

NOVEMBER 2024

THE MAGAZINE of
DUNDEE
PHOTOGRAPHIC
SOCIETY

F O C U S

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Image: Peter Clark

In Focus

This edition of Focus concentrates on the results of the first competition this DPS year for Division 1 and 2 - together with some “transport related’ items, news and views. The award winning images are all shown - and the remainder of competition entries are seeded throughout the edition.

Ken’s Corner

Stewart Dodd

Competitions & Awards

Divisions 1 and 2

Through the Viewfinder

Marion McMurdo

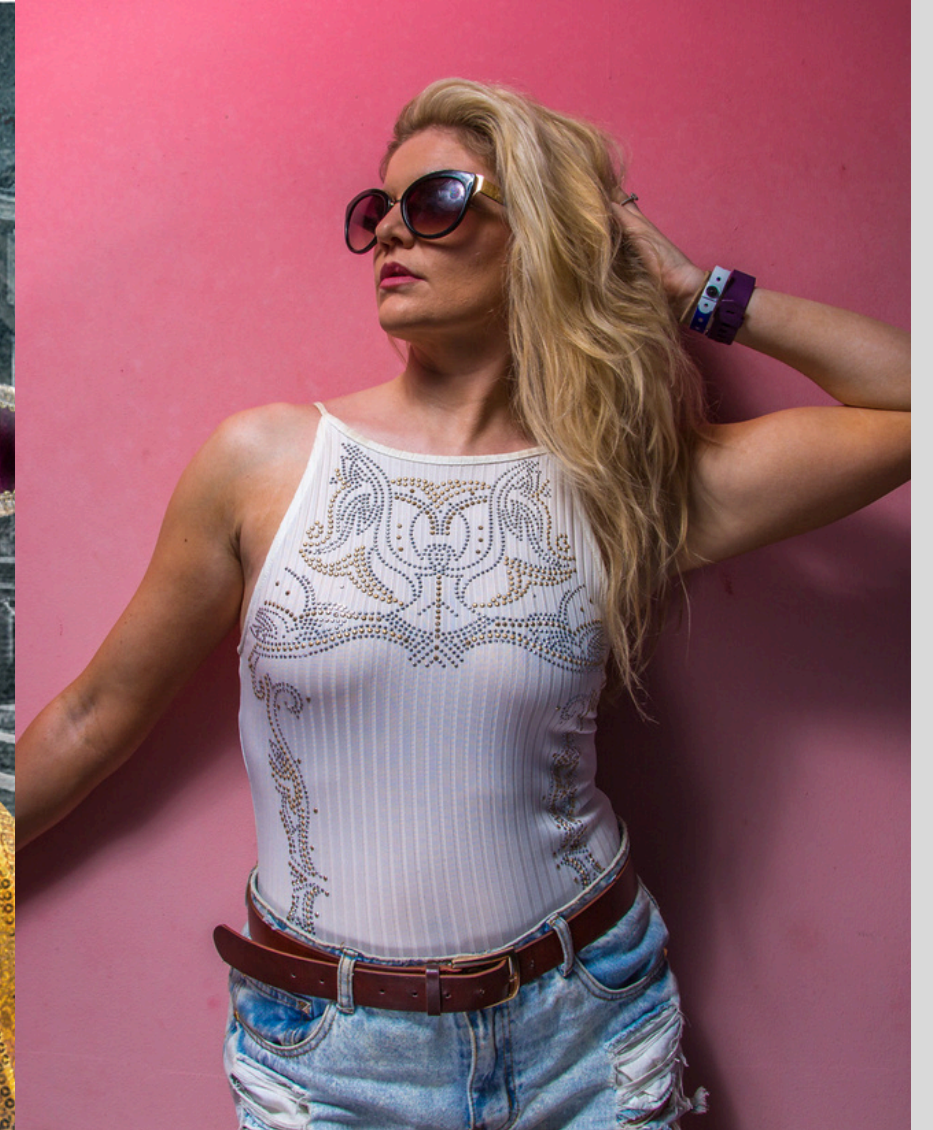
Fergus Milne

Snapshots and Snippets

Competition Dates

Final Edit

Final Edit



Ken's Cornera few words from the President

It's been a superb start to our new season, with a wide range of presentations for members and our first internal competitions.

David Boag was engaging and encouraging, with a wide range of his images taken across the world. Some members have also taken advantage of the discount on his training materials.

Stewart Dodd, our Treasurer, gave us an excellent presentation of his images across the years, including some engaging audio visual content. Like David, he was happy to engage in a Q&A session with members, as was Rikki O'Neill, who ran a brilliant seminar the next week. This was full of imaginative and provocative images, whilst Rikki shared in detail how he created them.

David Queenan's "time"-related session was also extremely practical, focusing on his approach to local photography. DPS members appreciated all of his camera settings being shared with the images.

More recently, **Celia Henderson** joined us on Zoom to explain how she edits creatively her flower images. There was a lot of detail and she has shared helpfully materials with DPS, which members can use to try out her techniques.

Enjoy your photography! Be seeing you!

Ken McAra. DPS President



“It's been a superb start to our new season, with a wide range of presentations for members and our first internal competitions.”



Stewart Dodd - Generalist and Opportunist (his words!)

From the arrival of the Dundee Whale to images of aircraft, bridges, landscapes and “inventive” creations, Stewart demonstrated his wide ranging photographic interests and his mastery of camera and drone photography in an evening of stimulating and enjoyable presentations. Showing once again the breadth of talent that DPS seems to have in abundance.

Recognising that his hobby also demands time, effort and patience from his wife, Stewart finished his presentation with a bouquet gift to her as an acknowledgement of those attributes and thanks for putting up with him and his ventures.

(A few more of Stewart’s images are shown in the Contents Page, above)



Stewart Dodd more images



Stewart Dodd more images



First 2024/25 Competition

Some 52 images were submitted by 13 members of Division One, whilst 53 images were submitted by 11 members of Division Two (please note!. So that's 24 members submitting - some who enter everything - and some who put in just one or two images. So maybe we can encourage others to 'have a go' in the next Div Two/Div One competition. Have you got something tucked away that might be a contender? How about also getting geared up for Competitions Three and Four next year?

The Judge, Rod Wheelans, despite having little time to assess these images (due to a mess up by our Courier/Delivery company) commented on the generally high standard of submissions and awarded a number of Commended and Highly Commended in each Division in addition to the principal awards. An indication of the quality of submissions, in our view, was the number of awards that earned "equals" places. So, well done everyone.

Rod Wheelans' comments were very helpful - and generally on the mark - although it was notable on occasions that lack of time had led to some misinterpretations of a few images, and inevitably one or two competitors must have felt a little disappointed, given the time and effort that had been put into their entries. However, that's life in judged competitions! We just have to move on!

Because of the lateness of the judging results - it was not possible for award Certificates to be presented on the night - so signed Certificates were completed later and presentations made on subsequent Mondays.

Images of a few happy winners are shown here receiving their Certificates from President Ken McAra.



Division One: Mono Print



First: *Passing* by Marion McMurdo



3rd Equal: *The Day of Shadows*
by John McNairn



3rd Equal: *Cool Dude* by David Sadler

Division One: Mono. continued



Second Equal: *Dark Within* by Rikki O'Neill



Second Equal: *Skipping in the Alley* by David Sadler



Commended: *Ghost Town* by Peter Clark



Commended: *Giving it Laldy* by Peter Clark

Division One: Mono. & continued



..... other submitted images (unaccredited)

Division One: Colour Print



First: *Street* by Peter Clark



Highly Commended *A Light in the Dark* by John McNairn

Division One: Colour..... continued



Second Equal: *Redshanks Fighting* by Stephanie Wilkie



Second Equal: *Exhibition Space* by Marion McMurdo



Highly Commended *Woodland Mist* by Marion McMurdo

Division One: Colour..... continued



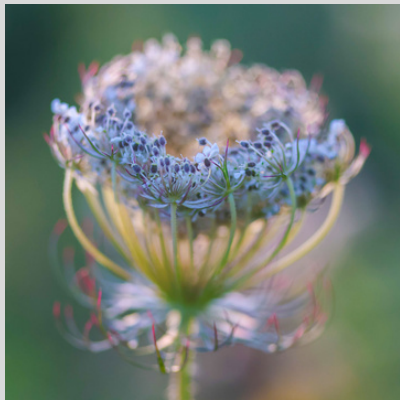
Third Equal: *Root Maggot Fly* by David Sadler



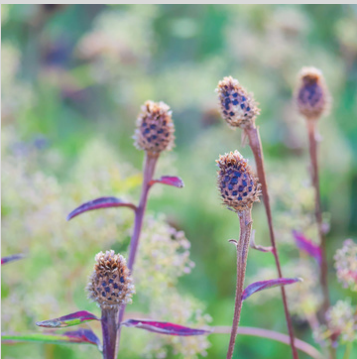
Third Equal: *Time Brings a Rose* by Rikki O'Neill



Highly Commended *From Beyond Time* by Rikki O'Neill



..... other submitted images
(unaccredited).....



Division One: Projected Image



First: *Baker Street* by Morag Forbes



..... other submitted images (unaccredited).....



Division One: Projected Image. continued



Second: *Into the City* by Marion McMurdo



Third Equal: *Waiting for the Ferry* by Malcolm McBain



..... other submitted images (unaccredited).....



Third Equal: *Nimue* by John McNairn

Division One: Projected Image..... continued



Highly Commended: *Ringa Campestris* by David Sadler

Highly Commended: *Venice*
by Rikki O'Neill



Highly Commended: *Framed* by
Marion McMurdo

Highly Commended: *Butterfly Girl*
by Rikki O'Neill



Division One: Projected Image..... continued



Commended: *Venice Sunset* by Morag Forbes



Commended: *Off the Ledge* by David Sadler



Commended: *Blue Tailed Damsel Fly* by Stephanie Wilkie

..... other submitted images
(unaccredited).....



Division Two: Mono Print



First: *The Corner House* by Maureen Petrie



..... other submitted images
(unaccredited)



Second: *What Rules - We're French* by Nick Smith

Division Two: Mono. continued



Third Equal: *Into the Vortex* by Pam Smith



Third Equal: *The Old Power Station, Porto* by Louise Densley

..... other submitted images (unaccredited)

Division Two: Mono continued



Highly Commended: *Bales* by Alistair Petrie



Commended: *Streets, Lisbon*
by Alistair Petrie



Commended: *What Will She Do*
by David Densley



Highly Commended: *Dawn Patrol* by Maureen Petrie



..... other submitted images (unaccredited)

Division Two: Colour Print



First: *Stag in Winter* by James L Anderson



..... other submitted images
(unaccredited)



Second: *Fish Market* by James L Anderson



Third: *Roof Triptych* by David Densley

Division Two: Colour continued



Highly Commended: *Arrival at The Gallery* by Pam Smith



..... other submitted images
(unaccredited)



Commended: *Cornflower Pastel* by Pam Smith



Commended: *Gannet* by Maureen Petrie

..... other submitted images (unaccredited)

Division Two: Colour..... continued



Division Two: Projected Image



First: *The Carers* by Ian Allan Sturrock



Second: *Hustle and Bustle* by Alistair Petrie

Division Two: Projected Image..... continued



Third Equal: *Great Skua* by James L Anderson



Third Equal: *80 Plus with Style - Vancouver Encounter*
by Nick Smith

Division Two: Projected Image..... continued



Highly Commended: *Checking the Bank Balance* by David Densley



Commended: *Buckle Bunnys* by Derek Ramsay



Commended: *Glacier Fiord, Alaska* by Derek Ramsay



Commended: *Old Craig, Glenprosen* by Alistair Petrie



Highly Commended: *Mountain Hare* by James L Anderson

Division Two: Projected Image..... continued

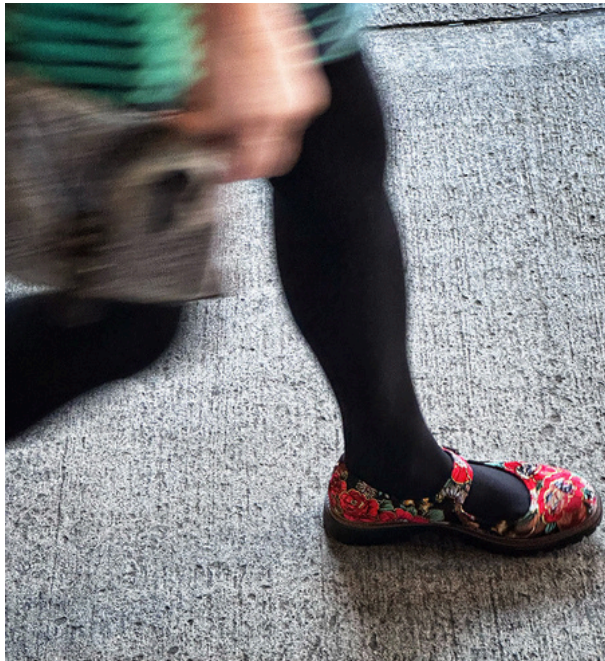


Commended: *Kimono Reflections* by Pam Smith

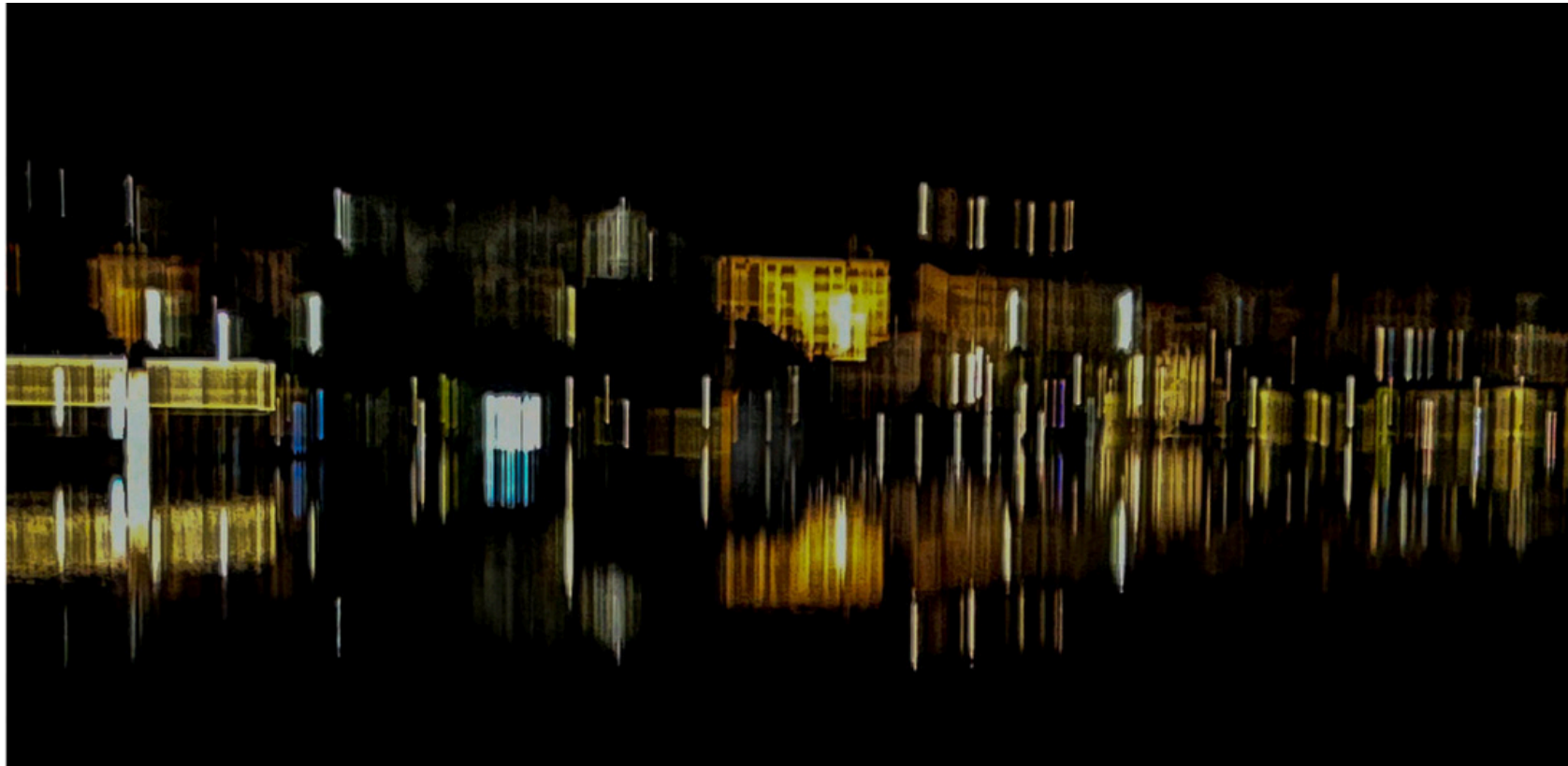


Commended: *Solitary Chess* by David Densley

other submitted
images
(unaccredited).....



Division Two: Projected.....continued



other submitted images (unaccredited).....



Through the Viewfinder

Marion McMurdo The Mysteries of FIAP

What is FIAP?

Fédération Internationale de l'Art Photographique, mercifully abbreviated to FIAP, is an organisation which accredits and lends “patronage” to salons. It is a federation of over 85 national photography associations with an estimated one million individual photographers. The Scottish Photographic Federation (SPF) is one of them; therefore all SPF Clubs, including DPS, are affiliated to FIAP.

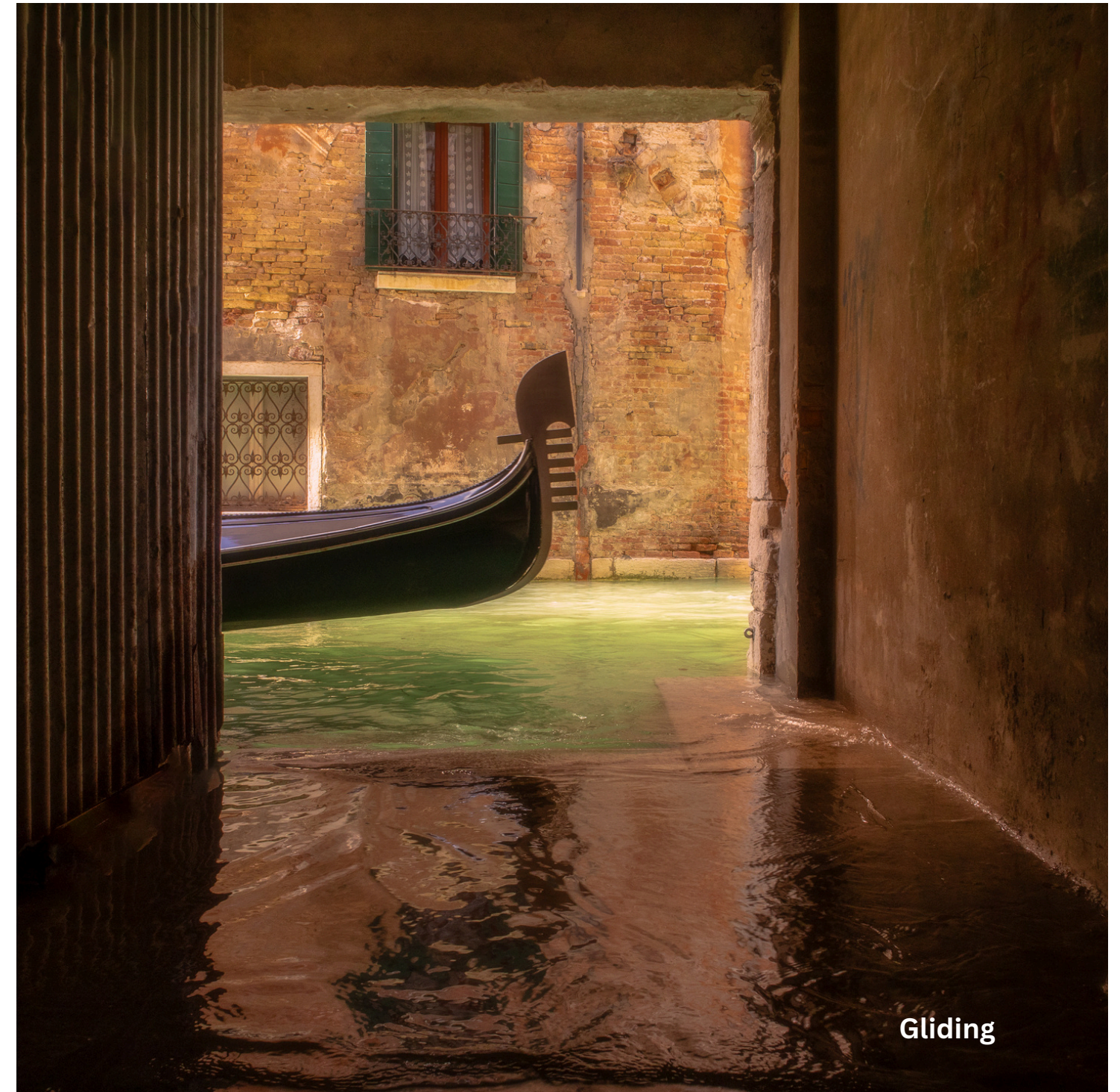
Individuals cannot join FIAP, they must join a Federation such as the SPF, through one of its Clubs. Entries from the whole of Scotland are submitted only once a year, by the SPF coordinator, an unenviable role in my view. It is a good idea to look up the excellent SPF website early on to find out when and how this happens.

What is a Salon?

Salons are FIAP-accredited international photography competitions in which submitted images are assessed by a panel of judges, and around 20% are “accepted” to comprise an exhibition.

Because each of your photographs is judged by 3 judges per salon, this gives you a better feel for how “good” your image is.

This is different to club competitions in which only a single judge gives their assessment. And if several salons accept a particular photograph, then you can feel confident that it is consistently cutting the mustard. Salon results arrive by email, causing a flurry of excitement, and jubilation on some occasions, and gloom on others. I found receiving the results great fun, totally addictive and by far the most enjoyable part of the whole FIAP palaver. And if so inclined, the results give ample opportunity to ponder why a particular image that was acclaimed in Queensland, was heartlessly snubbed in Finland.



Gliding

Through the Viewfinder

The Mysteries of FIAP. ... continued

Photographic distinctions

The main attraction of entering salons, for which an entry fee is paid, is to aim for the award of a distinction. And what you need to work towards such distinction is to accumulate salon “acceptances”. The entry level distinction is the AFIAP (Artist level) which requires one year of participation in at least 15 salons across 8 different countries, and attaining 40 acceptances with at least 15 different images. Most salons require digital submissions, but there is also a requirement for a number of print acceptances to be obtained. I confess I found this the hardest bit of the process because it renders your success subject to the vagaries of the postal system to transport your precious prints (without crumpling or losing them) to the country hosting the salon in a reasonable time frame. I had particular difficulties sending prints to salons in France, taking an absurd 4 weeks and only my persistence and the splendid Gallic charm of the salon administrator saved the day, despite a rather later arrival. Paying a bit extra to track your precious print packet on its journey is vital. The advantage of a FIAP distinction (in contrast to many other photographic distinctions) is that you work at your own pace, submitting to salons as often or as infrequently as suits, and taking as long as you like. Further distinctions beckon temptingly, including EFIAP (Excellence level) requiring 250 acceptances and several EFIAP levels beyond that.

Where to get more help/advice

If you do fancy entering salons, you need to keep meticulous records of your acceptances, carefully noting the exact title of your image, the name of the salon entered and its unique FIAP number, and the host country. Also take care to be consistent with the title for each image. It is all too easy to enter “Autumn Stag” in one salon and mistakenly call it “Stag in Autumn” in another salon. This is viewed as a hanging offence by FIAP, implying attempted jiggery pokery, although in most cases it is probably simply carelessness. Using an Excel spreadsheet is the way to go. DPS is fortunate in having several members who have enjoyed stratospheric successes in the world of FIAP, all of whom I have found to be supportive and generous in sharing their insights.

Go on, the nights are drawing in, give it a whirl!



Through the Viewfinder

Marion McMurdo some of my work.

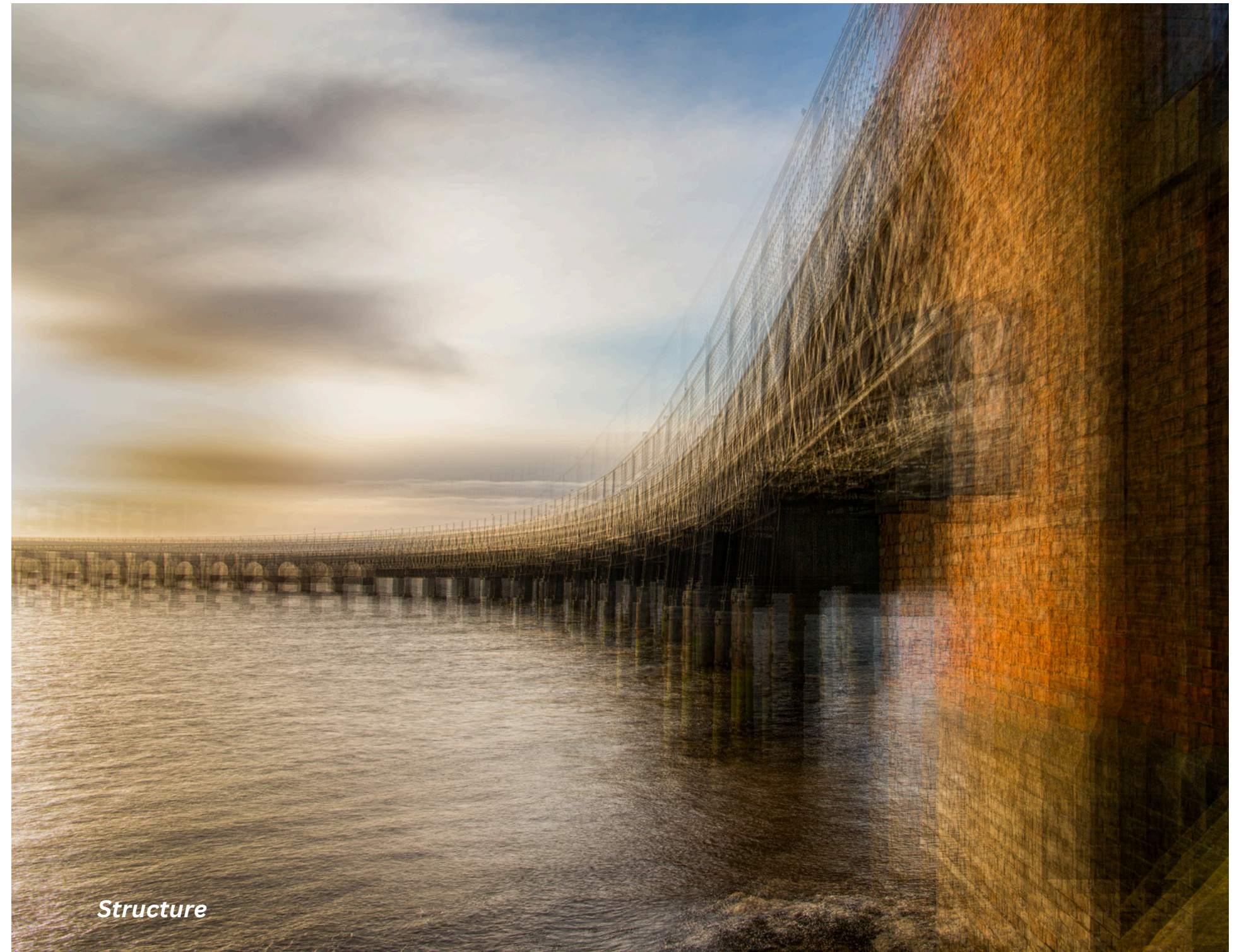
Marion has contributed a fair number of award winning images in DPS Division 1 Competitions - and has quietly been sending her images to various salons for acceptance.

The fact that she has been successful in that endeavour, speaks for itself - as Marion is reluctant to say much about her work and successes herself merely commenting:

“ I do not intend to say more about the images, they have simply been accepted in several salons. “



Marion’s submission for the EFIAP photographic distinction was successful in July this year .
Marion commented: *“I hope that the other DPS members pursuing FIAP awards have received similar good news. Thanks to John McNairn for so willingly sharing his FIAP insights and to Libby Smith at SPF for so meticulously co-ordinating the Scottish submissions.”*



Some of my 'salon accepted' images.....



Peace and Quiet



Delphinium

Through the Viewfinder

Fergus Milne with the first part of a Ferrari themed trip

The Netflix film, “Ferrari”

This film brought back memories of a trip to Modena in 2014 and then, afterwards, to their factory at Maranello.

The Plot

Enzo Ferrari struggles as bankruptcy threatens to destroy the marque which he along with his wife built from nothing, starting in 1947 to become the iconic brand that it is today.

The Film

The film has several sub-plots; survival of Ferrari by winning the Mille Miglia, his mistress and their young son, his wife’s scorn when she finds out about the child and their battles as he wrestles control to make the company more attractive to potential backers.

At Modena railway station Ferrari awaits the arrival of fearless Spanish driver Don Alfonso Cabeza de Vaca, Marquis de Portago whom he invited to drive after his star driver Castellotti died during testing in Modena. The film then moves through the various sub-plots culminating in a disastrous crash and the ensuing fallout for Ferrari.



A Ferrari 750 Monza dating from 1954

The Race

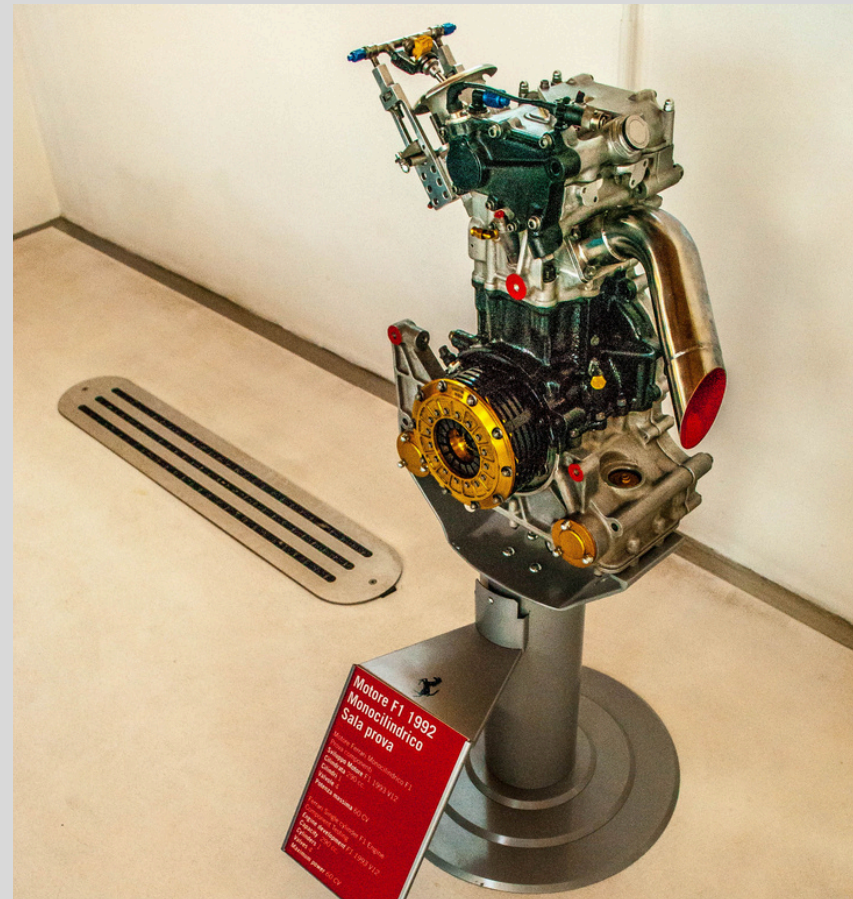
The Mille Miglia held between 1927 and 1957 and covered around 1,005 modern miles, or 1,618km. Since 1977, it has been a rally for historic automobiles. The race in its original format ended after a devastating crash on 12th May 1957, involving a Ferrari 21 miles from the end of the race, which killed Don Portago, his co-driver and nine spectators.

Ironically, Scuderia Ferrari ruled the day, twelve of the sixteen fastest times were set by their drivers.

Police arrested Ferrari and charged him with manslaughter. Acquittal followed a 4-year trial which proved that the cause of the crash was a cat's eye protruding above the road surface damaging a tyre on Don Portago's car.



An Alfa Romeo raced by Enzo Ferrari



A prototype single cylinder engine used to prove a design concept



A panel showing Enzo Ferrari driving an early Alfa Romeo.



The De Dion Bouton, very similar to the car owned by Ferrari's father, Alfredo, and one of the first cars in Modena



Close up of Bonnet and Lighting of an Alfa Romeo

The Trip

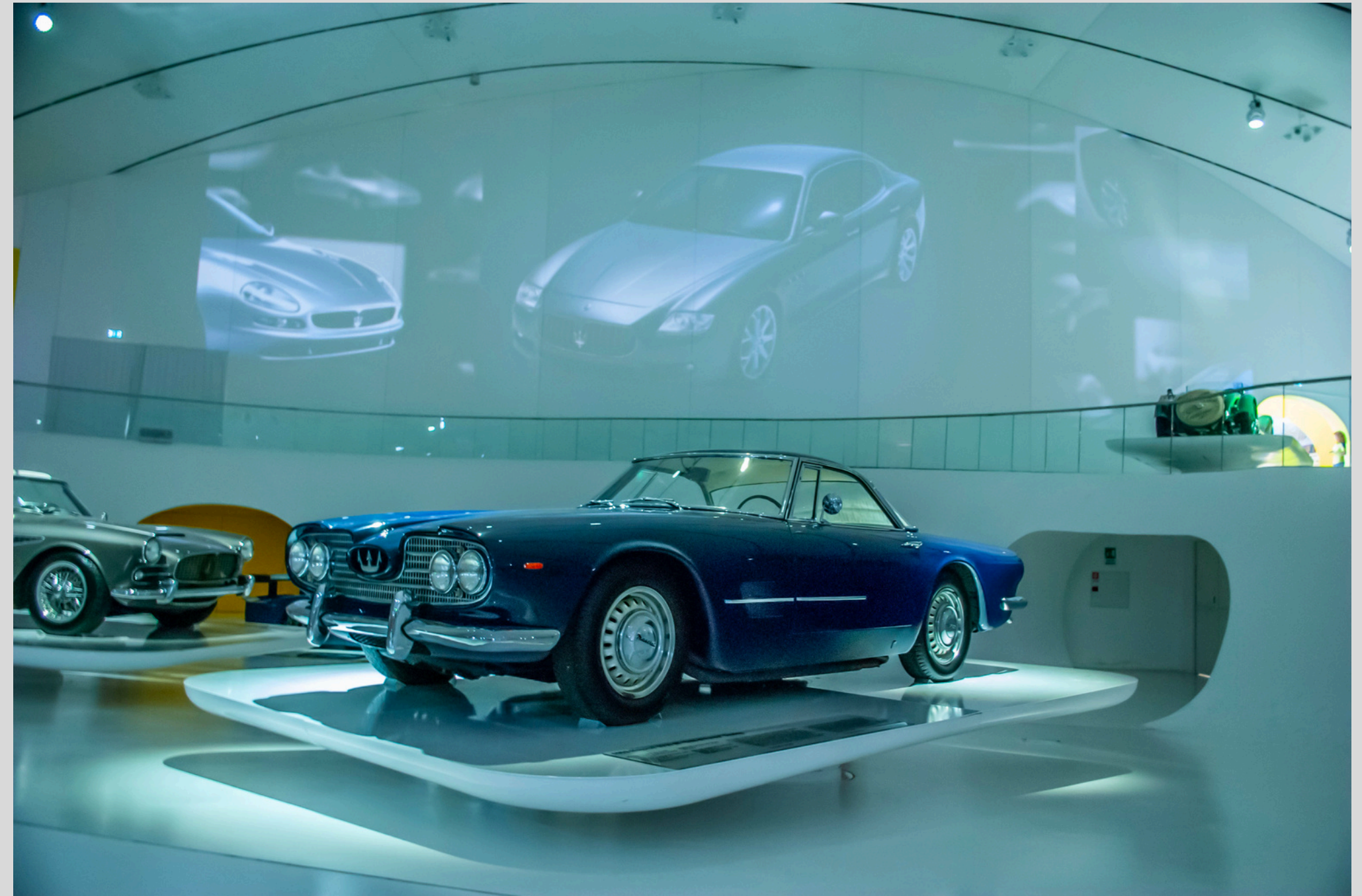
After collection from Modena Railway Station we were taken to the house where Ferrari was born and the building, now known as the Engine House, which was his father's workshop.

Adjacent is a grand museum, styled to represent the bonnet of a Ferrari, and which houses regularly changing exhibitions. See <https://www.ferrari.com/en-EN/museums/enzo-ferrari-modena>

After racing since 1920, Ferrari formed Scuderia Ferrari in 1932 and then Ferrari spa in 1947 launching the Ferrari 125S with immediate success. Sadly, it no longer exists except as a replica in the Engine House alongside other cars including an Alpha Romeo, which Ferrari raced until setting up Scuderia Ferrari. Also included is one of the first cars in Modena, an example of a De Dion Bouton owned by his father, single cylinder prototype engines and Ferrari sports and racing cars.



A familiar view - usually seen by competitors when racing against Michael Schumacher!



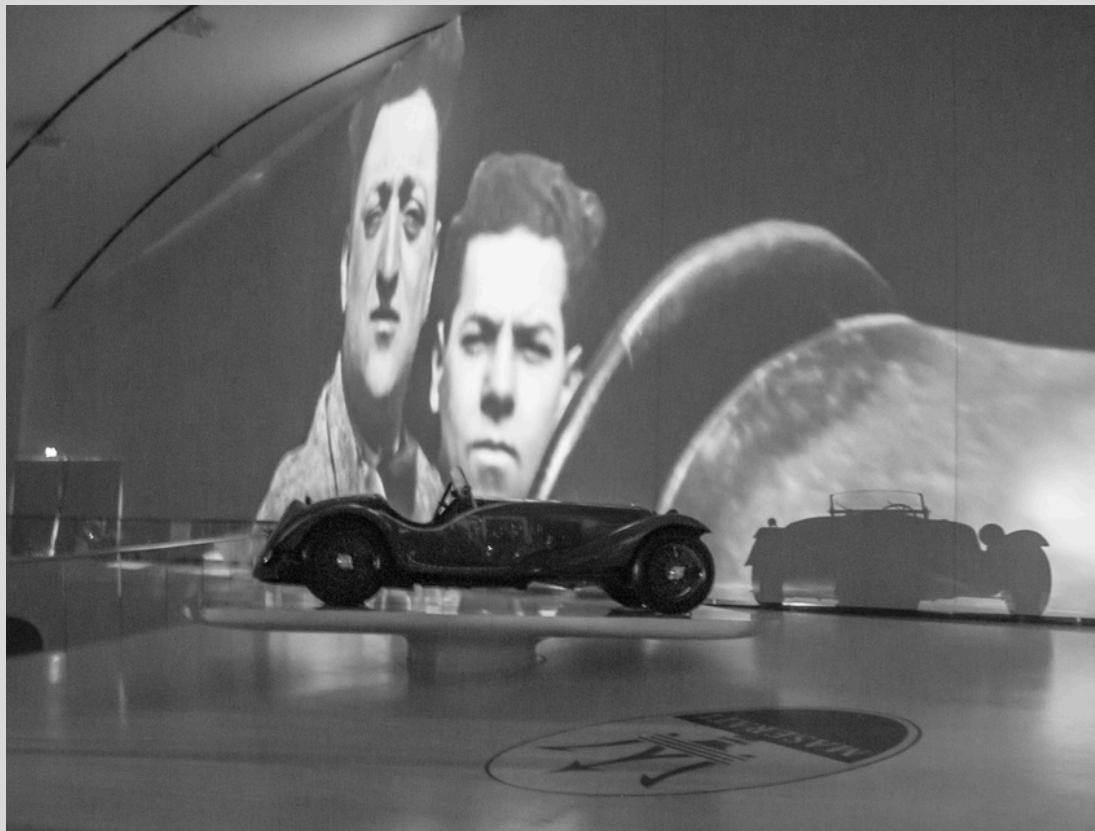
A Maserati coupe owned by the late Shah of Iran. This car had an engine taken from a Maserati 450E racing car.

Museo Enzo Ferrari

The exhibition in the adjacent museum was equally spectacular, curated as a celebration of Ferrari's great rival Maserati and dedicated to one hundred years of the marque. It explained the history through an exhibition of over twenty racing and touring cars. Included were the Maserati 420M raced by Stirling Moss and a coupe with a racing car owned by the last Shah of Iran.

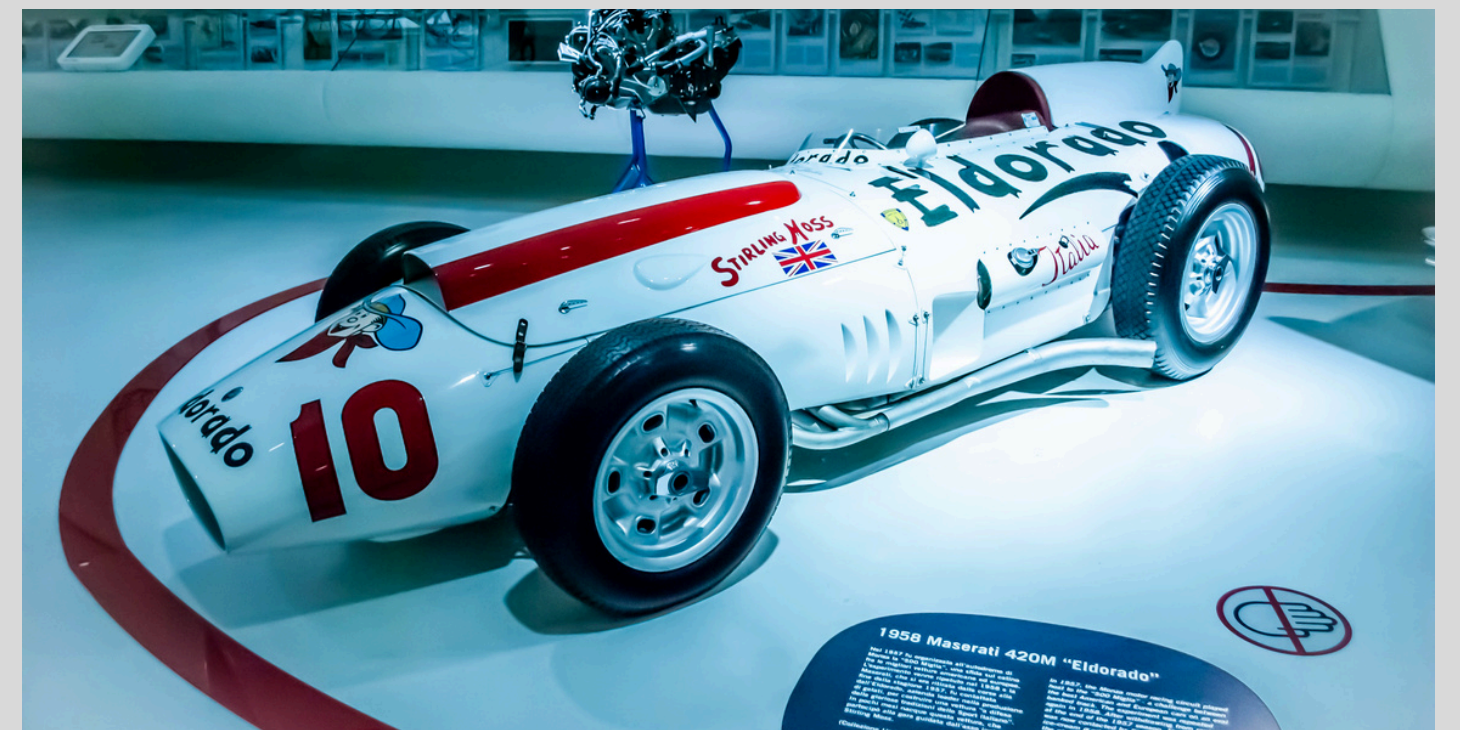
The museum includes an audio-visual system comprising nineteen screens varying in size from a home television to a floor to ceiling behemoth. During our visit the museum screened the highs and lows of Italian motorsport using archive film footage. The scale of which is illustrated by the images in the background of the picture of the Shah's car and on the largest wall.

Next time – “Ferrari town, California dreaming and a factory “tour.”



A Ferrari 125 S1, the car that won Ferrari its First Grand Prix, win in Rome, 1947

One of the giant floor to ceiling screens in Museo Enzo Ferrari Modena showing a vintage film.



Maserati 420 M Eldorado as raced by Stirling Moss

SnapShotsand snippets of information

Verdant Works Exhibition

During the development of the exhibition we asked those who had submitted images to write a few words about their image(s) so that we could prepare a blog to accompany the show - with explanations to help engage members of a potential audience.

Whilst a number of people did respond - to whom many thanks - not enough were received to make the blog viable, or worthwhile. So apologies to those who wasted their time on that fruitless task. Lets hope there's more responses next time.

Image Statements

When the possibility of a Verdant Works Exhibition blog was being discussed a suggestion was made that all competition images should, perhaps, be accompanied by a short explanatory statement to aid viewers.

Recent experience also suggests that this might help with 'confusions' or 'misinterpretations' of images by judges - on the other hand it would predicate against the simple idea that an image should tell its own story without words (but then why use a title?).

So, perhaps this is an issue to which others might wish to contribute their views. If so ***please send your comments on this notion to the Editor using <nickcharltonsmith@me.com> or by text or messenger.***

Books of the Week

This is a list of books that have been recommended by President, Ken McAra, in his Monday Meeting Intros. ... so far.

- Art and Fear: David Bayles & Ted Orland (how to overcome uncertainty and improve your images)
- Photographers On Photography: Henry Carroll (thoughts and images from 50 renowned photographers)
- Edward Weston: "Taschen Icons" series (pictures, quotations and essays)
- All About Saul Leiter: Thames & Hudson (200+ images, with quotations and essays)
- Michael Freeman on... Black and White (the history and basic theory behind black and white photography)
- 30-second Photography: ed. Brian Dilg (explanations, with images, of key photographic approaches and techniques, each of which can be read in 30 seconds.)

“Don’t get hung up on kit.If you’re a crap photographer with a half frame camera you’ll be a crap photographer with a full frame camera!”
..... David Boag

.....*and more snippets*

Upscaling using Luminar Neo or Topaz products etc

With recent developments in AI tools in various editing software packages guidance on how and when to use these options can be confusing.

A recent enquiry to Luminar Neo, regarding the sequence of use of Upscaling and Noise reduction, went as follow:

Q: ”If I’m using Luminar Upscale should I use this after cropping and before using Luminar Noiseless?

A: If you're using Luminar Upscale, it's generally best to apply it before cropping to preserve as much detail as possible. After that, you can use Luminar Noiseless to clean up any noise in the upscaled image. This way, you'll get the highest quality result

Q: If after doing that I edit etc what / when do I use Denoise in the edit menu? My suspicion is that it might not do much, or worsen the edited image.

A: After using ‘Luminar Noiseless’ for noise reduction, applying the ‘Denoise’ tool from the Edit menu might not have much effect and could potentially soften your image further. It's best to avoid using it unless you notice any remaining noise after editing.

Q: Is it correct that using upscale after using noiseless will lose the Noise reductions?

A: ‘Yes, you're correct. If you use Upscale after applying Noiseless, it could potentially diminish the noise reduction results, as the image gets resized and recalculated. It's generally best to apply ‘Noiseless’ after ‘Upscale’ to maintain the noise reduction's effectiveness on the final resolution.

Q: Just checking one more thing! Might it be best to’ Upscale’, then ‘Crop’, then do image improvement editing and then apply ‘Noiseless’? Or should I ‘Upscale’, ‘Crop’, apply ‘Noiseless’ then general editing?

A: The ideal order would be:

- 1. Upscale first, as it increases the resolution and allows subsequent edits to be more precise.**
- 2. Crop afterward to get the exact framing you need.**
- 3. Apply Noiseless, as this will remove any noise introduced during the upscaling or cropping process.**
- 4. Finally, proceed with general editing for color, lighting, and other enhancements.**

.....and more snippets

Remote Photo Shoots

A few members of DPS regularly post, or submit to competitions, images generated via remote “Photoshoots” - and a few have wondered what or how these work. John McNairn recently provided a brief answer, via a query on the DPS Facebook page, which read as follows:

“The photographer is connected to the camera in the model’s studio, and from there the photographer has 99% complete control over the camera. The only thing they can't change is the focal length, but the model or assistant can do that.

Using Zoom type software one can see the model and communicate to direct the scene just like any other shoot. It's actually more difficult than a normal shoot because good communication skills are needed to get decent results, it takes a lot of practice and a damn good internet connection.”

Some obvious advantages / questions relating to this process, spring to mind:

- 1. You are able to use some really high quality kit - provided that you are familiar with its use.*
- 2. So, does the studio you’re looking at carry a range of popular high grade cameras, including one that you are familiar with?*
- 3. The model will be highly experienced and have a wide range of backdrops and props, thus saving the costs of a personal studio.*

- 4. The model / studio will probably have a wide range of studio lighting rigs, reflectors and diffusers etc*
- 5. But, do you have the “portrait skills” to be able to direct remotely?*
- 6. Can you afford the hire/access fee?*
- 7. How good is your internet connection?*

Photographic Alliance of Great Britain (PAGB)

The PAGB is an entirely amateur non-profit organisation which forms an umbrella for 15 autonomous regional Federations, covering more than 1000 camera clubs with approximately 40,000 members . It has no paid employees and all payments go to organise national events, competitions and services for its members.

A regular news bulletin issued by the PAGB is available at no cost to anyone who signs up at <www.pagbnews.co.uk>. This e-news bulletin typically provides updates on Competitions, Results and feature items submitted by subscribers. Membership also gives access to back issues of e-news - which contain a host of fantastic images to browse.

The PAGB keeps e-mail addresses in confidence and they will never be used for any other purpose than circulating PAGB news. Recipients can unsubscribe at any time with just one click. So if you haven’t seen it, check it out by subscribing using <www.pagbnews.co.uk> .

.....*and more snippets*

Printing in Black and White

An alter ego of the Editor writes:

“I recently discovered something that seems pretty crucial relating to printing in Black and White - the type of ink - dye or pigment - can be critical (with pigment based printers being preferred). However I didn’t know this when I bought my Epson printer some years ago and I’ve been wrestling with B&W since. In particular I’ve been having to deal with faint colour casts, usually a slight greenish tint, but sometimes other subtle tones. I have also discovered by trial and error that the type of print paper used can make one heck of a difference - papers without artificial brighteners being much the better for retaining the B&W consistently. At least that’s where I am at, so far.

BUT, lo and behold, I recently discovered that EPSON has produced a new (well new to me) printing interface called “Epson Print Layout” which I recently downloaded and began to use.

When selecting the B&W option a colour circle appears (as well as sliders for final adjustment of Brightness, Contrast, Shadow Tonality & Maximal Optical density) which can be used to remove (or add?) any visible tonal cast in the image selected for printing! It can also make one heck of a difference.

Why didn’t I know about this before? No-one, least of all EPSON, told me about it.. Hence this note in FOCUS! And a nudge to anyone else who’d like to shares some of their discoveries on their photographic journey. We aren’t all experts, after all!

Clarity, Texture, and De-Haze

We recently came across an excellent article in Photzy, by Jean Mishra entitled What is the Difference between Clarity, Texture and De-Haze in Post Processing. The article goes through a range of associated issues and explains how and why to use these controls in Lightroom (and other editing software). Photzy offers some free articles, so it can be a helpful source of information at low cost.

Looking for Inspiration?

The following websites should provide a modicum of delight and maybe inspiration, well they do for me anyway (Ed) :

<www.davidburdeny.com>

<www.arnaudmontagard.com/sliceofflight>

<www.gabriellestrijewski.de>

<www.kaxelsenfoto.com/work>.

<colethompsonphotography.com>

<www.wilfredwessel.photography/gallery>

FINALLY another from Photzy - (I didn’t join, just browsed) - on Using the Golden Hour for Backlit Bird Photography. Available at:

<<https://birdphotographytips.beehiv.com/capture-the-magic>>

Competitions

Submission Dates for the Autumn Competitions are very close - here is one reminder:

Digital Knockout Competition

Last Submission: 25th November

Submission Dates for the Winter/Spring 24/25 Competitions are getting closer - so here are some reminders:

3rd Internal Competition - Divisions 1 & 2

Last Submission: 13th January '25

2nd Internal Competition - Division 3

Last Submission: 20th January '25

Audio Visual Competition

Last Submission: 10th February '25

4th Internal Competition - Divisions 1 & 2

Last Submission: 24th February '25

Results Nights: Diary Dates

2nd Internal Competition - Divisions 1 and 2

Club Night: 18th November

4- way Club Competition

(In St Andrews) Club Night: 20th November

Digital Knockout Competition

Club Night: 9th December

3rd Internal Competition - Divisions 1 and 2

Club Night: 3rd February'25

2nd Internal Competition - Division 3

Club Night: 17th February '25

DigitalAudio Visual Competition

Club Night: 3rd March '25

4th Internal Competition - Divisions 1 and 2

Club Night: 17th March' 25

Annual Winners Competition

Club Night: 7th April ' 25

Final Edits

WYSIWYG... What You See is What You're Getting!

This edition of FOCUS has tried to include all of the submissions for the First and Second Division First Competition of the 24/25 DPS year and it is my intention to try to include all the images of each of the Club Competitions. This is to try to recognise the effort that members put in when they prepare entries and to ensure that their work can be seen for more than a fleeting glance on Judgement Night!

Inevitably some of those images are small, but given the option to expand images when viewing, this seems to be a reasonably fair solution. You will also note that those images that have won First, Second AND Third places in the competitions, as well as those that have been Commended or Highly Commended are credited to their originators - a slight break with past practice, I know, but the only means I can see of enabling all DPS members to know who in DPS are doing well other than the few who win first and second places in our competitions. It may be that some who have been named would prefer not to have been - in which case, please let me know so that, in future, I can exclude you from the credits. My apologies if this edition has accordingly offended anyone.

More, More, MorePlease!

Responses to my requests of individuals for material for Focus have, generally, been well received and we have a number of items promised for future editions. BUT I NEED MORE! So, if you have a story to tell, an image that you're proud of, a technique in editing which you think others might like to hear about please put pen to paper. Remember, we are not all experts with Photoshop (or Affinity Photo or Luminar Neo, or whatever you use), and I suspect many members would like to know how to do some of the simple things that others are skilled in and can use so effectively. We need to learn from each other - and FOCUS can provide a vehicle for, not only passing on information, but also for recording it for future reference - so that you have it to hand when needed.



What did you do recently?

I'm sure that most members have done *something* during the last Summer and Autumn that is worth letting others know a bit about. The experiences and images that you brought back might tell an interesting tale, or provide others with the inspiration to go somewhere, or do something novel / different next year. So, please think about putting a few images together and letting me have them with a short chunk of text to tell your "story". Don't worry about being indifferent, or bad at writing, just give me a call and we can chat about what I really need and what I can do to help put your story together. Its a great chance for others to see and enjoy images that you are pleased with, even though they may not be competition entries every time! *Please think of FOCUS as an opportunity to share some of the things you have enjoyed - and get sifting those images and typing.* I, for one, enjoyed reading and seeing Fergus Milne's Ferrari story - so please let me have more of your stories and images!

Final Edits

Focus Magazine welcomes all comments, feedback, snippets of information and articles for publication in future issues.

The lifeblood of any member magazine are the collective contributions of members - comments, criticisms, suggestions, articles, recommendations and the like.

Please let me have note of your ideas, thoughts and suggestions by e-mail, by messaging (via the DPS Facebook page) or by nobbling me at future Monday evening meetings. All comments and suggestions for magazine coverage are very welcome!

I'd also find it immensely helpful if you could let me have info on any blogs, websites and other sources, which provide inspiration, technical skills and the like that you come across - so that 'Focus' can be a focal point for information for members.

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In the next Issue of Focus

- *Results for Division 3 First Competition*
- *Results of Viking Print Competition*
- *Results of Elena Mae Digital Competition*