



# PSA News

Australia

APRIL 2025

## Congratulations!

*Jeffrey Venning* has been awarded MPSA.

*Ian English* has been awarded GMPSA.

*Vicki Moritz* has been awarded GMPSA/G.

If you have been awarded a PSA ROPA or Portfolio distinction recently, please let me know so I can share your good news in a future newsletter.

## New PSA Web Address

The web address for PSA is now <http://psaphotoworldwide.org/>

The first time you go to this address you will need to re-enter your login details even if they had been previously saved by your web browser.

## PSA Journal

The April issue of the *PSA Journal* is available to be downloaded from the PSA website <https://psa-photo.org/page/journal>.

The Publications Vice President, Melissa Cramer Sonnen, APSA, QPSA, AFIAP [PubVP@psa-photo.org](mailto:PubVP@psa-photo.org) is seeking contributions for future PSA Journals.

As usual several Australians feature in the list of Stars and Galaxies awarded.



## Your PSA Membership

It is important to keep your PSA membership details up to date. You can update your profile by logging on to the PSA website and selecting “Manage Profile”.

If you have any issues with membership, please contact the Membership Coordinator at PSA HQ, Sabella Hill at [membership@psa-photo.org](mailto:membership@psa-photo.org).

## PSA Photo Festival

This year’s PSA Photo Festival will be held in Portland, Oregon, from September 24-27. Full details are available here <https://psaphotofestival.org/> and in the April PSA Journal.

## PSA Webinars

A full list of PSA webinars is available here <https://psaphotoworldwide.org/page/webinars>. Please read the “Important Webinar Guidelines” on that page.

The next live webinar will be on Wide Angle Photography - presented by Ian Plant. 8am Sydney time on 23rd April. You can register with this link: [Registration](#) .

## World Backup Day

You probably missed it (just like your last manual backup!) but 1st April was designated (by someone) as World Backup Day. It was a reminder that all our digital data needs to be backed up regularly. Here is a detailed article on backup options: <https://chrissydonadi.com/lightroom-complete-photo-backup-guide-2025/>

## Finding and dating photographs

The National Library of Australia has produced an interesting webinar on how to piece together dates and places from the many clues in old family photographs, and use these clues to search for further images in the library’s archives. It is particularly useful for anyone interested in family history. As a bonus, the webinar has an interesting overview of different types of historical photographs - daguerreotype, ambrotype, tintype, etc.

<https://www.library.gov.au/learn/adults/lifelong-learning/finding-and-dating-photographs>

## OF or ABOUT?

**Roy Killen**, FPSA, GMPSA/S, EFIAP, APSEM

Do you take photographs **OF** things or photographs **ABOUT** things? The difference is at the heart of the intention behind your image, and it can have a big influence on how others interpret and evaluate your images.

A **photograph OF** a subject is a direct representation—it captures the appearance of the subject. This could be a portrait, a landscape, or an object where the focus is on documenting how the subject looks. For example, a photograph **OF** a person would primarily aim to depict the person's appearance.

A **photograph ABOUT** a subject conveys a deeper story, theme, or emotion. It goes beyond just showing what something looks like and instead explores meaning, context, or message. This type of photograph often includes elements that provide insight into the subject's significance or the photographer's perspective on the subject. For example, instead of just taking a headshot of a worker, you might capture them in their work environment, showing their tools, workspace, and expressions that tell a story about their profession or about the way they are approaching their work.

In essence, the difference lies in intent and storytelling. A *photograph OF* is straightforward and descriptive – it presents things that will probably be obvious to any viewer. A *photograph ABOUT* prompts deeper, interpretive responses from viewers and encourages them to look for a narrative or alternative interpretations.

Creating a photograph **ABOUT** a subject involves more than just capturing the subject itself. Here are some steps to help you create a photograph that conveys a deeper message or story:

1. **Understand the Subject:** Before you start, take time to understand the subject. Why are you photographing it?
2. **Clarify your intent:** What is the story or message you want to convey? What emotions or thoughts do you want to evoke in the viewer?
3. **Context and Background:** Include elements in the background or surrounding the subject that provide context. These elements should help tell the story or add depth to the message in the image.
4. **Composition:** Use techniques that will draw attention to the narrative rather than just highlighting the characteristics of the subject.
5. **Lighting:** Use lighting to enhance the mood and atmosphere of the photograph to deliberately evoke an emotional response or add to the narrative.



6. **Perspective:** Experiment with different camera angles and perspectives. Sometimes, a unique perspective can provide a fresh and interesting interpretation of the subject.
7. **Details:** Focus on details that are significant to the story. These details can be small but meaningful elements that add to the overall narrative.
8. **Emotion and Expression:** If your subject is a person, concentrate on capturing their emotions and expressions.
9. **Post-Processing:** Use post-processing techniques to enhance the mood and story of the photograph.

When considering how well your image conveys information ABOUT your subject, it is important to avoid having your recollections of the circumstances in which you captured the image cloud your objective evaluation of your image. When you recall where, when and how you captured an image, you are bringing much more information to its evaluation than an objective viewer will have. A viewer can see nothing more than what you present to them, although they might imagine other things. As a result, you see much more in your image than a judge might see. For you, your image can tell a much more complete and more compelling story than it provides for an objective viewer. For you, the image might be ABOUT your experience when capturing it, but for a viewer it might simply be an image OF the subject. One way to avoid this trap is to ask yourself: “What would I see in this image if I had no idea of the circumstances in which it was captured?”

Remember: “Every digital image has two sets of metadata: Objective metadata is what is stored in the picture file; subjective metadata is only stored in the maker's head.” (Larry Petterborg)



An image OF a lion. © Roy Killen



An image ABOUT a lion. © Roy Killen

## A Brief History of Photoshop

1987 - Program called “Display” developed by Thomas and John Knoll.

1998 - Program renamed “Photoshop” and sold to Adobe.

Photoshop 1.0 (February 1990) - Initial release (Macintosh only).

Photoshop 2.0 - (June 1991) - Paths, CMYK support.

1992 - Windows version of Photoshop (V2.5)

Photoshop 3.0 - (September 1994). Layers introduced.

Photoshop 4.0 - (November 1996) - Adjustment Layers, Actions.

Photoshop 5.0 - (May 1998) - History Panel, Text tools. Magnetic Lasso.

Photoshop 6.0 - (September 2000) - Vector Shapes, Layer Styles.

Photoshop 7.0 - (March 2002) - Healing Brush.

Photoshop CS - (October 2003) - Camera Raw, Shadow/Highlight.

Photoshop CS2 - (April 2005) - Smart Objects, Spot Healing Brush.

Photoshop CS3 - (April 2007) - Quick selection tool.

Photoshop CS4 - (October 2008) - Adjustment panel, Content-Aware scaling.

Photoshop CS5 - (April 2010) - Content-Aware Fill, Refine Edge.

Photoshop CS6 - (May 2012) - Content Aware Move.

Photoshop CC - (June 2013) - Creative Cloud integration.

Photoshop CC2014 - (June 2014) - Enhanced Smart Sharpen.

Photoshop CC2015 - (June 2015) - Adobe Stock integration.

Photoshop CC2017 - (November 2016) - Enhanced brush tools and filters.

Photoshop CC2018 - (October 2017) - Enhanced AI tools.

Photoshop CC2019 - (October 2018) - Content-Aware Fill, Generative Fill.

Photoshop 2020 (V21) - (November 2019) - Better Object Selection.

Photoshop 2021 (V22) - (October 2020) - Sky replacement.

Photoshop 2022 (V23) - (Various release dates) - Enhanced AI-powered tools.

Photoshop 2023 (V24) - (Various release dates) - Generative Fill and Adobe Firefly.

Photoshop 2024 (V25) - (Various release dates) - Generative Expand.

Photoshop 2025 (V26) - (Various release dates) - Generate Background, Generate Similar, Remove Tool updates.

The Creative Cloud versions have frequent minor updates.

## Newsletter contributions needed

The unofficial moto of the PSA is “Members Helping Members”. So, if you have something to share with fellow members please let me know and I will put it in a future newsletter. It might be your favourite spot for photography, or a new piece of software you have discovered, or a special editing tip, or a suggestion about how new members can make the most of their PSA membership, or anything else that you think might be useful or interesting to others. *Please* contribute.

## Some Upcoming PSA Exhibitions

*Tricontinental Circuit* (PSA 2025-1830). Colour, Mono, Nature, Photojournalism. Three judgings. <http://tricontinentals.org/circuit.htm>

A full list of upcoming PSA recognised exhibitions is available here <https://listings.psaems.org/>.

On that page you can also check whether closed exhibitions have submitted their results to PSA.

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

Regards,  
Roy

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