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Jaguar Photographic Society

Website: [www.jaguarps.co.uk](http://www.jaguarps.co.uk)  
Email: [jaguarphotosociety@yahoo.co.uk](mailto:jaguarphotosociety@yahoo.co.uk)  
Twitter: [@jaguarphotosoc](https://twitter.com/jaguarphotosoc)  
Facebook: Jaguar Photographic Society

Meetings: Weds evenings from 20:00hrs  
Jaguar Bowling Club, Kinlet Close, Coventry

Cover Image: Scott Wiggins  
Towards the Langdales

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# COMMENT

Welcome to the Winter issue.

Christmas has been and gone and we're progressing well in our competitions both internally and externally. The standard has never been higher and there are some excellent images at all levels of the competition.

Planning is still ongoing for our remaining practical events, particularly the trip to Devon so stay tuned for more information on club nights and via the email.

Best wishes,

Scott

Secretary

# DIARY DATES

- January

15

Rearranged Print League v Herberts (At Jaguar)

22

Photo Restoration (Sample images provided)

28 (Tu)

Print League v Sphinx – Judge Courtaulds PS (At Sphinx)

29

Developing Creativity

19 (Su)

Stratford Butterfly Farm practical macro
- February

5

Merit 3

12

JLR Panel Comp, Judge – Bob Johnson (Grange PS)

19

Mercia Group (Grange)

26

Digital Evening (Making AV's)

March

5

Annual Projected Image Comp, Judge – Martin Robinson (Nuneaton PS)

12

The West Highland Way – Allan Stewart

19

Mercia Group (Alfred Herberts)

26

Practical Shoot

1-4 Mar

– The Photography Show, NEC

April

2

Merit 4

9

Digital Evening – Workflows for Speed and Personal Work

16

Mercia Group – Jaguar Hosts – Danny Green Wildlife Photographer

23

Annual Print Comp, Judge – Dave Hollis (Daventry PS)

30

Image Critique

Please remember that all image titles and digital files need to be submitted one week before the competition
- 
- Helen Jackson-Garside



# FRESH FRAME

Scott Wiggins

Photowalks have happened for a long time amongst photo clubs but a few years ago, photographer and photoshop lecturer Scott Kelby decided to start something on a much bigger scale. What if, on one day around the world a number of walks were held; with the one purpose of bringing together photographers for two hours to enjoy a walk, each other's company and enjoy making photos.

Now in its sixth year, there were walks in over 1200 locations across the globe and nearly 30 000 walkers.

Each walk needs a volunteer to organise the walk and after five years of trying to find local walk I took the plunge and organised one in Coventry. I had approximately 20 walkers signed up which for me was plenty as a first time organiser. Some may call it cheeky but it was also a good opportunity to raise the profile of JPS and we did a little bit of marketing along the way.

The route was from Priory Place around the usual local landmarks such as the old cathedral, Bayley Lane and University Square before returning to the Transport Museum for a coffee and a review of the images.

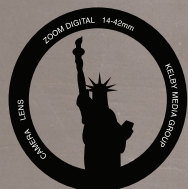
The winner of the Coventry walk was Tony; luckily the entries are anonymous until a winner is chosen so I didn't know who had entered which photograph when it came to judging. Date clashes notwithstanding, where do I arrange this year....



SCOTT KELBY

# WORLDWIDE PHOTOWALK

OCTOBER 5, 2013





# DIGITAL DARKROOM

Scott Wiggins

## Dodging and Burning

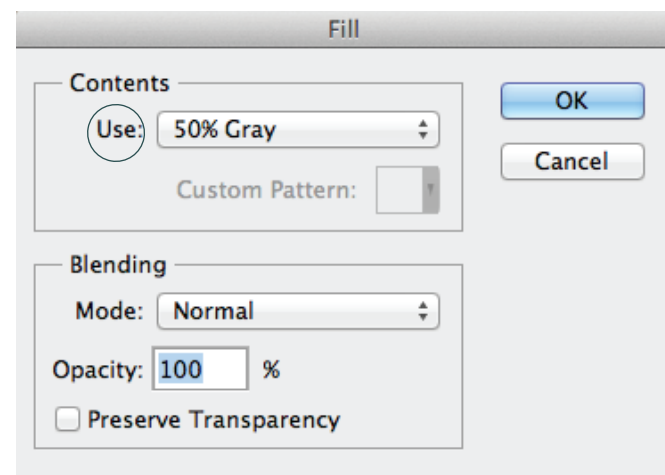
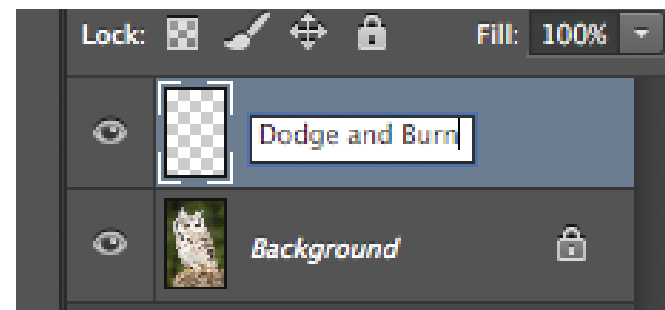
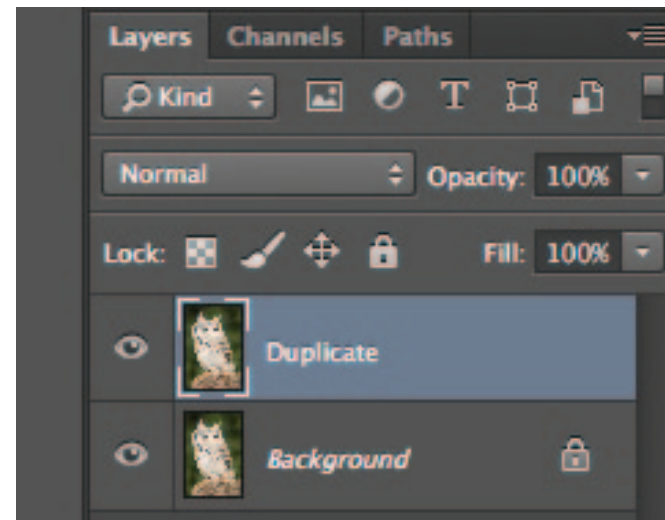
One of the most effective ways to lead a viewer's eye through an image is to use dodging and burning techniques to improve the highlights and shadow areas. The names refer to old print process techniques where areas were dodged to make them brighter and burnt to make them darker.

Photoshop and Photoshop Elements have always had the tools available, however it should be noted that these will change the pixels on the image permanently so if you want to work with these then use a duplicate of the image press CTRL+J(PC) or CMD+J(Mac). If you need to create a merged group of layers, select all the layers and then press CTRL+ALT+SHIFT-E(PC)/CMD+OPTION+SHIFT-E(Mac) on your keyboard to create a new merged layer on the top of your image. You can then apply your adjustment to that.

My preferred method of dodging and burning is to use a separate layer and then paint on this with a soft edged brush. The over-riding principle is to build the effect up gradually painting over the same area to build up the effect.

Add a new layer LAYER - NEW - LAYER on the top of your layer stack. Rename this Dodge and Burn by clicking on the name and changing it.

Fill this layer with 50% grey (EDIT-FILL or SHIFT+f5) and change the blending mode to SOFT LIGHT. You will see the grey colour disappear from the image, this is perfectly normal.

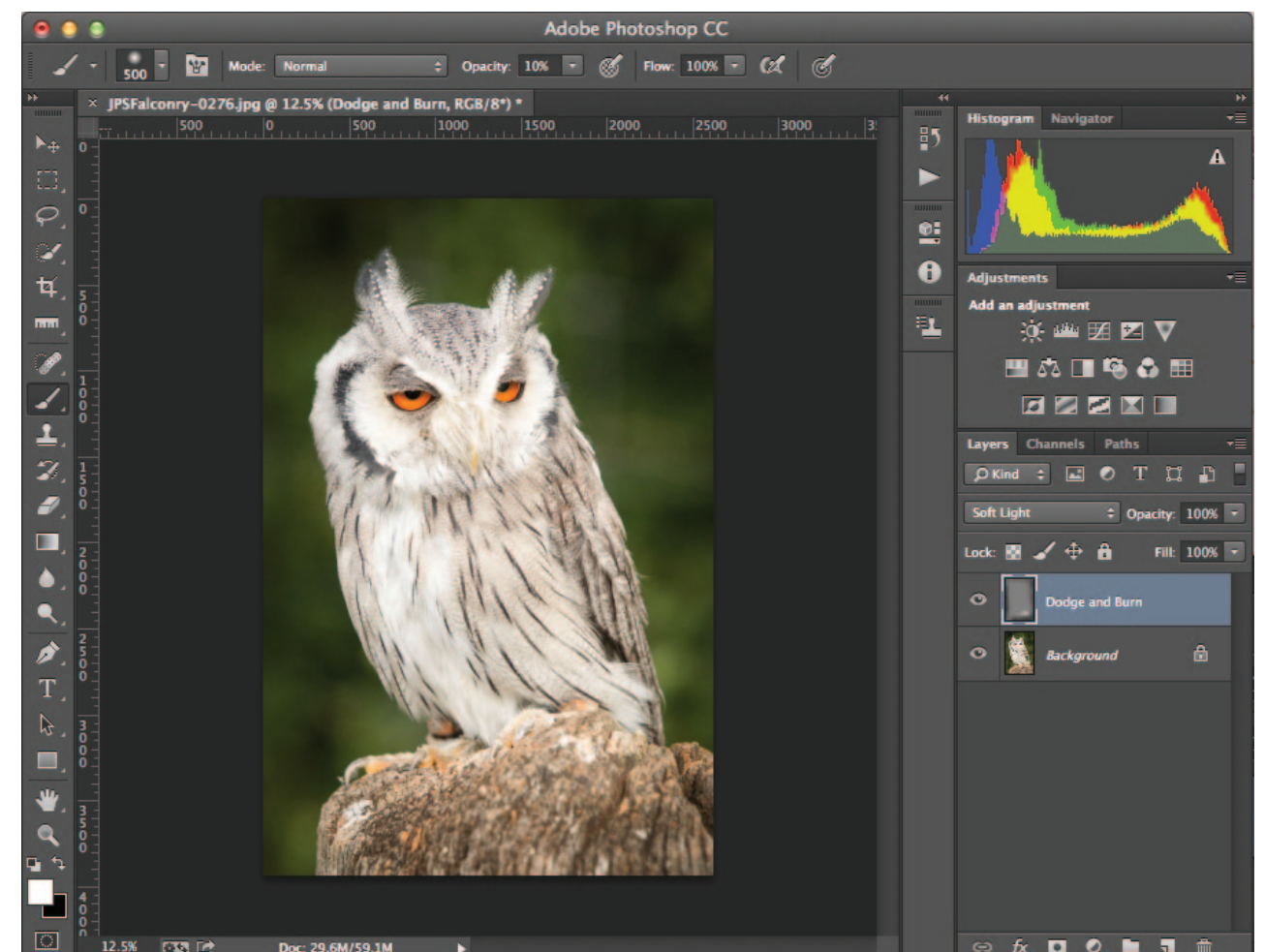
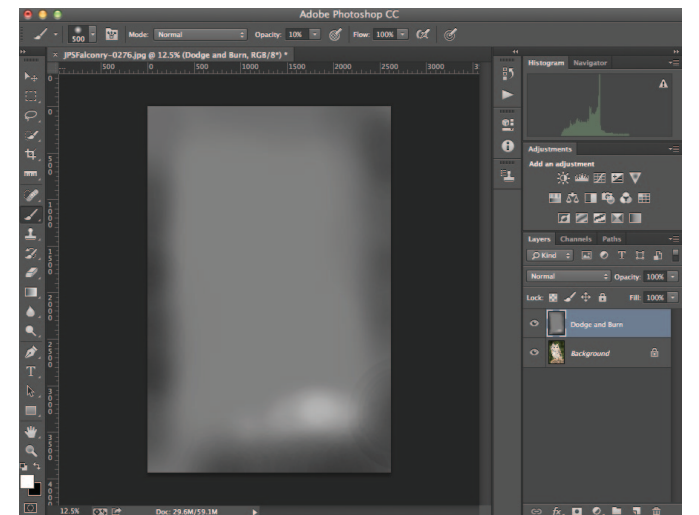


Now use a soft edged brush to paint on the grey layer with black to burn and white to dodge. I would suggest using 5-10% opacity for the brush to build the effect up. Remember you can adjust the size of the brush using [ & ] to make it smaller and larger respectively.

You can either use one layer and switch between black and white as you paint or make two layers and use one for burning and one for dodging. In which case I'd suggest labelling each one. The example doesn't need dodging but I've done a bit for illustration.

The aim of the grey fill colour is to provide a way of seeing where you have painted on the thumbnail image.

Works in: Photoshop & Elements  
Difficulty: \*\*  
Time to complete: \*\*





# ON LOCATION

Words & Images: Jacinto Carrasco-Muñoz



Last year I was keen in doing a photographic tour in Morocco. My main interest was to find and organization that could give me the opportunity to live and photograph the real Morocco, away from the main cities, mingling with local people and enjoying its breathtaking landscapes. "Images of the Sun" gave me this chance, and much more! It is an English company based in Morocco (with 5 star rating in Trip Advisor) that runs photography holidays and photo tours throughout the year. It is managed by Darren Lewey, a professional photographer and a qualified teacher, alongside his Moroccan wife Naima and other very kind and professional local staff, who not only know very well the country but who also understand its diverse cultures and languages (French, Arabic, Berber mainly).

Last September I embarked on a 10-day photography tour with them across southern Morocco in the High Atlas and desert regions tailored to photograph local people and landscapes. I didn't know what to expect, as it was my first time in the country and my first photographic tour, furthermore everything looked good on paper; finally, the experience was far better than we all thought. For those interested I was recommended to travel to Morocco either in spring (March, April), for its special colours of the trees in flower, or in Autumn (September, October), avoiding the heat of the summer or the winter possible storms.

The itinerary was well planned. For each day different sights and activities were proposed, and depending on the weather conditions or our group interests, alternative plans were available in a very easygoing way. The tour offers plenty of opportunities for all kind of photographers, no matter whether you are into landscape, portrait, abstract, architecture, street, etc. Darren provides you with enough freedom to explore the subjects at your own rate, but enough guidance to improve your technical skills.

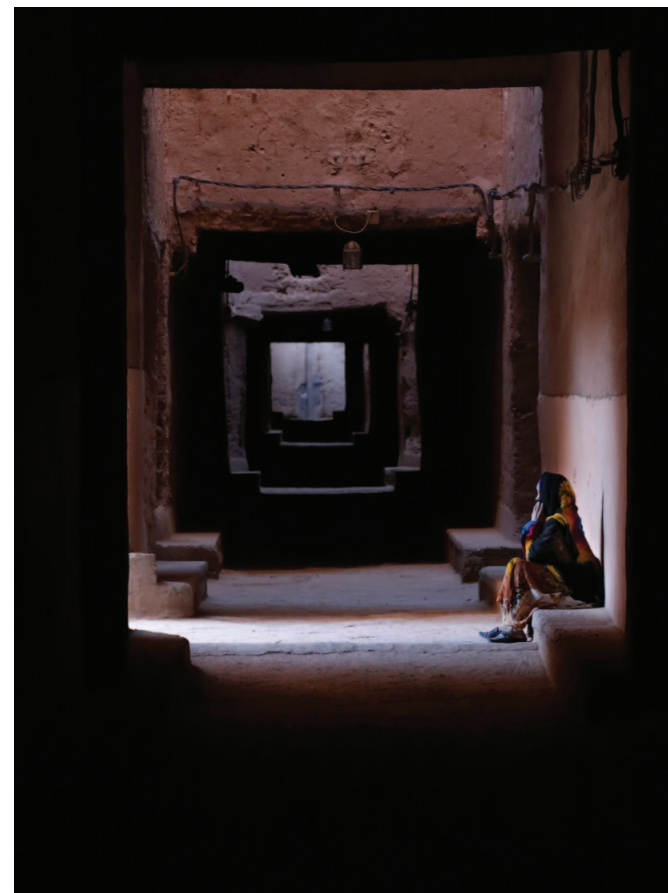
Darren and our driver Hafid met us at Marrakesh airport, where I flew from London Gatwick with Easyjet, and then we met our fellow photographers, 2 English, 2 Australian and 1 New Zealander (normally these are small group holidays up to 6 people). All of us keen amateur photographers with different levels of experience.

From Marrakesh we initially headed into the Atlas foothills about an hour's drive, where we enjoyed the views of Mount Toubkal. The following day we travelled through the High Atlas, which offered some breathtaking views and the possibility to stop by some picturesque rural river valley communities. Our arrival in Aït Ben Haddou, which dates back to at least the 13th century and which has been used as a location in important productions like *Gladitator* and *Kings of Heaven*, gave us the chance to photograph very diverse subjects, from its famous Kasbah

to some family portraiture. Travelling eastwards, for the next two days we're based near the Gorge's at Dades and Todra, taking pictures of local people and rock formations. Our next location further on into the desert, was the wonderful Ksar of Elkhobbat and by day 7 we arrived at the dunes in Merzouga, including a trip with camels to a Berber camp where we spent a fantastic dinner sharing stories under the moon light. Our last night before heading back to Marrakesh is at the palmeraie of Skoura (patrimony of UNESCO).

In total we covered almost 2000km, although we weren't travelling everyday or constantly changing hotels. We were travelling for a maximum of 5 hours a day in a comfortable van. We just got the right balance between travelling and resting or enjoying time on our own. Also, most evenings we had pictures review sessions where we got some key feedback of what worked and what to improve. All our accommodations were pretty good, staying in 3-4 stars hotels comprising a mix of bed and breakfasts, Riads and Auberges, with air conditioning and in many cases, swimming pools, and I always had my own en-suite room at no extra cost. And what to say about the food! despite being a bit samey it was delicious and obviously typically Moroccan.

At a technical level the tour has represented a big step in my photography as it exposed me to innumerable shooting opportunities that offered the time and resources to explore and improve my skills. The families or group portraits set up sessions were invaluable, as we could work for almost an hour in different light conditions, and camera settings



(aperture values, iso, exposures, colour settings, etc). In this sense I must say that all the people we met were very kind and friendly, always willing to share with us a tea, inviting us into their homes and their lives, a very life transforming experience. We also could photograph some Nomad and Berber families that would have been very difficult to meet elsewhere. The Moroccan landscapes also offer limitless possibilities; from the High Atlas Mountains to the desert, passing through colourful oasis, or spectacular passes, gorges and valleys. So thus the architecture, with most houses made of mud brick walls. We made good use then of our tripods, live view mode manual focus and the different graduated and polarised filters and remote controls. I even took moon light pictures in the middle of the Atlas by using the bulb option, which was a very creative and enjoyable experience.

I would certainly recommend this trip to any photographer who wants to have a good cross section of Morocco. It would be a good chance to create an interesting portfolio, which eventually may include some competition winning photographs.

Kit used:  
Canon EOS 6D, Canon Lens 24-70, 70-200 f2.8,  
Befree Manfrotto tripod, Lee filters

Links: <http://imagesinthesun.com/>



# THE GALLERY

Images taken from our club outings



Bayley Lane  
7D, ISO 1250, f4, 0.5 sec  
Steve Randle



Autumn Leaves  
1D Mk IV, ISO 800, f4 AV, 1/125th  
Helen Jackson-Garside





New Cathedral  
Keith Taylor



Red Deer  
1D Mk IV, AV 420mm, 1/100th, f4, ISO 3200  
Taken at Bradgate Park  
Scott Wiggins



# READER'S CORNER

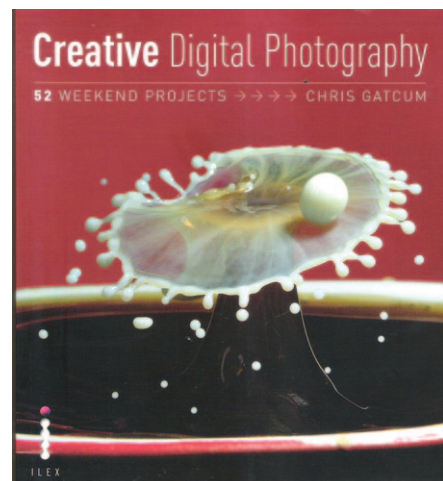
Helen Jackson-Garside

## Creative Digital Photography – 52 Weekend Projects by Chris Gatum

At this time of year photography can seem near impossible with the majority of daylight hours being spent at work or it being too cold, wet, windy to feel inclined to venture outside to continue on our photographic journeys.

I bought this book when I was feeling in the doldrums with my photography, my photos had improved technically, but were lacking that extra something. The book is split into four parts, Creative Shooting, Lenses and Accessories, Lighting Gear and finally Digital Processing and Printing, so whatever your ability you're bound to find something that helps you.

For those of you on tight budgets there are some great ideas to get lighting, and lens solutions on a shoestring budget. The format is easy to follow with each project broken down into what you need, how difficult it is and then a description of what you need to do and tips on how to get the best results. You might choose to work through the projects sequentially or just dip in and out.

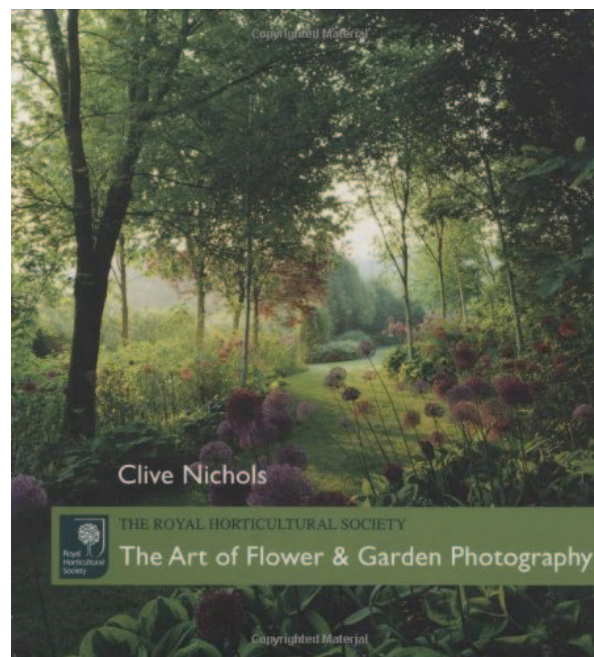


## The Art of Flower and Garden Photography by Clive Nichols

This book is something a little different, more of a collection of inspiring images than a nuts and bolts "How to" guide. Clive discusses the effect of different kinds of light on flowers and gardens, and takes you through how to approach your photography accordingly.

I used this book for inspiration during my Friday flower project, the images are exquisite with each one beautifully captured. If you're looking for a more artistic approach when you're exploring gardens this book will be invaluable. Great for escaping to an ethereal place in the cold winter months too.

If you decide to undertake your own flower project, make friends with your local florist you may well find that you can negotiate with them for a few extra flowers coming towards the end of their lives, but still great for an afternoon of photography.



# COMPETITIONS 2013/14

## Merit Competition

Round 3 Feb 5th  
Round 4 Apr 4th

The Merit Competition is held over four rounds with all members scoring out of 10 all the images shown apart from their own. The highest aggregate score wins.

The competition consists of two categories, prints and digital projected images (DPI).

Members may enter both categories if they wish with a maximum of two entries per category.

Additionally we have a fun creative challenge where members may enter one digital image against the chosen theme. This image must have been taken after the date the theme has been set and not chosen from any archive images to promote image taking and creativity.

There will also be a beginners award. Eligibility is that the member must not have won an overall section of a previous club competition. New members are asked to state their eligibility as this is aimed at encouraging members and is not aimed at more experienced photographers who have won awards previously. The award can only be won once.

## JLR Panel Competition - February

Members may submit up to two panels consisting of three images that are on a related theme.

Prints and DPI may be used but each panel must consist only of one medium e.g. all prints or all DPI

## Annual Projected Image Competition - March Annual Print Competition - April

Photographers can enter up to 6 images across the following classes:

Pictorial - a scenic image such as a landscape or creative image. Composite images may be entered, but the majority of the image composition must be the photographers own work.

Portrait - Human

Flora and Fauna - A category for your wildlife, animal and flower images. Animals may be captive and normal digital image manipulation may be carried out on the images

Set Subject - A maximum of 2 images can be entered into this section. The 2013/14 subject is "Reflections"

## Photographer of the Year - June

Each member can submit up to 5 images in print, slide or digital image format and can be a mixture of formats.

Entries will be judged by an external judge and the highest aggregate score will win.

## Rules

Please refer to the club website or Matt Garside, Competition Secretary if you have any queries.

Titles of all competition images must be given to the competition secretary no later than 1 week before the competition takes place. Please email files to jaguarphotosociety@yahoo.co.uk

All images must be the authors own work.

A given image may only be entered once in each type of competition.

Only images taken in the two years prior to the competition date are eligible for entry to the competitions.

## Prints

All prints must be mounted. The maximum mounted size for prints is 40cm x 50cm (20" x 16")

## DPI

Images must be the authors own work, presented in JPEG format and sized at 1024 pixels wide and 768 pixels high at 72 dpi. It is suggested that images falling outside of this aspect ratio are placed on a black background so they are presented in a neat way. The image should be titled as follows:

IMAGE NAME UPPERCASE-author initials lowercase. jpg for example: BLEA TARN-sw.jpg

Any image that is unreadable or contains a virus will be considered a non-entry.

If anyone has problems resizing images then please let us know together with what software you are using. There's a video guide to resizing images in Photoshop on the website. Please remember that you can manipulate projected images in the same way as prints.



# TRIP PLANNING

Whilst we may go out for the day or a family holiday we have to make the best of the trip without any planning, sometimes it helps to get an idea of likely locations that we could get to photograph.

Do use any research as a guide and approach any venue with an open mind to make the most of any creative opportunities.

### Magazines and Travel Brochures

Well worth looking through to find the key locations for a location. Don't forget to look around the postcard shops as well when you get there, these may give you an idea for the time of day or best location to shoot from.

- Outdoor Photography Magazine
- National Geographic
- Lonely Planet Guides
- National Trust website

### Google & Google Maps/Google Earth

First of all I have a look on Google and see the results as very often popular locations will surface on the first couple of pages. Once I've found some hits I visit the websites and also have a look at Google Images. Build a list up of names and perhaps images. You're not looking to get a series of images to copy per se as that would stifle

creativity but you will get an idea of the time of day and the sorts of views you can get. These will help you to understand the possibilities you can explore when you visit

Overlaying this with a map below can give you the chance to see if there are any particular hotspots so you can make best use of your time there. Frequently I will create a mood board of sorts (Right) to collate the information together and I can then either print these out or drop them onto my iPad.

Don't forget to use the directions feature of google too so that you can get an idea of travelling times and fuel costs.

### Bing Maps

Obviously the other thing to consider is access. There's no beating the Ordnance Survey in the UK for mapping so I pop over to [www.bing.com](http://www.bing.com) and go through their mapping function so I can look at the mapping section.

Don't forget paper maps as there really is no substitute for a map in the field.

### Weather Forecasts

Don't forget to check the important things such as the weather, sunrise and sunset and if at the coast the tide table.

[www.bbc.co.uk/weather](http://www.bbc.co.uk/weather)  
[www.metcheck.com](http://www.metcheck.com)  
[www.metoffice.gov](http://www.metoffice.gov)

### Safety

Do be safe when out on a trip. Leave a copy of a route with someone and if applicable make contact with them afterwards so they know you are safe.

Remember to take the basics of any outdoor emergency kit, e.g. clothing suitable for the weather, small first aid kit, whistle, torch and some emergency energy food and a drink. If you're venturing to remote parts make sure you know the international distress call as well. (Six whistle blasts followed by a minutes silence and repeated. The reply is three whistle blasts followed by a minutes silence and repeated.)

# OFF CAMERA LIGHTING KIT

It is very easy to go crazy when purchasing kit for an off camera flash set up and spend too much money. However you really don't need a lot of equipment initially. For the sake of this article we're going to assume that we're going to use manual flash settings. Obviously if you have a pop up flash capable of firing TTL off camera you may not need the trigger.

### Flash Gun

Any flash capable of firing in manual mode is a must, ideally in third stop increments. This doesn't have to be a proprietary brand. Ideally I'd buy something with a guide number of at least 58.

### Light Stand

You don't need an air cushioned stand, just something that will be stable. Ideally you'll want a stand at least 6 feet high. Elinchrom Portable Stand - £36 (The Flash Centre)

### Umbrella & Flash Swivel Holder

This holds the flash and umbrella shaft. It's worth buying one that is metal rather than plastic. Allow £20-£25 for either a Westcott or Manfrotto Lite-Tite version.

### Umbrella

The best choice overall is a shoot through design as the light is softer and can be feathered. However there are times when a reflected light can be preferable, therefore the Westcott Collapsible Reversible Umbrella is the best bang for the buck. Westcott Double Fold 43 Inch Optical White Satin with Black £25 inc (The Flash Centre)

### Radio Triggers

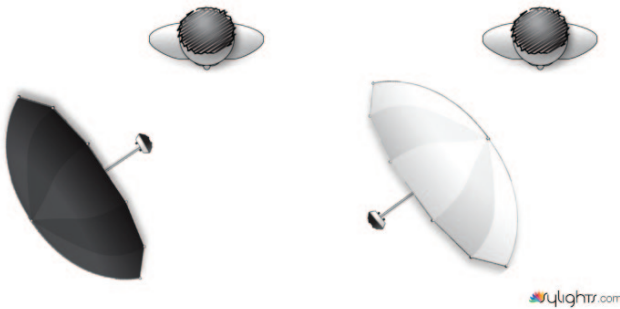
The important thing here is to get something reliable. You're probably not going to need over 100m of range but what you do need is consistency that it will consistently trigger the flashguns. Phottix Ares offer the best value here.

### Reflector Panel

Let's face it, you don't need to spend a fortune here, a piece of white mount board for £2.50 will do the job.



Image: [www.geekinspired.com](http://www.geekinspired.com)



[www.4lightz.com](http://www.4lightz.com)





# LIGHTING LOGBOOK

Words & Images: Scott Wiggins

### 3: Jester Styles – Caught out lighting....

I try to be prepared for most assignments I get and if I know I have to take a shot of someone then I usually take a collapsible stand and shoot through umbrella with me as a minimum to ensure I can get an image that looks good. Bearing in mind that I usually have a rolling case full of kit for a Blaze game anyway I only take what I need with me; so when I had to get an image of an illusionist for the On Fire magazine with no notice I had to think on my feet a little.

Luckily I had a pair of pocket wizards with me so firing my flash off camera was an option although I couldn't find a willing VAL (Voice Activated Lightstand,) at the time. Given that Jester, to keep his nom de plomb going, is an illusionist I wanted to try and create something that had a little mystery about it and didn't look like a mug shot. My initial thought was to use Glyn Dewis' infinite black backdrop technique as that got rid of most of the ice rink straight away. To do this, shoot in manual and set your ISO low and shutter speed to your sync speed (1/200th in my case.) Dialling my aperture to f5.6 gave me enough depth of field but rendered the background pretty black.

I initially tried handholding the flash one handed away from the camera and angled roughly at 45 degrees towards Jester but there was far too much wrap and the image looked far too harsh and bright.



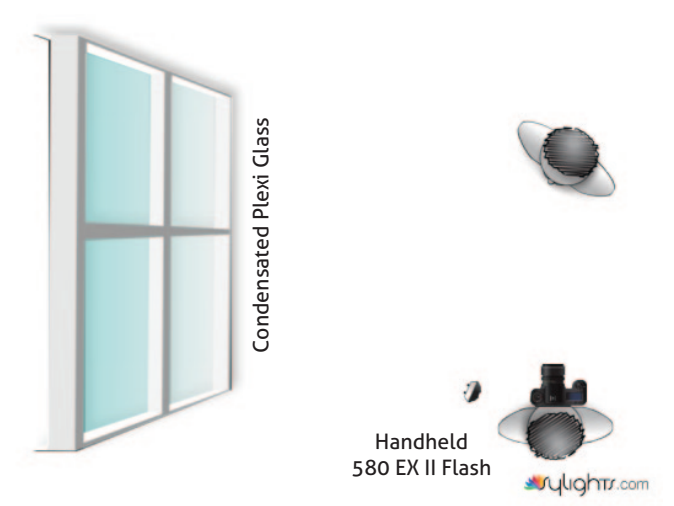
It was a shot but didn't really have any mystery to it as the background was too prominent with the rink penalty box being very obvious. I needed a softer light source and one that didn't reach the penalty boxes...

The bigger the light source the softer the light, so maybe I can bounce the flash off something, I couldn't use the walls as they were on the wrong side, so I chanced my luck so to speak, the glass was all fogged with condensation rendering it opaque; well that's nearly white isn't it...

Knowing I'd lose power I popped +2 stops of flash compensation onto the flash and bounced it off the glass. Fantastic, a bigger softer light source, more wrap and job done. Had I access to a second flash I'd have used a rim light but for one light it was as good as I could achieve. Start to finish just two minutes.

In photoshop I adjusted the white balance and toned down the edges of the frame a little more with a curves adjustment layer and cloned out a couple of spots.

Jester was really impressed and asked how I did it. "Easy mate, magic!"





# HARTLAND 2014

After three years going North for our weekend trip we're going South for a change with a weekend trip to Hartland and North Devon/Exmoor.

The area is famed for its rugged coastline and outstanding natural beauty. Further the area suffers from very little light pollution so it is possible photograph the night sky without the glow from our more urban environs.

We will base ourselves from Hartland Quay and then explore the coast and beaches as well as some of the more notable landscape locations on the way there and back. We will depart on Friday morning to enable us to make the most of the weekend and then return via Exmoor on the Sunday.


Phil Holroyd has already visited the coast so we know there are some stunning images to be made.

I'll advise costs and full itinerary in due course.

Images: Phil Holroyd



# CLASSIFIEDS



**GLYN DEWIS**  
*Photography & Photoshop Training*

For more information please visit  
**WWW.GLYNDEWIS.COM**

Wildlife photography  
trips & workshops:  
UK, Europe & beyond



 Natures Images  
**www.natures-images.co.uk**

## Lakeland Photographic Holidays

[www.lakelandphotohols.com](http://www.lakelandphotohols.com)  
John & Gail Gravett  
017687 78459  
[info@lakelandphotohols.com](mailto:info@lakelandphotohols.com)

Lakeland Photographic Holidays is a unique experience for photographers of all ages and capabilities. Whether you are a beginner just learning the basics or a skilled amateur the LPH Experience can help you get more from your camera, allowing you to create truly breathtaking images.

## London Camera Exchange

[www.lcegroup.co.uk](http://www.lcegroup.co.uk)  
4c Lunn Poly House, Clarendon Avenue, Royal Leamington Spa, CV32 5PP  
Tel: 01926 886166  
New and secondhand equipment, tripods, bags and more.

## Manfrotto Spares

[www.manfrottospares.com](http://www.manfrottospares.com)  
Mail order spare parts for your tripod or head. Gitzo and Manfrotto parts available.

## Pemajet Inks & Papers

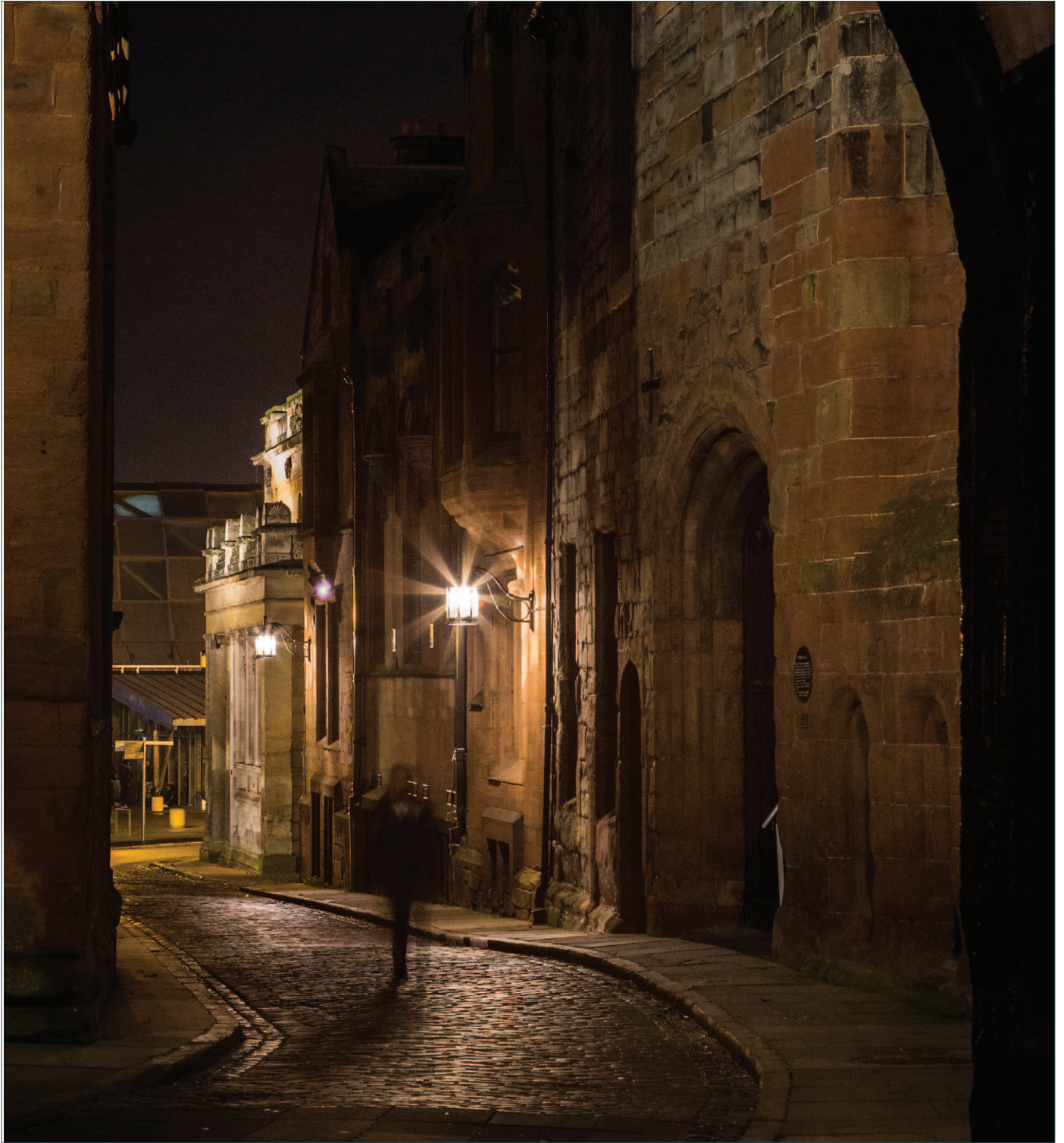
[www.permajet.com](http://www.permajet.com)  
1A, Black Hill Industrial Estate, Warwick Road, Stratford-Upon-Avon, Warwickshire, CV37 0PT  
Excellent papers and inks. Also a fantastic independent framers upstairs now for your mounting supplies.

## Premier ink & Photographic

[www.premier-ink.co.uk](http://www.premier-ink.co.uk)  
Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire, CV31 1XB



# LAST GLANCE



Bayley Lane at Night  
Taken by Scott Wiggins during our low light trip to Coventry.

'Bayley Lane always looks great at night with the old style light fittings very complimentary to the old architecture. Something was missing though to fill the gap. Thanks Sylvia for taking a walk along the cobbles.'