



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

November 2017

Tues	14 th	"Sutherland Shire 2017 National"
Tues	14 th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Sat	25 th	Print Competition On Line Entry Closing Date. Closing Time: 7.00pm
Tues	28 th	Set Subject Competition: "Trees in a Landscape"
	28 th	"Print of the Year" Print Entries Closing Date (End of Comp Meeting)

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

December 2017

Sat	2 nd	On Line Print/EDI of the Year Competition Closing Date 7.00pm
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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

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

2018 Membership Fees

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

"Ultimately, simplicity is the goal - in every art, and achieving simplicity is one of the hardest things to do. Yet it's easily the most essential." Pete Turner (1934 ~ 2017), Editor of "More Joy of Photography" by Eastman Kodak.

Dates For Your Diary**September 1st ~ November 12th 2017: “Lake Macquarie National”.**

Entry Opening Date: September 1st 2017
 Closing Date: **Sunday, November 12th 2017**
 Type: Digital Exhibition only
 Sections: Colour, Monochrome, Nature (Colour or Mono) and Photojournalism (Colour or Mono).
 Entry: On-line via the MyPhotoClub website.
 Further Information: <https://lakemacnat.myphotoclub.com.au/>

October 11th 2017 ~ January 6th 2018: “Newcastle National”.

Entry Opening Date: September 1st 2017
 Closing Date: **Saturday, January 6th 2018**
 Type: Print Exhibition only
 Sections: Colour, Monochrome, Nature (Colour or Mono) and Creative (Colour or Mono).
 Entry: On-line via the MyPhotoClub website.
 Further Information: <https://newcastlenational.myphotoclub.com.au/>

November 28th 2017: “Print/EDI of the Year” Competition.

An early reminder; the end is nigh! The 2017 PG Monthly Competitions are rapidly coming to an end. Only two (2) more to go! Now's the time to consider your eligible entries for the Print and EDI of the Year Competition before it's too late. Registration is via the Online entry system for both EDI's and Prints.

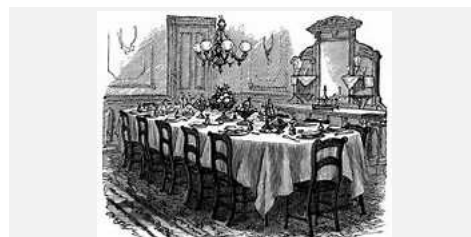


On Line Entry Closing Date: **Saturday, December 2nd 2017 at 7.00pm**
 Print Entries required by: **Tuesday, November 28th 2017.** End of November's Competition
 EDI Entries: On line Entry Process using the “IOTY” Competition Entry Form.

Please Note: All Entries will require to be **uploaded** (same as the 2017 Monthly Competitions) for the “2017 EDI and Print of the Year” Competition.

Tuesday December 12th 2017: Club's Annual Dinner and Presentation Evening.

When: **Tuesday, December 12th 2017**
 Where: **The Fraternity Club,**
 11 Bourke Street , Fairy Meadow 2519
 Time: 6.30pm for 7.00pm Dinner
 Cost: Dinner Cost: \$35.00 per person. (Payable in advance via direct deposit to Camera Club's Account). Drinks at Bar prices and attendees expense.



Sunday December 31st 2017: Club's 2018 Membership Fees Due.

When: **Sunday, December 31st 2017**

What: **2018 Annual Subscriptions Due**

How: Club's Direct Deposit

Information: See the Club's MPC website for Account details.

**August 26th 2017 ~ January 28th 2018: "What a Life! Rock Photography by Tony Mott"**

Where: **Wollongong City Art Gallery**
Burelli Street, Wollongong

Details: A major retrospective on Australia's premier rock photographer Tony Mott. The exhibition collectively tells the story of rock n' roll life in Australia over the last 30 years, including the enormous changes to the live music scene from the 1990s and the impact of digital on the art of rock photography. Curated by Louise Tegart

**Drone Hits Passenger Plane in Canada**

On October 12th 2017, a drone struck a passenger plane in the skies over Jean Lesage International Airport in Québec City, the first time there has been a collision between a drone and a plane in Canada, the country's Minister of Transport says. The drone owner was flying illegally in a no-fly zone. The airplane was carrying 8 passengers, and it's estimated that the drone was flying at about 450 metres above the airport airspace when the impact occurred.

Before investing your hard earned cash into drone activity, a person would be wise to understand the local aviation limitations, no-fly zones and the legislation relating to this new form of photography. Responsibility and care are the ultimate responsibility of the operator.

Reference: <https://petapixel.com/2017/10/16/drone-hits-passenger-plane-canada/>

Good News, Someone Has Been Listening.

In May 2017 Google quietly announced that it will be abandoning the Nik Collection that it acquired in 2012 eventually became a free product to the photographic world. Sascha Rheker, from Germany, commenced a petition at change.org to save the Nik Software. By late October 2017 over 15,600 people had signed this petition. That's over 3,000 signatures per month or close to 1,000 daily.



October 25th 2017. "DxO acquires Nik Collection assets from Google, and plans to continue to develop the Collection for the benefit of the photographer community." (<https://nikcollection.dxo.com/>). In the press announcement Jérôme Ménière, CEO and founder of DxO said "We are very excited to welcome the Nik Collection to the DxO family. DxO revolutionized the image processing market many times over the years with its innovative solutions, and we will continue to do so with Nik's tools, which offer new creative opportunities to millions of photographers. The new version of our flagship



software DxO OpticsPro, which is available as of now under its new name DxO PhotoLab, is the first embodiment of this thrilling acquisition with built-in U Point technology.”

A new release of the Nik Collection is currently planned for mid-2018 by DxO. There is some uncertainty as whether the product will be free or fee based. At the DxO website: <https://nikcollection.dxo.com/> to sign up to early advice on the release of the Nik Collection.

Tuesday, October 10th 2017

Brian Harvey was the chairperson for this evening's Presentation night and warmly welcomed everyone to the meeting. There were 18 members and 2 visitors in attendance to hear our guest presenter, Karen Hook. Brian mentioned that there were several apologies for this evening; Allayne Foley, Geoff Gray, Sue Souter, Kathy Pond and Greg Delavere still recovering from leg surgery.

Business:

Brian mentioned the following for the members' attention:

- 📅 Thursday, October 12th 2017. Sutherland Shire 2017 National Exhibition. Brian still has seats available for those who would like to travel to St George's Leagues Club to view the Sutherland Shire Camera Clubs images;
- 📅 October 2017 Competition. This is an “Open” Competition. Print Entry Registration Closing Date, Saturday October 21st. The Judge will be Ron Atkinson;
- 📅 Tuesday October 31st. “5th Tuesday” of the Month. Social Outing. BBQ/Get Together at Stuart Park Time 6.30pm As it is daylight savings time photo opportunities exist for some sunset photography over the lagoon if you wish. In case of inclement weather or change of venue ring the club's phone number on 0457 415 598 or go to my photo club's website;
- 📅 Club's Competitions' Perpetual Trophies. All current holders of these trophies are requested to return them to the club no later than the October 25th Meeting.

Image of the Year (IOTY) Competition; Print/EDI of the Year 2017 Entry.

Members were reminded that entry to the end of year Competition for 2017 was now open. Please note the following:

- ❑ Online Registration via the Club's MPC website. **All eligible entries** must be **uploaded** similar to the 2017 Monthly Competitions;
- ❑ Eligible entry. Must have been entered into any 2017 Monthly Competition, independent of Awards received. A “**Reject**” Entry, unless resubmitted in another Monthly Competition is **not eligible** for entry;
- ❑ This is an “Open” Competition. Any “set subject” competition entry entered will be treated as an “open” entry;
- ❑ Print Closing Date. The actual Print **entry must be presented** to the club by the end of the November 28th 2017 Meeting. No extension is permitted;
- ❑ Online Registration and EDI Entries must be submitted before the **Closing Date, Saturday December 2nd 2017 at 7.00pm**. Note, don't leave it to the last minute.

Speaker:

Brian introduced our presenter, Karen Hook whose work explores the possibilities of alternative photographic practices in tandem with digital media, drawing and painting. As the majority of the population continue to embrace digital photography for its speed, ease of reproducibility and the never-ending need for pixel perfection. A select group of photographers, including Karen, continue to investigate the possibilities of analogue methods. These methods are slower and less predictable yet more akin to drawing and painting in their corporeal reality. They are subtle in both colour and tonality and have nuances to their character, which, are always imperfect. Yet it is in their imperfection and the discoveries they reveal, which, holds the key to their beauty and mystery.



Karen's current work explores the possibilities of expression and narrative as she repeatedly moves through familiar landscapes, exploring mindful presence and serendipitous encounter in the face of the everyday.

Karen lectures at Wollongong University and has been involved with various other educational institutions such as TAFE, Seniors College and many of our local high schools. She has featured in various publications as well as been involved in many exhibitions and galleries. She has excelled in her studies gaining a Diploma of Education, Master of Creative Arts, Bachelor of Creative Arts, Advanced Diploma of Fine Arts TAFE and Associate Diploma of Fine Arts TAFE.

Karen is very passionate about her photography and tonight will speak about one of her favourite subjects – Street Photography

Karen commenced her presentation briefly speaking upon her teaching career especially in photography and digital art and how this has increased her awareness of the photographic process. The more she taught, the more she wanted to investigate the old ways of darkroom and film/wet plate photography and how these could be a part of today's digital photographic world. She said that her Senior College students were usually mature people whereas the University students were generally straight out of school and looking for a career in the photographic world. Karen displayed a synopsis "... The nature of photography as a form of expression, a method of understanding and interacting with reality and a medium to defining and particulate personal identity."



Karen spoke on Lightroom and acknowledged that it has streamlined the editing process. She then opened the evening's topic speaking about the different genres and that photographers have to "... find their own voices ..." in their selected genre. She then outlined the differences of Street Photography, Photojournalism (PJ) and Documentary Photography.

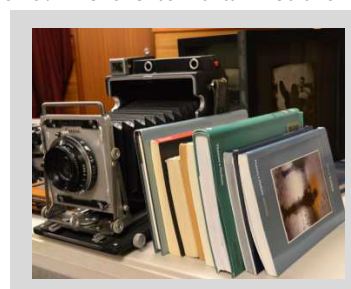
- ☛ **Street Photography** – also sometimes called candid photography, is photography conducted for *art or enquiry* that features *unmediated chance encounters* and random incident within a public place. Street photography does not necessitate the presence of a street or even an urban environment.
- ☛ **Photojournalism** – the practice of *communicating news* by photographs, general news breaking stories. A tendency to have a closer relationship to the news media so driven more to entertain audience and market products/ideas.
- ☛ **Documentary Photography** – refers to a form of photography used to *chronicle events or environments both significant and relevant* to history and historical events as well as everyday life. It generally relates to long term projects with a more complex story line.

Karen related her photographic experiences noting her younger years backpacking around Europe and how this "conditioned" her thinking about "living in the moment". She explained that there was constant change and the subject at any particular moment was dependent upon the day, their/her mood and the moment the image was taken. She had a "whatever caught my eye" approach to photography.

Karen explained that photography is a visual language. Everyone is different, having a different point of view and that she had to learn to trust herself and seize the moment. Today, Karen says that photography is constantly changing when you consider such items as the iPads, traditional cameras and smartphones. However Karen questioned the image quality of the early years of digital compare to that of film. However today's quality issues are so similar yet different compared to digital's early years. Each has their own language and out shine the other in different aspects. Her first dSLR was a Canon 5DII. It was very heavy! In her opinion it was designed for a male by a male not in the photographic industry and it managed to develop her arm muscle whenever she used it for her commercial photography especially for "hours on end". The very basic control functions such as Shutter Speed or Aperture were menu driven and not easy to operate.

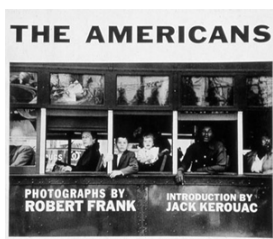
Karen then found the Fuji X100s (24mm lens) a ready replacement and more akin to her photography especially in the street photography field. It was small, compact and much lighter to carry. The lens didn't protrude and Karen felt that she was able to blend in to the environment when conducting a street photography session. She was almost "invisible" whilst in the middle of the action, thus capturing the action as it happened.

Street Photography requires a wide angle lens, 18 ~ 35mm to capture the full scene. More often than not the real action happens at the fringe, at the peripheral of the scene. The smaller wide angle lens is sharper and offers a depth of field advantage over the long telephoto lenses. Sharpness and detail is the order of Street Photography and this style of lens has it. The shot is about the photographer learning to capture the moment of the mood and reproducing it for their audience. She commented that photographers need to learn about themselves and how to see the world. Digital photography has helped this immensely as the photographer's learning journey has become less expensive and almost instantaneous through reviewing the shot and looking at what was good, or bad, and then correcting any problem areas. Karen said that with film, the photographer had to trust that they captured the image as it could be days before the results were known.



Karen spoke briefly about how photography had developed over the years. In today's computer age, the digital camera's sensor comprises of computer segments (pixels) with no room for "error"; what you get is what you get". The film and its predecessors (wet plate, etc) process was interactive with light "hitting" the light sensitive medium that sometimes offered strange activities due to the chemical reactions. Karen noted that she was happy with editing, but added that "... best to get it right in camera ...". There is room for editing, for the photographer to add their own "self" to the image with editing and layering.

Karen then spoke about her works and the various Internet sites that she presents her images. In particular IAVA (Illawarra Association for the Visual Arts <https://www.iavacontempart.org/>) She displayed her "wet plate" photography noting that she was learning to work; abstraction and chance. She charted her earlier training in Fine Arts and how she is now able to utilise these lessons in today's digital world. More of Karen's works can be viewed on her Pinterst site (<https://www.pinterest.com.au/khook2/>) She has also included the night's images for members to view (<https://www.pinterest.com.au/khook2/wollongong-camera-club-streetphotography/>). There was some discussion regarding copyright within Pinterest with Karen remarking that her "Boards" are of images that interest her are a link to the original and a great place for her to revisit and learn.



Karen commented upon a number of influential photographers that have assisted her throughout her photographic journey. In particular, "The Americans" (Robert Frank), which is considered the modern street photographer's bible. She also mentioned Henry Cartier-Bresson ("The Decisive Moment") and Vivian Maier amongst other great photographers of the 20th and 21st Centuries. Karen mentioned a number of younger contemporary Australian street photographers (Ben Lowy, Markus Anderson, Fiona Morris, Katrin Koenning) to view their works.

Karen concluded her presentation with Susan Sontag's quote; "... The photographer is an armed version of the solitary walker stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flaneur who finds the world "picturesque"." (1973)

Her final advice to street photographers was to "... just don't look up; look around and down ... taking in the whole environment." For this photography genre the normal photographer (whoever they are) have to change their mindset.

Brian Harvey thanked Karen for her very interesting and informative presentation. Brian asked the audience for a one word description of the evening. Words such as inspiring, emotive, empathy were forth coming. Thank you Karen for challenging those present with another way to look at the world through our chosen hobby.

Note: Additional images of the evening were taken by Tim Porteous. Thank you Tim.

Michael & Jim inspecting
Karen's Photographic Equipment

Members talking with Karen



Karen's Reference Books

Karen's Reference Books' list: "On Photography" (Susan Sontag), "The Ongoing Moment" (Geoff Dyer), "Why It Does Not Have To Be In Focus" (Jackie Higgins), "Photofile" (Daido Moriyama) "Photofile" (Saul Leiter), "Understanding A Photograph" (John Berger), "Camera Lucida" (Roland Barthes), "What Photography Matters" (Jerry Thompson)

Sunday, October 15th 2017

Federation of Camera Clubs (NSW) (FCC) 2017 Interclub. The FCC's 2017 Interclub Exhibition was hosted by the Pittwater Camera Club at the Pittwater RSL Club the northern beaches of Sydney. The following is the Wollongong Camera Club's results:

<u>Section:</u>	Colour Open Digital	Club's Place (Clubs' Entered)	Total Entries in Section:
		14/ (22)	207

<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>
Vivienne Noble	A Walk under the Curves	11
Colin Marshman	Old Truck 2	11
Tim Porteous	Woonona Sunrise	9
Colin Marshman	Skyscraper	9
Tim Porteous	Rock in a Storm	9
Bruce Shaw	Table with a View	8
Sue Souter	Morning Froth	8
Sue Souter	Cape Regina	8
Dawne Harridge	Sea Nymph 2	7
Mat Dawson	Through Hoops	7

Club's Total Points: 87

<u>Section:</u>	Monochrome Open Digital	Club's Place (Clubs' Entered)	Total Entries in Section:
		11 (18)	173

<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>
Allayne Foley	Singing the Blues	12
Vivienne Noble	Misty Water	11
Greg Delevere	Mother's Worry	10
Colin Marshman	Underground	10
Colin Marshman	Evening Seaview	10
Joseph Baez	Art Grasping at Life	10
Michael Chervakov	Up and Over	9
Vivienne Noble	Lunch	9
Jill Bartlett	Losing Myself	8
Brendon Parker	Windy Day	8

Club's Total Points: 97

<u>Section:</u>	Nature Digital	<i>Club's Place (Clubs' Entered)</i>	<i>Total Entries in Section:</i>
		11 (15)	135
<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>	
Vivienne Noble	The Last Supper	10	
Allayne Foley	Ready to Land	10	
Dawne Harridge	On Watch	10	
Greg Delevare	Two is Company	9	
Sue Souter	Galah in Flight	9	
Brendon Parker	Butterfly 6	8	
Kerry Gilmore	Beauty in Sea Pods	7	
Colin Marshman	Wave	7	
Brendon Parker	Ladybird 2	7	
Wayne Fulcher	Ghost Gums	6	
		<i>Club's Total Points:</i>	83

<u>Section:</u>	Australian Landscape Digital	<i>Club's Place (Clubs' Entered)</i>	<i>Total Entries in Section:</i>
		11 (14)	144
<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>	
Andrew Gray	Haasts Bluff	11	
Kerry Gilmore	Storm over Jamberoo	10	
Vivienne Noble	Valley of Mist	10	
Bruce Shaw	Ellery Creek	9	
Sue Souter	Offshore	8	
Dawne Harridge	Fire Remains	8	
Andrew Gray	Kata Tjuta Sunset	7	
Brendon Parker	One Tree Hill	7	
Brian Harvey	Upper Turon River	7	
Barry Daniels	Minamurra Sunrise	6	
		<i>Club's Total Points:</i>	83

<u>Section:</u>	Colour Open Prints	<i>Club's Place (Clubs' Entered)</i>	<i>Total Entries in Section:</i>
		7 (10)	85
<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>	
Michael Cherviaikov	Golden Gate	11	
Geoff Gray	Raising the Nets	10	
Colin Marshman	Day in the Park	10	
Tim Porteous	Good Morning Sydney	10	
Sue Souter	Lithgow Blast Furnace	10	
Colin Marshman	Moody Coastal View	10	
Jill Bartlett	Breeze	9	
Helen Robinson	The Twelve Apostles	9	
Sue Souter	Twelve Forty Eight	8	
Wayne Fulcher	Port Sunrise	3	
		<i>Club's Total Points:</i>	90

<u>Section:</u>	Monochrome Open Prints	<i>Club's Place (Clubs' Entered)</i>	<i>Total Entries in Section:</i>
		6 (10)	84
<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>	
Geoff Gray	Out There	12	
Geoff Gray	Time Lines	11	
Colin Marshman	Old Stairwell	11	
Brendon Parker	Storm over Wollongong	10	
Tim Hoevenagel	The Luna Park	10	
Wayne Fulcher	Frosted Gums	10	
Tim Porteous	Ben	9	
Matt Dawson	Scooting Along	9	
Dawne Harridge	Charred Beauty	8	
Dawne Harridge	Splatter	8	
		<i>Club's Total Points:</i>	98

<u>Section:</u>	Nature Prints	<i>Club's Place (Clubs' Entered)</i>	<i>Total Entries in Section:</i>
		5 (7)	57
<u>Entrant/Author</u>	<u>Entry Title</u>	<u>Result</u>	
Sue Martin	Butterfly	12	
Dawne Harridge	Red Crowned Crane	11	
Tim Porteous	Suricata Suricatta	10	
Ann Lamb	An Old Nigella Pod	10	
Jill Barlett	It's Freezing	10	
Brendon Parker	In Conversation	10	
Sue Souter	Pelican Hugs	10	
Ruth Brooks	Pelican Plunge	9	
Dawne Harridge	Siesta Time	9	
Geoff Gray	Homeward Bound	6	
		<i>Club's Total Points:</i>	97



Our thanks to all members who allowed their images to be entered into this Interclub as without these images the club would not have been able to enter. Also a great thanks and appreciation to Helen Robinson and her team (Dawne Harridge, Colin Marshman, Brendon Parker and Barry Daniel) for their experience, selection and following up members for their images.

In an email from FCC, "... The event attracted 78 visitors with thanks to our generous support from Epson, Adobe, Kayell Australia, Photo-Shop Studio, HARS and Pittwater RSL Club for providing us a complimentary venue at its auditorium.

Our presenter for the event was Derek Mobbs who shared his knowledge about printer and monitor colour calibration. Epson kindly donated its printer SureColor SC P600 Printer with the lucky winner, Jan Mann, from Bathurst. Congratulations Jan.

FCC committee would like to thank the camera clubs that participate in this year Interclub competition."

Anyone interested in viewing images from the FCC 2017 Interclub Exhibition, then [Click here to view the photos of the event](#)

Tuesday, October 24th 2017

Brian Harvey was our chairperson for this evening's October Month Competition, extending a warm welcome to the 25 members and 2 visitors to the meeting. Brian mentioned that the club had also received apologies from Helen Robinson, Greg Delavere, Val Porter, Ray Clack and Monte Hunt.

Business:

Brian mentioned the following items for members' attention:

- 📷 Perpetual Trophies. Brian thanked those who had returned the perpetual trophy in their care. He noted that several were still outstanding and requested that the recipient return to Dawne Harridge as soon as possible;
- 📷 EDI/Print of the Year 2017 Competition. Brian reminded the members:
 - 📷 All Print Entries (2 per eligible category) must be handed in by the end of the November Competition Evening (November 28th). All images entered must be entered into a 2017 competition; and
 - 📷 On Line Registration Closes on Saturday, December 2nd at 7.00pm with all eligible entries uploaded using the club's MyPhotoClub website. Your "Print" entry must match the uploaded Registration Image.
- 📷 2017 Annual Dinner & Presentation Evening. Tuesday, December 12th 2017 at the Fraternity Club, Fairy Meadow. Cost is \$35.00 per person with attendees paying for own drinks at bar prices. Direct Deposit to the club's account would be appreciated.
- 📷 FCC 2017 Interclub Result. All members have been advised of the recently held Interclub. Wollongong has fared better than in the past couple of years. See report and results earlier in this Newsletter.
- 📷 October 31st 2017. 5th Tuesday. BBQ/Picnic Tea at Stuart Park, North Beach meeting at 7.00pm An opportunity for twilight photography, so please bring your camera.
- 📷 2017 Programme; November:
 - Nov 14th. Showing of the 2017 Sutherland Shire National Exhibition of Photography entries and Members' Tina Arena Concert Canon Australia invitation.
 - November 28th. Set Subject Competition "Trees in a Landscape". Closing date for the "2017 Print of the Year" Print entries.
- 📷 Jill Bartlett mentioned the Seniors' College, Port Kembla, 2018 Programme. Information leaflets are on the Information Desk.

Competition:

Brian mentioned the new changes to the MyPhotoClub (MPC) in regards to the Competition evening and the displaying of images. The revised process was designed to make displaying of electronic entries easier.

Brian then introduced tonight's guest judge, Ron Atkinson (Western Sydney) who last visited us in 2014.



Brian said that Ron commenced his photographic journey when he received a Kodak Retinette 1A (film) camera for his 21st birthday. He worked mainly with slides (transparencies). His early photographic days were spent with Kodak Ektachrome X film and many hours in the darkroom processing the film over the kitchen sink. He has entered Nationals with some acceptances.

Ron had a 25 year break from photography due to marriage and family life. However he did some wedding photography and managed photographic departments in Farmers, Sydney Wide Store and Waltons stores.



Kodak Renette 1A

In the early 1970's Ron joined the Waverley Camera Club and upgrading his photographic equipment to a Minolta SRT-10 with a Tamron 80 ~ 250mm f3.5 lens. Currently he uses a Nikon D90 and D7000. In 2014 he was one of five finalists in the Daily Telegraph Champions of the West competition, winning a \$500 Harvey Norman voucher.

Ron has served the Photographic Community in the capacity as past Competition Secretary and currently Webmaster of the Blacktown City Photographic Club. He is also a FCC Approved judge.

Ron thanked the club for the invitation and make some general comments about the competition's overall quality saying "...I feel the standard of entries is quite high with a good variation of subject matter." As is customary Ron commented on the EDI entries that he had already pre judged and made his Awards.

EDIs (Electronic Displayed Images):

Ron apologised to the meeting that his comments would be directed more towards the less experienced (new comers to photography) than the experienced members in the audience. He hoped that all would be able to learn something from the evening.

As is customary with the Monthly Competitions the EDI category was the first to be commented upon.

Focus Point. Ron remarked that it is very important for the photographer to create a strong focus point, the place where they want the viewer to "arrive" and stay at. He explained this with a cat (feline) entry where the cat's eye, not just the blue colour but also they seemed to follow the viewer where ever they stood. He also commended the photographer for the sharpness and the way they handled the situation. He concluded saying that there were no distractions and viewer couldn't help but focus on the cat.

In other entries, Ron questioned "... where is the focus point?" The overall image was too busy and lacked a central point for the viewer to rest their eye and take in the story. Ron suggested "... to look around and simplify the image removing as much distractions as they can before operating the camera's shutter (best option) or through cropping during the editing process." The photographer's aim should be to make the image standout from the background.

Waterfalls. Ron mentioned that the photographer needs to consider many options when taking waterfalls however shutter speed is vital as it determines the water's falling effect. Longer the shutter speed the "milky" the effect, whilst a faster shutter speed will freeze that action.

Artwork and Sculptures. Ron commented that in photographing these items the photographer needs to include some of their own self to make the "work" there's otherwise it's just a reproduction of someone else's artwork.

Leading Lines. Ron highlighted this with examples from a number of entries so as to draw the viewer along, through and to the point they want the viewer to "arrive" at. He added that western society read from left to right and creates a more pleasing effect (entry "On Top") and there needs to be a "stopping" point to keep the viewer at bay. In the entry "Avalanche Territory" the photographer's leading lines is reversed (right to left) and he thought a horizontal flip would improve the view. However Ron was advised that this wasn't possible due to a signpost/writing in the frame and this would have been noticeable. So photographers need to understand when and where an image can be "flipped or mirrored"


Lighting Conditions. Ron's comments here covered a few situations such as soft lighting, bland skies and harsh lighting conditions. Soft lighting conditions are very helpful in flower/macro photography ("After The Rain", "Isopogon") to reduce the highlights being burnt out in the petals. He also spoke about stronger lighting ("Busy Bee") where the bee is the subject and needs to be highlighted.

Bland Skies was an area to some landscapes suffered and their impact was minimalised. He suggested a "sky replacement" making sure that the "new" sky fits the image. Include some clouds, not just colour to the sky.

Children Photography. There were a number of entries having children as the subject. Ron remarked it was difficult to capture a child's (children's) expression with the camera selected for single shot mode. He advised the meeting to open the camera to either "burst, or continuous, mode capturing the action as it happens. Then during the editing process select the best image. It is easier to go click, click, click ... and select, than missing the shot altogether. Most importantly, follow the action (pan your camera) and keep the composition simple.

Rule of Thirds Vs Central. Ron explained the differences between these and how they affect the way the viewer sees the image. A central image is symmetrical and is best suited to man-made objects like buildings, churches and alike as they are symmetrical, or balanced. However Ron commented that nature isn't symmetrical and that pictorially it is best to align the main element on one of the "thirds". With these principles in mind Ron demonstrated how several entries had both succeeded and missed especially where the entrant "cropped" their image.

Missing the Shoot. Ron noted that some action entries had, in his opinion, "missed the mark" as the photographer had operated the shutter just before or just after the peak of the action. Often it is a split second between nailing it and a miss! He said this is a skill that requires patience, practice and time to develop. Alternatively, he suggested selecting "Burst/Continuous" mode and go for it.

	<p><i>Best In Section:</i> "Guilty Look", Barry Daniel</p> <p><i>Merits (5):</i> Barry Daniel, Dawne Harridge (2), Sue Martin, Val Porter</p> <p><i>Credits (18):</i> Raymond Clack, Matt Dawson (2), Allayne Foley, Wayne Fulcher, Andrew Gray, Kerry Gilmore, Tim Hoevenagel, Colin Marshman, Vivienne Noble (2), Lynley Olsson (2), Kathy Pond, Tim Porteous, Sue Shaw, Bruce Shaw (2)</p> <p><i>Entries received:</i> 49 <i>Entrants:</i> 25</p>
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Ron's comment on the club's October 2017 EDI Competition webpage are "...What a beautiful portrait. The author has captured an image with heaps of emotion. Tells the story so well. I like the tight framing which contains the viewer's eyes where they should be, i.e. on the young girls face. The background is so out of focus it poses no distractions. Well done." These comments and others are other can be view at the 2017 October EDI – Digital webpage.

After a short break the meeting was recalled to allow Ron to comment upon the Club's Print categories commencing with the Small Prints. Ron remarked that the quality of the Prints was high and he enjoyed the various styles and subject matters presented for his critiquing.


Small Prints "C" Grade:

Action Shoots. Ron commented that the entrant of "K Claw" had taken the shot at the peak of the action. He remarked that action shoots can be a "hit and miss" affair with many photographers often missing the shot as the peak action point is about to come, or the photographer had missed it. He suggested photographers utilise the camera's "continuous shoot" mode and then select the best image during the post-production process.

Night Photography. Ron commented on a couple of "night time" entries and the photographers' handling of each. He noted that a more pleasing image is when there is still a little "colour" (twilight) in the sky rather than the black sky. He says having colour shows more details and that these details don't just blend into the black background.

Entry Presentation. Ron commented upon one entry where the printed image had "slipped" inside the mount. He suggested that entrants first print their image and then create a mount for it from start with a "clean" piece of card. This way the adhesives, pre-used, will hold the image firmly in the frame/mount. This is just another skill that a photographer has to master.

Same Subject Matter. Ron commented on same/similar "subject" matter being exhibited into the same competition by the same entrant5, whether it be "rocks" or landscapes from the same position. He said that as a judge he is faced with deciding one of the other, as these images are competing against each other. He suggested that a second image be selected for critiquing.


	<i>Best In Section:</i> “K Claw” , Michael Cherviakov	
	<i>Merits</i> (1):	Michael Cherviakov
	<i>Credits</i> (2):	Ann Lamb, Clara Soedarmo
	<i>Entries received:</i> 8	<i>Entrants:</i> 4

Colour Prints “A” Grade:

Layering Within the Image. Ron spoke about the “layering effect” within an image. He demonstrated this with the entry, “Traffic Jam” where he suggested that the photographer look into the image and see if and how the layering of the elements work together, or against, the image’s overall story (message). Here Ron said that it doesn’t work. He also reminded the audience that an early image from the EDI’s (“Wilderness”) was the perfect layering within an image with the fore, middle and backgrounds all in focus.

Focus/Sharpness. Ron remarked generally that this (focus point/sharpness) not only draws, but holds the viewer’s attention. Though he indicate that certain image styles, the blurry (out of focus) can create a mystery and leave the overall story to the viewer to contemplate.

Detail/Composition. Ron posed the question “... look at the main elements and ask yourself whether they interact or distract from the overall image?” He cautioned us saying “... watch out for large negative space areas ...” within your image unless they are for a specific purpose which is self-evident and demonstrated this with the entry, “Making Steel 2”.

	<i>Best In Section:</i> “Tina Arena” , Colin Marshman	
	<i>Merits</i> (2):	Colin Marshman, Helen Robinson
	<i>Credits</i> (1):	Vivienne Noble
	<i>Entries received:</i> 7	<i>Entrants:</i> 7

Monochrome Prints “A” Grade:

Composition and Distractions. Again Ron commented on distracting elements in an image especially when they appear at the top, centre. Ron was referring to the three leaves that appeared in the entry, “Abandoned”, isolated from all other elements. At first look these leaves seem to break up the top of the image however Ron said that they so become a distraction.

Architectural Photography. Ron commented that he wasn’t a fan of symmetrical images however architectural styled images breaks these rubrics as can be seen in the entry, “Wells Cathedral”. Ron noted that the Cathedral’s inside structure was well captured and the photographer had used textures to highlight the various beams and support structures.

A black and white portrait of a Hindu sage, likely a Rishi, with a long white beard and a turban, looking directly at the camera. The sage is wearing a shawl and is seated in front of a wooden wall.

Colour Prints “B” Grade:

Lighting Conditions. Ron commented on a number of different lighting conditions. His image was a night time image and he noted that the large mass of “black” sky didn’t help the image. He mentioned that element details towards the top of the image blend into the black of night. He suggested that a better option is to make use of the twilight hours and have a little “colour” in the sky as this would lift the overall image. He also suggested to that the photographer could adjust the brightness and contrast. Ron also commented on the soft light and the harsher mid-daytime mentioning that the photographer will always be challenged by the light condition of the time and the skills required adjusting to these conditions.


Repetition. Working hand in hand with the image’s story is repetition of the same element. Again Ron referred to the “Paper Daisy” entry to demonstrate his remarks. He said “... there was nothing for the (viewer’s) eye to settle upon ...” Ron suggested a number of fixes including narrowing the view and highlighting a group of flowers with one flower being of a different shape or colour.

A person wearing a green helmet and orange vest is riding a mountain bike on a grassy hill. The person is in a dynamic, low-to-the-ground position, leaning forward. The background is a clear blue sky and a grassy slope.

Monochrome Prints “B” Grade:

Image Selection. Ron pointed out that image selection is very important for transformation to a monochrome image. There’s more to just pressing the “convert to grey scale” button during the editing process. He demonstrated this with the entry “Koi No.3” stating that the subject didn’t suite this style of photography. The fish’s colours (reds, oranges etc) when mixed with the dark pond water resulted in an image that didn’t convey what a colour treatment would have. It takes time and patience to “see” a good monochrome image. It’s an ongoing skill development for the photographer.

Busy, Too Busy. In the entry “Moss Vale” Ron said that his eye continually wandered around the image without a place to settle upon of a centre of attention. He said the bookcase and the various items were very similar. Ron suggested a little cropping, focusing upon a smaller section of interest to keep the viewer’s attention and wanting more. Are your images too “busy”?

	Best In Section: “Chevrolet”, Ruth Brooks
	Merits (1): Ruth Brooks
	Credits (2): Sue Martin, Tim Porteous
Entries received: 13 Entrants: 13	

Printing Problems. Ron noticed one entry where it was evident that the print had been produced by an inkjet printer as it had “banding” lines in it. He said that he wasn’t a fan of inkjet printing for this very reason and the cost of commercially produced prints today for competition work far outweighs the possible problems of colour casting and banding. A thought to well consider.

Ron concluded his commentary and Award presentation thanking the club for the opportunity to judge the members’ works and that he hoped that all had learnt something from the evening.

Brian Harvey thanked Ron for his appraisals and the entertaining evening with some thought provoking discussion.

Tuesday, October 31st 2017

What a 24 hour period with Monday’s temperatures reaching the mid/high 30’s°C and the on Tuesday it only managed to hit the low 20’s°C. Many of the club members in attendance of this 3rd “5th Tuesday” Social Evening had to break into their wether clothes for this evening’s BBQ/Picnic Tea at Stuart Park, North Wollongong. Out came the winter coats, the wind jackets/parkas, beanies, scarfs and jeans. One could be forgiven thinking this was winter with very strong winds and not the 6th week of the Aussie Springtime, 4 weeks short of summertime.



13 Members and 1 visitor braved this weather change to attend the social evening; billed as a BBQ/Picnic Tea. Some members arrived early and took advantage of the “conditions” to set up for some twilight photography whilst others arrived closer to tea time. There were a couple of apologies (Brian and Kathy Harvey, Helen Robinson) not being able to attend. It was good to welcome John and Ann Devenish (Movie Makers members) back from their around Australia excursion. It wasn’t long before a few tales, tall but true, were being exchanged with other travelling members.



Is this really the 8th week of Spring? Where’s the heater?

The tea arranged were mixed, some bought their steaks, sausages, kebabs and skewered chicken to mix with their salads, others elected to have a cold salad and some had tea before arriving (family commitments). The conversation soon broke into different areas, some at the BBQ, whilst others at the newly installed picnic shelter than provided little “shelter” from the wind discussed many items.



Sue and Tim waiting for the BBQ to heat up.



Kababs, salad and coffee. What more could one ask?



See Sue, it was a BBQ!

The group solved many of the world's problems, relating their recent travel activities, dinner arrangements and lastly photography. Well, in our minds anyway!

It wasn't long before the natural light begun to disappear and the attendees continued to discuss the world's affairs into the dark. The weather (cold and windy) and the lack of lighting soon took its toll and the attendees soon commenced to pack and leave for home where the disk washer could be stacked with crockery and cutlery awaiting their fate to be cleaned.

It has been encouraging to see the members coming along to these “5th Tuesday” social evenings. 2017 has had 3 such nights; a “Night Time” Photo Shoot, a Coffee/Tea & Dessert” and this BBQ/Picnic Tea. It's been a time where the members and their spouses/partners and friends have been able to meet socially away from the formality of club meetings. The weather plays a major role on outside events but members have still come along. Thank you for your vote of confidence in the organisers by attending. Hopefully 2018 will provide more opportunities for this special type of club member and friends' meetings. If you have any suggestions, then please advise Helen, Dawne or Bruce. Thank you for your support.

POINTSCORES: October 2017

2017's Monthly Competition is coming to a close with only November's Set Subject (Trees in a Landscape) to be judged. Some categories are still close with the final Pointscore winner being decided at the next and last 2017 Monthly Competition. Other category results seem to be in, awaiting the winner's name inscription upon the trophy.

Colour Prints “A” Grade:

36	Colin Marshman	25	Dawne Harridge	19	Brendon Parker
34	Geoff Gray	24	Sue Souter	6	Greg Delavere
27	Helen Robinson	20	Elaine Duncan	2	Barry Daniel
26	Vivienne Noble			1	Brian Harvey

Colour Prints “B” Grade:

35	Jill Bartlett	15	Kerry Gilmore	6	Joseph Baez
28	Matt Dawson	15	Lynley Olsson	5	David Hooper
26	Tim Porteous	14	Allayne Foley	1	Warren Causer
23	Ruth Brooks	13	Wolfgang Kullik	1	Graham Hamilton
20	Sue Martin	12	Wayne Fulcher	1	Kathy Pond
19	Val Porter	12	Monte Hunt	1	Raymond Clack
		8	Jim Ollis		

Monochrome Prints “A” Grade:

38	Geoff Gray	21	Brendon Parker	10	Colin Marshman
28	Vivienne Noble	20	Elaine Duncan	8	Greg Delavere
25	Dawne Harridge	16	Sue Souter	4	Barry Daniel
22	Helen Robinson			3	Brian Harvey

Monochrome Prints “B” Grade:

41	Tim Porteous	13	Jill Bartlett	7	Joseph Baez
31	Ruth Brooks	13	Val Porter	5	Monte Hunt
26	Matt Dawson	11	Kerry Gilmore	3	Graham Hamilton
25	Sue Martin	11	Lynley Olsson	1	David Hooper
18	Allayne Foley	11	Wolfgang Kullik	1	Kathy Pond
15	Wayne Fulcher	11	Jim Ollis	1	Raymond Clack

EDI's:

54	Andrew Gray	32	Sue Martin	16	Jim Ollis
53	Colin Marshman	30	Matt Dawson	15	David Hooper
52	Dawne Harridge	30	Brendon Parker	14	Michael Chervakov
48	Vivienne Noble	30	Sue Shaw	13	Barry Daniel
47	Tim Porteous	28	Brian Harvey	12	Wayne Fulcher
45	Sue Souter	28	Bruce Shaw	10	Clara Soedarmo
42	Kerry Gilmore	26	Val Porter	9	Ann Lamb
42	Ruth Brooks	24	Wolfgang Kullik	8	Raymond Clack
37	Jill Bartlett	22	Tim Hoevenagel	6	Al Cartwright
36	Allayne Foley	22	Greg Delavere	5	Warren Causer
34	Lynley Olsson	22	Joseph Baez	2	Graham Hamilton
		18	Kathy Pond		

Small Prints “C” Grade:

62	Ann Lamb	44	Michael Chervakov	22	Tim Hoevenagel
		23	Clara Soedarmo		

2017 Competition: November

Competition: Set Subject “Trees In A Landscape”

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.

Illawarra Senior College, Port Kembla 2018 Courses

Jill Bartlett has provided an Information Leaflet advertising the Illawarra Senior College's 2018 Photography Courses. In summary:

<u>Course:</u>	<u>Skill Development</u>	<u>Prerequisites</u>
Basic Photography	Understanding Digital Camera Technology, Camera's Automatic and Manual Functions, Basic Digital Imaging (Photoshop Elements 7), Design, Composition Elements & Principles, Printing Techniques	Completed Basic Computer Course
Intermediate Photography	Camera's Manual Operation and Techniques; Digital Camera Editing and Enhancements; Understanding Photoshop and Bridge; Camera RAW; Art Photography; Street Photography, Landscape, Still Life and Portraiture/Studio	Completed Basic Photography Course
Advanced Photography	Advanced dSLR Camera Operations and Techniques; Advanced Workflow Techniques; Photography – History, Technical & Contemporary Practices; Advance Street Photography, Landscape, Portraits, Still Life, Studio Photography	Completed Intermediate Photography Course
More Information:	http://www.fiveislands-h.schools.nsw.edu.au/home	Phone: 02 4274 0621

Member Recognition

The following Acceptances were received by our members at the 2017 SIEP (Sydney International Exhibition of Photography):

<i>Section:</i>	<i>Member</i>	<i>Entry</i>	<i>Results</i>
<i>Nature</i>	Brendon Parker	Penguins	Acceptance
	Brendon Parker	Butterfly2	Acceptance

Congratulations Brendon on your success.

Member and Visitor Meeting Sign In.

Due to a recent injury and follow up of this with the club's Public Liability Insurance holder the club was advised that all endorsed club meeting's, activities are to be in the club's calendar and everyone will be required to sign the appropriate "Sign In" sheet. As advised; "... this is the first document that the Insurance will ask for as proof of a person's attendance." Please sign in when you arrive. Any off-site meetings/activities will have both (Member and Visitor) Sign In sheets. Thank you for your assistance.

(Bruce Shaw President/Public Officer)

The Techno Shop***Lightroom CC and Lightroom Classic CC. What are the differences here***

Recently Adobe announced Lightroom CC and Lightroom Classic CC and it can be a bit confusing to fully understand how the Lightroom experience changes and what Lightroom CC offers compared to Lightroom Classic CC. Lightroom CC, the gist of it is that the software is a new photography service across desktop, web and mobile that utilizes the cloud to automatically back up and sync your images and edits across your connected devices.



This differs from Lightroom Classic CC in three primary ways. Lightroom CC on desktop comprises a similar experience, in terms of look and functionality, to the web and mobile versions. If you've used Lightroom Mobile before, Lightroom CC will be very familiar to you. Lightroom CC uploads your full-resolution original files to the cloud automatically. This allows you to access your full-resolution photos on multiple computers and devices, which is not the case with Lightroom Classic CC. Finally, Lightroom CC utilizes cloud-based features such as automatic key wording and enhanced search functionality thanks to Adobe Sensei integration. Lightroom CC does not currently have all the same editing features which are found in Lightroom Classic CC.

Use the "Reference" link below to read the full article.

Reference: <http://www.imaging-resource.com/news/2017/10/18/confused-about-lightroom-cc-and-lightroom-classic-cc>

Zeiss' Milvus 25mm F/1.4 Lens For Canon and Nikon

High-end optical company Zeiss has announced the eleventh lens in their Milvus family of SLR lenses. The new Zeiss Milvus 1.4/25 is also the fourth Milvus lens with a maximum aperture of f/1.4 and is going to be available for Canon and Nikon lens mounts. Zeiss' Product Manager, Christophe Casenave, says the new lens, "The completely new optical design ensures superior performance across the entire image field. This results in high-contrast photos and a harmonious bokeh." The optical design Casenave refers to includes seven low dispersion elements and a pair of aspherical elements. The lens also includes Zeiss' T* anti-reflective coating. At the mount side of the lens, there is a rounded 9-blade diaphragm.



Reference: <http://www.imaging-resource.com/news/2017/10/18/zeiss-introduces-milvus-25mm-f-1.4-lens-for-canon-and-nikon>

Adobe Photoshop CC: 360° Image Editing

In a Lightroom-centric announcement at Adobe MAX 2017, Photoshop has also been updated to Photoshop CC. The new software includes numerous improvements to functionality and performance. For panorama photographers, a new 360° panorama workflow is included within Photoshop CC. You can not only open 360° spherical panoramas, but you can also fully edit them. On the topic of new file support, you can also open the new HEIF image file format in Photoshop CC. This

format is leveraged by iOS 11 devices to help save space.

Adobe Photoshop CC is available now as part of Adobe Creative Cloud plans. You can get the new Photoshop CC as part of the Creative Cloud Photography Plan, which is available with two levels of storage.

Reference: <http://www.imaging-resource.com/news/2017/10/18/adobe-photoshop-cc-announced>

DigiFilm: Yashica Announces One of the Weirdest Products We've Ever Seen



After a crowd fund raiser surpassed it's requested total (by 300%) the new digiFilm-equipped Yashica Y35 Camera is designed to act much like an analog camera but removes the need to purchase film. This is because the digiFilm system is, in fact, a digital camera. However, you do not have the same instant gratification of a digital camera as there is no display and no way to view your recently-captured images. The Y35 essentially marries the process of shooting film with the lower sustained costs of shooting digital. Of course, many people like being able to immediately view their captured images and have never lamented the death of analog, so obviously digiFilm is not the system for them. If you like the idea of choosing the right film for a particular style or shooting situation but don't want to deal with the finite nature of films and the work that is required to develop them, digiFilm might interest you. Instead of choosing films to put in your Yashica Y35 camera, you select digital filters that recreate a specific look. The camera only records with the filter of the digiFilm you have inserted and you have to "wind" the "film" before each successive shot.

Reference: <http://www.imaging-resource.com/news/2017/10/10/dubious-digifilm-yashica-announces-one-of-the-weirdest-products-ever>

Quick Tips

8 DIY Photo Hacks Using Cardboard

Feeling the DIY spirit? Then COOP's (Co-operative of Photography) video is perfect for you! We're bringing you 8 awesome photography tips and tricks that you can do from home, using nothing but cardboard! It's quick, cheap, easy and most of all fun! So grab yourselves some cardboard and get creative! There's a 4 minute video quickly demonstrating their ideas. The ideas include: Light Stencilling, a Smartphone Tripod, Bokeh Hack, Smartphone Pinhole Photography, DIY Macro Lens, DIY Reflector, Hack Your Flash, DIY Projector. So try some of these and have some fun.

Reference: <https://www.cooph.com/magazine/features/shutterfeed/detail/article/8-diy-photo-hacks-using-cardboard.html>

The Emotions of Colour: How Colour Theory Can Help Your Photography

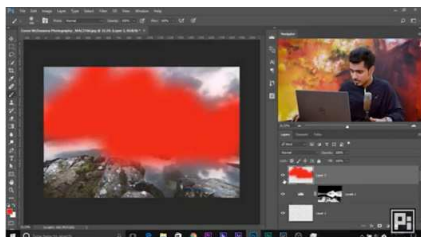
Rachel Gulotta and Daniel Inskeep of [Mango Street](#) have published a new video about colour theory. Unless you're exclusively a monochrome photographer, and arguably even then colour still matters considerably albeit in different ways, colour is critical to making good images. In their video they discuss how colour psychology can work to change the feelings conveyed by your photos. Specifically, the duo works with pink and yellow this time, discussing the commonly-associated emotions with each colour. The 5 minute video can be found in the article using the "Reference" link or at YouTube:

(https://www.youtube.com/watch?time_continue=2&v=HVA5nsOC0qE)

Reference: <http://www.imaging-resource.com/news/2017/10/17/the-emotions-of-color-how-color-theory-can-help-your-photography>

Creating Luminosity Masks in Photoshop Using The Colour Range Selection Function

In his article, Jeremy Gray writes that Luminosity masks are a very powerful tool for making selective adjustments in Photoshop. You make a selection based on the luminosity of an image to make very precise selections. However, luminosity masks can be a bit complicated. A new tutorial from PiXimperfect shows how to create luminosity masks in Photoshop using the software's "Colour Range" function. The video covers not only what luminosity masks are, but how you can easily make your own in Photoshop. Basically, luminosity masks are masks based on the brightness of different areas of your image. For example, suppose you want to select the sky in a complex landscape image, you could manually select the sky, which is very tricky. Or, you could create a luminosity mask to quickly make a precise selection of areas in your image within a certain range of brightness and use that mask to select only the sky. There's a 32 minute "How to" video in the article. Just use the "Reference" link below.



Reference: <http://www.imaging-resource.com/news/2017/10/11/creating-luminosity-masks-in-photoshop-using-the-color-range-selection>

Particle Disintegration Effect In Photoshop Tutorial



This Photoshop tutorial will show you how to create the ever popular particle dispersion effect. I have put my own twist on it with the person turning into waves of particles as if they are being teleported. I call this the particle disintegration effect and have been made easy in this free PhotoshopCAFE tutorial. There is a 9½ Minute "how to do" video. It can also be seen on YouTube at:

https://www.youtube.com/watch?time_continue=1&v=eewgYGY-VXU

Using the "Reference" link below will also take you to a written tutorial on the subject.

Reference: <https://photoshopcafe.com/particle-disintegration-effect-photoshop-tutorial/>

Three Keys For a Sharp Landscape Image

With any genre of photography, the most common problem that haunts many landscape photographers is how to get sharp images. With some really basic techniques, getting a sharp image is quite simple. The fundamentals to a sharp image are avoiding movement, having sharp focus and choosing the correct aperture.

1. Avoid any camera movement: In order to achieve this, you need to have your camera on a sturdy tripod. Use the mirror lockup feature if you are using a DSLR, to avoid shake/vibration due to mirror moving out of the way when you release the shutter. Use a cable shutter release, so that you do not have to touch the camera when pressing the shutter.

2. Sharp focus: To achieve sharp focus, remove any unwanted filters that may be on the lens. Turn off vibration reduction/image stabilization when the camera is on the tripod. Use manual focus preferably on live view mode so you can zoom in to get the focus exactly where and how you need it. A general rule is to focus at the one-third point into the scene to achieve maximum sharpness.

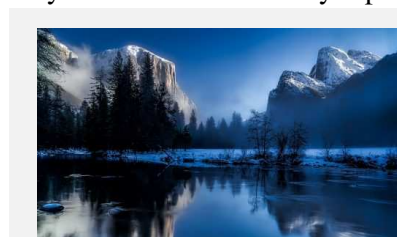


Image by 12019

3. Choosing the right aperture: A narrow aperture is the way to go if you need a sharp landscape image. Every lens has a sweet spot where the image is sharp and that varies for each lens (google to find the one for your lens). Generally, it should lie somewhere between f/8 and f/11. Use your lens' sweet spot to get a sharp image. Do not have any objects in the immediate foreground, but have them around 30 feet away from the camera, to have everything in the frame in sharp focus.

Reference: <https://photoshopcafe.com/particle-disintegration-effect-photoshop-tutorial/>