

PERSPECTIVE

AMBER CAMERA CLUB

JULY 2024



**DRIED ROSES 3
BY
DIANE HAMPSON**



FROM THE EDITOR'S DESK

Good morning,

We are halfway through the year and have some exciting things on the horizon. We have our KZN Congress on the 3rd August which promises to be a very fun filled and enjoyable day. Register soon as we can only accept 100 delegates. The workshops and speakers alone promise to be worth the registration fee let alone the lunch, teas and goodie bags.

Halfway means that we don't have too many more months left till the end of the year. As per our Constitution all committee members will step down and need to be re nominated. A few of our committee members are not standing next year so we definitely will be needing some proactive members of our club to step up to the plate. Please start thinking seriously and speak to people in the club that might be willing to go the extra mile.

We have a couple of workshops being juggled at the moment, including a handmade filter workshop, a day visit to Bushwillow, followed by a Bring and Share, if it is available, or, a WET workshop in the Ambers, followed by a Bring and Braai at Amber Lakes. The committee is trying to juggle all of these as well as do the necessary for the Congress.

Anyway, we have passed the longest night of the year, so Summer should be with us soon LOL. In the meantime, wrap up warm and see you at the next meeting.

Happy Snapping,

Rose



ABOUT THE CLUB

Amber Camera Club was established in 2011 by a group of passionate photographers. It has grown from strength to strength in the time it has been running thanks to a hard-working committee.

We welcome photographers of all ages and all levels to join our club in the hopes of helping them grow and creating an environment for likeminded people to meet and socialize.

There is a meeting every month - on the 3rd Tuesday of the month in the evening at the Amber Valley Auditorium at 6:30pm. Everyone and anyone are welcome to join. We also host an outing on the Saturday following the meeting to practice some photography.

If you would like to find out more information – please contact us on ambercameraclub@gmail.com or contact one of our dedicated committee members, details, of which, are below.

Chairperson: Jenny Kruger 082 871 1782

Competition Steward: Alex Gargan 076 836 7605

Secretary: Sue Grills 073 571 4971

Treasurer: Penny Shaw 082 564 3144

Membership: Diane Hampson 082 342 0242

Editor: Rose Douglas 076 402 6020

Gill Ainslie 083 789 2642

E-mail: ambercameraclub@gmail.com



The Amber Camera Club is proudly affiliated with the

Photographic
Society of South Africa

www.pssa.co.za

WELCOME

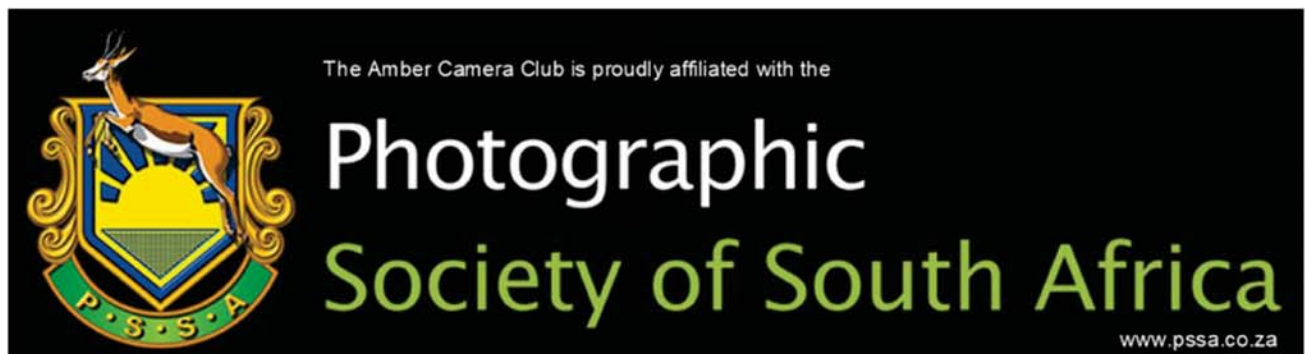
**A very warm welcome to our
new member this month:-**

Nicole Forrester

PROMOTIONS

**Congratulations to
Helga Holst moving
from 2 to 3 star!**

**Jenny Kruger on moving up
from 3 to 4 star.
Well done!**



JUNE CLUB COMPETITION

This month's JUDGE

Bev Husband from Highway CC

Judges Choice Junior

Low Fly By by Julie Johnston



Judges Choice Senior

Dried Roses 3 by Diane Hampson



JUNE CLUB COMPETITION

SET SUBJECT - BOOKS

Judges Choice Junior

Family Heirloom by Julie Johnston



Judges Choice Senior

Classics by Toni Le Roux



2024 CLUB COMPETITIONS

SET SUBJECTS

JANUARY - CELLPHONE PHOTOGRAPHY

FEBRUARY - MINIMALISM

MARCH - EGGS

APRIL - SPLASH OF RED

MAY - HIGH KEY/LOW KEY

JUNE - BOOKS

JULY - FEATHERS closes 1st July

AUGUST - SOFT FOCUS closes 1st August

SEPTEMBER - STILL LIFE closes 1st September

OCTOBER - BOVINE PORTRAIT closes 1st October

At least 1 of your 4 entries should be entered in our Set Subject for this month, the balance may be entered in this category or across any of the remaining 5 categories on PhotoVault. If you are unable to enter anything in the set subject, you forfeit that image and enter only 3 in other categories.

NOTE: Remember to size correctly: at least one of the image dimensions must be exactly 1920px wide or 1080px high and sized up to 2Mb



FEATHERS

Shooting feathers during the day will give you better results than shooting them at night time because of the natural lighting conditions available during daytime hours. You will also find this easier if you have access to an open area with plenty of sunlight around it.

This advice is about feather structure and applies to whatever equipment you are using, be it a cell phone or a high-end SLR camera.

Two major feather structures require you to adjust your shooting for better photos. The **first** is the downy part of the feather, usually at the base. The down is so fine that it disappears if the background colour is anywhere close to the colour of the down. Usually, the down is a light colour, so it won't show up on a white background. These downy feather parts are so fine, they pick up the background colour and it cannot be removed.

The **second** basic structure of feathers that influences how they photograph is in the fine detail of the barbs. The downy feathers are barbs but I am writing here about the barbs that make up the flat vane of the feather, above the place on the feather where the downy part is. These barbs are like branches all stuck together. They form tiny ridges running away from the shaft. Just like morning or evening sunlight creates shadows for more interesting photographs, side-lighting the feathers makes little shadows that highlight the little barb structures. Play with the angle, though I find that angling a light to shine across a feather just a little less than 90 degrees preferable. In addition to the side lighting, place another light to shine directly on the feather.

Oh, and if you want to improve your image, wash the feather first.

JAMES HENDERSON CREATES "FEATHERSCAPES" USING BEAUTIFUL BIRD FEATHERS



Feathers are seen by everybody, but not many people stop to look at them. Children prize them when they find them in the garden or on the street, and many adults will stop for a quick look. But how many of us really look? As Mary Poppins says, "When will you learn to look past what you see?" Using a macro lens lets us get a vantage point that we don't generally get. It's a chance to appreciate the shape, colour, texture, and "life events" of the feather. Sometimes the prints are seen and thought they are pure abstract art. So often, when people think about macro photography, they think about pictures of bugs. Humans simply aren't accustomed to seeing feathers in that scale or that close. Also, not many people do focus stacking, so that opens up some enhanced abilities for depth.

Photography is a chance to notice things and pay attention. It's a constant challenge. It's kind of like a puzzle, only you don't know what the finished product is supposed to look like. You have to discover it along the way. And, in part, you have to create what the puzzle is supposed to look like. Though photographing feathers can be quite tedious, the flip side of that is that it's kind of meditative. At least, it can be. Not always. Just like with most things, I guess, some days it's a struggle, a negotiation between me and this little feather and the light. Haha

When I first look at a feather, I look at the overall shape. And maybe, the overall condition. Some feathers are beautiful because of their perfection, but some feathers are perfect because they aren't perfect at all. The imperfect is more perfect than the perfect. Whatever damage they have from being used gives them their character, their beauty. They may be broken, or bits of them don't fit

FEATHERS

right anymore. But in looking at them, I see there is one part or more that is especially interesting visually. There's going to be some part of the feather that is worth featuring. It might be a swirl of colour or shape. I'm looking similar to as if I were photographing a landscape. This sort of "featherscape" has features within itself that will draw attention.

Feathers of all kinds harbour some amazing detail. Details that can be revealed simply by getting close enough with a macro lens.

In this tutorial, we are taking a look at some creative feather macro photography using colourful lighting and water drops!

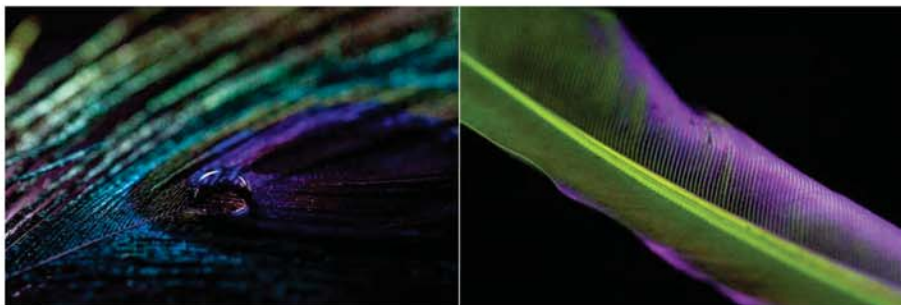
Creative Feather Macro Photography

Feathers alone can be really interesting to photograph. The photo below is a shot of a plain feather, no effects or lighting added.

With light shining across the front of the feather, some very pleasing shadows are created. The quality of the feather is paramount to getting pleasing smooth lines as you see here.

Try to collect feathers while the weather is good, to avoid them getting wet and damaged out in the elements!

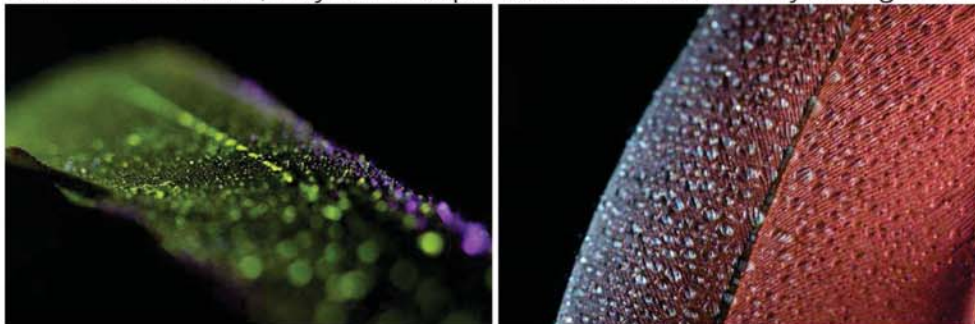
When it comes to *creative* macro photography, you might be inclined to go in search of some colour. Peacock feathers provide their own colour, beautiful greens and purples that only need a little white light to bring out.



Coloured light adds a huge amount of visual interest to a shot. It can help to catch the eye and make your photo stand out from the crowd! Adding colour to your creative feather macro photography project opens up a world of possibilities. Subtle shades can add intrigue, and bright direct light can grab the eye and move into abstract realms.

Wetter is Better!

Feathers are a great macro and close up photography subject on their own, however, with a small addition, they can be explored even further! Let's try adding water!



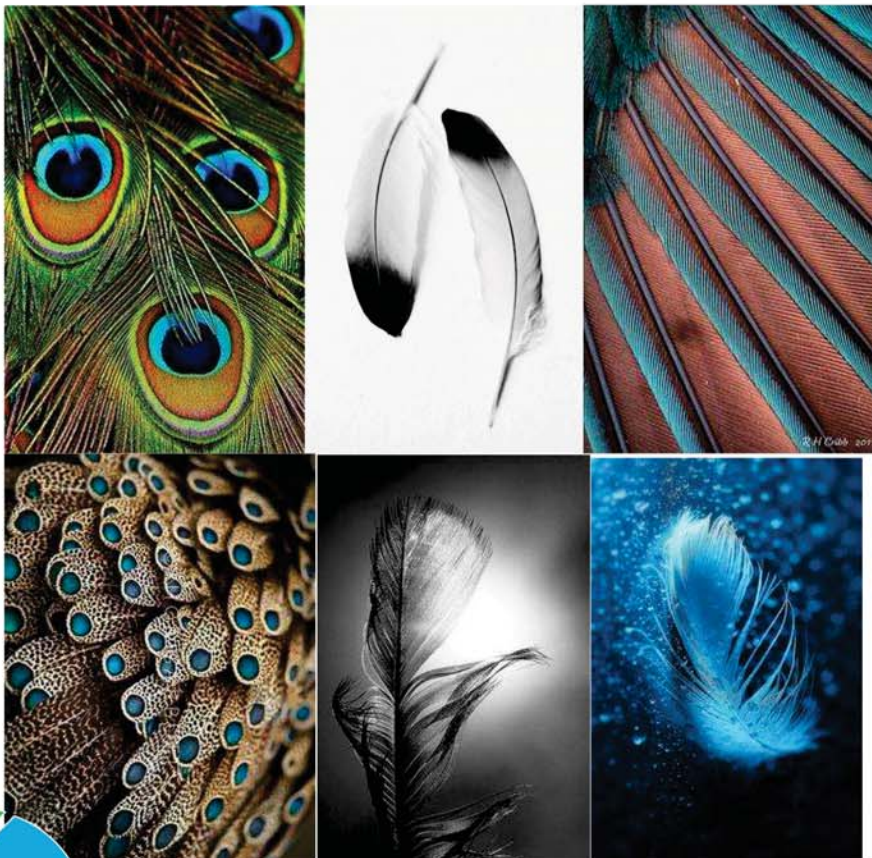
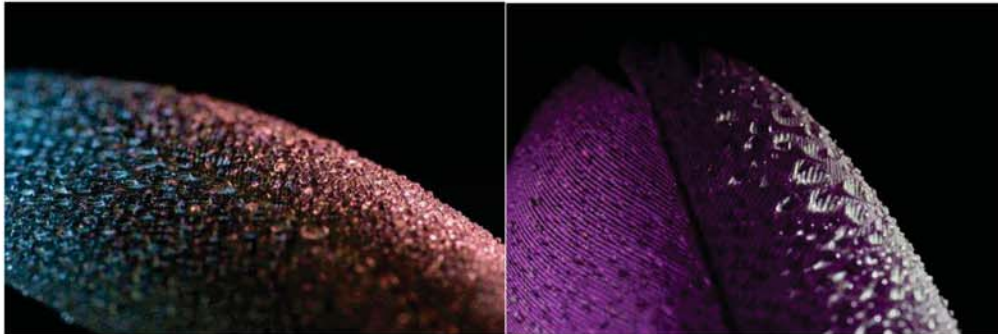
FEATHERS

You can place individual drops of water onto your feather for a single focal point. Alternatively, use a spray or misting bottle to add lots of drops!

Light gets caught in each drop creating highlights and bokeh in out of focus areas. The drops can also act as a lens, focusing and distorting the features of the feather behind it. Make your lighting and drops work for you!

Move your light sources around, and move around your subject with the camera. Every angle and change in light will affect both the feather and the water.

We think the key to creative feather macro photography or any creative close-ups for that matter, is experimentation. Explore your composition, lighting and, colour options and your images are sure to take flight!



SALON CALENDAR 2024/25

Calendar for year ending June 2025

| No | Club | Salon Name | Closing Date |
|----|-------------------------------------|---|--------------|
| 1 | Nelspruit Photographic Society | Nelspruit Salon | 06/07/2024 |
| 2 | Edenvale Photographic Club | 8th Danube Summer Circuit 2024 | 15/07/2024 |
| 3 | Benoni Camera Club | 3rd Benoni Camera Club Digital Salon | 20/07/2024 |
| 4 | Witzenberg Photographic Society | 4th Witzenberg Photographic Society National Salon 2024 | 03/08/2024 |
| 5 | Durban Camera Club | 2nd Durban Camera Club DigitalSalon | 17/08/2024 |
| 6 | PSSA Youth | 5th PSSA YOUTH National Salon 2024 | 24/08/2024 |
| 7 | Centurion Camera Club | 8th Centurion Camera Club Digital Salon | 31/08/2024 |
| 8 | AV Makers South Africa | AV Makers National AV Salon 2024 | 08/09/2024 |
| 9 | Randburg Photo Club | 6th Randburg National Digital Salon | 14/09/2024 |
| 10 | Hibiscus Coast Photographic Society | 6th HCPS National Digital Salon -2025 | 28/09/2024 |
| 11 | Tygerberq Photoqraphic Society | 9tn Tygerberg Digital Salon | 12/10/2024 |
| 12 | PSSA Up and Coming | PSSA 26th Up and Coming | 19/10/2024 |
| 13 | Krugersdorp Kamera Klub Camera Club | Krugersdorp Camera Club 19th National Digital Salon | 26/10/2024 |
| 14 | Springs Photographic Club | 3rd SPC National Digital Salon | 09/11/2024 |
| 15 | Bethal Camera Club | 4th Bethal National Salon | 11/01/2025 |
| 16 | Western Cape Photographic Forum | WCPF Salon for Projected Images | 25/01/2025 |
| 17 | AFO Fotografieklub | 13th National AFO salon 2A25 | 08/02/2025 |
| 18 | Amber Camera Club | ACC 3rd Digital Salon | 22/02/2025 |
| 19 | PSSA International Salon | PSSA National Salon of Photography 2025 | 08/03/2025 |
| 20 | Bosveld Fotografieklub | 8th Bosveld Fotografieklub Salon | 15/03/2025 |
| 21 | Hillcrest Camera Club | 1ST Hillcrest Camera Club Digital Salon | 22/03/2025 |
| 22 | Paarl Photographic Club | 7th Paarl National Salon of Photography | 05/04/2025 |
| 23 | Magalies Foto Fun Club | 9th MFFC DPI Salon 2025 | 19/04/2025 |
| 24 | Southern Suburbs Camera Club | SSCC 8th National PDI Salon | 03/05/2025 |
| 25 | Port Elizabeth Camera Club | PECC National Salon | 17/05/2025 |
| 26 | Kriel Foto Club | 3rd Kriel Foto Club Salon | 31/05/2025 |
| 27 | Ballito Photo Club | 1ST Ballito Photo Club National Salon | 07/06/2025 |
| 28 | Tafelberg Fotografie Klub | TAF 14th Print & PDI Salon | 14/06/2025 |
| 29 | PSSA Up and Coming | PSSA 27th Up and Coming | 21/06/2025 |

PSSA CONGRESS 2024

30 Sept - 4 October 2024
PSSA National Congress
 Accommodation : Woodlands Country Lodge - Parys - Free State
 @ Lodge R400 pps per day
 @ Umfula Camping R550 per stand per day

SPEAKERS
Roger Lee
Cell phone Photography
Kyle Goetsch
Astro & Landscape Photography
André Badenhorst
Conceptual Photography
Francois Oosthuizen
Model Photography
Charlaine Gerber
Composite Photography & Processing

Equestrian action on a prominent horse farm close to Woodlands as a photo outing

PSSA National Congress 2024

There might be minor changes to the programme

| Time | Monday 30th | Tuesday 1st | Wednesday 2nd | Thursday 3rd | Friday 4th | Saturday 5th | |
|------------------|-------------------------|---|--|---|---|-----------------------|--|
| Sunrise | 05h50 @ 93.7' | 05h49 @ 94.2' | 05h48 @ 94.6' | 05h47 @ 95.0' | 05h46 @ 95.5' | 05h45 @ 95.9' | |
| Moonrise | 04h39 @ 77.8' | 05h07 @ 84.3' | 05h34 @ 90.7' | 06h01 @ 97.2' | 06h29 @ 103.3' | 06h59 @ 109.0' | |
| Wa(n/x)ning Cres | 7.3% | 3.1% | New Moon | 0.0% | 1.2% | 4.1% | |
| 05h30 - 09h30 | Registration from 14h00 | Sunrise, Landscape and Street Photography outings. See details of photo opportunities off site: There are farms to visit as well as many other places of interest. | | | | Free photography time | |
| 09h45 to 10h15 | | Coffee / Tea | Coffee / Tea | Coffee / Tea | Coffee / Tea | | |
| 10h15 to 10h30 | | Announcements | | | | | |
| 10h30 to 11h25 | | Roger Lee. High-quality cell phone Photography | Andre Badenhorst Presentation on | PSSA AGM | Landscape Photography Kyle Goetsch | | |
| 11h35 to 12h30 | | Francois Oosthuysen - Model Photography (Willow Hall) | Conceptual Photography | Members Forum | PSSA Presentation | | |
| 12h30 to 13h30 | | LUNCH | | | | | |
| 13h45 to | | Astro Photography Kyle Goetsch (Willow Hall) | Room 1: Francois Oosthuysen - Model shoot processing | Room 1: Kyle Goetsch - Astro Processing Room 2: Francois Oosthuysen - Model shoot processing | FREE TIME | | |
| 15h00 | | Room 1: Charlaine Gerber Composite Photography | Room 2: Andre Badenhorst Conceptual Processing | Willow Hall: Charlaine Gerber -- Composite Photography. | FREE TIME | | |
| 15h00 to 18h30 | | 18h30 | Sunset, Landscape and Street Photography outings. | | | | 18h00 - 19h00 Honours Cheese & Wine |
| 19h00 | | Dinner | Dinner | Dinner | Dinner | | Banquet 19h00 - 22h00 |
| Sunset * | 18h10 @ 266.1' | 18h10 @ 265.6' | 18h11 @ 265.2' | 18h11 @ 264.8' | 18h12 @ 264.3' | 18h12 @ 263.9' | |
| Moonset | 16h18 @ 279.1' | 17h10 @ 272.5' | 18h01 @ 265.9' | 18h52 @ 259.6' | 19h45 @ 253.5' | 20h39 @ 248.0' | |
| 20h30 + | | Workshop Lightroom for beginners. (Charlaine Gerber) | Astro Photography outing with Kyle Goetsch | Workshop Photoshop for beginners. (Charlaine Gerber) | 22h00 --- Social get together at the Lapa with Lion Jay. | | |

* Sunrise & Sunset times depend on your location. Time quoted is on n neutral horizon.

KZN REGIONAL CONGRESS 2024

| | |
|---------------|--|
| 7:30 - 8:30 | Registration – Tea/Coffee and Muffins |
| 8:30 | Welcome – Jenny Kruger |
| 8:30 - 9:30 | Speaker – Auditorium – Rory Baker – The 4 stages of Photographic Development |
| 9:30 – 9:45 | Tea |
| 10:00 - 11:30 | Workshops – 1) Function Room - Roger Machin – Mirrorless Cameras. 2) Auditorium - Midlands School of Dance 3) Amber Lakes Tea Lounge - Rory Baker – Staged Retro 60s/70s Shoot |
| 11:30 – 12:00 | Auditorium - AGM |
| 12:30 – 1:30 | Amber Valley Dining Room – Lunch - CASH BAR OPEN |
| 2:00 – 3:00 | Speaker – Auditorium – Roger Machin – The Future of Cameras |
| 3:00 - 3:15 | Tea |
| 3:15 – 4:00 | Speaker – Auditorium - Grant Pitcher – Architectural Photography |
| 4:00 – 5:00 | Interclub Presentation and Closing |

Early Bird Registration – Before 10th July – R400 per Delegate

Normal Registration – R450 per delegate

Registration closes – 26th July 2024

Registration Link will be sent out by Jen Kruger

3RD AUGUST 2024



KZN CONGRESS

MEMBERS WEBSITES / BLOGS VLOGS / UTUBE CHANNELS

Paul Bartho: www.bartho.blog

Mark Preston-Whyte: www.markpw6.wixsite.com/website-copy

Rose Douglas: U-Tube channel — Rose Douglas Explore Africa

IF YOU WOULD LIKE YOUR OWN SITE LISTED, PLEASE SEND YOUR DETAILS TO THE EDITOR.

NEWS AND VIEWS

Adobe Adds an AI-Powered Eraser to Lightroom

One of the more difficult things to do when editing images is to remove distracting elements. Typically, this would be done using tools like Lightroom's Content Aware Remove, which hides elements by matching surrounding areas. This works well in small situations where backgrounds aren't too confusing for the software. For example, removing a telephone pole against a solid blue sky. But the larger the object to remove, and the more complex the background, the more difficult and time-consuming this becomes.

The Firefly-powered Generative Remove can do the same thing but for much larger objects against any background. Adobe has reduced what would have once taken hours and considerable technical know-how to the flick of a mouse and a few seconds of processing time. Everyone is now a Lightroom wizard. Also, unlike other retouching tools, which do the best match they can, Generative Remove generates three different versions and allows you to choose the one that looks best.



NEWS AND VIEWS

Photography Is No Longer Evidence of Anything

For weeks now, the world has been awash in conspiracy theories spurred by weird artifacts in a photographic image of the missing Princess of Wales that she eventually admitted had been edited. Some of them got pretty crazy, ranging from a cover-up of Kate's alleged death, to a theory that the Royal Family were reptilian aliens. But none was as bizarre as the idea that in 2024 anyone might believe that a digital image is evidence of *anything*.

Not only are digital images infinitely malleable, but the tools to manipulate them are as common as dirt. For anyone paying attention, this has been clear for decades. The issue was definitively laid out almost 40 years ago, in a piece cowritten by Kevin Kelly, a founding WIRED editor; Stewart Brand; and Jay Kinney in the July 1985 edition of *The Whole Earth Review*, a publication run out of Brand's organization in Sausalito, California. Kelly had gotten the idea for the story a year or so earlier when he came across an internal newsletter for publisher Time Life, where his father worked. It described a million-dollar machine called Scitex, which created high-resolution digital images from photographic film, which could then be altered using a computer. High-end magazines were among the first customers: Kelly learned that *National Geographic* had used the tool to literally move one of the Pyramids of Giza so it could fit into a cover shot. "I thought, 'Man, this is gonna change everything,'" says Kelly.

The article was titled "Digital Retouching: The End of Photography as Evidence of Anything." It opened with an imaginary courtroom scene where a lawyer argued that compromising photos should be excluded from a case, saying that due to its unreliability, "photography has no place in this or any other courtroom. For that matter, neither does film, videotape, or audiotape."

Did the article draw wide attention to the fact that photography might be stripped of its role as documentary proof, or the prospect of an era where no one can tell what's real or fake? "No!" says Kelly. No one noticed. Even Kelly thought it would be many years before the tools to convincingly alter photos would become routinely available. Three years later, two brothers from Michigan invented what would become Photoshop, released as an Adobe product in 1990. The application put digital photo manipulation on desktop PCs, cutting the cost dramatically. By then even *The New York Times* was reporting on "the ethical issues involved in altering photographs and other materials using digital editing."

Adobe, in the eye of this storm for decades, has given a lot of thought to those issues. Ely Greenfield, CTO of Adobe's digital media business, rightfully points out that long before Photoshop, film photographers and cinematographers used tricks to alter their images. But even though digital tools make the practice cheap and commonplace, Greenfield says, "treating photos and videos as documentary sources of truth is still a valuable thing. What is the purpose of an image? Is it there to look pretty? Is it there to tell a story? We all like looking at pretty images. But we think there's still value in the storytelling."

To ascertain whether photographic storytelling is accurate or faked, Adobe and others have devised a tool set that strives for a degree of verifiability. Metadata in the Middleton photo, for instance, helped people ascertain that its anomalies were the result of a Photoshop edit, which the Princess owned up to. A consortium of over 2,500 creators, technologists, and publishers called the Content Authenticity Initiative, started by Adobe in 2019, is working to devise tools and standards so people can verify whether an image, video, or recording has been altered. It's based on combining metadata with exotic watermarking and cryptographic techniques. Greenfield concedes, though, that those protections can be circumvented. "We have technologies that can

NEWS AND VIEWS

detect edited photos or AI-generated photos, but it's still a losing battle," he says. "As long as there is a motivated enough actor who's determined to overcome those technologies, they will."

With generative AI, the story becomes more complicated, making it much easier to alter photos in dramatic fashion. A year ago, Adobe introduced its AI product Firefly, calling it "your imagination's best friend." So much for reality. Users have messed with over 6.5 billion images, a number so huge that one might now be justified in questioning every photo one encounters. One could take solace in arguing that Firefly users are mostly in the creative class, creating mixes of reality and digital filigree for artistic effect. But AI image manipulation techniques are now permeating our personal photo collections, which once stood as a chronicle of captured reality, a visual document of our past. Now they're as suspect as a princess's Instagram. Consider what's arguably the leading photo app, Google Photos. It now uses an AI tool called Magic Editor to "reimagine" images originally marred by their annoying fidelity to reality. In the editing process you can move things and people around, and even change a gloomy sky to a bright one. One example Google offers is a photo of a loved one on a well populated beach. Why clutter the image with strangers frolicking in the background? With "Magic Eraser" you can zap them and fill in the background as if they were never there. That 1989 *New York Times* article presented the "chilling concept" of hundreds of thousands of divorcees removing ex-spouses from their photos. That's now a core feature of Google Photos, which empowers you to consign exes to the memory hole as easily as you dispatch photo-bombers.

I asked Google Photos senior product manager Zach Senzer to explain the philosophy behind those features. It's not a Soviet-style rewriting of history, he says, but a way to solve a problem. "We want users to have control of a moment, to represent the way they think best reflects their experience and memory," he says. "If I'm taking a picture of someone on a beach, I'm not remembering all those people in the background: My memory is the highlight, the person I'm taking a picture of on a sunny day. So, when I talk about being authentic to the moment, it's about preserving the memory that they're trying to relay." In other words, authenticity doesn't mean what the camera lens sees--it's what your heart wants. Apparently, this manipulation seems to be edging towards a default means of storing memories. According to Senzer, users of Google Photos edit 1.7 billion images a month. (The company did not share which percentage that is of all photos taken.)

One might be tempted to say that the only proof now that something is real comes when you can see it for yourself. But consider Apple's Vision Pro. When people don that headset, they view a mix of the real world intermingled with a digital layer. But that so-called "real" world isn't directly visible to one's eyes—instead a suite of cameras presents video images of what the eye would normally see. That videostream is prone to manipulation—in fact, recreating reality is the *point* of such devices. If you stroll out into the street wearing one of those, who knows—maybe the Royal Family Industrial Complex will hack your goggles to insert a convincing digital representation of Kate Middleton, shuffling through Wegman's in her leggings.

All of this should have been apparent long ago. The trustworthiness of what we see no longer relies on images and videos themselves. Our belief in what we are presented with hinges on the credibility of who is presenting it. Maybe if the Windsors had a track record of straightforwardness, people would have accepted the image as a family photo, mildly rinsed by a Photoshop tweak.

Kelly, the guy who saw this coming in 1985, thinks that we're simply returning to a natural order. "For all of human existence, you couldn't tell when something was true or not," he says. "Then we had this brief moment when the photograph became evidence to prove something. Now we're

NEWS AND VIEWS

back to exactly the same thing, which is that the only way to verify the truth is you have to trust the source." In an era where trust is at a minimum—and any random image can be globally distributed in an instant—that's not terribly reassuring.

Time Travel

Digital manipulation might destroy the value of photographs as evidence, but the fungibility of bits allows for amazing acts of creativity. That was my point in [a short 2005 Newsweek item](#) about how the attendees of a conference called ETech were celebrating that freedom. The headline says it all: "Life Isn't Just as You Want it? Remix It!"

The point of the conference was to [demonstrate] an increasingly commonplace process: people using cheap and accessible digital tools to "remix" the world around them. Just as music producers sometimes go back to the original components of a tune—boosting some instruments, sweetening the tone and maybe adding a voiceover—consumers can view the formerly one-size-fits-all aspects of their environment as a jumping-off point for hands-on customization.

"It used to be that when you wanted something, you went and made it. Then we turned into a bunch of consumers," says Joshua Schachter, whose website, [del.icio.us](#), allows people to remix their browser bookmarks with those of other visitors to the site. As conference chair Rael Dornfest put it, we're remixing our music consumption by buying songs online one at a time instead of in CD collections. We're remixing our TV behaviour as TiVo-style video recorders let us "make every night Thursday night." We're remixing our media by grabbing online articles from dozens of different sources--and then broadcasting our own opinions with blogs. When you get down to it, the remixing metaphor applies to almost any area you can think of. Some of the sessions at ETech bannered the remixing of radio, DNA, politics and culture ...

Rewritten from an article by Steven Levy of Wired

THE MAMBA CHALLENGE IS OPEN

2024



Full editing/creativity allowed. Colour or Mono.

All elements must be the photographers own work.

Date limitation: photos must be dated from 1 June 2024.



"WET"



JUNE MEETING FEATHERS WORKSHOP



Excellent 'Feathers' workshop attended by Helga, Penny, Margaret, Sue, Brian and Matt, with fabulous advice and help from Di, along with her lighting and props.



LET'S NOT FORGET!!

MONTHLY MEETING - 16TH JULY
Our Guest Speaker this month will
be Kevin Taylor from Taylored
Wright who will be talking on
Printing Processes.

MONTHLY WORKSHOP - 20TH JULY @ 2.00pm
TO BE ANNOUNCED ON WHATSAPP LATER

MIDLANDS MEANDER COMPETITION
JULY - Midlands Wildlife - (Animals and Birds)

