

October 2018

# PSA MICHIGAN



[PSA Michigan website/Newsletter archive](#)

<https://psa-photo.org/index.php?michigan>

*Newsletter*



The Story Behind the Picture photo this month  
(article inside)



Meet the Photographer Feature Article this  
month  
(article inside)

# *App Corner*

Recently I polled some PSA members and asked them what apps they use on a regular basis. I have listed these apps below (in no particular order) and recommend that you search for them in the APP STORE to learn more about them. Enjoy yourself!

- **Snapseed**
- **Lightroom Mobile**
- **Vivid HDR**
- **Waterlogue**
- **Distressed FX**
- **Artista Oil**
- **Touch Retouch**
- **Dramatic**
- **Formulas**
- **Pikazo**
- **Circular**
- **Inkwork**
- **Tangled FX**
- **PAINNT**

## Michigan PSA clubs listing

| Organization Name                             | Website  |
|---|--|
| Blue Water Shutterbugs Camera Club            | <a href="http://www.bwshutterbugs.org">www.bwshutterbugs.org</a>                 |
| Detroit Stereographic Society                 | <a href="http://detroit3d.org">detroit3d.org</a>                                 |
| Grand Rapids Camera Club                      | <a href="http://grcameraclub.org">grcameraclub.org</a>                           |
| Greater Detroit Camera Club Council           | <a href="http://gdccc.org">gdccc.org</a>   |
| Grosse Pointe Camera Club                     | <a href="http://gpcc.photoclubservices.com">gpcc.photoclubservices.com</a>       |
| Livonia Camera Club                           | <a href="http://livonia.photoclubservices.com">livonia.photoclubservices.com</a> |
| Midland Camera Club                           | <a href="http://midlandcameraclub.org">midlandcameraclub.org</a>                 |
| Motor City Camera Club                        | <a href="http://motorcitycameraclub.com">motorcitycameraclub.com</a>             |
| Oakland Camera Club                           | <a href="http://oaklandcameraclub.com">oaklandcameraclub.com</a>                 |
| Photographic Guild                            | <a href="http://thephotoguild.org">thephotoguild.org</a>                         |
| Southwestern Michigan Council of Camera Clubs | <a href="http://swmccc.org">swmccc.org</a>                                       |
| Twin City Camera Club                         | <a href="http://twincitycameraclub.com">twincitycameraclub.com</a>               |

### **LOOKING FOR**

I am actively looking for articles from PSA-affiliated clubs. If you're an active club affiliated with PSA then consider contributing some material to a future newsletter! I'm sure that the Michigan PSA readers would be quite interested in learning about your club and/or its activities!

# Spotlight Focus on: Composition

This month's reading and video selections focus exclusively on the photographic compositional skills.  
Take a few minutes and see what you think of these articles/videos:

## **Before the Click - Compositional Advice Just Before the Shot**

From *SLR Lounge*

<https://www.slrlounge.com/photography-composition-advice/>

## **What Orson Welles Can Teach You About Cinematic Composition (which applies equally to photography)**

From *Photo District News*

<https://www.pdnonline.com/gear/techniques/video-filmmaking/orson-welles-can-teach-cinematic-composition/>

## **5 Diagonal Photography Composition Tips**

From *Eric Kim*

<http://erickimphotography.com/blog/diagonal/>



**Hi there!**

I'm David Smalldon and I'm your Michigan PSA State Membership Director. If I can be of any service then feel free to contact me! Also please remember to notify me if you change email addresses. I can be reached at:

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Or

[ds3793579@gmail.com](mailto:ds3793579@gmail.com)

My FLICKR photo album can be found at:

<https://www.flickr.com/photos/davidsmalldon/>

# Greetings

## I'M ADDICTED TO APPS !

It started out innocently enough. I bought my first app in October of 2009. I still remember it like it was yesterday! It was a Skee-Ball app which I loved to play! Of course, then I decided to buy another app and another app and another app and one more after that and so on and so forth. Pretty soon, I was unable to make the next house payment and all the utilities had been turned off but I had all my apps to keep me warm and cozy at night!

I might be exaggerating just a little bit but I will admit that I use to buy apps as if they were candy. Initially I bought games and other apps but when I picked up photography, I started buying all sorts of apps for my iPhone. I can't even begin to tell you how many different photo apps that I have on my phone currently. It had gotten so bad that when I tried to buy another photo app, SIRI used to chime in and say, "David, do you REALLY need to buy that app?" I say USED TO because shortly after that, SIRI decided to leave me which I didn't know she could do!

There are lots of advantages to using apps for photography which are too numerous to mention but include: endless creativity and the ability to ALWAYS be able to take a photo wherever you are! However **I always feel there's a BIG drawback to using an app.** The drawback is that I have to be careful so I don't start relying on that app to process ALL my photos! I imagine in my mind people saying, "Oh look! David is using that same texture program he's been using for the past 20 years to process his pictures AGAIN! How predictable!"

I think apps are great and infinitely wonderful in allowing me to create some of the most interesting and unique photos that I will ever be able to produce! However I have to always remind myself time and time again that apps are just another tool for me to use to get better pictures. It's HARD to admit that these wonderful apps are nothing more than a fancy camera that does unique things all on its own but that's what they are. Sadly in a few years, when the new operating system comes up and the developer decides they don't want to update the app and I can no longer use it then these apps will quickly become useless paperweights and I will once more go back to my trusty camera! .....Until next time..... //



Settings:  
**Nikon Coolpix P500**  
**1/800 sec.**  
**f/4.0**  
**ISO 160**  
**Spot Metering, Program**  
**Exposure**  
**4mm focal length**

The Story Behind the Picture photo provided this month by PSA member Stuart Ord  
Photo Title: I AM THE EYE IN THE SKY

Before Photo  
Titled "I AM THE EYE IN THE SKY"



After Photo (post-processed)  
Titled "I AM THE EYE IN THE SKY"

**Techniques used in post-processing**

**Post processed from the .JPG with a mono layer in Affinity Photo with heavy colour contribution adjustments, and burning and dodging of the eye in the goggles.**

# *The Story Behind the Picture*

**“On take-off, I put the Nikon onto auto, held it at arm’s length, aimed it back at us, and pressed the button a few times.”**

In early 2012, my wife and I went on holiday in New Zealand. I was beginning my second photographic life then (my first having ended before digital) and I’d bought a Nikon P500 bridge camera especially for the trip. In our third week we were approaching Wanaka in the south island, and passed a small aerodrome offering pleasure flights in a de Havilland Tiger Moth. I’ve been an aeroplane addict all my life, so the motorhome promptly turned in and an hour later, the owner and I were taking off.

The flight for me was a battle between taking photographs and handling the lovely old aircraft’s controls. The owner handled the take-off and landing, and a few aerobatics, and I juggled my priorities the rest of the time. On take-off, I put the Nikon onto auto, held it at arm’s length, aimed it back at us, and pressed the button a few times. It was a great flight, but the picture which was more than “just” stunning scenery (it’s all stunning) was this one. By now, you will have guessed, it’s a selfie, and the owner is in the rear cockpit.

My DSLRs are amazing cameras, but the “bang for your bucks” of bridge cameras still amazes me, and what a good job the Nikon did of this. I have played with the image a lot to emphasize the “eye” and build a balanced picture. Lots of people have offered advice as it breaks lots of composition rules, which I love doing when appropriate. So this is my latest version of the picture, I’ve managed to enhance the eye and improve the picture (I think!) a bit from the one in my PSA gallery which attracted David, as my Affinity Photo skills are slowly improving.

The title seems appropriate as the group (The Alan Parsons Project) who made a popular song with this title come from Australia! “I am the eye in the sky, looking at you, I can read your mind....”

# MEET THE PHOTOGRAPHER

This month, we take a look at the images and words from PSA Member **Francois Swart**

• **WHAT DRIVES YOU TO TAKE THE PHOTOGRAPHS THAT YOU DO?**

I believe that God's creation was created beautifully. I regard it my privilege to share His beautiful creation, to the best of my ability, via my photography. Being it landscapes, people, animals, abstracts, etc., I just want to share it.

• **IF THERE WAS ONE PIECE OF ADVICE YOU COULD GIVE OTHER PHOTOGRAPHERS, WHAT WOULD IT BE?**

Learn how your viewer will interpret, see, and perceive your work.

Composition, and the rules of composition, has always fascinated me. I have been researching composition for several years, and the more I read about it, the more I realize the utmost importance of the subject, and how little I know.

A lot is being said about the use of light, but actually very little about composition. Therefore it was such a delight to see that your chapter has actually focused on composition in the August newsletter. (**Editor's note: This issue also focuses on some pieces concerning composition!**)



Photo titled: RANDBURG  
done by PSA member Francois Swart

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***“In duo-cognitism it is the belief that the artist's intense experience of his art, and his or her pre-conception of how the viewer should perceive, experience, and value his/her art, is of the primary importance.”***

## MEET THE PHOTOGRAPHER (cont.)

Normally the rules of composition are explained, and then you are told that you can break the rules once you know what the rules are. Composition entails much more than that.

The psychology of composition is not only to understand what you see, and how you see it, but to also understand what the viewer will see, and how he or she will interpret it. As a photographer you are in the position to control the viewer's thought process about your work, and how it will be seen once you understand the human thought process and how you can control the scan path of the viewer's eye. His eye will scan your photo for a few hundredths of a second by following a certain scan path, and will then re-scan the photo in exactly the same way for a second time. This is the most crucial moment to capture the undivided attention of your viewer.

This is my simplified workflow, which I call **duo-cognitism**. And this is how I define it:

In **duo-cognitism** it is the belief that the artist's intense experience of his art, and his or her pre-conception of how the viewer should perceive, experience, and value his/her art, is of the primary importance.

The experience of the artist is a cognitive process, involving his thinking, understanding, learning (training), and remembering (knowledge). Because the decision-making process first takes place preliminary in the unconscious mind, it is possible for the artist to lead the viewer into a way of thinking about, and understanding, his art. The viewer then transfers the decision and



Photo titled: VENTURA  
done by PSA member Francois Swart

understanding to his or her conscious mind.

It is therefore possible for the artist to decide how he or she wants the viewer to perceive his/her art. The cognitive thought-process by the artist transfers to a cognitive thought-process by the viewer. As both the artist's and viewer's thought-processes are initiated by the artist, it is therefore defined as duo-cognitism.

The photographer/artist may ask one or more of the following questions to establish the outcome:

1. What do I see?
2. What do I want the viewer to see?
3. How do I perceive what I see?
4. How do I want the viewer to perceive what he or she sees?
5. What is the vantage point, and what is my approach to the point of focus from my vantage point?
6. How do I want to, or how am I going to lead the viewer's eye from the vantage point to the point of focus?

## MEET THE PHOTOGRAPHER (cont.)

- **WHEN I AM OUT TAKING PHOTOGRAPHS, THE ONE THING BESIDES MY CAMERA THAT I ALWAYS LIKE TO HAVE WITH ME IS? (LENS/ACCESSORY/ETC)**

An external flash. I am kind of lost without it. The brighter the light, the more I need my flash. I will use it to freeze moments, fill in light, use it in inadequate lighting conditions, rear sync flash, etc. The flash will be mounted on my camera 99% of the time. Not that I use it all the time, but it must be there when I need it!

- **WHEN I AM NOT TAKING PHOTOGRAPHS, I ALSO ENJOY?**

Taking more photos.

I also discovered the intriguing hobby of genealogy research. I have traced my lineage on my mother's side back to ancestors in the Old Testament days of the Bible. There are still many gaps on my father's side to be discovered. Hopefully, one day, I will be able to fill those gaps!

- **THE MOST INTERESTING PHOTO I TOOK WAS WHEN I TOOK A PHOTO OF?**

My wife and I had to do a wedding in the small coastal town of Prince Albert in South Africa. We arrived one day prior to the wedding to scout the environment.

The bride grew up in Port Alfred and requested the bridal couple photos to be taken on the beach. She took us to a secluded beach, and I specifically asked her, being a Saturday, if the beach won't be crowded. She insisted that that wasn't the main beach and that there won't be any beach-goers. So, on the Saturday, after all the other photos were taken, we went to the spot, and it was crowded! She was so disappointed.

I told her, that if she's willing to have her hair and make-up done early the next morning, I'll do their photos on the beach before me and my wife fly back home. So agreed. As I arrived on the scene the next morning, it was raining. When they arrived, it all of a sudden stopped raining and we had beautiful light and clouds.



Photo titled: PERRIS STATION  
done by PSA member Francois Swart

## **MEET THE PHOTOGRAPHER (cont.)**

We did the shoot, and in one of the photos, I positioned her on the sand, and the groom on the rocks. She was instructed to turn slightly and look up to her Muse on the rocks. This photo won best image in a national salon in South Africa.

**f/5.6; 1/1600; ISO 100; Focal length: 50mm; External flash: used; Metering mode: Matrix.**

In this instance, I exposed the camera for the lightest point in the photo (the clouds), and metered the flash for the dress.

My most expensive photo was also taken in on the same day. We went into the water to capture the bride in the sea with the beautiful cloud backdrop. I went down on my knees. As I stood up, I realized that my new mobile phone, which I just got a couple of days before the wedding, was still in my pocket. I was not alarmed as it was insured, only to find out later that my wife completely forgot to put the new phone on the insurance!

As we left the scene, it started raining as we were leaving.



## MEET THE PHOTOGRAPHER (cont.)

- **FOR POST-PROCESSING, ONE OF THE TIPS THAT I LEARNED LONG AGO, WHICH I ALWAYS USE IS?**

I am using a very un-scientific method to do my white-balance in Lightroom. As I've said, it is totally un-scientific, but I find that it works for about 95% of my photos. Maybe it works for Nikon workflow, and not for other cameras (I've never tried it with any other cameras).

I use auto white-balance in my camera, as I am shooting in RAW. When I do my RAW conversion in Lightroom, I will take the reading of both Temperature and Tint in the "As Shot" and "Auto" selecting. I will then take the some of the Temperature readings in both selections, and divide it in half. I will do the same for Tint. I will then use these results for both the Temperature and Tint setting.



- **WHO IS THE ONE PERSON IN YOUR LIFE THAT INFLUENCED YOUR PHOTOGRAPHY THE MOST?**

Photo titled: MUSE  
done by PSA member Francois Swart

Actually there are three people, and to choose the one above the other, will be a disservice to whoever is not mentioned. I mention them in the order that I met them.

At first, I would contribute my love for photography to **Kobus Bender**, a photographer I met shortly after I left school. He instilled the love and passion for photography in me. If it wasn't for his input, maybe I never would have been involved.

The next person is **Cor Rademeyer**. He was the chairperson of our photographic club in Pretoria, South Africa when I joined. His encouragement and mentorship had a big influence on my work in countless ways.

Last, but not least, is **Hein Waschefort**. Hein is probably the best qualified photographer in South Africa. He always guided me in what I was doing, I attended many a workshop with him, and he had a big influence on my photography.

## **MEET THE PHOTOGRAPHER (cont.)**

• ***A BOOK WHICH I AM CURRENTLY READING OR  
THAT I ALWAYS RECOMMEND PEOPLE TO READ?***

I am currently reading “**Pictorial Effect in Photography, Being Hints on Composition and Chiaro-Oscuro for Photographers**” by **Henry Peach Robinson**. Although published in 1881, this book provides amazing in the thought-processes of the photographers in those years. I have gained a good amount of practical knowledge from this book already.

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### Photographer Biography

Francois Swart was born in Stellenbosch, South Africa.

I became involved in photography as a hobbyist shortly after he left school in 1973. After discovering digital photography, I was hooked!

AFO Photography Club, which I joined in 2006) was my first photography home. My first recommendation to anybody starting in photography, is to join a photographic society. This is the place where you not only learn from your own mistakes, but also learn from others. This is also the place where you will find encouragement and motivation.

I became a Master Photographer: Printed Media in 2011. At that point, we came to the USA where I studied photography at Palomar College in San Marcos, CA. I have since achieved my AA Degree in Photography and an AS Degree in Digital Imaging. I am currently busy with my Professional Photographer Certification through NYIP.

### **Education:**

AA Degree in Photography

AS Degree in Digital Imaging

I am currently busy with my Professional Photographer Certification through NYIP.

### **Selected Exhibitions:**

2013 - Borrego Art Institute, Borrego Springs, CA.

2013 - Anza-Borrego Desert Photo Contest, Borrego Springs, CA.

2013 - Escondido Arts Partnership Municipal Gallery, Escondido, CA.

2012 - Bohm Gallery, Palomar College, San Marcos, CA.

2012 - Del Mar County Fair Student Exhibition, San Diego, CA.

2009 and 2010 - State Theater, Pretoria, South Africa.

## **MEET THE PHOTOGRAPHER (cont.)**

### **Selected Publications**

2013 - The Telescope, Palomar College: Pictures were used in the article: "Capturing the Essence of the Sierras."

2009 - 2011 - Wedding Guide, South Africa: Several pictures and articles were published from 2009 to 2011. This is South Africa's leading wedding magazine.

2010 - Several pictures were published in several articles on Musicals that were performed in the State Theater in Pretoria, South Africa.

### **Awards:**

2013 - Anza-Borrego Desert Photo Contest: 1st  
Place: Desert Plants

2012 - Del Mar Fair Student Show  
Best of Show  
Best of Class

2008 & 2009: African Photographic Society (AFO):  
Photographer of the Year.