FROM THE CHAIR

Hello fellow shooters

I hope that this newsletter finds you all well. I have had the cold this week and it reminded me very much that I need to be out and about shooting while I can.

I want to express our sympathy to Marian Paap who lost her father this month. Our condolences go to the family at this time.

I have seen a few members lately who have pulled a small point and shoot camera out from some place or other and taken a shot when the opportunity presented itself. We do not have to wait until we have the big guns loaded and expect something special when it suits us. Often the opportunity passes by as we get our gear out of the bag. I have seen some marvellous shots taken on small cameras, well and truly up with the best.

This month has been a busy month for some and as we reflect back to the programme we have had our fill of information. Our guest night was exceptional with 'Photography My Style' with Diane Mackenzie. Her

presentation as wonderful ably assisted by her husband. They are truly inspirational people who obviously have a real love for their art. The wonderful thing is that they do not use expensive equipment; they use lenses that are well within the reach of our pockets. They did not big glass (f2.8 and expensive) that we see some professional use. They use expertise gained by many hours behind a camera and first of all in a darkroom and these days on a computer. It goes without saying that hours of practical experience cannot be replaced by any quick method to produce that odd good shot that we might fluke, without putting the time and effort in.

OFFICE BEARERS

President:	Dale Irving 4579 6899
Vice President:	Marian Paap 0402 116 670
Secretary:	Charles Sutton 4577 2284
Treasurer:	Ian Cambourne 4577 5148
Comp Manager:	Kim Duproy & Alan Sadleir
Publicity:	David Duproy
Activities Coordinator	Denise Newton
Newsletter Editor	Alan Aldrich 9627 4225

THIS MONTH

August 3: Garden Photography

August 10: Digital Group

August 17: Competition Portraiture

　　　Geoff Pfister Trophy

　　　Judge Des Crawley

August 31: Members Presentation

Our digital group was once again spoilt with Alan's expertise in Photoshop; it was a matter of head down and concentrate on what was being taught. I thank him and I am sure that others were equally blessed. There was a real buzz in the room as the lights started to come on. It is really exciting to learn something new.

Our comp night was a night that favoured those who shoot and present in the minimalist style. Our very capable and experienced judge Ray Finneran who is a medium format black and white specialist. Some if not all his comments were based around his own experience and technique. He referred to a shot he took of one bolt on the harbour bridge which he had received awards for, in comparison to many including myself who had presented photo's of the whole bridge and some of the city. I got the impression that it would have to be a very remarkable shot to pass Ray's scrutiny. I am sure that all who were present would have benefited greatly by being under the spell of a master photographer.

The competition numbers were as follows:

B grade:

Digital Colour	6
Digital B&W	3
Print mini	2
Print colour	7
Print B&W	1

A grade:

Digital Colour	15
Digital B&W	4
Print mini	11
Print colour	12
Print B&W	3

These figures were by the courtesy of Kim

I believe that the workshop for portraiture went very well. It was very well attended and the people that I have heard from got a lot out of it. The follow up session which will concentrate on the processing of the shots which were taken in the first session will I am sure be excellent.

This coming month will have lots of interest for all of as we will once have a visit from Professor Des Crawley. It promises to be a wonderful night with the inaugural presentation of the Geoff Pfister trophy. We have also a very important presentation on that night, all will be revealed on that night.

In the meantime keep shooting.

Dale

News from Abroad

I visited Durham Cathedral last weekend with my family here, and walked to the top of the tower. So many steps up an ever-narrowing spiral staircase, I was very glad of the seat halfway up for a rest. Finally at the top the wind was something fierce, and there is nothing that a camera can do to capture the experience. I gathered courage to move right to the edge (yes, there was a wall with small windows, so it was perfectly safe), and managed a few photos into the distance. The view was spectacular. My grandchildren were very excited to be there and loved how high they were. It was the first time Harry was allowed to do the climb, certain height restrictions prevented him last year. In the afternoon we made good use of the sunshine and went rowing on the River Weir, my Nikon D70 capturing some moments worth capturing. I was there for the experience rather than the photos. After my bus trip around France and two weeks in England, I have worked out some travel photography tips:

1) In England, you're pretty safe to leave White Balance on CLOUDY
2) It's best to use the maximum ISO in order to not need flash on every occasion
3) Choose the fastest shutter speed available when photographing grandchildren
4) When travelling on a bus and you want to take photos out the window, remove the Polariser Filter
5) Don't think before deciding whether to take a photo of a scene from a bus window, just do it... you can't go back and try again
6) Consider your position in the bus and the side of the bus that will be closer to the scenery... in France they drive on the RHS, England, LHS

7) Photograph distant scenery - less movement with respect to the speed of the bus than closer proximity scenes
8) Try to get a window seat
9) Buy a postcard in each town you visit.

I probably should have updated my camera before I left for a holiday, I've had a few problems with my ol' D70 while away, but I'm managing it ok. At Durham Cathedral there was a photographic exhibition by the Durham Photographic Society, and I found out they meet on Thursday nights. I intend to go along. Their images were similar in calibre to Hawkesbury Camera Club photos, and the same range of subjects and styles evident as we see on a comp night.

It should be interesting to meet with them.
That's about it for now.

Best wishes

Jo

Merit Winners

Our Webmaster, Stephen, has uploaded the latest merit winners onto the website. Some members have asked how this takes place. Once a photograph has been awarded a merit in the monthly competition the owner can email the image to Stephen after reducing its file size as described in last month's newsletter. If a refresh is needed it can still be downloaded from the website.

Stephen asks that the merits be emailed to him within ten days from the judging date so that all merits can be displayed at once.

Hawkesbury Camera Club Inc. Portraiture Comp August 17th. The 'Geoff Pfister Trophy'

Please note changes to guidelines for this competition.

There will be no Projected Images Section for this Competition.

Even though portraits may include animals or even trees - for this competition all prints to be 'People' Portraits

The normal competition rules will apply, however the images will be restricted to Black and White or Colour up to 2 of each in each category.

Minimum size 10ins x 8ins (200 x 250 mms)

Maximum size 11.5ins x 16.5ins (292 x 419 mms A3)

'A' and 'B' grade points will be awarded

The Trophy will be awarded to the 'BEST' print of the night at the End of Year Presentation Night

Note: to those who may have photographs of the young model, Jacqui Roberts' daughter taken at the Studio Workshop on the 23rd July

Jacqui has specifically asked that they are **_NOT_** to be shown in public in any format whatsoever. So please respect her wishes, members are reminded that to use an image of a person a model release must be obtained before such display.

Portraiture Workshop

A number of Camera Club members attended the first of the Portrait Workshops. The first session presented by Alan, Charles, Ian and John Hughes looked at "Indoor Portraiture". We looked at a variety of different ways to light the subject and played with different lens and settings. For those of us who do not have access to studio lighting this was an invaluable opportunity. Thank you to Alan, Charles, Ian and John who were so willing to share their expertise and lighting equipment. Also a big "Thank You" to our models Alan, Isobelle and Trish. A great day!

Denise

For the afternoon session, about 12 of us made our way to Pugh's Lagoon where Ian took us through the basics of outdoor portraiture. Phil graciously agreed to be our model as we experimented with different filters, reflectors and alternating sunlight / thick cloud. Ian kindly allowed us to use his 'soft focus' filter and 'warming' filters, producing considerable interest in the resulting effects.

There were several comments made about the possibility that passing locals may have wondered who the 'celebrity' was that was surrounded by a gaggle of photographers but I would like to thank Phil for his patience and for making himself available. After all, you can't shoot portraits without a model and it isn't necessarily a comfortable experience.

We would all like to that Ian sincerely for his time and expertise. His gentle instruction/demonstration technique was greatly appreciated and I'm sure we all came away having learned something. All in all, a great way to spend a Saturday afternoon.

Robyn

Saturday 23rd July 2011.

Was the first in a series of workshops, with all eyes looking at the skies as most of the week beforehand had been wet. Our workshop was on capturing portrait images and the various ways in which we can design & use lighting techniques to our hearts content.

For the first part of the workshop, we stayed indoors and utilised Alan's & Charles's studio lights & backdrops. We all learnt the benefits of controlling the amount, or strength of light by turning up or down flash's output, which is done simply by a turn of a knob. The strength of the flash can be altered so that the light does not become too overpowering. Particular care must be used in the metering of the light. The direction of the light is just as simply altered, by positioning the flash at various angles in relation to the subject. We change the angle of light so that different effects or "modelling" can be obtained. Obviously the farther the flash is placed away from the camera, or further to the side of the subject, the greater the shadows will be produced noses & other facial features. Alternatively, having them too face on to the subject produces the opposite effect with little or no modelling & the end result is a somewhat "flat" image. Bouncing the flash off a ceiling also produces different effects.

As per usual camera club protocol, we all stopped at the luncheon period to mentally digest all that we had learned, together with the physical internal digestion of required food intake to maintain our high level of stamina.

After lunch, some of us threw caution to the wind and ventured outdoors to try our hand at portraiture where we are not so much in control of the light. While we can't control the strength of the sun on demand, we can definitely control its effects together with the end result image. Indoors we had backdrops, outdoors we have backgrounds and our aperture setting easily controls the strength of these in our images. In short, just remember as Ian tries to "BB & SS". **B**ig f stop number **b**lurs backgrounds. **S**mall f stop number **s**harpens backgrounds. If our external light source (the sun) is too bright, like studios flashes, it can be turned down. All you need is a cloud, a tree or a translucent diffuser. One of Murphy's laws states, "whenever you need a cloud, you won't get one", but trees are everywhere. A diffuser can be bought at almost any camera shop and are to be held between the sun & the subject so that they remove the "harshness" of the light. Alternatively they can be changed into a reflector & bounce some light back onto the subject, creating a modelling effect, somewhat similar to what was achieved by moving the flashes. We also had a play with some photographic filters. Primarily a diffusing filter to soften some facial features such as lines caused by the effect of general aging and also some warming filters that can enhance skin tones.

I like to think our camera club has an influence on our general area & population. On this day it did. Our outdoor photographers would love to thank Phil Pfister for not only being our celebrity subject on the day, but also providing the other people in the area and those driving past with something to talk about over their dinner tables. "Who was that man and why did he have all those people taking his photos?"

Our thanks also go to Alan & Charles for the use of their lights and all those who came assisted and took advantage of the day.

When using studio flash does the ambient light matter? Eg. If I'm inside, do I turn off all the lights and shut the curtains so it's dark? Do I just shoot with ambient?

Is there set rules on how far the subject is from the background, how far the umbrellas are from the subject etc?

Do I shoot on manual at the max sync speed 1/250, ISO 100, and just pick my aperture for Depth Of Field?

Any help would be greatly appreciated.

A few general suggestions:

If it worries you, minimise the ambient light, do that more to prevent colour temperature variations than for exposure.

Use a mid range sync speed allowed; I use 1/125; Take you model holding a card having colours of mid tone grey, white and black so that you can adjust colour temperature in Photoshop.

Pick the lowest ISO you can use - will result in lower noise and better colour.

I tend to place the subject about a 1.5 to 2 metres from the backdrop - if the subject is too close you get shadow on the backdrop and no depth of field control. If you go to far your flash lighting power the decreases rapidly (inverse square law). As a general guide I look at the shadow cast by the modelling light and make sure it's outside my framing area.

Distance from umbrella(s) to subject - many factors influence this - the closer the light source the larger (softer) the shadow fall-off; the further away, the smaller the light source - harsher, more defined shadow transitions.

Aperture - yes, use that and your flash output power settings to control exposure (set your camera to manual mode for flash). Also use aperture to control depth of field; choose your aperture for Depth Of Field initially then adjust flash output power to get the correct exposure. A flash meter really helps you to get this right. To check use your cameras histogram and make sure it's displaying a correctly exposed image.

Portrait A Studious Appraisal

"Portrait" is a term used to classify a wide range of representations, but its meaning depends greatly on the context of its use. This article includes an etymological examination of the word and its various definitions, a consideration of several different interpretations of the portrait with historical examples, and a discussion of some of the issues that have developed in media studies around the idea of portraiture.

The word "portrait" comes from the Latin "portrahere," translated as "to drag out, reveal and expose." (Walker, 16). Wikipedia provides a good example of the common understanding to which these roots have developed. "A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even mood of the person." The more rigorous Oxford English Dictionary (OED) gives several distinct definitions for "Portrait," each with its own

variants. The first, and most common, echoes Wikipedia: "A drawing or painting of a person, often mounted and framed for display, esp. one of the face or head and shoulders. Also, an engraving, photograph, etc., in a similar style." A variant for sculpture also appears: "A statue (full size or as a bust), an effigy.

Other definitions that appear in the OED allow for figural renderings not exclusive to human representation. The second meaning of the term is given as: "Something which represents, typifies, or resembles the object described or implied; a type; a likeness." This definition is now rare, but it reflects a broader use of "portrait" beyond images of individual humans that is still prevalent in theoretical work on representation. Another more common definition offered is, "a representation in speech or writing esp. a vivid or graphic description." This definition encompasses the common use of "portrait" in describing representations outside of the visual and plastic arts.

While the medium of the portrait may change significantly, the presence of the portrait's subject is an essential term in each of these definitions. The portrait is an artistic form, but because it implies a (usually human) subject, it is also a social practice. Art historian Richard Brilliant writes, in the context of human portraiture: *The very fact of the portrait's allusion to an individual human being, actually existing outside the work, defines the function of the artwork in the world and constitutes that cause of its coming into being. This vital relationship between the portrait and its object of representation directly reflects the social dimension of human life as a field of action among persons, with its own repertoire of signals and messages. (Brilliant, 8)*

A portrait is always *of something* (and usually *of someone*). It draws its authority from the real and unique historical presence of the subject whose image it depicts, and at the same time reflects on and affects that presence.

This critical relationship of the portrait can manifest itself in many ways, often very different from the realistic images often associated with the portrait.

Many representations of individual humans are more iconic than realistic. Depictions of the human figure are noticeably absent among the earliest examples of creative representation; the earliest images of humans in cave painting are simple icons. The oldest

known image that takes a human face as its subject matter was painted over 27,000 years ago in a cave in Western France, but even there, realistic depiction was not the goal. ("The face reminded me of a Modigliani portrait," said a townsperson on the image's discovery in 2006) (*The Times*) he social effects of these early portraits is unknown, but iconic portraiture in general often presents the human image simultaneously with broader ideas and values; Egyptian funeral masks are among the earliest portraits known, and their idolized images are imparted with a whole cosmology of funerary symbolism. Similarly, Medieval European portraiture focused on demonstrating its subjects political position, social status, and especially religious convictions, often distinguishing individuals more by their dress and their association with significant objects than by likeness. Many medieval portraits were painted without so much as a physical description of the subject's face.

More realistic portraiture has often been used for longevity, preserving the image of individuals in defiance of space and time. Relatively realistic portraits in both two and three-dimensional forms were standard across the states of ancient Greece, even as other cultural forms were vastly different. (Walker, 17) Political representation has also long been a critical function of portraiture. Idealized images of Roman leaders were frequently stamped onto coins and medallions as a way of establishing and maintaining political presence, and statues in important public spaces also made a leader's image part of daily life.

The modern tradition of realistic two-dimensional portraiture has its beginnings in the European Renaissance, when the official portrait of a monarch became his single authoritative image. A king frequently had a royal portrait artist who was exclusively responsible for defining how his likeness would be visually represented. Art historian John Pope-Hennessy writes that with this new interpretation of the portrait, the portrait-artist gained new powers as "an interpreter whose habit is to probe into the mind and for whom inspection connotes analysis" (Pope-Hennessy, 4).

Many issues in media studies centre on this social relationship implied in the creation and use of the portrait, and especially around the question of how these relations change with historical and technological

developments such as the inventions of film and photography. In his canonical essay "The Work of Art in the Age of its Technological Reproducibility", Walter Benjamin links photography to the demise of the cult value of art and his idea of the aura: "its presence in time and space, its unique existence at the place where it happens to be." (Benjamin, 103) But he gives photographic portraits a special status.

In photography, exhibition value begins to drive back cult value on all fronts. But cult value does not give way without resistance. It falls back on a last entrenchment: the human countenance. It is no accident that the portrait is central to early photography. In the cult of remembrance of dead or absent loved ones, the cult value of the image finds its last refuge. In the fleeting expression of a human face, the aura beckons from early photographs for the last time. This is what gives them their melancholy and incomparable beauty. But as the human being withdraws from the photographic image, exhibition value for the first time shows its superiority to cult value.

Benjamin claims that old photographic portraits, even in their condition of reproducibility, resist the retreat of the aura because they directly reference the historical presence of real people in specific historical moments. The technological changes around the production the portrait have led to new interpretations of the portrait's fundamental structure. Picasso's *Portrait of Ambroise Vollard* portrays the famous art dealer's image as a mosaic of shaded surfaces, and Warhol's printed grids of pop-culture portraits directly implicate the techniques of mass production.

The rarer definition: "Something which represents, typifies, or resembles the object described or implied; a type; a likeness," and its more common variant "a representation in speech or writing; esp. a vivid or graphic description," have come to have real descriptive power in understanding literary representation. The title of James Joyce's "Portrait of the Artist as a Young Man" directly parodies that of a visual portrait, and is a detailed study of an individual presence, a fictionalized version of Joyce himself. In a sense, Joyce's novel is the opposite of a visual or plastic portrait. The narration is divided into five parts, each one focusing on a different moment in the life of its central character, the language, structure, and themes changing as the life of its main

character progresses; instead of capturing a single image, the novel shows its subject in separate moments across time and space. Rather than any structural similarity to visual and plastic portraits, it is the idea of referencing the singular presence of a real person that supports Joyce's interpretation of the portrait. The title of the novel has itself often been parodied, and its structure as a literary interpretation of the effect of visual and plastic portraiture has been vastly influential.

Using a similarly broad understanding of the portrait, the French semiotician Louis Marin provides a rigorous analysis of the political representations of Louis XIV, the "Sun King" monarch of France in The Portrait of the King. Through an exhaustive reading of painted portraits, images on coins and medallions, poems and folk tales from the period, and even a map of Paris, Marin shows how the representational tactics through which the monarchy made its presence felt in everyday life were based on the Catholic belief of transubstantiation. The same mechanism, he argues, by which the sanctified bread becomes the actual body of Christ allowed the monarchy to maintain profound political power by establishing the king's real presence where his physical body was absent. Marin's study reveals a deep political significance in the representational structures apparent in specific manifestations of the portrait form.

A more recent example of the social nature of the portrait comes from visual anthropologist and occasional Marshall McCluhan collaborator Edmund Carpenter, in an essay on his experience with photographic portraits in New Guinea.

One day at a marriage ceremony, we offered to photograph the bridal couple. The groom immediately posed with a male friend. We re-posed him with his pregnant bride & year old child. It was instantly obvious from the behaviour of everyone present that the picture he had requested would have been routine, whereas the picture we took was anything but routine. It was as if we had photographed, in our society, the groom kissing the best man. Some weeks later we visited their home and saw this photograph carefully pinned up. All the power & prestige of the camera had been used in direct conflict with one of the deepest cultural values of this society.

Carpenter's story is a striking example of how the apparently natural role that the portrait plays in the representation of individuals is actually deeply social.

In this account, the two aspects of portraiture as both a form of representation and a culturally conditioned kind of social practice are clearly visible; so are the tensions that can exist between those two aspects and the real social consequences those tensions can have. In all of its definitions, the portrait is as much an image of a social and historical way of understanding its subject as it is of the subject itself.

Harry Backlund

2010

(Source: **The Chicago School of Media Theory http://lucian.uchicago.edu/blogs/mediatheory/keywords/portrait/***)*

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Thoughts of Edward Western

Photography suits the temper of this age -- of active bodies and minds. It is a perfect medium for one whose mind is teeming with ideas, imagery, for a prolific worker who would be slowed down by painting or sculpting, for one who sees quickly and acts decisively, accurately.

Consulting the rules of composition before taking a photograph is like consulting the laws of gravity before going for a walk.

PENRITH AGRICULTURAL AND HORTICULTURAL SHOW
2011 PHOTOGRAPHY ENTRY FORM

Given Name	Surname	
Address		
Phone:	E-mail:	
Entry Fee		$
Return packaging and postage		$
Cheques to "Penrith District AH&I Society" **Total**		$

DEFINITIONS

Monochrome - A black and white work fitting from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey. A black and white work toned entirely in a single colour will remain a monochrome work able to stand in the black and white category. On the other hand a black and white work modified by partial toning or by the addition of one colour becomes a colour work (polychrome) to stand in the colour category.

Colour - Any image that is not monochrome.

Rural areas and Farm life - **Rural areas** or the **country** or **countryside** are areas that are not urbanized, they include country towns and smaller cities. They have a low population density, and typically much of the land is devoted to agriculture; other activities may include grazing. In Australia the population density is 1000.
Farm life-any activity associated with living or working on a farm.

Portraits or People –in this category a portrait is not restricted to a human portrait. People may be any image having a natural person/s.

Digital manipulation –The image must always have a basic photographic component and have been exposed by the entrant.

Digital manipulation must have been used to **substantially** alter the original image(s).

Awards - Awards will be made in each category where there are 1st, 2nd, and 3rd place as well as Highly Commended Certificates. The best image from all the entries will be made from one of the five category winners.
It is anticipated that sufficient funding will enable some $10 prizes for the Highly Commended. The number of Highly Commended will be at the discretion of the judge. If there are more HCs than funds then the judge will make the short list for allocating the funds.

***Please Note: All photographs have to include a return, stamped self-addressed envelope…

Mailing address for entries:

Penrith Paceway
PO BOX 7086
South Penrith NSW 2750

CLOSING DATE FOR ENTRIES: FRIDAY 19th August 2011.

Check list:
1 Have you placed your images with the correct sized matting?
2 Have you read the conditions of entry on page 2?
3 Have you signed the consent for the Penrith Library Exhibition?
4 Have you completed the entry form on page 3?
5 Have you made out your cheque exactly to *"Penrith District AH&I Society"*
6 Have you included a return, stamped self-addressed envelope?

SECTION 19 - PHOTOGRAPHY

Conditions:

a)   Print Size 10cm x 15cm to 20cm x 25cm or A4
b)   <u>Name, address and print number on the back of the print</u>.
c)   Up to six (6) entries per section **NO FRAMES** (especially glass)
d)   Size of thickness of mount to be 2mm. (Standard mat thickness)
e)   Single images only.
f)   Size of margin of matting - 3cm
g)   Please attach section card to back of photograph.
h)   Entries are to be delivered to the Show Office before and no later than
     10am on the 19th August, 2011**.**
i)   Prizes awarded 1st, 2nd, 3rd & some highly commended in each section.
     Sections with insufficient entries will not be awarded a prize.
     One off prize BEST IN SHOW award.
j)   Prints will be displayed in the Function Centre, Mulgoa Road end of the Showground on the days of the Show.
k)   The judge's decision is final and no correspondence will be entered into.
l)   Images which are deemed to be unsuitable for public display will not be judged or displayed
m)   The pavilion will be closed to the public at 4.30pm Sunday 28th August. Exhibits can be removed at 5pm that day; however exhibits may also be collected from the Show Office Monday 29th August after 9.10am. All exhibits must be collected within two weeks of show end. Section cards must be presented to collect exhibits.
n)   **<u>Show in Penrith Library</u>**
     It is proposed that participants that gain 1st, 2nd, 3rd & some highly commended from each section will be displayed as an exhibition in the Penrith Library.

     Do you give agree to participate in the Penrith Library Exhibition

     Yes/No (Please circle) Signed_____ Date_____

Entry Fee: $2.00 per entry
Prize Money: 1st $55, 2nd $30, 3rd $15 *- Prize money sponsored by*
          Penrith City Council & Penrith District A H & I Society

     Prize money to the value of $30.00 will be awarded to Best in Show
     Proudly Sponsored by Mr. & Mrs. James Mason

     Viewers Choice: $20 Sponsored by Mr. & Mrs. James Mason

     Co-ordinator of Photographic Display and Competitions,
     Mr. Lu Vranich (02) 4731 5898 or 0405 099 029
     For further information please ring the Show Society's Office on:
     (02) 4721 0821

     Section to be judged by Mr. John Newton

     <u>If you have any further questions please contact Lu Vranich on the number above.</u>

MONOCHROME - *Open*
Sect 19   Class 1

1 ....

2 ....

3 ....

4 ....

5 ....

6 ....

COLOUR - *Open*
Sect 19   Class 2

1 ....

2 ....

3 ....

4 ....

5 ....

6 ....

RURAL AREAS & FARM LIFE
Sect 19   Class 3

1 ....

2 ....

3 ....

4 ....

5 ....

6 ....

PORTRAIT OR PEOPLE
Sect 19   Class 4

1 ....

2 ....

3 ....

4 ....

5 ....

6 ....

DIGITAL MANIPULATION
Sect 19 Class 5

1…………………….........................

2…………………….........................

3………………………....................

4…………………………………………………..

5…………………………………………………..

6…………………………………………….............