeds "**freeze**" the action. Best when taking photos bright light; pre-focusing recommended. High "Shutter Priority" replacement.

Night Scene Mode. Preprogrammed to use slow shutter speeds. Use of tripod recommended. Good for nightscapes and "panning". (Not "Night Portrait" usually activates the camera's flash & balances scene)

Portrait Mode. Main subject is clearly focused and the background is out of focus (has less depth of field).
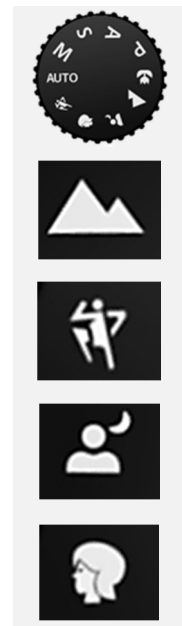
Techniques.

Bruce said there five common methods to capture movement:

1. Background in focus with foreground (subject) blurred
2. Foreground (subject) in focus with background blurred
3. Chronophotography

4. Rear Curtain Sync   5. Panning

He very briefly spoke about the first two (2) methods (background and foreground Focus/Blurred) saying that most photographers learn very quickly how to handle these situations.

Rear Curtain Sync He then spoke on the "Rear Curtain Sync" saying that – this tells your camera to fire the flash at the end of the exposure. ie when you press the shutter, it opens up, starts collecting light and just before it closes the flash will fire to light up and freeze your main subject.

Chronophotography He then defined "Chronophotography" as being "a set of photographs of a moving object, taken for the purpose of recording and exhibiting successive phases of motion". The most famous illustration of this technique is Eadweard Muybridge's 1872 "Galloping Horse" to prove that at some instants a galloping horse has all four hooves off the ground. Bruce then showed a short (2 minute 12 seconds) video from GP Photographie demonstrating how to create chronophotography in Photoshop Elements®. This can be viewed on YouTube® at: https://www.youtube.com/watch?v=oy0vJ55jY8w

Panning Bruce said that the fifth method, "Panning" is one of the most interesting techniques in photography. He remarked that it was simply the tracking of a moving object with the camera and that is was very simple to master (set the camera to Shutter Priority, select the speed, ISO and the camera will select the Aperture) with practice, practice and more practice.

Bruce then presented two videos on "Panning" explaining the method and practical demonstration. These videos can be viewed on YouTube® at: https://www.youtube.com/watch?v=pDx6mUQin_M where Nick Stubbs emphasise the impression of speed in a photograph, you need to learn panning techniques. The only way to master this is to practice as the shutter speed you choose depends on the speed of the subject you are photographing. In the second video by Mark Wallace where he demonstrates how to use the Panning technique to capture great sports images. His video can be viewed on YouTube® at: https://www.youtube.com/watch?v=wI3ca72W3eM

A quick summary of "Panning":
- Determine the correct shutter speed, (the "subject", subject's speed, distance to subject and "amount" of movement. Use Shutter Priority Mode
- Excess Light, a potential problem to be addressed. Re: Exposure Triangle, adjust 1 affects others. High Shutter Speed (>1/1000th second) "Freezes" the action, Slow Shutter Speed (usually <1/60th second) "blurs" movement.
- Filters. Neutral Density or Polariser.
- Secure the camera. Vibration Image Stabilisation.
- Panning. Art of tracking the subject with a slower shutter speed.
- Use "Autofocus" or "Continuous Focus" mode.
- Practice, practice, practice.

A Digital Camera's Image BufferThe Exposure Triangle.

To understand how your camera will operate one needs to understand some of the more technical restrictions of your camera's and its associated equipment's limitations. Bruce briefly spoke about how a digital camera "captures" a scene and converts it into and digital image. He explained the image process:
- An image is taken;
- The image sensor determines the colour and intensity of the light that strikes each pixel;
- The image processor inside the camera converts the light into digital data;

- 📷 This data is then processed (Processor) in the camera; and finally
- 📷 Image file is transferred (written) to the storage card.

He commented that the camera's image buffer storage area is important in determining the operational performance of any camera, especially when you're making use of a continuous shot mode.

There are two (2) "weak" links in the process:

1. The Buffer. Bruce explained that the "buffer" could be considered like a "water tank" with process data entering the top and data being written to the storage Memory Card leaving the bottom of the tank. The process data usually "flows in" faster than that being taken out (written to card);

2. Memory Storage Card. Most digital cameras utilise the SD Memory Card. This card has a Data Write rating. A "C6" rated card writes data at 6MB/second; a "C10" card writes data at 10MB/second whilst a "V30" SD Card writes at a rate of 30MB/second. Consider that if the photographer is shooting in "RAW" format the file size (MB's) which is close to the Camera's Megapixels, e.g a 24MP camera's RAW image's file size is about 20MB's but is dependent upon the image's content. Thus the camera's frame rate in "Continuous/Burst" mode will gradually slow down due the buffer filling.
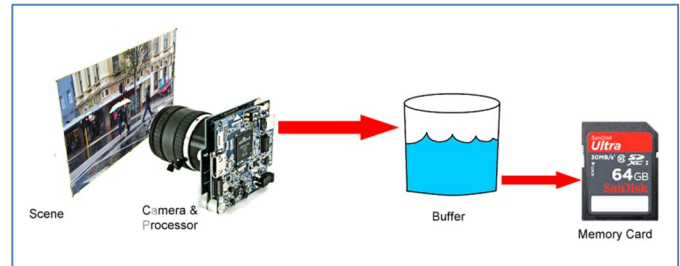
Bruce cautioned the members to keep in mind that their camera is an electrical device so shooting in RAW format, in Continuous/Burst mode and using Continuous Autofocus (Tracking) will drain the camera's battery, especially if your camera has peak continuous frame rate of 6 ~ 10 frames per second.

Conclusion:

So often we hear our Monthly Competition judges speak about images not being tack sharp. However it's unlikely that your main subject will ever be completely sharp and in focus especially if the photographer wants to exhibit "movement" within their image. The techniques discussed are about getting a relatively sharp subject in comparison to its background. Some blurring of your main subject can actually add to the feeling of motion in the shot.

Whatever you attempt, it's about knowing your camera, your lens and how to apply the principles to your image taking. As a general rule it is accepted that the shutter speed should no less that of lens' focal length when hand held. i.e 250 mm lenses would have its camera shutter speed at 1/250th second.

Know you transfer rates. The more images you take in "Continuous/Burst" mode the slower the frame rate per second.

The more you shoot, the greater the risk of you battery drain; Continuous shutter operation, continuous autofocus and image processing.

Photography is about being creative and enjoying it. Like all things; its practice, practice, practice and when you think you have it right, its practice more.

Bruce finished the evening's presentation with the words from Hector Barbossa (Geoffrey Rush) in an exchange with Elizabeth Swann (Keira Knightley) in the movie; "The Pirates of the Caribbean, The Curse of the Black Pearl"; "… the code is more like guidelines than actual rules."

Wednesday, June 21st 2017

This day was declared "World Selfie Day" to mark a milestone in photographic history. It commenced in 2014 when the BBC (UK) officially declare a "Selfie Day". This signaled a sudden decline in selfies and was followed by a similar drop when the Oxford English Dictionary added 'selfie' to its pages. Apparently making something official is a fine way of making sure no one wants to do them anymore.

We have all been around when the "selfie" just pushes the smartphone's camera shutter button and off goes a hundred or so self-images just to get that "perfect" shot? On Selfie Day you can take the time to take a thousand photos to get just the right one, and not feel ashamed. After all, it's a holiday! Selfie day was best celebrated by taking tons and tons of selfies in pursuit of the perfect one with many getting out with their camera taking a picture of themselves at every time the opportunity presented itself. We won't judge them! Oh, yes, just don't to forget to post on your selfie (you still have time)! You've got one clear excuse and an absolute pass on it for the day. It was Selfie Day!

Tuesday, June 27th 2017

Life Member, Greg Delavere, was the evening's chairperson and he extended a warm welcome to the 25 members, 1 visitor and the guest judge to the June Monthly Competition, an Open. Greg said the club had received apologies from; Brendon Parker, Sue Souter, Brian Harvey, Helen Robinson.

Business:

Greg said the first item on the Business Agenda was the ratification of the Management Committee Procedures. He said that all members were sent a copy of the revised document and that it had been approved by the Management Committee at its June 5th 2017 Committee Meeting. Greg requested a "show of hands" to indicate the membership's ratification. It was passed unanimously.

Greg then mentioned the following for members' attention:
- **PG Meeting 11th July**, Guest Speaker is Will Patino instead of Scott Weeding;
- **Vale: Phil Richardson**. A member of the Movie Maker Group passed away on 11th June. (Not sure if any of the Photo Group members knew Phil);
- **"Monthly Coffee Morning"** : Member feedback required on a suggested "Monthly Coffee morning" which could be held either on a Saturday or Sunday morning at a local venue ; Belmore Basin, North Beach. This could be held during the week; however, with some members working full time, the weekend could be more suitable. The idea behind the suggestion is to provide members with the opportunity of obtaining help with photographic issues, whether Camera or technical skills. It is felt that newer members could benefit from this. There would also be an opportunity for those attending to have a hands-on practical or play with their Cameras if wanting to perfect any skills such as panning, slow shutter photography, use of filters etc. In order to run this successfully, commitment would be required from experienced members with Camera and photographic skills.

Competition:

Greg introduced this evening's guest judge; John Newton EFIAP, MAPS, SSAPS saying that it may take a while to read all of his achievements.
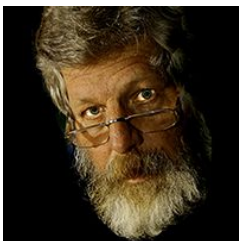
It's been a couple of years since John Newton, has been our Monthly Competition Judge. John has been an avid photographer for over 65 years and is currently a member of The Australian Photographic Society (APS), Photographic Society of America (PSA) and Federation International De L'Art Photographique (FIAP) as well as two Camera Clubs, Cronulla Sharks Photography Club and The Entrance Camera Club.

John has been a highly successful local Club, State, National, International exhibitor and Judge. He gained the following Photographic Honours:
- The Australian Photographic Society Honours (APS). Associate (AAPS) in 2004, Fellow (FAPS) in 2013 and Master (MAPS) in 2014
- Federation International De L'Art Photographique. AFIAP (Artiste FIAP) in 2012, EFIAP (Excellence FIAP) in 2013.

John has served the photographic fraternity in various roles as founding Chairperson of the Sutherland Shire National Exhibition of Photography (SSNEP), Exhibition Chairperson of the 1988 Bicentennial project "Face of Australia Photographic Competition", and service with the Australian Photographic Society.

John's interests extend into most areas of photography in both print and digital. Whilst he likes most photographic styles his personal preferences are Nature and Photojournalism (PJ).

Before commenting on the evening's Competition entries John thanked the club for the invitation to judge the club's entries.

EDIs (**E**lectronic **D**isplayed **I**mage**s**):

John's general comment on the June Open Competition EDI section was that "...The overall standard of entries is good. Those images that have been given awards are of a high standard and the final selection of a Best In Section was difficult."

John then commenced his evening's commentary with the EDI entries.

Exposure, Lighting and **Textures**. John noted that some entries suffered from flat lighting leaving the respective images subdued. He suggested that different lighting may bring out more of the textures within the image. John recognised that it's not easy to have the "right" lighting and suggested that the photographer use the digital camera's built in flash for a little of extra illumination. It's well worth learn how to balance the flash output (Flash Compensation) so as not blow out the scene with too much lighting especially in close objects. When shooting "Close-up/Macro" the flash will assist in darkening the background whilst giving a boost to the main objects.

Cropping. John offered two pieces of advice for the removal of unwanted/unnecessary objects to enhance the image, but as John said "… venture forth with care."
1. Closer or further out. What are you attempting to portray? Can these unwanted objects be eliminated before operating the camera's shutter release?
2. Post production cropping by cutting down what you want the viewer to see. He demonstrated this with the entry, "Green and Orange". This may result in a changed format for the image depending upon the crop style.

Landscapes and **Shadows**. John remarked that the photographer must work hard to capture the best possible image, e.g an event like Sydney's Vivid. However it's equally important to use your developed craft skills to adjust to the varying conditions at the time of taking the image. Shadows play an important part but again these shadow areas have their own exposure issues to be addressed.

Preconceived Boundaries. Photography is full of "boundaries" and it particular "barriers" that stops the viewer from going into the image and looking around. John noted that fences, closed gates are a couple of detectible "barriers". John's advice is to "… get over the fence line, then take the shot!" This is especially true for landscape images. Look before you shoot.

Missing Something? John asked the question; "is the image complete?" He was referring to that "something" that is missing, that requires being included. Unlike cropping where we remove unwanted elements, John here was referring to the elements that will grab the viewer's attention. Does your image have that attention grabbing element?

Framing. John mentioned that photographers should make use of element/s within the scene to direct the viewer's attention towards that area the photographer wants the viewer to concentrate upon. Joh n oted a number of items can be used to frame the image like arches, tree branches,

Mood. Capturing the mood is the photographer's primary goal and is vital in communicating the image's message to the viewer. John noted that lighting, its direction plays an important part in creating this "mood".

	Best In Section: "**Galah in Flight**", Sue Souter
	Merits (6): Sue Souter, Matt Dawson, Andrew Gray (2), Dawne Harridge, Brendon Parker
	Credits (14): Joseph Baez, Ruth Brooks (2), Kerry Gilmore, Dawne Harridge, Wolfgang Kullik (2), Colin Marshman, Vivienne Noble, Jim Ollis, Kathy Pond, Tim Porteous (2), Sue Shaw
	Entries received: **56** *Entrants:* **28**

John's comments on Sue's "Best in Section" Award are: "This image has everything going right for the photographer, or should I say the photographer has done everything right. The bird is captured in a great pose with its wings positioned nicely to create a great composition, there is slight movement in the wings to show action yet the head and eye are sharp and detailed, colour of the bird and tree are good and the plain background concentrates all attention on the subject. I have awarded BEST IN SECTION to this great shot."

At the completion of John's comments to the EDI section there was a short adjournment for him to complete his critiquing of the Print Categories whilst the members enjoyed a few moments of socialising and a cuppa and a biscuit. Greg then call the meeting back for a brief Business session including asking the members about their thoughts on the "Monthly Coffee Morning" session. A couple of members suggested either Saturday or Sunday as various members have other commitments on the proposed "day".

Judge John had completed is assessments and marked his awards so Greg passed the meeting back to him to comment upon the Prints.

Before commencing his Print comments, John spoke briefly about two items:
1. Sutherland Shire National Exhibition of Photography (SSNEP). John said that it was a "digital only" National and that it was open for entries now with a closing date of August 13th 2017; and
2. October 21017 America's Southwest Canyon Lands Photographic Tour. John and Carol Newton are booked and John suggested that this would be a good tour. For more details visit udesign photo tours website at; http://udesignphototours.com/index.php/photo-tours/canyon

Small Prints "C" Grade:

John commented on the good exposure and the photographers' control of it in creating their images. He said that the night shot of the harbour, in particular the lighthouse in the background with the accompanying light trail was well handled with just the right amount of balance in both composition and exposure.

Time of Day. John said that the best time for photography is early morning and late afternoon (the "Golden Hours") and that during the middle of the day there are very narrow windows of opportunity. In the entry; "Golden Gate", John remarked that its composition was good and the use of leading lines drew the viewer into the image. The wave crashing into the rock gave that "added" touch to complete the image. It was a well-balanced image.

Cropping. John remarked a couple of entries could benefit from judicial "cropping" to eliminate unnecessary elements, particularly an excess of "sky" and other negative spaces. He demonstrated this with the use of a sheet of paper covering those areas he thought were unwanted. He said in each a stronger image was created. John further remarked that "… if it doesn't add to the image, remove it! Better to minimize than to have too much." He commented that "negative space" distracts from the overall image.

Best In Section:	**"Golden Gate"**, Michael Cherviakov
Merits (1):	Michael Cherviakov
Credits (3):	Tim Hoevenagel, Ann Lamb (2)
Entries received: **8**	*Entrants:* **4**

Monochrome Prints "B" Grade:

Framing. John mentioned that the best way to frame an image/scene was to utilise the natural elements within the image. John demonstrated this principle with a selection of entries remarking that this natural effect concentrates the viewer's attention back to the main elements. He commented that these "framing elements" could a tree branch, an overhanging valley and other similar objects.
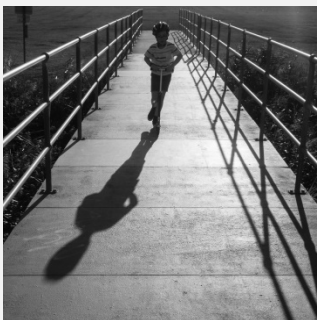
Night Photography. John noted that the overall Competition had night scenes in each category. He spoke about darkening the background so that wasn't a distraction especially if there is a large amount of lights (buildings, street, etc). He said it was the photographer's job to draw the viewer to the main element/s of the image through the means possible.

Exposure. Controlling the exposure can be a very difficult at times, especially in environments such as forest, valleys and waterfalls. There is often a wide range in the exposure for the photographer to handle. He demonstrated this with the entry, "PET Falls" where one side of the image was in shadow land whilst the waterfall and the other side in sun (bright) light. John suggested that a change in viewpoint, if possible, could help in controlling this wide exposure range.

Leading Lines. John commented that photographers can use many "forms" of leading lines to draw the viewer into, around and back to the main objects of an image. He suggested that photographers learn to use "Shadows" to do just this. He demonstrated this pointing out how it works with the entry, "Scooting Along" where the person's shadow leads the viewer toward the person and the darker shadows keep the viewer's attention to the main element.

Composition. John noted that elements are required to hold the image together. These elements can range from being very subtle to solid objects. The photographer has to decide what, how and when to use the various element types.

Plain White Skies. John suggested that in today's digital photographic world there was no reason to an image having a bland "white" sky. He continued recommending that photographers exploit the "Layers" and "Contrast" facilities of their Photo Editing software to replace the "white sky" with something more interesting and complimentary to the other elements. He warned, and demonstrated, about that "line" between the sky and the building/other elements where the photographer has paid attention to their editing process correctly.

Best In Section:	**"Scooting Along"**, Matt Dawson
Merits (1):	Matt Dawson
Credits (4):	Wayne Fulcher, Kerry Gilmore, Monte Hunt, Tim Porteous,
Entries received: **11**	*Entrants:* **11**

Colour Prints "B" Grade:

Composition. John like the way various photographers positioned their main elements within the frame. He remarked about the image's sharpness where the image required being sharp. He also commented on the use of leading lines drawing the viewer in and throughout it.

Colours. John said that the use of "colour" by the photographer to bring out the main elements.

Photographer Thought Process. John asked if members "just took pictures" or if they "planned their images"? He said there was evidence in some entries that the photographer had thought about the image that they wanted to create.

Framing. John revisited his earlier comments (Monochrome Prints "B" Grade) in respect to the use of both natural (tree branches etc) and manmade (arches, bridges, etc) to frame their image and to draw the viewer towards the main element. He acknowledged that this "framing" is an ideal way to eliminate negative space within an image if used in the right manner.

Softness. John remarked that some entries suffered from the main elements being "soft". He recognized that it could have been deliberate by the photographer, however he thought it was more a technical issue with the photographer in focusing and/or depth of field selection. This is an area that needs attention.

<table>
<tr><td rowspan="4"></td><td colspan="2">Best In Section: "Shredding", Jill Bartlett</td></tr>
<tr><td>Merits (2):</td><td>Jill Bartlett, Sue Martin</td></tr>
<tr><td>Credits (4):</td><td>Matt Dawson, Kerry Gilmore, Monte Hunt, Valerie Porter,</td></tr>
<tr><td colspan="2">Entries received: 2   Entrants: 4</td></tr>
</table>

Monochrome Prints "A" Grade:

Landscape Images. John was impressed with the good lighting and how the photographers handled this type of image. He said there's a lot going on, numerous exposure levels, distractions, and large negative space for the photographer to think about. It's how the photographer addresses these issues that make a good/great landscape image.

Tonal Range. John remarked that he is looking for a good "Tonal Range" (White, through the "Grey's" to Black) within the monochrome print of each entrant especially at this level ("A" Grade). He was happy with most but said one or two still required further work. He thought that the entry, "Gardenia" lacked the full tonal range as he couldn't see any black's and that the image itself was subdued with the flat lighting.

Cropping/Distractions. John remarked that "… if the idea is good, with good execution …" then it's a winner. However there is a fine line between the "hit" and the "miss". He demonstrated this with the entry; "Many Arms" John thought the execution was good but the photographer went a little bit too far for his liking. John suggested that a couple of the "arm actions" could have been removed and it wouldn't affect the image's appeal.

Monochrome Strength. John commented upon the need to give some images more "punch" to strengthen its overall appeal to the viewer. He suggested that the photographer/s look at their image and consider aiming for stronger "blacks" to make the image "jump out".

Best In Section:	**"Siesta Time"**, Dawne Harridge
Merits (2):	Dawne Harridge, Geoff Gray
Credits (2):	Helen Robinson, Sue Souter
Entries received: **8**	*Entrants:* **8**

Colour Prints "A" Grade:

This was the last section of Prints that John commented upon. He said that we photographers do more than just photograph an event, there is the record it happened and the creativity of the photographer to be considered.

Colours and **Textures**. John congratulated an entrant for their use of colour and the inclusion of a texture to aid the image's overall effect.

Distractions and **Balance**. John observations of the entry, "Making Steel" were that it was a well balance image with no distractions to divert the viewer from the story line. He also liked the way the stacks were placed in the frame with a taller one in the left foreground being balanced by the smaller, thinner stack in the right background.

Best In Section:	**"Making Steel"**, Vivienne Noble
Merits (2):	Vivienne Noble, Colin Marshman
Credits (2):	Helen Robinson, Sue Souter
Entries received: **8**	*Entrants:* **8**

Upon John's concluding remarks chairperson, Greg thanked John for his comments saying that this was "most educational judging this year…" John responded saying that the competition wasn't "playing for sheep stations" rather it was an environment to learn and share ideas so as to become better photographers. Thank you for a most educational and light hearted approach to all our images.

POINTSCORES: June 2017

We have reached the Competition's half way point with the conclusion of the June 2017 Competition. There are some interesting trends appearing in the Pointscore. What will the second half of the year produce?

Colour Prints "A" Grade:

21	Sue Souter	15	Helen Robinson	11	Brendon Parker
19	Vivienne Noble	15	Colin Marshman	8	Elaine Duncan
18	Geoff Gray	13	Dawne Harridge	5	Greg Delavere

Colour Prints "B" Grade:

22	Jill Bartlett	8	Allayne Foley	5	David Hooper
18	Tim Porteous	7	Lynley Olsson	3	Monte Hunt
13	Matt Dawson	7	Wolfgang Kullik	2	Wayne Fulcher
13	Ruth Brooks	7	Jim Ollis	1	Warren Causer
11	Sue Martin	6	Joseph Baez	1	Graham Hamilton
9	Valerie Porter	5	Kerry Gilmore	1	Kathy Pond

Monochrome Prints "A" Grade:

21	Vivienne Noble	14	Dawne Harridge	11	Sue Souter
20	Geoff Gray	13	Brendon Parker	7	Greg Delavere
17	Elaine Duncan	11	Helen Robinson	5	Colin Marshman

Monochrome Prints "B" Grade:

24	Tim Porteous	9	Valerie Porter	5	Wolfgang Kullik
16	Matt Dawson	9	Ruth Brooks	4	Wayne Fulcher
13	Sue Martin	8	Jim Ollis	3	Graham Hamilton
10	Allayne Foley	7	Lynley Olsson	3	Monte Hunt
9	Jill Bartlett	7	Joseph Baez	1	David Hooper
		5	Kerry Gilmore		

EDI's:

31	Colin Marshman	20	Dawne Harridge	14	Wolfgang Kullik
30	Vivienne Noble	18	Matt Dawson	12	Sue Martin
29	Sue Souter	18	Jill Bartlett	10	Clara Soedarmo
28	Andrew Gray	18	Sue Shaw	10	Michael Cherviakov
25	Ruth Brooks	16	Brian Harvey	10	Kathy Pond
24	Allayne Foley	16	Joseph Baez	9	David Hooper
24	Tim Porteous	14	Tim Hoevenagel	8	Ann Lamb
22	Kerry Gilmore	14	Jim Ollis	6	Al Cartwright
22	Lynley Olsson	14	Valerie Porter	4	Warren Causer
20	Brendon Parker	14	Bruce Shaw	4	Wayne Fulcher
20	Greg Delavere			2	Graham Hamilton

Small Prints "C" Grade:

35	Ann Lamb	25	Michael Cherviakov	16	Tim Hoevenagel
		17	Clara Soedarmo		

2017 Competition: July

Competition: Set Subject   **"Open"**

Entry Conditions:

Section	*Closing Date & Time/Comments*
EDI's:	**2nd Tuesday of the Competition Month. Closing Time: 7.00pm**
Prints; *On Line Entry*:	**Saturday <u>before</u> the Competition Evening. Closing Time: 7.00pm**

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

<u>On Line Entry:</u>

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.

<u>Competition Subject Guidelines.</u>

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.

<u>The Techno Shop</u>

Google Discontinues Nik Collection Photo Editing Tool Development

On May 31st 2017 Google officially announced that it is retiring its Nik Collection of photo editing tools, keeping them available to download but ceasing development and no longer issuing updates or bug fixes.

Snapped up by Google following its acquisition of Nik Software in 2012, the Nik Collection of image editing tools price was gradually decreased from $500 before Google announced it was to make the entire suite of tools available for free download in March last year (2016). Now, barely a year later, Google is making the move to cancel development of the Nik Collection, though it does not appear to be planning to take the software bundle off its website just yet. "We have no plans to update the Collection or add new features over time," a splash on the official website now reads. Although a link is provided to a help page, no additional explanation for the cancellation of development has been provided.

Reference: http://www.bit-tech.net/news/bits/2017/05/31/google-discontinues-nik-collection/1

Introducing Topaz Studio

With the near demise of Nik Collection (see above) another window of opportunity awaits. Many of us are using the various Topaz packages as either plug-ins for our Image Editing software or as a standalone programme.

Now Topaz has released Topaz Studio, built with the photographer in mind, providing powerful tools for perfecting your images, in an easy to use editing platform. Quickly make basic adjustments to Exposure, Colour and Detail in a few clicks or add more artistic adjustments to make art that is truly your own. Topaz Studio is built to effectively and efficiently create results you want, without complicated tools slowing your workflow. Topaz Studio, a simple to use editing platform with Topaz Labs' powerful acclaimed photo enhancement technology. It works as a standalone editor, a plugin within Lightroom and Photoshop, as well as a host application for your other Topaz plugins. Use the "Reference" link to view a brief "Introduction of Topaz Studio" video (1 minute 40 seconds.). For those wanting to see more then there is a Youtube® video with a "Welcome to Topaz Studio and Walk Through" at: https://www.youtube.com/watch?v=P7A5aDTqLn0

Reference: https://web.topazlabs.com/

Gitzo Celebrates Its 100th Anniversary With Two Ultra Rare Tripods

To commemorate 100 years since Arsène Gitzhoven founded the French company, Gitzo has launched two limited-edition premium tripods: the 100th Year Anniversary Edition, with 1917 pieces available worldwide, and the extremely exclusive Arsène Gitzhoven Edition, with only 100 pieces available. At $US1500 the 100 Year Anniversary Edition is the cheaper of the two tripods. Each tripod is exclusively numbered from 1 to 1917, the year of the company's foundation. The exclusive tripods are available in the U.S from 'select dealers'. See the Gitzo website for more details as they become available.

Reference: https://petapixel.com/2017/06/20/gitzo-celebrates-100th-anniversary-two-ultra-rare-tripods/

Brand-By-Brand Guide To Image Stabilisation

As a follow on to the "Capturing Movement" presentation earlier in the month this article appeared in "Techradar". One of the ways in which manufacturers are constantly trying to outdo each other is with the effectiveness of their image stabilization systems. These technologies can allow you to use slow shutter speeds in low light or at longer telephoto settings, which in turn saves you from having to reach for noise-inducing high ISO's. While all these systems work on similar principles, each one is slightly different, whether this is in terms of their effectiveness or the options a user can call upon through the menu system or lens. The article covers some of the major Lens Manufacturers; Nikon, Sony, Canon, Olympus, Panasonic, Fuji and Pentax. The article looks at how each of the main camera manufacturers implements stabilisation technology across their camera and lens ranges.

Reference: http://www.techradar.com/how-to/brand-by-brand-guide-to-image-stabilization

Lensless Camera Tech May Mean the End of the Smartphone Camera Bump

Engineers at Caltech may have solved one of those awkward smartphone problems of the last few years, the camera bump, by creating a superthin chip designed as an alternative to a glass camera lens. It's called an optical phased array, or OPA, and it digitally replicates the same light-gathering ability of a glass lens to take a picture. Think of it as a lensless camera, and you're on the right track. it's still in the early proof-of-concept stage, and the images captured by the lensless camera so far are low resolution.

How does it work? Caltech Professor Ali Hajimiri explained "… we've created a single thin layer of integrated silicon photonics that emulates the lens and sensor of a digital camera, reducing the thickness and cost of digital cameras." This is great news. The camera sensor, lens, and other parts are one of the thickest components inside a modern smartphone.

Why it matters to you. No one likes a camera bump ruining a smartphone's sleek lines, but this lensless camera technology may make it a thing of the past.

Reference: https://www.digitaltrends.com/mobile/caltech-lens-less-camera-opa-news/

A Day Out with Daniel Tran and the Canon EOS 6D Mark II

Here's one for all the Canon users. In a recent email announcement from Digital Camera Warehouse (DCW) (http://www.digitalcamerawarehouse.com.au/) the latest in Canon innovation has just been announced with the EOS 6D Mark II and the EOS 200D. DCW put the Canon EOS 6D Mark II in the capable hands of photographer and instagrammer Daniel Tran. Daniel put the full frame 26.2-megapixel CMOS sensor through its paces while capturing some incredible seascape images at Cathedral Rocks. Exploring the camera's low-light capabilities Daniel shot some outstanding astrophotography at Bombo Headland Quarry capturing the Milky Way with the amazing rock formations. Impressed with the performance of the camera, Dan said he enjoyed shooting with the vari-angle touchscreen LCD, which is a first for full frame DSLR's. You can watch the video, almost 4 minutes, on YouTube at:

https://www.youtube.com/watch?v=fJ1A3n9gjkI&feature=youtu.be (Yes this link is correct, even the end "youtu.be")

Reference: Received by the Editor from DCW in a personal email.

Quick Tips

9 Tips for Capturing Emotion in Your Portraits

Love photographing people? Want to get beneath the veneer and reveal an emotion or a moment that will tell the viewer something about what it is to be that person. Here are some simple ideas that will help you in capturing emotion in your portraits.

1. Get the mask to drop that hides their inner self.
2. Connect with your subject and relate the way they feel about you, will translate immediately into your images.
3. Or just lift your camera and see what happens. It's not all about chit chat, rather just point the camera at someone and seeing what happens results in awesome shots. Spontaneity counts!
4. Let them peel the layers. Sometimes it takes time for both parties (the photographer and the subject) to "feel" comfortable.
5. Think about your energy. It's how you are with your subject that will affect how the subject responds to the camera.
6. Use your instincts to get more information about how your subject is thinking and feeling
7. Be watchful and be present, be observant
8. Photograph what excites you!
9. Look at the eyes that reveal some incredibly strong emotions

Reference: https://digital-photography-school.com/9-tips-capture-emotion-portraits/?utm_source=newsletter&utm_medium=email&utm_campaign=June-1517

7 Photoshop Useful Tips But Are Hidden From Plain Sight

These 7 tips are going to make you kick yourself, that you didn't know them all before. All of these are "Hiding in Plain Sight" and have been there the whole time. I don't want to call these hacks because they aren't, people overuse the work hacks. There are engineered tools and settings that make your life easier. They will save you time and give you the information you need while working in Photoshop every day. I hope you enjoy them. Add a comment and let me know how many of there are new to you!

You can use the "Reference" link for the full article including a 6 min 48 second video explaining these "tips". The video can also be viewed on YouTube® at:
https://www.youtube.com/watch?v=S1_V17pBWOM

Reference: http://photoshopcafe.com/7-tips-photoshop-insanely-useful-hiding-plain-sight/?mc_cid=93f701b2ea&mc_eid=317174965a

Tips for Sharper Photos with Smartphones

Over the past few years, we've seen some dramatic improvements in the quality of smartphone cameras on the market. Today, we have handsets with large lenses, 10x capabilities, and even 40-megapixel resolution. As a result, more and more people are now taking snapshots using their handy mobile devices. A recent Pew Internet survey on mobile usage revealed that 82 percent of people use their smart devices to capture images. To enhance the photos, people often resort to editing the output afterwards either through using an app or using an Image Editing Package on their computer however your unedited photos should be near-perfect regardless of your mobile camera's specifications. Here are some tips on how you can naturally improve the quality of your mobile photographs:

- ☛ Use the hold and release trick;
- ☛ Get close to your subject;
- ☛ Light is your ultimate saviour;
- ☛ Experiment with White Balance.

These are just a few tips for improving your smartphone photographs naturally. Even without editing, you can capture great images using your handy mobile device.

Reference: https://www.picturecorrect.com/tips/tips-for-sharper-photos-with-smartphones/

Using Contrast in Photography

Good photography depends far more on skill than it does gear. Good cameras don't guarantee great photographs, and several professional photographers have been known to shoot with disposable cameras. The secret to great photography is rooted in having a solid understanding of the technical elements of photographs and how they interact with one another. Composition, contrast, color balance, depth of field, all of these things combined are what make a photograph unique, and without an understanding of each you may find that your work suffers. With that in mind, here is a comprehensive breakdown of one of these elements, contrast.

What is Contrast? It is the range of difference between different tones in a photograph. In black and white photography, contrast describes the difference between the darkest and lightest tones, but it also defines the grayscale. In colour photography, contrast applies to how sharply colours stand out from one another.

The article also discusses: "How to control Contrast", "Good Quality of Contrast" and "Fine Tuning.
It can be challenging to control the contrast of your picture but with a little practice of dodging and burning it will soon become a whole lot easier. A good amount of contrast helps add to the story of the photograph and makes the important things stand out. When shooting, always try to imagine what your contrast options will be before you take a shot, and go wild when you finally make it to the computer or darkroom. As with everything, practice makes perfect!

Reference: https://www.picturecorrect.com/tips/tips-for-using-contrast-in-photography/

What You Need to Master to Become a Truly Great Photographer

Carlos Mahi Langer's writes that becoming a great photographer is a lot harder than most people think. It requires a lot of insight, practice, and understanding of what photography actually is. This article provides some essential photography tips to help you learn more about what you actually need to do to enhance your photography skills. There are a number of different variables, but instead of trying to learn about them collectively, it is advised that you try to separate them completely and study them one by one.

- ☛ Plan your Composition;
- ☛ Know your subject;
- ☛ Control the light; and
- ☛ Know your equipment.

Carlos' final advice is analyse your own work, realise the areas of strength and weaknesses and learn from your mistakes as you review your photos.

Reference: https://www.picturecorrect.com/tips/what-you-need-to-master-to-become-a-truly-great-photographer/

7 Photoshop Useful Tips But Are Hidden From Plain Sight

These 7 tips are going to make you kick yourself, that you didn't know them all before. All of these are "Hiding in Plain Sight" and have been there the whole time. I don't want to call these hacks because they aren't, people overuse the work hacks. There are engineered tools and settings that make your life easier. They will save you time and give you the information you need while working in Photoshop every day. I hope you enjoy them. Add a comment and let me know how many of there are new to you!

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Reference: http://photoshopcafe.com/7-tips-photoshop-insanely-useful-hiding-plain-sight/?mc_cid=93f701b2ea&mc_eid=317174965a

Add Romance with a Dreamy, Magical Glow in Photoshop

You know when you watch old movies and there is this romantic glow around the actress, the Hollywood glamor effect? I was wondering how it would look on other photos; wedding, couples, fantasy, heck, anything. Here is an original technique I have been using for a while on some of my photos and I wanted to share it with you. This tutorial will walk you through several images, starting very basic and advancing a little with each example.

You can use the "Reference" link for the full article including an 8 min 24 second video tutorial. The video can also be viewed on YouTube® at: https://www.youtube.com/watch?v=PnIzThDm9s8

Reference: http://photoshopcafe.com/dreamy-magical-glow-add-romance-photo-photoshop-tutorial/

3 Mistakes Beginners Make in Lightroom and How to Fix Them

Christian Hoiberg writes in a recent newsletter "Capture Landscape" that "Lightroom is by far one of the most popular tools amongst photographers. Since it has both a powerful RAW editor and an efficient library module, it's become a go-to software for both complete beginners and seasoned experts. However, there are many who aren't fully exploiting the powers of this software due to a few minor mistakes. These mistakes aren't necessarily large but in the grand scheme, they might cost you a lot of time and even lower the quality of your images."

In his article, he introduces 3 mistakes that beginner Lightroom users make (not necessarily beginner photographers) and how you can fix them. These are:

1. **Don't Organise Images**. Hoiberg then explains that photographers usually want to view, and process, their images as soon as they import them and forget about the "housekeeping" by organising their images. He writes about "Keywording, Ratings and Labeling".
2. **Use Only Global Adjustments**. Regular common mistake amongst new Lightroom users and beginner photographers are that they only use global adjustments. Since Lightroom is a RAW editor, it's most known for this exact purpose; making global changes to colour, contrast and other settings. However, you're also able to add several of these adjustments selectively.
3. **Only Use Presets**. Presets can be very useful in certain scenarios and especially when you're in a hurry but you shouldn't rely on these pre-programmed settings 100%. Regardless of how often you use them, you should still learn and understand how you can make these adjustments yourself.

Reference: https://www.capturelandscapes.com/3-mistakes-beginners-make-in-lightroom-and-how-to-fix-them/?utm_source=CaptureLandscapes&utm_campaign=55ebdb642a-EMAIL_CAMPAIGN_2017_06_22&utm_medium=email&utm_term=0_0ed8b62f06-55ebdb642a-145679869