

Welcome

The new members in June and July were:

Greg McMillan, Strathfieldsaye, Vic

Janie News, Nambucca Heads, NSW

Ken Opeskin, Kew East, Vic

Congratulations

Grace Lee has been awarded MPSA.

Stephen Edmonds (Waverley Camera Club) won an HM for his image "Licking" in the End of Year PIDC Group E.

Thank You

Special thanks to the members who contributed to this month's newsletter:

Nadia Filliagi, Helen Walker, Chris Prior and Susan Robinson.

PSA Journal

The August issue of the PSA Journal is available now and the PDF can be downloaded from the PSA website <https://psa-photo.org/page/journal>. Check out the Australians listed in the Stars/Galaxies section - congratulations!

If you have comments, questions, or wish to make a contribution to the PSA Journal, please email either the Editor, Tyler Thomas editor@psa-photo.org or the Managing Editor, Carol Sheppard PubVP@psa-photo.org.



Staged Images

Nadia Filiaggi MPSA

PSA Photo Travel is a documentary medium and to emphasise that fact, the very first line of the Photo Travel definition states “A Photo Travel image is a portrayal of the real world we live in, as it is found naturally.”

The definition then goes on to clarify the term ‘real world’ by adding the following sentence: “Images from events or activities arranged for photography, or of subjects directed or hired for photography, are **NOT** allowed.”

We are all aware that ‘Staged Images’ are not allowed in Photo Travel but some of us are not sure what we mean by ‘Staged Images’: A ‘Staged image’ is when people (or animals) are directed for the photographers. There are dozens of known famous ‘Staged Images’ and you can check them out at: <https://cdn.ymaws.com/psa-photo.org/resource/resmgr/pdf/divisions/ptd/staged-images.pdf>

A ‘Staged Image’ is not always the elaborate set-ups we have come to recognise, it could be as simple as the author moving a pot plant to make the scene more appealing. As entrants we are obligated to show the scene to the judges as we found it, nothing in the scene can be changed in a Photo Travel image.

Here are a few behind the scenes shots of some very famous ‘Staged images’. In these examples, there are special platforms built around the scenes just for the paying photographers to get the best shots while the paid performers will repeat their actions over and over and over. The performers are usually dressed in different primary colours and great care is given to create the perfect composition. Some photographers even pay a little extra, so they can use their drone to capture the scenes.



If you are a judge and you come across a known 'Staged Image' you should score the image low to ensure it stays out of the Acceptances. If you suspect an image is a 'Staged Image' but it is not represented in the 'Staged Imaged' document, you should score the image on the side of leniency. If that image then happens to make it to the final round, as a judge, you may exclude it from receiving any award.



Previsualising: the personal tool that helps us to create extraordinary images.

Helen Walker MPSA2 (Lake Macquarie Camera Club)

Taking great photos is a “thinky thing”. The more you think about it the better your photos become.

Previsualising lets you be proactive about your seeing. It is the act of visualising the final product in your mind’s eye before you take the photo.

Composition is the key. Decisions on composition occur on location, in camera and while processing. The most important of these is on location. Finding location starts the whole creative process.

When you find a location, or a story, that excites you and makes you want to press the shutter take a little time to think. Envisage how you want your final image to look and feel. Aim to reveal what it was that moved you to want to take the photo. Try to create a feeling or an emotion. Successful images create an emotional response in the viewer. Yes, pull at the heart strings. Make your selection memorable. Make all your decisions with intent, with purpose. Know what you want your image to say. And try do all this before you press the shutter!!!

Practice cultivating your creative capacities...can you lead the viewer’s eye, can you position yourself to take better advantage of the light, how best to frame your story, what must you leave in and what would best be removed from your frame. Move around your location. Consider all possibilities. Change your point of view. Is the light directional, do the shadows add drama to the image and if they do, where do you stand to capture this, so you highlight your subject. Thinking about your composition before taking the shot enables you to arrange the elements of good composition within the frame. It enables you to see how to simplify your background plus remove cutoff bits and other distractions.

Some places will call you back again and again. Go at different times, in different light and in different weather. Go in different seasons and you will see your location with fresh eyes. Experiment...dramatic images engage the viewer. Try to build on the colour and texture harmonies within your image.

Even when taking nature, sport and action shots take the time to think. Check out the background and light, think about what may happen, set yourself up, take test shots to get the camera settings right and then use burst mode to capture the action. All your images will be better just because you took the time to think about your images. Just because you took the time to previsualise.

The process of previsualising does not take a lot of time and as you practice it becomes automatic. Practice deliberately looking for the best angle even if you don't have your camera with you. When you are travelling, previsualising is a must simply because you cannot always go back for a do over. First look on the Net for images of the places you are going so you know a little about what type of locations you may encounter. Plan your adventure, grab the camera, find the location, think and then shoot. Your images will reflect what you saw and felt because you have taken the time to process your surroundings. Your travel images will be so much more than just happy snaps. They will be well composed with good perspective and all the elements right where they should be. They will give your viewer a sense of what it was like to be there.



A travel Image: Enchanted Evening

When you are ready to push the shutter remember your stance is important. A stable body means a stable camera and crisp well-focused images. Plus, shoot to give yourself a little room around what you think will be your final crop.... call it your “just in case” room. It can be an image saver. Always aim to get the best “In Camera” capture. Best in camera captures provide more options for those final processing decisions that add the polish to your well thought out capture. Previsualising time...thinking time is never wasted... think of it as selecting the bones of your image to which you will then add the processing polish.

Digital Dialogue Showcase

Chris Prior (Lake Macquarie Camera Club) recently had an image in the PSA Digital Dialog Member's Showcase and he has shared it here.

Chris: The image is titled “Well Secured” and I captured it by wading knee deep out to the boat just on sunset and placing camera down at water level and shooting blind. I did however work out a few things before I lowered the camera and I also took multiple shots in the hope of getting a good one. Canon 5D with Canon 24-70mm f4L IS USM lens @26mm f16 1/180s minus 3 stops exposure compensation with Canon 430EX III speedlight. I was getting over exposure with my pre worked out reading so just kept decreasing exposure via the exposure compensation dial until I got what looked a satisfactory result balancing subject and ambient light background.



PSA Acceptances Database

The PSA Exhibition Acceptances Management System (EAMS) has been undergoing major updates. The part of the new system that enables Star Ratings Directors to check acceptances on Star/Galaxy/Diamond applications is now functioning and the records are up to date (within the limits explained below).

If you are intending to apply for Star/Galaxy/Diamond ratings, first check the exhibitions list on the PSA website to make sure the results you want to use have been submitted to PSA and entered in the database (see below). Then email me and I will send you an extract of your records from the database. This will enable you to enter accurate information on your application and that will save the SRD time and frustration when processing your application. This check will identify if you have accidentally (or deliberately) used any variations of your name when entering exhibitions. It may also identify situations in which you have made typing errors in image titles.

Please note the following:

- Exhibitions submit their results to PSA on forms known as EDAS.
- Exhibitions have to submit their EDAS no earlier than 20 days following the end of judging (to ensure that the Exhibition has time to receive any corrections submitted by entrants) and no later than 30 days following the end of judging (to ensure entrants can apply for Stars and Galaxies in a timely manner).
- When EDAS are received by PSA they are checked before the data is entered in the EAMS system. This is usually done within a week.
- When the data is entered in EAMS, the name of the exhibition is highlighted in *orange* on the list of exhibitions you can access here <https://listings.psaems.org/>
- If errors are detected in the EDAS, the name of the exhibition is highlighted in *cyan* and the exhibition is asked to correct the errors - the data is not entered into EAMS until the corrected EDAS is submitted.
- The exhibitions on the list that are not highlighted with any colour have not yet submitted their EDAS.
- PSA takes action against exhibitions that do not submit accurate EDAS in the required timeframe. It can be frustrating if the results you want to use are not in the database, but ultimate responsibility for the timely submission of accurate results rests with the exhibition.

All the information you need about applying for Star Ratings is available here <https://psa-photo.org/page/mo-star-ratings> but feel free to contact me if you have any questions.

RK

BITS AND PIECES

PSA Interclub Competitions

Registrations for the next season close on October 15.

New clubs can Register at <https://psa-photo.org/page/interclub-overview>

Clubs that have previously entered need to check their details.

Photoshop Updates

If you missed the July updates of Photoshop, check here for a useful summary:

<https://photoshopcafe.com/photoshop-new-features-july-2024-ps-25-11/>

PSA Annual Exhibition

Closing date is 8th August. For information, and to enter, go to <https://psa-photo.org/page/psa-annual>.

The Summer Issue of The Photo Traveler

Available at the Photo Travel Division section of the PSA Website <https://cdn.ymaws.com/psa-photo.org/resource/resmgr/pdf/divisions/ptd/ptd-newsletter-2024-summer.pdf>

Where do you get your inspiration?

For an entertaining 15 minutes, visit the website of John Paul Caponigro and view the video titled “MyFive”. <https://www.johnpaulcaponigro.com/blog/44941/my-top-5-photographic-influences-revealed-on-the-crit-houses-myfive/>

PSA PID Digital Study Groups

There is room for more members in the *architecture* study group. There are also some general groups with openings. If you would like to join the architecture group or a general group, please contact Heide Stover, APSA, QPSA, at pid-dsg-director@psa-photo.org

“Seeing things new” – the PSA Digital Photography Course

Susan Robinson, Lake Macquarie Camera Club

From mid-2023 to 2024, I had the opportunity to study the Digital Photography Course offered by the PSA. In the beginning, I knew very little about photography, except how to shoot vivid people shots. During my student years, I photographed family events, university cocktail parties, graduation ceremonies, student gala dinners and visits from dignitaries. It gave me a chance to interact with people and take photos for social media pages at university. The photos were nice but probably lacked that ‘edge.’ Joining the PSA course, I learned something about the ‘science’ of photography. Specifically, I learned about depth of field, aperture, shutter speed, focal length and camera modes needed for different types of photos.

One of the best things that happened was that during this course I learned to look at familiar sites through new eyes. I discovered the renovated Bogey Hole next to King Edward Park in Newcastle. I drove down King Street during ‘blue hour’ and saw everything bathed in violet. I even got to see the sunrise from the Newcastle coast - and it was breathtaking.

Looking at landscapes which I had previously taken for granted, I was amazed by the colours and structures. While shooting some long exposure shots for the final lesson, I zoomed in and studied some of the rock formations along the East coast, watching the waves gush through the rocks like mini waterfalls. It reminded me somewhat of an abstract bar of chocolate.



Using a slow shutter speed of 10 seconds, ISO 200 and a tripod, I was able to capture a shot of my hometown just before dawn.

There I noticed them for the first time – the bluish-purple tinted ocean and gorgeous, orange-bathed hills in the distance.



A short time later I photographed the coast at dawn using an aperture of f/16, 1/60 second shutter and ISO 100.



This course has been a fine start to my photography journey. I've learned to take panning shots, animal portraits, child portraits, long exposures, sport photos and more. The feedback I received during the course was most useful. I learned that even with a tripod, you can get motion blur while pressing the shutter, especially if the settings are not suitable. Consequently, on a few occasions, I was obliged to redo and resubmit some lessons. A mentor advised me to buy a shutter release cable, which made things easier. I also learned how to use Auto focus mode, which is a useful tool. Included here are a couple of my favourite animal photos taken for the purpose of the course. It was an enjoyable exercise and I got to meet up with some canine friends again.



My thanks go to my mentors in the PSA, Charles C and John O for their patience and perseverance while I literally shuffled my way through this course and the monthly PSA study group on street photography, which is always interesting. In the words of Ernst Haas, "... I am interested to see things new." I highly recommend this course to anyone who wants a crash course in 'all things photography'.

RK: All the PSA online courses are free for members. Details of the courses are available here: <https://psa-photo.org/page/online-courses>

Membership Referrals

Please follow these steps to refer a friend to PSA:

1. “Sign in” on the homepage of PSA website <https://psa-photo.org>,
2. Click “Manage Profile” on the top navigation bar.
3. On the right hand side of that page under “My Profile”, click “Refer a Friend”.
4. Input any email addresses in the “To” text box that you are referring them to become PSA members
5. Add a message in the “Message to Referral(s)” text box and then click “Send Email” button.

The invitees will receive an email notice for inviting them to join PSA by clicking on the join link in the email. If they join, the referrer will receive referral credits. They can look at their referrals on the “Manage Profile” page under the Community section by clicking on the “Referrals” link. Please note that the data of previous referrals in the old system **have not been yet migrated** which will be done after the completion of the data integration.

Please take action to invite your friends to join PSA today. In order to receive the referral credits, you have to invite your friends by emails through above steps. In our new referral system, new members **must use the join link** in the email to work out properly for the Member Stars Program. For the details of the **Member Stars Program**, please visit <https://psa-photo.org/page/membership-stars> or contact John Livoti, Membership Stars Program Director by email: membership-stars-director@psa-photo.org.

What have you found?

If you come across an interesting website, Youtube video, eBook, or anything else that might be of interest to fellow photographers, please send me an email so that I can share it in a future newsletter.

Please check your membership

If you log in to the PSA website and select “Manage Profile” from the top menu, then select “Edit Bio” you can check that you email address, etc, is correct. Under “Preferences” you can select the types of emails that you want to receive from PSA. Selecting “Membership Info” will reveal the expiry date of your membership.

Some Upcoming Exhibitions

Maitland International Salon of Photography.

A print and digital competition. Closing Monday, 13th January 2025.

Full details should be available soon <https://maitlandsalon.myphotoclub.com.au/>.

The only exhibitions that I list here are the Australian exhibitions that have PSA recognition. A full list of upcoming PSA recognised exhibitions is available here <https://psa-photo.org/page/exh-lists>.

**Thanks to everyone who contributed to this month's newsletter or provided feedback on earlier newsletters.
Please send me some news or views for my next newsletter!**

If you need help with any PSA matters please contact me.

Regards,
Roy

Dr Roy Killen, FPSA, GMPSA/S, EFIAP, APSEM
PSA Membership Director for Australia
Email: roykillen@mac.com
Mobile: 0419434311