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THE MAGAZINE of
DUNDEE
PHOTOGRAPHIC
SOCIETY

F O C U S

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Image: Peter Clark

In Focus

This edition of Focus includes results of the first Division 3 competition of '24/25, results of the Elena Mae and Viking competitions, the second Divisions1 and 2 Competitions and also the Annual 4 Way Inter-club competition, together with features and facts to provide a good browse over the Festive Break!

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Final Edit



Ken's Cornera few words from the President

The rollercoaster of our 2024-25 season has continued, with a slew of competitions, both internal and external.

Since the previous edition of Focus, we have had the Elena Mae and Viking Studios competitions. Details of winners and images can be found elsewhere in this edition, but our grateful thanks to everyone who submitted images. We have also had our first Division 3 competition, with bonus content from Stewart Dodd, who showed how he put together last year's prize-winning AV presentation. This workshop was well timed for anyone considering entering this year's competition as the deadline for it is still more than two months away: 10th February 2025.

Our second Division 1 and 2 Competitions followed, along with the 4-way club competition, hosted this year by St Andrews. As you are likely to be aware by now, DPS won each of the three categories and therefore was victorious in the overall competition. Many thanks to everyone who made this result possible. It's a real "feather in the cap" for our society.

We have also had a couple of excellent presentations. The first was from journalist and photographer Damien Shields who gave a fascinating insight into his career and method for taking landscape photographs. He also brought along his standard kit and participated in a Q&A at the end of the evening.

Our very own David Sadler ran an image clinic where he outlined what to consider when creating and editing images, along with judges' expectations. He then discussed a range of images from members and had an interactive session focused on how they might be improved. It was an enjoyable and informative evening for all.

AND FINALLY...

A good number of our presenters this year have emphasised that we should be avoiding - if we can - continually updating our cameras as new models come on to the market. This was brought home to me recently when I got notification of a new lens. I own a camera which is part of a system which Canon has mothballed: the EF-M, which is for small, mirrorless APS-C cameras such as my M6 Mark II. Imagine my surprise to find out that Laowa has brought out the world's first Zoom Shift lens, including an EF-M version! Clearly the system is not dead - it's merely "resting"... If all goes well, I will do a mini-review for a future edition of Focus.



***“Even more Finally
.....All best wishes to you,
your family and friends
for a happy and healthy
Christmas, New Year
and a Camera Active
2025!”***



Inter-Club 4 Way competition

The Annual inter-Club 4 Way competition was held in early November - with 3 clubs competing. Glenrothes weren't able to participate this year. Perhaps the title should now be the "4 ways to Win" competition given that DPS showed winning colours in each of the three categories and were consequently the overall winners as well! So well done DPS. Steph Wilkie reports on the successful evening:

"A very successful night for our society at our annual competition with Perth and St Andrews. Hosted by St Andrews, at the Art Club, we (David Sadler, Iain & Steph Wilkie) arrived in plenty of time to watch a multitude of home baking be laid out and have a cup of tea while the room was being setup.

The judge was Roy Robertson HonRPS, a long-time member of our society, and a past president of the Royal Photographic Society. With many years of photographic experience and judging the night ahead promised to be excellent.

The projected section was judged first. Our first image up gave us a great start with a full 20 marks – Baker Street by Morag Forbes. With another two full mark images - Magellanic Penguin Heading Out by Iain Wilkie, Misty Lochside by Pam Smith, and three at 19/20, our total for the projected section was 151/160.

Moving on to mono prints, we had one full mark image – Into the Vortex by Pam Smith, another two at 19/20, with a total of 108/120.

Then the colour prints were judged. Another brilliant start with Root Maggot Fly by David Sadler getting full marks, and full marks for Redshanks Fighting by Stephanie Wilkie, the total was 111/120.

Dundee Photographic Society came first in all sections, and thus first overall with 370/400.

There were many excellent images on display from all 3 clubs participating, and the judging was superb. The home baking was very tasty, Iain and I did our best to help eat the carrot cake.....

Congratulations and a big "Thank-You" to the authors of all the images used!"



SPF Medals for Two DPS members

Many Congratulations to **Morag Forbes** and **Stephanie Wilkie** on their success at the recent SPF Digital Championship at Dunblane.

Their Judge's choice medals were presented to them at a DPS meeting recently by Ken McAra, President and David Sadler, SPF/PAGB Co-ordinator.



SPF Digital Championship Judge's Choice SPF Bronze Medal -
'Louvre Light' by Morag Forbes



PF Digital Championship Judge's Choice SPF Bronze Medal - 'Bar-Tailed Godwit Dispute' by Stephanie Wilkie



Elena Mae Competition

Both the Viking and the Elena Mae competitions were judged by Aberdonian, Allan Gawthorpe, who gave straight-to-the-point suggestions and comments on the entries as well as letting us know his views on religion and religious buildings (!).



Rikki O'Neill receiving his Elena Mae Winner's Certificate from Allan Gawthorpe

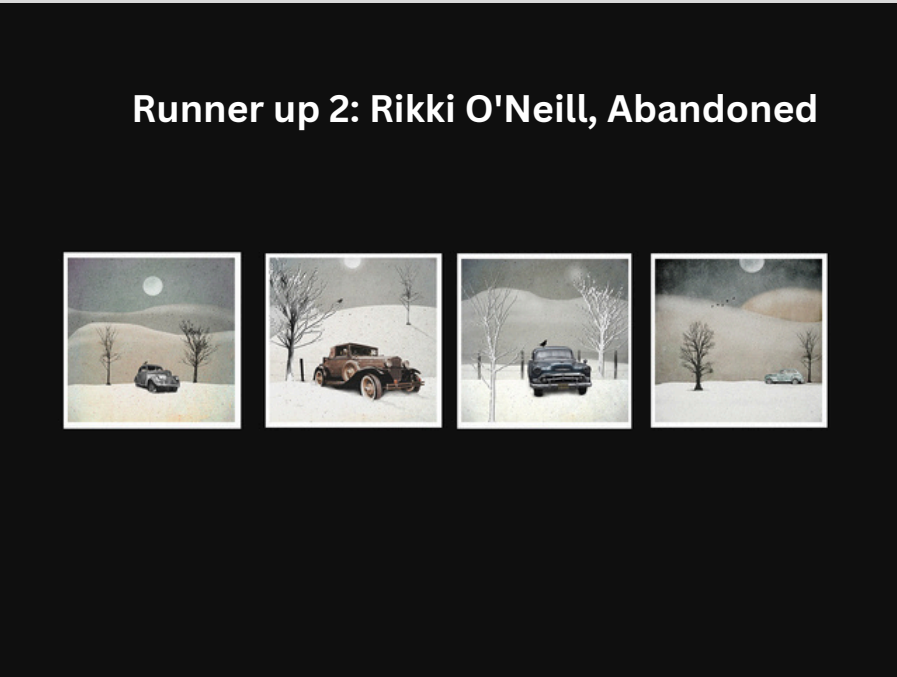
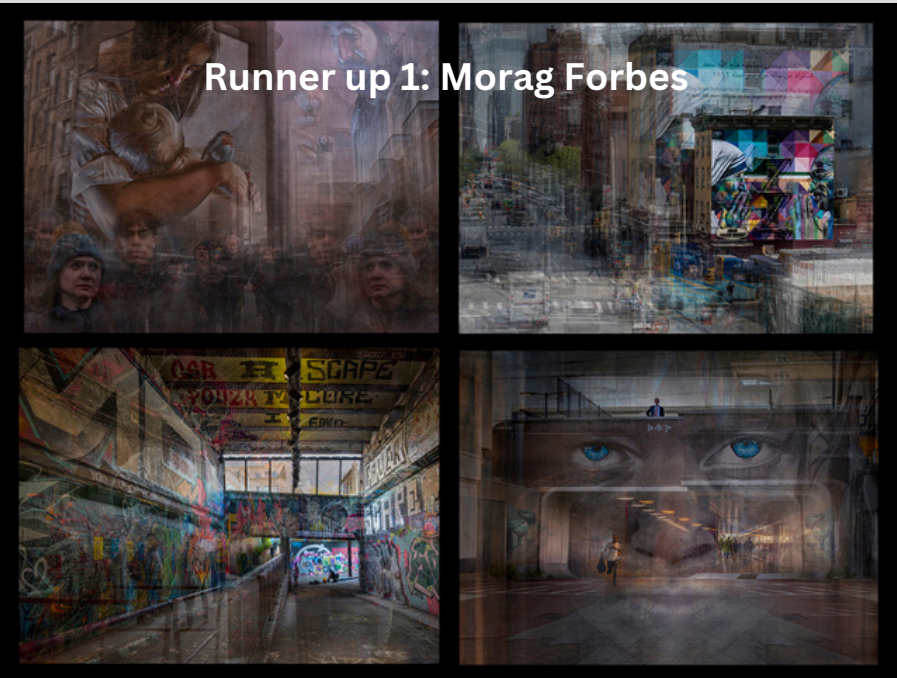


Runner Up: Steph Wilkie



Viking Competition

Judged by Alan Gawthorpe of Aberdeen - pithy comments with likes and dislikes, helpful comments and across the board marks.



Jean Burhouse receiving the Viking Trophy from DPS President, Ken McAra

Winner : Jean Burhouse, Skatepark Abstract



First 2024/25 Division 3 Competition

The judge for the first of the year's Division 3 competitions was our own Doug Dewar, Past President, experienced photographer and long-time member of DPS, who provided gentle observations, helpful comments and suggestions for development of many of the images presented.

Six members of Division 3 presented images and the winning, second and third places went to:

Callum Ewan for “Pondering”; John Pearson for “Early Morning Light and Julie Gilmour for “Bell Rock Lighthouse”.

Images of winners are shown here receiving their Certificates from Competition Judge, Doug Dewar.



“Pondering”



“Early Morning Light”



(Julie Gilmour was presented with her award at a later date.)



“Bell Rock Lighthouse”

*Other images submitted for the Division 3
Competition*



Second 2024/25 Divisions 1 and 2 Competitions

The second Division 1 and 2 competitions found 13 members of Division 1 submitting 50 images over the three categories, whilst in Division 2 the same number of members submitted a total of 61 images - a healthy showing by both divisions, to say the least! Maybe less is more, especially regarding quality, but for entertainment and variety, more definitely is more! So keep'em coming!

Judging of the two divisions was carried out by Ray Brammall, of Doncaster Camera Club, who was particularly pleased to find that our judging did not require him to mark but “merely” to select First, Second and Third placed images in each section and award Commended and Highly Commended as appropriate.

His comments and suggestions were perceptive and pleasantly made, encouraging development and improvement of the work rather than making negative critical comment. He was very keen to see well detailed skies and we all came away with ideas to try and possibilities for improvement of our images - except of course those few whose work was exemplary and virtually flawless! Overall it was an excellent evening and Ray's judging was well appreciated as was his gentle 'let down' comment: “...Hasn't quite come off....”.

Once again we have tried to include, in the following pages (and elsewhere in this edition of Focus) all the images submitted, giving pride of place, of course, to those given First, Second and Third places as well as those Commended and Highly Commended. Enjoy!



Division 1 Colour Winner: Stephanie Wilkie

Division One: Mono Print



First: *Corner Shop* by Peter Clark



3rd: *The Gravedigger* by Rikki O'Neill

Division One: Mono. continued



Second Equal: *Kochi Beach* by David Sadler



Second Equal: *Steel* by Marion McMurdo



Commended: *The View of Broken Hopes*
by John McNairn



Commended: *The Wynd* by Marion McMurdo

Division One: Mono. & continued

..... other submitted images (unaccredited)



Division One: Colour Print



Second Equal: *Luskentyre 1* by Heather Maclean



Colour Winner: *Dunlin with Tiny Crustacean* by Stephanie Wilkie



Second Equal: *Luskentyre 2* by Heather Maclean

Division One: Colour..... continued



Third: *The Close* by Marion McMurdo

Commended: *Copper Tree* by Marion McMurdo



Commended: *Garden Princess* by Rikki O'Neill



Commended: *Pied Wagtail Enjoying a Bath* by Stephanie Wilkie



Highly Commended: *Sabre Wasp* by David Sadler



Highly Commended: *See You Jimmy* by Peter Clark

Division One: Colour..... continued

..... other submitted images (unaccredited)



Division One: Projected Image



First: *Edinburgh* by Morag Forbes



Second Equal: *Leaf and Bug* by Rikki O'Neill



Second Equal: *Homeward Bound* by Rikki O'Neill

Division One: Projected Image. continued



Third: *Louvre Light* by Morag Forbes



Commended: *Amber Moments* by John McNairn



Commended: *Misty Edinburgh*
by David Sadler



Highly Commended: *Dipper Out of the Shadows* by Stephanie Wilkie



Commended: *Turnstone Landing Approach* by Stephanie Wilkie



Commended: *Ceres* by John McNairn

Division One: Projected Image..... continued

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



Division One: Projected Image..... continued



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

Division Two: Mono Print



First: *Beaver Lumber Truck* by Alistair Petrie



Third Equal: *Disused Cannery Wharf, Alaska* by Pam Smith



Third Equal: *Mateus* Louise Densley

Division Two: Mono. continued



Second Equal: Half Moon at Avebury
by Maureen Petrie



Second Equal: Tower on the Thames
by Alistair Petrie

Division Two: Mono continued



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



Division Two: Mono continued



Highly Commended: *Next Steps* by Ken McAra



Commended: *The Calm before the Storm* by Nick Smith



Highly Commended: *Waiting on the Washing* by Maureen Petrie



..... other submitted
images (unaccredited)



Division Two: Colour Print



First: *Wintering on Loch Oich* by Pam Smith

Division Two: Colour..... continued



Second Equal: *Lunchtime* by James L Anderson

Second Equal: *Dunstanburgh Castle Silhouette* by Nick Smith



Highly Commended: *Misty Morning*
by David Densley



Division Two: Colour continued



Third: *Autumn Sunrise* by Maureen Petrie



Commended: *Autumn Colours at the Buchaille* by Maureen Petrie

Commended: *The Pink House* by Alistair Petrie



Commended: *Grandeur of the Cumbrian Fells* by Pam Smith

..... other submitted images (unaccredited)



Division Two: Colour

..... other submitted images (unaccredited)



Division Two: Projected Image



First: *Boarhills Church* by
Bruce Coull

Division Two: Projected Image..... continued

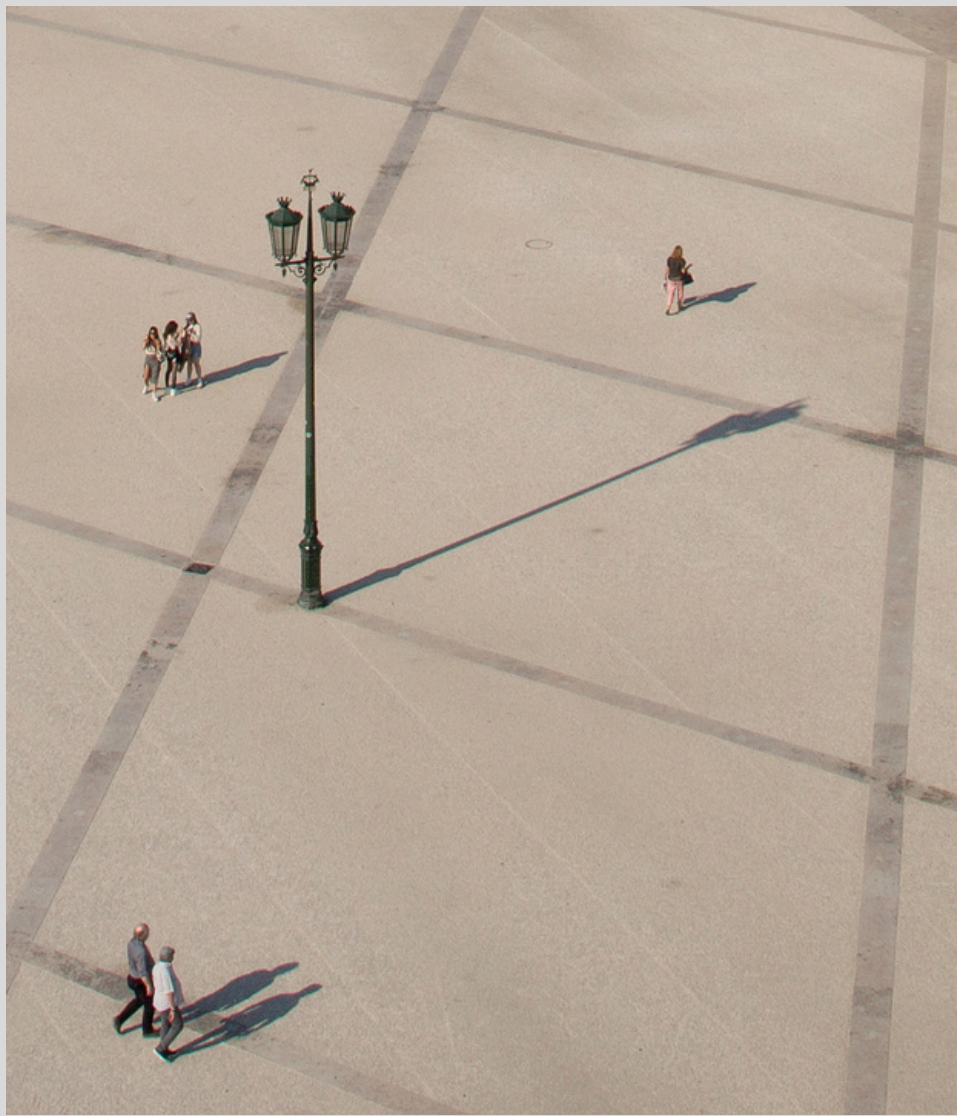


Second: *Oh it is You Again* by James L Anderson



Third: *Honeysuckle* by James L Anderson

Division Two: Projected Image..... continued



Highly Commended: *In the Square* by
Alistair Petrie



Commended: *Coned off Area* by Ken McAra



Commended: *Plockton Bay* by Pam Smith



Highly Commended: *You Looking at Me* by
Derek Ramsay

Division Two: Projected Image..... continued



Commended: *Reflections* by Bruce Coull



Commended: *Stretching Out* by Neil Houston



and other submitted
images (unaccredited)



Division Two: Projected.....

other submitted images (unaccredited)



Division Two: Projected.....

other submitted images (unaccredited)



Through the Viewfinder

Derek Ramsay

32nd Tamkaliks Celebration, Wallowa, Oregon.

Background

I first travelled to Wallowa back in 1988 to stay with friends who were on one year teacher exchange in Scotland a few years before, when we showed them around our country. When in Wallowa that first time one of the things I saw was the ground where the future Tamkaliks Celebration was to be held in years to come. Tamkaliks means the place from where you see the mountains and Wallowa is “winding river”.

Wallowa Valley was the homeland of the Nez Perce & Cayuse people, having lived there for more than 15,000 years until being displaced by the white settlers. I always intended to go back to witness a “Celebration” and the chance arose this year to go out and stay for two weeks in July and experience the occasion.

Alison and I set off on the long journey to Oregon, taking almost two days to get to this remote part of the state. Two flights and an overnight stay in Portland then a six hour drive up to Wallowa County. We were to stay the first two nights with Nancy Crenshaw and then move to Jason and Melanie’s Crenshaw’s house as Nancy is one of the organiser’s and is very busy at that time.

Before the celebration begins the Arbor is prepared on the days before with a canopy made from a tank parachute to protect the dancers from the hot sun at that time of year, yes it was hot, 105°F on the Saturday afternoon. I got involved in that helping with the final adjustments as many hands are needed.



Through the Viewfinder..... continued....

Tamkaliks Celebration

The Celebration is over three days, Friday July 19th, Saturday July 20th and Sunday July 21st.

Seen by outsiders as entertainment due to the singing, dancing and colourful regalia, The Powwow is a spiritual legacy that should be treated with honour and respect and honour.

- It is a time for Indian families to be together with other family members and friends.
- It is a time of sharing, laughter, tears, learning and caring.
- It is a time when Indians reflect on their traditions.
- It is a time to honour the past and celebrate the future.

The Dance Arbor is blessed before the powwow begins and is considered to be a sacred ground for the duration of the celebration (no drugs, alcohol, profanity or boisterous behaviour.)

If an eagle feather falls on the ground from a headdress or costume, then everything must stop. The feather represents a fallen warrior so a ceremony must take place where a veteran ceremonially retrieves the feather.

During the first day there is a “Giveaway” A large tarpaulin is laid out in the middle of the Dance Arbor where the deceased member of the family’s smaller worldly goods is laid out. Members of the family are invited to take something to remind them of that person.



They also hand out gifts to people sitting in the surrounds of the Arbor. Alison’s was a shawl and knitted belt. Although we are not Native Americans, out of respect to the deceased person, the family insisted we keep it (see photo). Later that evening is a Roll Call and what is known as social dancing.

Saturday begins with a grand entry (no photographs), a horse with no rider which represents a fallen member of the tribe, is in the procession. A later grand entry did come in where we were allowed to photograph. I was in the company of two Pro Photographers Angelika Ursula Dietrich and Kendrick Moholt who kept me right.

Through the Viewfinder

Then the dancing competitions begin

The master of ceremonies announces the dance taking place along with the name of the band and singers.

Dances are judged by dance styles, gender and age groups.

Dances are:

- Women's Fancy Shawl (see image)
- Women's Jingle Dress (see image)
- Women Traditional (see image)
- Grass Dance (see image)
- Men & Boys Traditional (see image)
- Men & Boys Fast and Fancy (see image)
- Tiny Tots Traditional (see image)

Prize money is given so there is much competition.

The image of the Whip Woman is the one who controls the dancing of the women participants. When her whip is lowered there is no dancing but when she raises her whip the dancers go round the Arbor in an anticlockwise direction.

On the Sunday, the last day of the celebration there is a Pot Luck Feast and a Grand Entry. Later on, more social dancing.

We were invited to the Pot Luck feast where there was Salmon, Elk and Bison to be had. We joined the queue to be fed when one of the elders come to us and told us to go the head of the queue as we were "elders" or older people so we get fed first!! The less able of the elders were seated in the Arbor itself and were served by the younger members of the gathering.



Many Scottish Surnames.....

There were many Scottish surnames among the Indians as well as their own tribal name. Cameron, McIntosh and Gordon were some we heard. Early Scots traders came centuries ago and married into the local tribes.

It was a privilege and an honour to be invited to such a gathering, we being outsiders. Everybody was so welcoming; I even wore my kilt on one of the days. The images do not reflect the atmosphere and the 'presence' of the occasion - only being there can do this. Not so much a holiday but an adventure, this was my third visit, but first to a Tamkaliks celebration so we will be returning to this unspoilt part of America in future.



Through the Viewfinder.

“It was a privilege and an honour to be invited to such a gathering, we being outsiders.”



SnapShotsand snippets of information

Dundee Transport Museum Exhibition

In September, Sonja Nowicki, the Manager of Dundee Museum of Transport came up with the idea of a photographic exhibition and approached our own Heather Maclean for help with it.

The brief was for a number of photographers to each select an image from the Museum's extensive archive that inspires them in some way. Each would then create their own artwork together with a paragraph that describes the artist's response to the DMOT image. E.g. Why they chose that image to respond to, how their image responds to it, why were they inspired by the image and how is this inspiration represented in their image.

Several members of DPS took up the challenge and are working towards a deadline of 6th January to complete their work. It was fascinating looking through the archive, and one of the images to be featured in the exhibition is this one of Dundee's Nethergate in about 1955. You will have to wait until the museum re-opens next year to see how it turned out!

Speaking of which, the museum reopens on the 1st Feb, 2025 and there will be a pre-opening evening on Friday 31st January which will be open to all members of DPS to attend. Further details will be given nearer the time. So put the date in your diary NOW!

Ken McAra's Books of the Week.....

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

- North Wales (Fotovue photography guide)
- The Making of Landscape Photographs (Charlie Waite)
- You Are Here: around the world in 92 minutes (Chris Hadfield)



- *The Mearns Distilled* (Francis Boag & Andy Hall)
- *Single Exposures: random observations on photography, art and creativity* (Brooks Jensen)
- *Instagram* the work of David Hurn, Reel art Press

.....*and more snippets*

Batch Cropping of Copied Images

Dave Densley recently sent in a tip that he had come across when working on some old photo albums:

“As requested - a photoshop tip for the magazine!

I was digitising old photo albums, sometimes with 9 photos to a page (See attached with one of the extracted files). I would normally photograph (or scan) the page, then crop out each photo separately - very time consuming. However, I found a top tip to streamline the process:

Load the image into photoshop, then go to "File>Automate>Crop and Straighten Photos" and wait a few seconds. You will then see all the individual images in their own tab ready for you to save into albums.”



Editor: *Thanks Dave - just what we need. Here's hoping others will follow suit and send in their tips and tricks (simple or complex) for Photoshop, Lightroom, Affinity Photo, Topaz or Luminar Neo etc etc... Every little helps!*

.....*and more snippets*

Copyright Issues

Frank Macdonald wrote in to comment on Copyright issues, as follows:

“In the UK, the photographer who takes a photo owns the copyright to that image, unless there is an agreement assigning the copyright to another party. This includes photos taken at events, even if the photographer wasn't paid.

Copyright is a legal form of protection that gives the creator the exclusive right to reproduce, use, and distribute their work. This means that without the photographer's permission, no one else can:

- Print the photos
- Share digital copies
- Share the photos on social media
- Profit from sales of the photos
- Enter the photos into competitions
- Submit the photos to publications
- Alter the photos in any way

The UK doesn't have an official copyright registration system, so photographers don't need to register their copyright.”

..... ***But Watch Out:***

Neil Sneddon added to this discussion:

“.....Except if you use Adobe, under their Terms of Service you own the images but they can do anything they want with them, sell them, use them, pass them on to 3rd parties. etc. By using Adobe products you grant them a License of use, this was why there was a big outcry in June time and some people left. I will ditch Adobe when my subscription runs out next year, unless something radically changes.

Can I just add to Frank’s excellent summary - in the U.K. no-one has the right to privacy in a public place. Therefore you can take photographs of people in public places without asking permission, including children. However, the images must not cause offence or be indecent.

This is not the case in most EU countries.

I had a really bad experience a few years ago where a bride demanded every image I’d taken throughout the wedding, rather than the edited ones that I provided as part of the paid package.

I was happy to sit down with both brides (in fairness it was only one of them who was making demands) and allow them to choose some of my outtakes, which certainly were not up to a standard that I’d be happy to to put my name to before I had the opportunity to to edit.”

.....*and more snippets*

Output Sharpening

An on-line Blog from Permajet (scroll down the Blog section on <<https://www.permajet.com/blog>>) explains some of the complexities of sharpening and specifically, output sharpening, with a recommendation for use of the Nik Sharpener Tool produced as part of the Nik Collection by DxO. To point up some of the issues we're quoting part of the Blog here and calling on anyone who has experience of the Nik Tool, or other alternative options, to get in touch with feedback and comment (- PLEASE!):

“We all want great-looking prints, but there's one small thing that often gets in the way of that – a lack of proper Output Sharpening. The fact is that images that are to be printed require a different level of sharpening compared to those that are only to be viewed on screen. But how much Output Sharpening should you apply, when should you do it, and how?

Why do you need Output Sharpening?

Output Sharpening is required because of the fundamental differences between how digital displays and print media render images. Whether it's on your TV, your computer monitor, or the screen on your phone, the pixels that make up a digital image have a precisely defined edge. There is no spread or overlap to them, so images can look crisp by default. What's more, because of the way they emit light, screens produce more vivid results than on paper. And we tend to view screens closer than prints, too. On the other hand, prints are created from dots of ink, and these can spread on contact with paper, a phenomenon called ‘dot gain.’ Your choice of inkjet paper affects how much dot gain occurs, with more absorbent papers showing greater softness.

The paper type also defines how reflective its surface is, with less reflection meaning images appear less sharp. The size of the print, its resolution in dots-per-inch, and the viewing distance also affect how sharp the image appears to the viewer.

When you accept the reality that when viewing an identical image on screen or in print, they will look less sharp in the print, the need for greater sharpening in the latter becomes obvious.

How does Output Sharpening work?

Output Sharpening increases the perceived sharpness of an image so that it looks its best on specific mediums – in this particular case, inkjet paper. The amount of sharpening required depends on the size of print, the type of paper, and the viewing distance intended for it. For example, the amount of sharpening required for a large print is more than that needed on a small one. This is because of the way that a perception of sharpness is increased in software. Therein, contrast is increased along edges in the image which make it seem clearer. The bigger the image, the wider and more pronounced these edges will need to be.

And while glossy or satin papers might need only moderate sharpening due to their reflectiveness and ability to preserve detail, matte and fine-art papers can require stronger sharpening due to their lower reflectiveness and higher absorption rates. At this point, it's important to understand that Output Sharpening should only be carried out at the very final stage of your editing process. In fact, Output Sharpening should be kept entirely separate from regular or ‘capture sharpening,’ where for instance you might make a creative decision to increase the sharpness of a subject's eyes, or part of a landscape. This is because the Output Sharpening settings are directly related to factors like the paper size and type.

/ continues next page.....

.....*and more snippets*

Why Use an Output Sharpening Tool?

(cont., from previous page)

Well, if you attempt to do it manually, finding the correct level of Output Sharpening is often a case of trial and error, using lots of paper and ink to find the best settings. And of course, if you change paper type or size, that process has to begin all over again.

And with the difficulty that's inherent in judging prints, sharpening manually can lead not only to prints that lack the required amount of clarity, but also images that are over-sharpened. If anything, this can look even worse, making photos look unrealistic and 'crunchy'.

Thankfully, the engineers who made Nik Sharpener have done all the hard work for you, analyzing thousands of prints in order to work out the perfect settings for a huge array of paper sizes and media. It's automatic and easy, saving you materials, time, and money."

Well, thats what Permajet say. What about other views? What other tools?

Feedback and Views Needed

Editor: Is Nik Sharpener the best we can find? - is there an effective, cheaper alternative? For example, The Canon 'Professional Print and Layout' Interface includes a 'paper responsive' Output Sharpening option at no cost - but how does this work in relation to earlier sharpening efforts using say, Affinity Photo 2 or Photoshop / Lightroom? Will it do the job? What else is out there? ***Can we share experience please?***

Send your comments to <nickcharltonsmith@me.com> for inclusion in the next edition of Focus

Stargazers, Sunrises, Sunsets Information App:

Pretty well everything you need to know about the stars, planets, moon and sun can be found using this App <<http://www.heavens-above.com/mobile>> - including:

- Solar Eclipses
- Sunrises and Sunsets and directions for your chosen locations, day and date
- Moon appearances, times and locations in the sky, for day and date
- Star charts

and a host of other information feeds, which can help with project planning - being in the right place at the right time for planned shots.



.....*and more snippets*

Printing in Black and White - Member Survey!

As we know judges seem to vary in their opinions on what type of paper might be best for printing images in Black and White (and on lots of other topics as well, of course, but maybe that's for another discussion....) . So your ingenue editor thought it might be interesting to ask everyone who prints images to send a brief e-mail to him **<nickcharltonsmith@me.com>** stating your preference(s) for B&W printing paper - gloss/lustre/semi-gloss/matte - or whatever else you use/prefer - and experience of different manufacturers products. Its an expensive business learning by experiment so if we can share it might help us increase the number of entries to our print based competitions.

Please do this straight away - you'll simply forget if you don't - and we'll publish the overall responses in the next edition of Focus!

Any other comments on printing in B&W /Mono would be much appreciated - "sharing is caring" applies just as much to us as it does to our kids!

Affinity photo 2:

Neil Sneddon wrote to say: "Having spent some time exploring Affinity Photo 2, and with 150 days of the generous 180 day trial period left, I decided that the software is very worthwhile owning, so today I purchased it. I have installed Neat Image 9.0 and Luminar Neo as plugins, and downloaded the free Adobe Bridge to work as a catalogue alongside Affinity.

Bridge enables me to access my Adobe Elements albums, and open them in Affinity for editing/processing, straight from Bridge an. this should work fine unless Adobe decides to apply a 3 year licence to Bridge, as it has done with Elements 2025, or move it to an online rental platform, as it did with Photoshop and Lightroom!



.....and more snippets

Easy to Fix Composition Problem

One of the most common photography composition mistakes is a visual problem known as a 'boundary break.' Think about this. If you see someone staring intently at something off in the distance, what is your typical reaction?. You look where they are looking to see what is so interesting. The same reaction occurs when people look at photos. If a 'line of sight' is present, a viewer of the photo will instinctively follow that line!

In the first image, the leopard is looking intently at something off to the viewer's left. This composition drives the viewer's eyes toward the left side of the picture. In effect, the entire right half of the photo becomes a moot point. This example depicts a boundary break. The composition breaks the image boundary to the left because a viewer wonders what the big cat is staring at so intently. If viewers can see what the animal is looking at, it is no longer a boundary break, although, it would take some considerable re-organising of the composition.

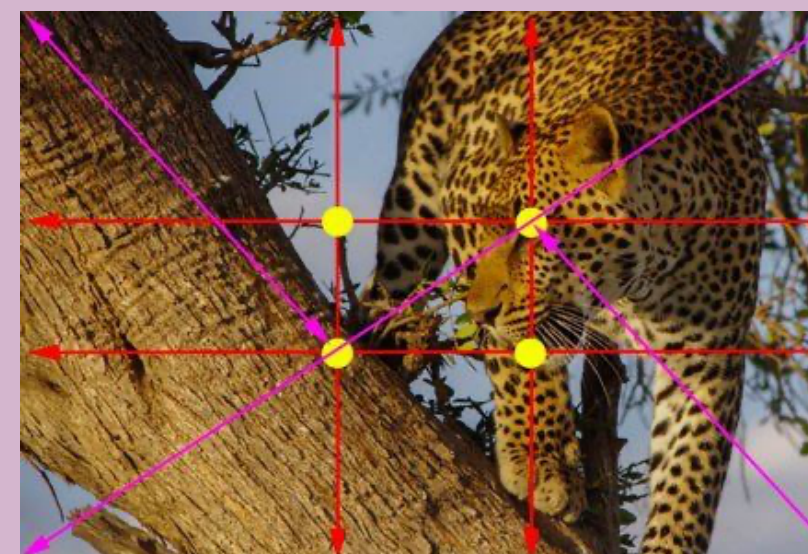
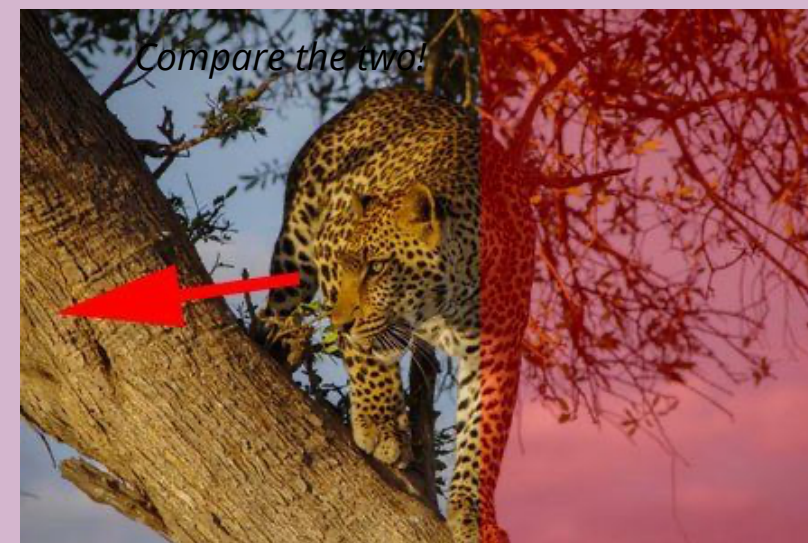
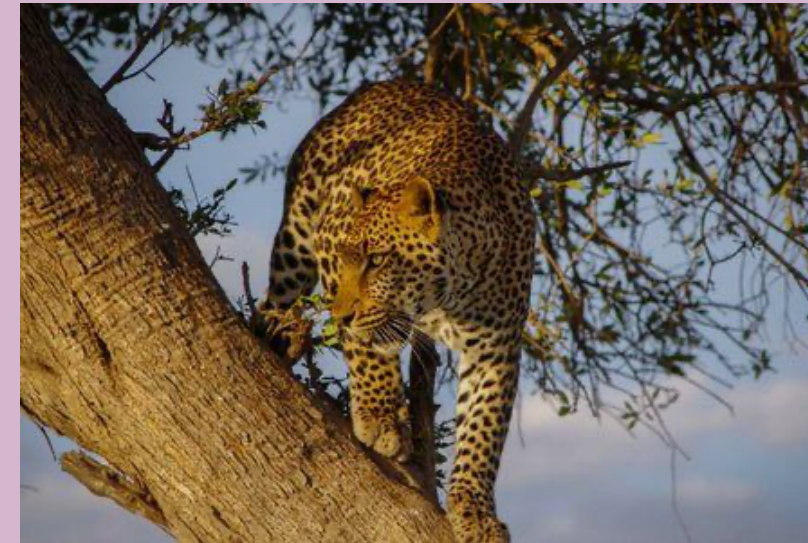
Quick Tip:

Be aware of boundary breaks not only when you're composing the picture in the camera's viewfinder, but also after the fact. In many cases, you can correct a boundary break with post-production.

There are typically two types of boundary breaks:

- Someone, or something, is looking out of the frame, and they are positioned on the same side of the frame to which their eyes are leading. This positioning is called a 'sight line' boundary break.
- A strong leading line that doesn't lead toward the subject but instead leads the eyes out of the frame.

We can fix this leopard picture in post-production using the crop tool to re-organise the composition. You can also refer to this as re-balancing the visual weight and space of the frame.



We have vastly improved the picture by eliminating the boundary break and unnecessary negative space with a carefully evaluated crop of the original image. Take notice where the leopard's face now falls within the space of the frame. The head is positioned on the opposite side from where the eyes are leading.

Here is our final cropped composition. The visual weight now falls squarely right where it's supposed to - right on the big cat's face.



Editor: Thanks to Brett from Photzy for the basic information in this tip. More can be found at photzy.com from where a free Step-by-Step Guide to Understanding Composition can be downloaded.

Breaking News – Knockout competition

The Annual Knockout Competition

This, as usual, was well subscribed and resulted in an extremely enjoyable evening - lots of good images, amusing images and fun images resulting in an extravaganza of repartee and laughter as well as fierce (and sometimes strategic) competitive voting! As ever, pairings sometimes resulted in family loyalty challenges and almost impossible choices between “cute” images, landscapes and imaginative entries.

A break between the ‘64’ and ‘32’ sections allowed everyone (well almost everyone) to fully sample the wide range of Festive Snacks laid out on the back table - the long queue caused some fears of “munch” deprivation, as a result of a very strong member attendance. Who wasn’t there? The second half of the evening moved swiftly down from 16 pairs to a final 2 pairs, with a “result” for Alistair Petrie, who won with his “Evening in Annecy” image - giving him a second Knockout win (he won last year’s competition) and leaving him with the challenge of a potential hat trick in 2025! Can he do it again?

Many thanks are due to Steph and Iain for the efforts put in, before and on the night, to produce and deliver such a sociable and fun competition. A definite highlight of 2024.

Festive Fayre:

Behind the scenes, once again, the DPS Catering team, led by Gina, worked its quiet magic, with an appetising array of savoury and sweet snacks, most of which were quickly devoured by the assembled ~~mob~~ throng! Our very loud thanks go to them for the quiet way they deliver and deliver, meeting after meeting!



Alistair Petrie’s “Evening in Annecy” won the night in a final shoot-out with Morag Forbes’ “Little Golden Duckling” (Ducky)

Knockout competition



Tough choices in the last two pairings with Pam Smith's "High Ground" and David Proudfoot's "Autumn Glen Coe "(sic) vying for votes, with close hauls for each choice.

Well done everyone who entered images for the Knockout; very well done to those whose images saw it through to the end!



Knockout competition



Excited and serious during voting and festive moments - voting, counting, eating and chatting !

Knockout competition



Competitions

Submission Dates for the 2025 winter and Spring competitions are closer than you think - Christmas and New Year will pass soon enough and the submission dates will be right in front of us:

Submission Dates for the Winter / Spring 2025

Competitions are:

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

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

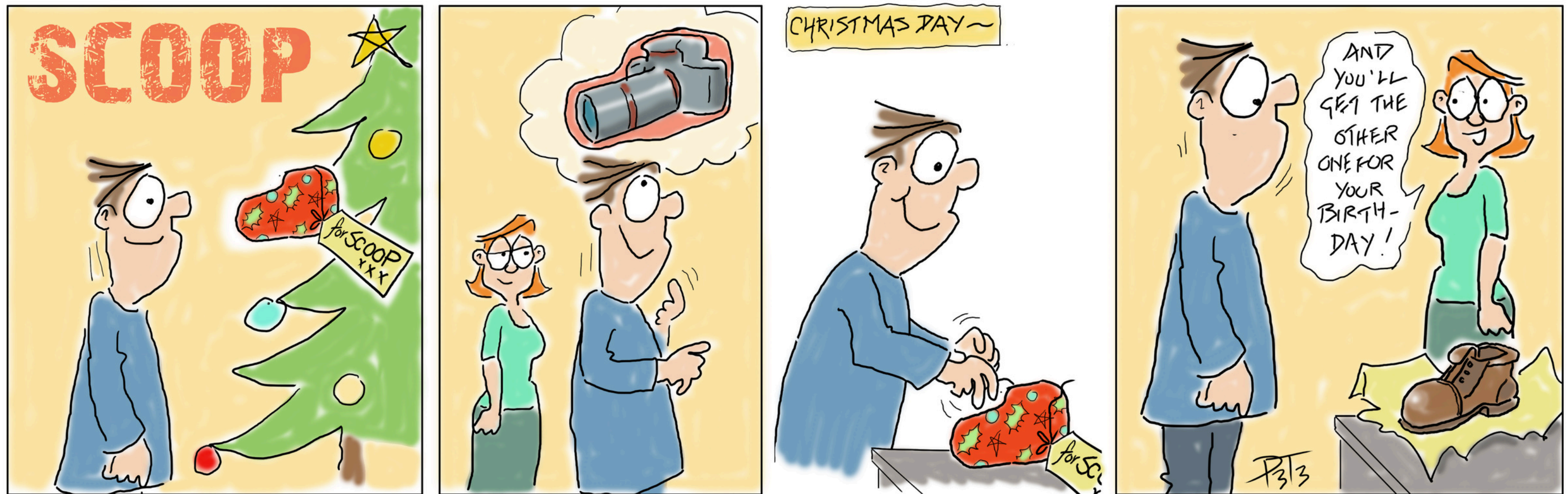
Annual Winners Competition

Club Night: 7th April ' 25

and of course the DPS AGM is scheduled for:

Club Night: 14th April '25

AND now for something differentfrom our Focus Cartoonist Guess Who?



Final Edits

What You Provide is What We'll be Getting!

I've had a fair number of articles, tips and snippets promised for next year but I will need more if we're to be able to produce an interesting and helpful magazine going forward.

As you will have seen already a great deal of pleasure can be had by reading about and seeing the places and people members have met on their travels - holidays, work, weekends, long hauls - all can generate presentations of interest across our membership. So, have a browse and see if you can put together something that you'd like to tell us about - and show us - of potential interest, the best (and worst!) of places and the experiences that YOU enjoyed. The images are not going into a competition, they'll not be "judged" - just enjoyed. So please have a go!

In addition, as I keep 'bashing on' about at our Monday meetings - if you come across, or discover a tip, or trick, or process, in camera work or post production that you have found helpful- let us know about it PLEASE. One of the main benefits of belonging to an organisation like DPS, which has many talented and experienced members as well as those who are starting out or are between both, is the sharing of experience, techniques, information and know-how. It may be simple to you but if others don't know of it, or about it, they may struggle to improve their work and struggle to enjoy their hobby. Please share! Even sharing a particular U-Tube address can help given that there are so many on any given topic so finding and sharing a GOOD one is really useful!

Getting in Touch

I have been promised a number of articles, tips and snippets for the next year's issues - and I'm looking forward to getting them - BUT this will only happen if you send them to me using this e-mail address: <nickcharltonsmith@me.com>. Please do not use the DPS e-mail addresses to send to me, they aren't set up for me to receive and I do not really want to have to man another in-box. Once is more than enough!



An Image for the Festive Season - an Image for the start of 2025

With a few days to spare(!) over the next few weeks here's a small CHALLENGE for the Festive Season and New Year. ONE IMAGE that says it all about the Season, Celebrations, New Year, Family and Friendship. I'm looking forward to receiving a flood of exciting and enjoyable images so that we can start the next year with a photographic BANG! Are you up for it?

If so, please send your jpeg image to me at <nickcharltonsmith@me.com> by the end of January (2025!) for inclusion in the next edition of FOCUS which is due out in February of next year. Don't forget to put your name and image title on the jpeg label!

Final Edits

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

The lifeblood of any member magazine is 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 and content for inclusion 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.

Focus Magazine Editor:

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In the next Issue of Focus

- Results for Division 1 and 2 Third Competition
- Results of the Xmas / New Year Challenge
- An article by Morag Forbes on her guild of Photographers Award Upgrade to Master Craftsman
- Part Two of Article about Ferrari and its Museum by Fergus Milne
- An article by Jean Burhouse on her Viking Images
- etc, etc, etc