



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

August 2013

- Tues 13th "Birds In Your backyard" with Dr. Holly Parsons
- Tues 20th EDI Competition Entry Closing Date.
- Tues 27th Set Subject Competition: "**Local Wildlife/Native Plants**"
No EDI Freestyle Competition
- Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

September 2013

- Mon 2nd Photographic Planning Group Meeting

CLUB MEETINGS

2nd and 4th Tuesday of Each Month
at 7.30pm
FIGTREE HEIGHTS PRIMARY
SCHOOL
St Georges Avenue & Lewis Drive
FIGTREE
Vehicle entrance via Lewis Drive
FIGTREE
UBD Map: 34 Ref: P6

Club Address: **P.O Box 193
FIGTREE, NSW. 2525**

Phone Contact:
0457 415598

Club Website:
<http://www.wollongongcameraclub.com>

Enquiries:
photogroup@wollongongcameraclub.com

Competition Entries by email
email address is found on the Club's Website

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

2013 Membership Fees

Member	\$50.00	Pensioner	\$40.00
Student	\$25.00	Family	\$80.00
Additional Fee For Competition			\$10.00

"Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography." – George Eastman (1854-1932), founder of Eastman Kodak.



We welcome the following new members to the Photographic Group:

Emma Foye, Jill Bartlett and Peter Hutten

Dates For Your Diary

Saturday; August 31st 2013.

Creative Image Workshop *** **Cancelled** ***

The Creative Workshop with Sue Roberston has been **cancelled** as Sue hasn't recovered from recent surgery. This workshop is expected to be rescheduled at a later date when Sue is able to conduct this workshop. Members will be advised.

June 8th ~ October 7th 2013

“Wildlife Photographer of the Year Exhibition”

Australian Museum, 6 College Street, Darlinghurst (Sydney).

Time: 09.30 AM to 05.00 PM Location: Level G, Special Exhibition Space

The world's most prestigious wildlife photography exhibition returns to the Australian Museum in 2013 with 100 awe-inspiring images, from fascinating animal behaviour to breathtaking wild landscapes. Now in its 48th year, the international competition attracted over 48,000 entries from 98 countries, from amateur and professional photographers alike. Through the lens of wildlife photography, the exhibition captures the intrigue and beauty of our planet, giving us a glimpse of the natural world as it has never been seen before.

Prices (including general admission) Adult: \$17 (\$5 Members); Concession \$12

For further information: <http://www.australianmuseum.net.au/event/Wildlife-Photographer-2012>

Art Gallery of New South Wales.

Macquarie St, Sydney NSW 2000 Opening Hours: Mon~Fri: 9am ~ 5pm; Weekend: 10am ~ 5pm

1. *Black on White: Belinda Mason* Closing Date: August 25th 2013

The project began as Yolngu on Balanda (central Arnhem Land language group) back in 2008 when Djamarr Djordila and photographer Belinda Mason travelled to remote communities in Arnhem Land, Northern Territory, at the first anniversary of the Australian Government's Intervention Policy, to hear community reactions and ask them to record a visual record of their opinion.

The goal was to give audiences an understanding of the feelings Aboriginal (Yolngu) Australians have about white (Balanda) Australians and their culture. Since then the project has expanded across Australia. The image of Djamarr won the Australian Human Rights Photographic Award in 2008.

2. *Sydney Moderns* Closing Date: October 7th 2013

Sydney Moderns is a must-see event showing more than 180 works by Australia's most celebrated artists. As Sydney transformed into a modern metropolis, artists in the 1920s and 30s began to depict it through innovative techniques with colour and light. Featuring the work of artists such as Margaret Preston, Roy de Maistre, Grace Cossington Smith, and Max Dupain, this exhibition celebrates one of the most creative periods in Australian art.

3. *Street* Closing Date: October 31st 2013

In *Street*, nine Sydney photographers showcase their city in their own way utilising technology, from large format film to iPhone cameras, to capture the beauty and humour that exist in the familiar. These pictures are a reminder to look up as daily life bustles past. Street features new work from local

photographers Derby Chang, Stephen Godfrey, Lyndal Irons, Kaily Koutsogoannis, Steve Marshall, Geoff Roberts, Garry Trinh, Franky Tsang and Brent Winstone.

For more information: <http://www.sl.nsw.gov.au/events/exhibitions/2013>

Saturday, July 6th 2013

Jim Ollis convened the “A Moment In Time” Workshop that was held at the Figtree Heights Primary School on Saturday, July 6th 2013. Jim has been a member of the club since the 1980’s and has vast photographic knowledge and experience having been a regular entrant in the club’s monthly competitions since joining the club. This workshop was the next chapter in the series, following Brian Harvey’s “Getting Off Auto” in 2012.



Jim said that this workshop was designed to explain the digital camera’s main settings and to learn the creative capabilities by manipulating the Camera’s Aperture, Shutter and ISO Settings. In welcoming the 6 club members and 3 visitors Jim reviewed the last workshop’s key learnings and said that this workshop would be building on those earlier key learnings by extending the participants understandings of Aperture, Shutter and ISO settings. Jim also welcomed a number of club members who would be helping out throughout the day during the practical sessions. In all 6 members helped out at various times.

The workshop’s structure throughout the day was an informative talk by Jim highlights the particular subject’s aspects and how it affects the image. Following each subject the participants put these new skills to the test and participated in an outside exercise that would demonstrate that the theory does have results.

Jim spoke about:

- ☛ **Aperture.** Jim explained what the “Aperture” was and how it functioned. He also spoke about how adjusting the aperture resulted in more or less light reaching the camera’s sensor (or film pane) depending upon the Aperture’s setting. Jim also spoke how the aperture affects the Depth of Field; what is in focus (sharp) and what’s out of focus (blurred).

Following this the group ventured outside to practice their skills. Each person was asked to focus on an object and then change the camera’s aperture to see the difference.

- ☛ **ISO.** Jim explained that this was the camera’s sensitivity to light. The higher the ISO number the more sensitive the camera’s sensor is to light and requiring less light to make a change exposure. Jim also said that whilst a high ISO could be used it also creates other problems such a “grainy” image associated with noise generated at the higher ISO Setting.

Again the group had a practical session exploring the affects of ISO on exposure.

- ☛ **Shutter Speed.** Jim talked about the third component that affects Exposure; Shutter Speed. He said that the shutter opens and then closes allowing a measure time value of light into the camera and onto the camera’s sensor/film pane.



After lunch the workshop participants were given a number of opportunities to develop the skills that they had learnt from the morning’s talks.

Following this extended practical time the participants were brought back for a final session reviewing their images and talking about what they had learnt.

Thank you to Jim for the time in preparing for this workshop and for leading it. Also to those club members who turned up assisting the participants during the practical sessions.

Tuesday, July 9th 2013

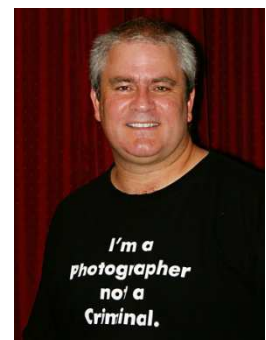
President Brian Harvey welcomed members and guests Emma and Jill to this evening's education session on Flash Photography by Malcolm Fackender. Brian with wife Kath has been touring the northern parts of the state for the past 4 weeks and it was good to see him back at club meetings. Apologies were received from Geoff Gray (Kimberley's Area), Norm Melvin, Kathy Pond (NSW North Coast), Cassandra Best, Craig Parker, John Rickleman, Bruce and Sue Shaw, Vicki Packer and Lynley Olsson.

Brian updated Club members with details of events:

- 📷 Bunnings Fund Raising BBQ. A successful BBQ fundraising was held at Bunnings, raising over \$1000 profit and a big thanks to the 14 members on the BBQ roster.
- 📷 Workshops:
 - Using Lightroom®. Another interesting workshop was held by Craig Parker EFIAP, AAPS on Using Lightroom®.
 - "A Moment In Time" Workshop. Jim Ollis presented a successful workshop on how to use Aperture, Shutter Speed and ISO settings on your camera. The practical demonstrations were helpful as we tried panning the children on their pushbikes using various settings.
 - Creative Photography Workshop, August 31st 2013. Confirmation for this Workshop on Saturday 31st August by Sue Robertson is still pending. Further details as they become available.
- 📷 EDI Competition Entries. Brian reminded that July EDI's for the Open Competition are due in by 16th July and August will be a Nature Competition.
- 📷 August Programme. On 13th August the Guest Speaker will discuss "Birds in Your Backyard" and how to photograph them.

Brian then introduced our speaker for the evening; Malcolm Fackender who had just returned from a tour of Namibia where he took 17,500 images in 27 days. Malcolm is well known to some members of our Club and that he was at the Club in March 2013 when he challenged us with his talk on "How To Make Your Photo Stand Out".

At an early age Malcolm's photographic career was influenced by both his father, Richard (well-known Bird photographer and judge) and his uncle. Malcolm is a keen Macro, Bird and Travel photographer with his company "Spotlight on Asia" arranges small group tours to South East Asia (Vietnam, Cambodia and Myanmar). He has also received a number of awards including silver and bronze medals for his photography at National and International competitions. He believes that photography is a cycle of continuous improvement from a technical, hardware and creative perspective and as such, looks forward to growing for many years to come.



Malcolm said that he started in photography way back in the "film" days before taking a break. When he returned to photography one of the first things he wanted to understand and develop his skills in Flash Photography. He then gave a brief overview of his recent trips to Burma and Namibia. He said that as photographers we stretch ourselves by taking multiple images when on trips or assignment. He says that when he was last at the club, (March 2013; "How To Make Your Print Standout") that one of the key points was on flash. He then asked the audience to indicate, by show of hands, if they had a flash, and then to keep their hand up if they are good at it. No hands remained up. Malcolm said that whenever he gives this flash presentation he asks the same questions with the same results.

Malcolm said that his aim was to explain a number of things about flash and to then clarify them adding that flash photography was as difficult as we all think it is. He then commented that there is a “boring” part and then the fun would begin. Malcolm is a Nikon user however through his flash presentation he has developed the skills to assist the Canon users, other camera user he could only offer theoretical information.

He then spoke briefly about flash units, Speedlites, the genuine brands, that cost \$’s, and the generic units that will work for a fraction of the cost. There are many options for photographers. Pop-up flash are convenience but don’t provide a quality light source and are limited to what they can do due to their size. However it is often helpful to use the ‘pop-up’ unit for when lighting conditions require it or controlling “other” flash units. Malcolm then added that it would be a better way to purchase an external flash as it was a more powerful lighting source with greater creative control.

Fundamentals.

Malcolm said that understanding basic flash fundamentals will go a long way to achieving more pleasing flash images. The key strategy should be:

1. Consider Ambient Light. The secret is more about “ambient” light then the flash unit. Once the ambient light conditions are known then the best flash mode can be set so as to improve the lighting quality.
2. When to use flash?
 - a. In the “old” (film) days photographers worked on the basis, “If it’s dark, use flash” or “Its night time, use flash”. Malcolm asked; “Is the subject in shadows?” He added that digital cameras struggles to capture the dynamic range associated with bright light and shadows without blowing out the background or under exposing the subject.
 - b. Freeze the action. Subject likes water droplets, birds in flight. The flash operates at high speed (1/10,000th second) or duration and quicker than the camera’s shutter will operate.
 - c. Highlighting Eyes, human or animal.
 - d. Reduces post production processing.
 - e. Creative light.
3. How Malcolm uses flash.
 - a. Use the flash often. It is always on the camera, ready to be switched on but available for use as required.
 - b. To make the flash as subtle as possible.
 - c. For shadows and eyes (catch lights).
 - d. Whenever the ambient lighting condition requires the strong flash.
 - e. To make the subject “pop” in the photograph.

Understanding Flash.

1. Guide Number (GN). This is the flash unit’s Power rating and indicates how much light the flash unit will deliver/emit in relation to a Standard ISO Rating (100ISO). The photographer is able to determine the correct Aperture to use by:

Flash Guide Number (GN) / Distance from Flash to the Subject.

E.g GN = 54; Distance is 6 Metres, then Aperture is $GN/Distance (54/6) = f9.0$

Higher the Guide Number, the more powerful the flash.

2. Speedlites have zoom capabilities. The flash unit shapes the emitted light for the selected zoom focal length, directing the light towards the subject though it isn’t without problems.
3. Power Levels. Full, half, quarter, eighth. The flash emits a fixed amount of light based upon the “Power Setting”. At Full Power, the flash emits all light, whilst at “Half Power” when the flash fires it still has 50% energy left to fire the flash a 2nd time. Just like ISO, Shutter Speed and Aperture, flash Power Settings are in “1” Stop increments.

Flash Modes

1. Manual Flash.
 - a. The flash will emit a fixed amount of light based on the Power Setting.
 - b. Takes more time to set up.
 - c. Affected by “Subject to Flash” distance.

- d. More consistent light output by the photographer controlling the light output through the Flash Setting/s.
- 2. Auto Flash
 - a. Amount of light emitted is based on the flash's settings.
 - b. Reflected light is sensed and measured by the flash
 - c. Once the light level is reached, the flash shuts off
 - d. Easier to use than Manual Mode.
 - e. Inconsistent result due to colour, ambient light, reflectivity, filter/s attached (Polariser, colour).
 - f. Use on moving subjects or when quick action required.
- 3. TTL (Through The Lens) Measuring.
 - a. Similar to "Auto" mode but the flash is controlled by the camera. Both the flash and camera communicate with each other.
 - b. Operation. The flash's emitted light is reflected off the subject back through the camera's lens to the camera's sensor/film pane and is measured. When the correct amount of light is measured the camera sends a signal to the flash unit to shut off.
 - c. Better than "Auto" mode as it takes into account the lens and any attached filters (e.g Polariser, coloured).
 - d. Still inconsistent results due to coloured walls, reflectivity, contrast.
- 4. Multi TTL (Nikon I-TTL, Canon e-TTL) 2012 Technology
 - a. Camera and flash communicate to balance ambient light with the flash's output.
 - b. Operations. A series of pre-flashes are fired and measured with adjustments being made for the correct "balance". Once the correct light mix is achieved, the camera will fire.
 - c. More pleasing results but still has inconsistent results.
 - d. Requires a good understanding of ambient light.

Malcolm said that the flash is trying to balance with the ambient light. If the ambient light is poor, then the "balanced" flash light will also be poor. This is the logic of this technology; to balance the light. He then about the respective speeds; the camera's shutter will operate at 1/200th second whilst the flash's burst is approximately 1/10,000th second. So the Shutter will remain open longer than the flash's burst of light hence balancing with the ambient light.

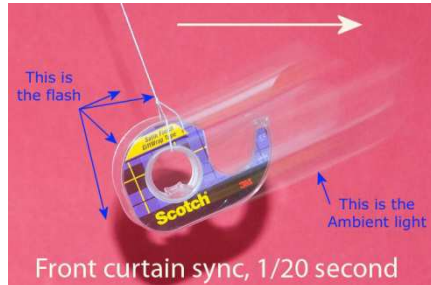
Red Eye Reduction

- ☞ Red eye is caused when the photographic flash is very close to the camera's lens. Malcolm added that the small compact digital cameras are the worst as the lens is so close to the flash unit.
- ☞ The flash light goes out, reflects on the back of the subject's eyes' red blood vessels and the reflected back to the camera's sensor.
- ☞ Overcome by:
 - Move the flash off the camera;
 - Redirect the flash light by bouncing it off a wall or ceiling.
- ☞ Improved with "Red Eye Reduction" in the camera which uses a pre-flash/illuminating light to cause the eye's retina to close down thus reducing the area that is reflecting the blood vessels.
- ☞ Can be corrected in post production.

Front/Rear Curtain Sync

- A. Front Curtain.
 - a. Camera's default setting.
 - b. When the photographer operates the camera's shutter (at the start of the exposure) the flash will fire then the shutter remains open to capture the ambient light.
- B. Rear Curtain.
 - a. Has to be selected.
 - b. The shutter is operated, captures the ambient light and then just before the shutter closes the flash is fired.
- C. Reason For Use.
 - a. Creative choice; movement. The amount of movement in the image is depending upon the shutter's speed and the subject's speed.

- b. Front Curtain. The flash fires freezing the subject. Then the flash shuts off whilst the shutter is still open capturing the subject's movement. The movement in this is ahead of the subject.
- c. Rear Curtain. The shutter opens capturing the subject's movement and just before the shutter closes then flash fires to freeze the subject resulting in trailing movement. E.g a car taken at night and the red tail lights as a stream of light.



Reference: <http://www.scantips.com/lights/flashbasics5.html>

Slow Sync

- ☞ In Slow Sync the camera sets the shutter speed based upon the ambient light and the flash illuminates the foreground; e.g a night portrait with buildings in the background. It is about having enough time (shutter open) to record the ambient light effectively removing the “black” background resulting in the background having definition/form.
- ☞ Many digital cameras use this effect with either the “Night Portrait” or “Night Landscape” scene mode.

Sync Speed and High Speed Flash Sync

Malcolm explained that:

- ☞ Sync Speed is the camera's shutter speed that the photographer can shoot with a flash. The maximum shutter speed is between 1/200th and 1/300th second duration.
- ☞ High Speed Flash Sync allows the photographer to shoot at shutter speeds up to the maximum allowable on the camera by using a series of flash pulses. This comes at a cost with significant power loss from the flash.
- ☞ When to use? Wedding Photography. E.g Wedding in November, daylight saving with plenty of ambient light. Require the flash to supply just enough light to fill the shadow areas with a shutter speed of 1/250th second and leaving the background muted.

At the end of each topic Malcolm allowed some time for the audience to practice what he had been speaking about. As he wandered through the audience he was able to assist anyone having difficulties.



Malcolm spent approximately an hour of the above topics and he said that it was necessary for the audience to become familiar with the flash's various facilities and operation. Malcolm then added that the rest of the evening would be the application of all that was talked and practiced earlier in the evening.

Flash Compensation

Malcolm commented that just as photographers are able to adjust for ambient light, so to the flash's output can be adjusted, or compensated, so that photographers can use both ambient and flash compensation to enhance their image. By dialling in a "value" for the flash compensation, the photographer is able to produce a more balanced and pleasing image. (A "negative" value reduces the background lighting; whilst a "positive" value increases the background lighting).

Malcolm said that Flash developers know what photographers don't want muted, flat images so they have designed flash with less than a 1:1 ratio for Ambient Light: Flash Light thus allowing for some shadows and contrast.

Malcolm said that the only way to master flash photography is to go away and practice it. He said that he has bought books on the subject, read them over and over and still didn't get it. By practicing it he was able to learn more.

Malcolm then demonstrated Flash Compensation with a series of projected images. At a negative value, the flash acts as a "fill" light whilst a positive value it becomes a "key light" source. He went on to talk about where to place the flash; on or off the camera. Where the flash is being used as a "fill", then it is fine to leave it on the camera. However if it is the "main" source (key light) then take it off the cameras it will leave a shadow if left on the camera. Malcolm demonstrated how to hold the flash unit in your hand and by turning your head to the side the photographer is able to rest the camera on the shoulder and hold the camera with one hand. Malcolm with the aid of projected images was able to demonstrate various lighting situations: Sunlight (front light); Strong Background; In shadow with dark background; In shadow with bright background.

Things Photographers Need To Consider

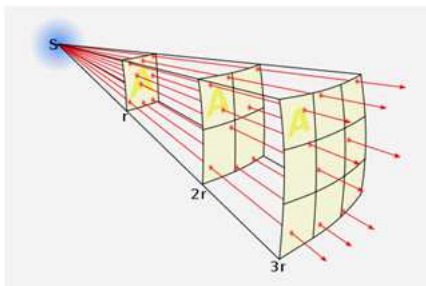
- ☛ The subject's brightness;
- ☛ The background's brightness;
- ☛ The main subject's size in proportion to overall scene;
- ☛ The distance to the subject;
- ☛ Light source power;
- ☛ Shadows;
- ☛ Aperture and shutter speed

Malcolm then reiterated that:

"Shutter controls Ambient; Aperture control Flash"

Malcolm then explained that the shutter speed is always longer than a flash duration. A photographer can adjust the shutter speed but the flash will always be quicker (flash arc duration approximately 1/10,000th second) thus by adjusting the Aperture the amount of light coming back into the camera is controlled.

Inverse Square Law



Malcolm explained that basically if an object is twice (x2) the distance (marker "2r" from a point source of light it will receive a quarter (1/4) of the illumination. What does this mean? As you double the subject to light source distance the photographer will need four times (x4) the amount of light for the same exposure. Basically the light "fades" as it travels away from its source. Why do we need to know this? Consider a group of people. The ones closest to the light source will receive more illumination than those behind them. This principle also applies to people in a straight line as those on the end are actually further

away from the flash than those in the middle. How then do photographers remedy this? Arrange the people in an arc so that "all" are the same distance from the light source/flash.

Malcolm then asked “how do we use this to our advantage using the flash to controlled background?” By adjusting the Flash Compensation (adjusts the foreground) and Ambient Compensation (adjusts the background) the photographer is able to balance the image so that the subject now “pops” as he says.

How To Improve the Quality of Light

- 📷 Understand ambient light and how it will affect your photography.
- 📷 Use the correct flash mode.
- 📷 Decide if flash is fill or key light.
- 📷 Bounce flash off wall/ceiling. Note: Be mindful of the colour cast as the light will take up the colour of the surface it is reflected from. Blue produces a cold image whilst a cream will produce the best natural colour for skin tones being slightly “warm”.
- 📷 Take flash off the camera.
- 📷 Use a light modifier. Improves the light’s quality or can control the amount of light in a specific way. There are many options. Photo Diffusers can also be used to soften the harsh light by spreading the emitted light so as to produce a larger light source by directing the light in all directions.
- 📷 Use Colour Gels to balance flash light with ambient light. Why? For creative reasons, wall colours, manual colour correction. Use to balance fluorescent lighting (greenish cast) with a flash (close to daylight) but placing a green gel/filter over the flash head. Or placing an Orange filter over the flash head when out on the streets at time (Street Lighting is usually tungsten).

Today’s Technology

Malcolm spoke briefly about Nikon’s Creative Lighting System (CLS) and to a lesser extent Canon’s system in the way they control multiple Speedlites from the back of the camera through the use of programmed pre-flashes to trigger the (remote) flash units.

Concluding this presentation Malcolm displayed a number of image samples with and without flash commenting about some of the difficulties in taking the images, how he solved the difficulties and how the flash was set-up. Malcolm said that the technology is out there, it’s just that the photographer has to learn how to use the technology to give the result that the photographer desires.

Useful Sources of Information and Equipment

www.strobist.com
www.joemcnally.com
<https://zackarais.com>
www.phot-shop-studio.com
www.imagemelbourne.com.au
www.ebay.com.au

Summarising Malcolm said that photographers need to practice and not get over whelmed by all the information. They need to learn how to manipulate the light. It’s not difficult, it’s about balancing light.

Brain Harvey thanked Malcolm saying that he really enjoyed the evening and that Malcolm had enriched his knowledge. Brian asked the audience to show their appreciation.

Malcolm will provide the club with a PDF copy of night’s notes about Best use of Flash Photography. These will be sent out by email. Should you wish to have a copy then please contact Dawne Harridge (secretary@wollongongcameraclub.com).

Tuesday, July 23rd 2013

President Brian Harvey opened the competition evening extending a warm welcome to the 36 members and 2 visitors as well to our guest judge for the evening, Tom Hunt. Brian said that he had apologies from Kathy Pond, Sue Shaw.

Brian then brought the following to the members' attention:

- 📺 Workshop Wollongong On City Gallery. Sunday, August 11th 2013.
- 📺 Flash Evening with Malcolm Fackender. Brian mentioned that a DVD has been produced from Malcolm's talk on Tuesday, July 9th. Brian also mentioned that a Blue-ray video has also be produced. Anyone wanting a copy, or to view it, then contact Brian.
- 📺 Creative Workshop, August 31st 2013. This workshop with Sue Robertson has been cancelled.
- 📺 2013 Competitions:
 - August. "Local" Nature. Member's attention was drawn to the definition on the Programme and to remember that it was "local" nature flora and/or flora.
 - October. "Tell A Story". Brian reminded the members that this was 3 or 4 images one (1) mount, or EDI, telling a story. They can be individual images or blended (merged) images. Only one (1) entry from each entrant for this competition.
- 📺 FCC Topshot 2013. Brain presented Barry Daniel AAPS SSAPS with a Highly Commended Nature for " " and to John Rickleman an Acceptance for " ".
- 📺 2013 Helensburgh/Wollongong Interclub. Bruce Shaw mentioned this competition on again with Wollongong hosting the judging. Bruce said that he would like to receive entries from members, both prints and EDI's in the EDI format. Entries close mid October 2013.
- 📺 August 13th 2013. "Birds In Your Backyard" with Dr. Holly Parsons.

Brian then introduced the judge for this evening's Open Competition, Tom Hunt. Brian said that Tom has



been a member for over 30 years, joining the club in 1982. Since then he has entered the club's Slide Competitions. In 1987 Tom was one of the foundation members that formed the club's Audio Visual Group which later became the Video Group and finally the Movie Makers Group. Tom has also held a number of positions on the Club's Management Committee including serving as President. In December 2007 Tom along with Norm Melvin and Bruce Shaw, was awarded Club Life Member. Tom is still busy being on the current Management Committee and on the

Movie Makers Committee.

Tom thanked Brian and then apologised that he wasn't able to get to the photographic Group's meetings as he would like and that it's been a while since entering the Club's photographic Competitions. He continued saying that judges are influenced by their own likes and dislikes. Tom said with this in mind he had found it difficult to choose the "winners".


Colour Prints.

Tom commented on the photographer's ability and patience in capturing their images and he made reference to a "Koala" which actually had its eyes open and that the photographer had captured the moment. Tom also spoke about the "colours" and how the photographers had reproduced rich colours. He asked the audience, in particular the entrant, if the image's colours had been manipulated in some way during the post production.

Tom commented that as photographers we need to look at focusing the viewers' attention through the use of selective cropping. In Tom's opinion this would help removal of any mixed messages, confusing the viewer. He also suggested that selective cropping would also improve images with a horizon, especially when the horizon wasn't essential for the story line.

Tom commented upon image light, whether it was nature or artificial as the lighting enhances an image. He suggested that highlights need to be toned down so that they don't distract the viewer. Tom said that he constantly asked "what does the image lack?" He said that some images just needed something extra to compete with other images on display.

Colour Prints: 38 Entries received from 20 Entrants.

	<p><i>Best In Section:</i> “Water On Lens”, Colin Marshman</p> <p><i>Merits (7):</i> Barry Daniel, Colin Marshman, Vivienne Noble (2), Dana Smith (2), Sandra Tibbitts</p> <p><i>Credits (11):</i> Barry Daniel, Greg Delavere, Jennifer Delavere-Lepard, Bernie Gromek, Dawne Harridge (2), Colin Marshman, Helen Robinson, Sue Souter (2), Matt Tucker</p>
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Small Prints.


Tom’s general comments were that the entries were good, well printed. He also said that the photographers had captured the moment well and generally liked the composition though a couple were a little dark and could benefit from a little extra post production work, lightening it. Tom also commented on the lighting condition for several entries were well handled.

Tom commented, as with the Colour Prints, that a number of the Small Print entries also suffered from mixed messages. Tom then spoke about the image’s mood saying that the photographers had caught the mood and moment well.

Tom said that where most judges talk about cropping the image to focus on the action Tom thought that in some situations, like “rodeo” the photographer needs to pull back to allow the action to flow within the frame.

Tom then commented about Centre of Interest saying that the images that scored well there centre of interest was well defined. Simplicity was a key to drawing and holding the viewer’s attention. Tom said this was one of the hardest “tools” to master.

Small Prints: 18 Entries received from 9 Entrants.

	<p><i>Best In Section:</i> “Dewy Web”, Wayne Fulcher</p> <p><i>Merits (3):</i> Elaine Duncan, Wayne Fulcher, Brendon Parker</p> <p><i>Credits (4):</i> Jill Bartlett, Warren Causer, Wayne Fulcher, Mahendra Parekh</p>
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Wayne commented that his Best in Section image was actually taken on a smart phone (iPhone) as he had left his camera behind when he came across the subject. Is this the commencement of traditional cameras being taken over by the smartphone technology? (*Ed.*)

Monochrome Prints.

Tom spoke about the full tonal range that he was able to see in many of the monochrome images. He also thought that photographers had captured the essence of the moment. Whilst he was happy with the full tonal range Tom was also disappointed with the “flatness” of several prints, lacking punch.

Cropping appeared to be a problem in all sections as Tom commented that again some images were cropped to tight with expected parts missing, e.g. the bottom of wheelchair’s wheel. He said that this gives him the impression that the image isn’t completed.

Tom also commented on the Centre of Interest, Simplicity and Composition to balance the image. He said that a portrait image with a second person in the background was good example of combining the story line.

Monochrome Prints: 37 Entries received from 19 Entrants.



Best In Section:

“Cable Beach”, Geoff Gray

Merits (7):

Laurie Fullerton, Geoff Gray, Colin Marshman, Vivienne Noble, Helen Robinson, Sue Souter, Matt Tucker

Credits (11):

Jennifer Delavere-Lepard, Allayne Foley, Bernie Gromek (2), Dawne Harridge, Colin Marshman, Vivienne Noble, Jim Ollis, Sandra Tibbitts

Brian requested that entrants to leave their prints on display for all to view before thanking Tom for coming on short notice due to the original judge’s sudden illness and said that Tom had done a good job with the audience showing their appreciation.

EDI’s; Normal.

Tom Hunt was the judge for the July EDI Competitions with both the Normal and Freestyle EDI’s being judged outside the Club’s Competition evening.

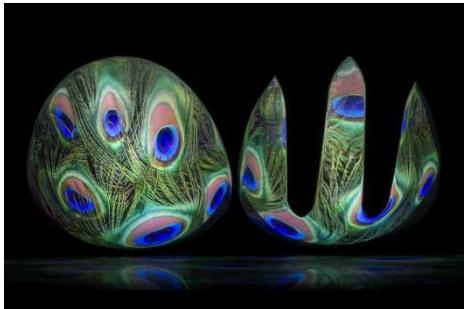
Tom commented on various entries about the subject and it’s background. He wrote that there needs for some object separation within the image so as focus the viewer’s attention on the main subject within the image. He suggested either getting in closer (physically) or using a tighter crop (in camera). He also wrote about the photographer’s viewpoint and again suggested that the photographer change to a different view

point (higher or lower; walk around) or wait a little longer for the subjects to stand out from the background or crowd.

Tom commented about distracting elements and suggested that the photographer eliminates these before operating the camera's shutter or through post-production editing by cropping or toning these elements down. He also commented whether "less is more" by suggesting that "unwanted" objects could be cropped out so as to produce a better image.

Tom also commented about the photographer's ability to create the mood within the image. He wrote that in some entries the mood seemed to him to be harsh while others entries the mood complimented the image's elements and the story.

EDI (Electronic Displayed Images): 30 Entries received from 15 Entrants.

	<p><i>Best In Section:</i> "Kitchen Vivid", Justina Turpin</p> <p><i>Merits (9):</i> Barry Daniel, Vivienne Noble (2), Jim Ollis, Val Porter, Bruce Shaw, Sue Souter, Justina Turpin (2)</p> <p><i>Credits (11):</i> Cathy Ashcroft (2), Warren Causer (2), Dawne Harridge, Bill Mowbray, Jim Ollis, Bruce Shaw, Sue Souter, John Zamuner (2)</p>
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The judge's comments for Justina's image; "Top score for pure creativity. I can only guess at how this was achieved, but the end result is very original, eye catching, well composed. The touch of reflection on the table top ties it together nicely."

EDI's; Freestyle.

Tom's general comments were that the photographers in a number of entries had failed to grab his attention. There were a number of reasons: the image objects didn't match the story, the image's objects were dull, lacking punch; background highlights drew his eye to them. Tom wrote, in respect to background highlights, that attention to these and other irregular shapes could be removed. Tom also commented on photographers creating an interesting focal point whether it is with colour or a striking object. Tom wrote that that photographers need to be mindful when blending images that the overall image doesn't become "too busy" for the image's story.

Tom congratulated the photographers for their creativity.

EDI Freestyle (Electronic Displayed Images): 15 Entries received from 8 Entrants.

	<p><i>Best In Section:</i> "Pier", Cathy Ashcroft</p> <p><i>Merits (3):</i> Cathy Ashcroft, Bill Mowbray, Bruce Shaw</p> <p><i>Credits (5):</i> Barry Daniel, Mahendra Parekh, Kathy Pond, John Zamuner (2)</p>
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The judge's comments for Cathy's image; "This has all the right elements and the pizzaz too. The original image is very dramatic - it leads the eye to the end of the jetty where the human figure, though minute, provide a great centre of interest. The fisheye lens distortion is a great effect here that adds with the colour treatment to give real drama to the scene - well done."

POINTSCORES: July 2013

Colour Prints

51	Dawne Harridge	26	Val Porter	13	Allayne Foley
49	Colin Marshman	26	Helen Robinson	13	Chris Stimson
44	Greg Delavere	22	Eunice Daniel	12	Jim Ollis
41	Sue Souter	22	Dana Smith	10	Laurie Fullerton
40	Vivienne Noble	20	Kathy Pond	10	Sandra Tibbitts
40	Matt Tucker	18	Norm Melvin	8	David Tibbitts
39	Bernie Gromek	16	Vicki Packer	6	Casandra Best
33	Barry Daniel	16	John Zamuner	2	Peter Hutten
26	Jennifer Delavere-Lepard	14	Ken Jenkin	2	Justina Turpin
		14	Jo Raseta		

Monochrome Prints

44	Bernie Gromek	28	Dawne Harridge	11	Chris Stimson
42	Geoff Gray	22	Val Porter	10	Norm Melvin
41	Vivienne Noble	20	Eunice Daniel	8	Barry Daniel
40	Greg Delavere	19	Allayne Foley	7	Jim Ollis
38	Colin Marshman	19	Laurie Fullerton	6	Casandra Best
37	Sue Souter	12	Ken Jenkin	4	Kathy Pond
36	Matt Tucker	12	Vicki Packer	4	Sandra Tibbitts
32	Jennifer Delavere-Lepard	12	Jo Raseta	3	Peter Hutten
32	Helen Robinson			2	Justina Turpin

Small Prints

42	John Rickleman	27	Gail Grant	16	Brendon Parker
37	Elaine Duncan	25	Lynley Olsson	6	Chris Butcher
35	Warren Causer	16	Mahendra Parekh	4	Jill Bartlett
29	Wayne Fulcher			4	Paul Rifkin

EDI

72	Justina Turpin	35	Vicki Packer	18	Jo Raseta
52	Sue Souter	32	Warren Causer	14	Mahendra Parekh
50	Cathy Ashcroft	30	Val Porter	9	Carol Benjamin
45	Vivienne Noble	28	Kathy Pond	8	Wayne Fulcher
42	John Zamuner	26	Sue Shaw	8	Jim Ollis
38	Dawne Harridge	25	John Rickleman	6	Chris Butcher
36	Barry Daniel	24	Bill Mowbray	4	Brendon Parker
36	Bruce Shaw	24	Tera Wheway	2	Lynley Olsson
		18	Laurie Fullerton		

EDI Freestyle

25	Kathy Pond	14	Bill Mowbray	4	Vivienne Noble
19	Barry Daniel	14	Jo Raseta	4	Mahendra Parekh
18	Bruce Shaw	9	Laurie Fullerton	4	Brendon Parker
15	Cathy Ashcroft	6	John Zamuner	2	Chris Butcher

2013 Competition: August

Competition:		Set Subject		Local Wildlife and/or Native Plants	
		Prints		EDT's	
✓	Colour	✓	Monochrome	✓	Small
				✓	Normal
				X	Freestyle

Please remember that all Prints entered on the night must in before 7.15pm, otherwise they will not be accepted. Entry Forms for all classifications, EDI's included, must also be handed in.

Guidelines for the August Competition: *“Wildlife and Native Plants of Australia. in and around your local area (not domestic or captive animals). Plants of the Australia. No - domestic or captured animals. No cultivated plants.”*

At the July 23rd Meeting further qualification of the guidelines were announced as follows:

Local Wildlife and/or Native Plants" ... the definition is ' Wildlife and Native Plants of Australia that are found in and around your local area' no domestic or captive animals and no cultivated plants. No ZOO (Symbio) animals!!!

Our local area is the Illawarra, and we have defined this as being from Helensburg to Gerringong also taking in the Southern Highlands.

Reference:

Go Native in the Illawarra – well worth a look and get some ideas on Native Plant species:

<http://nativeillawarra.blogspot.com.au/p/local-plants-for-local-gardens.html>

Where to go for photography:

<http://fnpw.org.au/parks-and-reserves/new-south-wales/illawarra-shoalhaven-a-southern-highlands>

Native Animals – general overview of Australian animals that may or may not be locally found:

<http://www.environment.nsw.gov.au/animals/NativeAnimalFactSheetsByTitle.htm>

Members are reminded that any entry that does not match the above guidelines will not be accepted for this competition.

EDI Entry Closing Date.

All entrants are reminded that the EDI Competition Entry Closing Date is the Tuesday before the Competition Evening, i.e. the third (3rd) Tuesday of the month. The Closing Time is 7:00pm. A number of entries were rejected for the July EDI Competitions as they were received after the Closing Date and Time.

One way to ensure that your entries are received before the Closing Date and Time is to plan ahead. Plan to send your entries on the weekend before the Closing Date and not at the last minute.

Remember it's the Entrant's responsibility to have their entries in before the closing date AND time.

FCC Topshot 2013 Results

The following members were successful at the recent FCC Topshot 2013:

- 📷 Barry Daniel AAPS SSAPS. Projected Images – Nature: 1 Highly Commended and 2 Acceptances. Projected Images – Colour: 3 Acceptances; Projected Images – Creative: 3 Acceptances.
- 📷 Justina Turpin. Projected Images – Colour: 3 Acceptances; Projected Image – Monochrome: 3 Acceptances.
- 📷 John Rickleman. Projected Images – Colour: 1 Acceptance.

Congratulations to all in achieving your Acceptances/Awards.

2013 Sydney International Exhibition of Photography (SIEP)

This is an electronic image International held in Sydney. It has four sections: Colour (Open), Monochrome (Open), Nature and Altered Reality.

Entry Upload Link Open Date: July 2nd 2013

Closing Date: September 2nd 2013 - Midnight AEST

For further details regarding Entry conditions, Fees and alike please visit the SIEP website at:
<http://www.siep.org.au/>

FCC Newsletter

The Federation of Camera Clubs NSW (FCC), Carol Newton, has advised the club that members came subscribe to the FCC for their own copy of the FCC Newsletter "F-Stop" can be automatically emailed to them. To subscribe go to the FCC website: www.photographynsw.org.au and click on "subscribe to F/Stop" and follow the prompts. F/Stop will then automatically be sent to your e-mail address each month.

Club Logo.

By now you may have noticed a change to this Newsletter's front page, in particular the Club's Logo. Over the past year the Management Committee has been reviewing the club's logo a number of suggestion has been put to the Committee for refining and discussion. The Management Committee would like to receive your comments. Please send them to Brian Harvey by email at: President@wollongongcameraclub.com or speak to any member of the Management Committee.

Re-Birthing The Audio Visual

By Ian Simpson

I was recently sent an excerpt from the magazine of the Institute of Amateur Cinematographers (IAC) of the UK. The article consisted of an interview with the winner of the 20th International Audio Visual Festival that was held in Cirencester between the 14th to the 16th of September 2012. The winner, John Rowell in answering one of the questions from Marion Waine, explained the process that he undertook to make his award winning A/Vs which is a process very similar to that used by some documentary movie makers. Rowell's process evolves from an idea, then follows the preparation of a script, then he records his narration which is then mixed with suitable music and then surprisingly, finally, Rowell takes the required photographs for the audio visual. Rowell, like many of us, finds writing the script the most difficult task in the process. He takes great care over the choice of a title so that the prospective judges or audience are in no doubt as to the subject matter or story of his video. He regards the selection and use of music as one of the most important ingredients of the audio visual.

As this process sounds very similar to that used by many of us in making our documentaries, and as our club is once again attempting to encourage interest in the members of both arms of the club, still photographers

and movie makers, below is reproduced an article that appeared in the June 2005 issue of this newsletter (Movie Makers). Perhaps it will encourage this time more members to try out this creative and exciting form; of visual and aural communication.

In that way off time before TV, one of the few ways children could see other lands and other peoples was when a relative arrived, set up a screen, propped up a slide projector on a pile of books and proceeded to show slides from a recent overseas trip. The audio part was supplied as off the cuff comments by the relative as each slide appeared on the screen.

The arrival of TV and especially colour TV, put an end to these quaint slide presentations, the all talking moving images on the TV answered the audience's curiosity far better than a slide show. Even the one remaining advantage of the slide show, its big screen images, was lost when the video projector arrived that could project high definition, bright images onto 100 inch screens. So what can now be done to the audio-visual to re-gain and retain an audience?

It seems to me the time for a re-birth of the audio-visual has arrived. All the signs are there: high definition digital still cameras, the ready availability of cheap video editing software, relatively cheap, fast computers with large capacity discs, video projectors, large plasma screens or big back-projection TVs as well as a choice of numerous surround sound systems. Even the 35mm slide photographer is not excluded from this new age of the audio-visual, all he has to do is buy a scanner and convert all those glorious Kodachrome images to electrons.

The rules for a good audio-visual, however, haven't changed with the changes in technology. A good audio-visual is still not a selection of salon pictures and neither is it a dumping ground for all those second rate images. Rather it is ***the conjunction of good images and sound that tells a compelling story***. The emphasis is not on the images alone but on how well the story that is told. Any readers who have watched part or all of Ken Burns' *Civil War* series on SBS a few years ago will know how powerful an audio-visual can be when it tells compelling stories about real people!

Shooting for an audio visual requires a different thinking process from that adopted by the normal still photographer, a thinking process more akin to that used by the moviemaker. Rather than seeking that "decisive moment" or that unique angle or that perfect composition, the audio-visual photographer needs to capture a series of photographs that tell a story. Composition, lighting and exposure are still important but there is now another factor to consider as well; there should not be inconsistencies in images with regard to lighting and exposure. Also instead of seeking the one "perfect" composition, the audio-visual photographer may need to shoot the same scene from different angles and view-points often using a variety of lenses or focal lengths.

According to Barrie Wilkins, a wildlife audio-visual photographer, there are three types of audio-visual presentations:

- Story telling with words (song, poetry or the spoken word),
- Story telling without words (music, sound effects, natural sounds)
- Interpretive – expanding a theme or an idea.

Whichever of these three formats you choose; you will need a software package to help you assemble the images and soundtrack. There is now an abundance of software packages to choose from. There are the ones we videomakers use to assemble our movies, or there are the more dedicated software packages such as *Pictures ToExe*, *ProShow Gold* or *DGFectsAV*.

By careful selection of software, the audio-visual photographer will be able to not only catalogue, sort and organize images on a time line for a "slide show" but will be also able to do some simple enhancements of the images, compile a soundtrack, add titles or captions and then burn to a DVD. This added dimension of producing a fully finished product on a DVD, like what the videomakers do, presents some new challenges to the still photographer. There is the added dimension to consider of sound. There is the need to select music to match the mood of the images; or sound effects may need to be found or even recorded during the shoot; and narration may need to be written and recorded. All of these activities that the moviemaker has to face

when making every video, the still photographers, who want to make audio-visual, will now have to master and add these skills to their photographic arsenal.

Pictures to Exe

<http://www.wnsoft.com/>

This program has been around since 2000 and has been consistently updated. It has become the defacto standard for creation of Digital AV. It can be used to make both simple slideshows and complicated audio-visual pieces. A large community of enthusiasts exists around PicturesToExe, participating in discussion and testing of new versions of the program.

ProShow Gold

<http://photodex-proshow.en.softonic.com/>

ProShow Gold has a timeline view that makes it easy to pick and drag the photos you want. It also has all the editing tools you need like red eye remover or drop shadow and you can set an unlimited amount of layers to your slides. There are also around 200 transitions available, Adding a track or recording your voice over is also an easy task and Photodex now includes a wave form view to properly edit audio elements.

DGFectsAV

<http://www.dgfectsav.com/>

DGFectsAV was released in 2010 it has multiple image and audio tracks.

The Techno Shop

Nikon Wants To "Change The Concept Of Cameras"

The digital point-and-shoot market has been crippled by Smartphones. The May 2013 statistics show that have been global shipments of compact cameras by most major manufactures were down 48% from the year before while smartphone sales surged. Nikon President, Makoto Kimura, in a recent interview acknowledged this impact of smartphone photography and gave the public a hint of where Nikon may be going saying "The number of people taking snapshots is exploding by use of smartphones that sold 750 million or so last year and are still growing. We've (Nikon) centralised our ideas around cameras but can change our approach to offer products to that bigger market." As a result Nikon last year announced its Android-running, WiFi-capable Coolpix S800c digital camera. Kimura said "Rapid expansion of mobile devices is a change in business environment given to us. Our task going forward is to find an answer to that change."

Reference: <http://connect.dpreview.com/post/0714061353/nikon-smartphone-point-and-shoot-slump?news>

Camera Firmware Updates

A number of manufacturers have announced firmware updates for their cameras included in the list is Pentax's Q and Q10, Lumix GH3 and G5. The firmware is the software instructs that the camera uses to operate with. Firmware updates are released to fix problems or to add new features to existing digital cameras. So it's worth your while to visit your Camera's Manufacturer's website to see if there are any firmware changes.

Carl Zeiss drops 'Carl', becomes 'ZEISS'

The German lens manufacturer, Carl Zeiss, has decided to officially drop the 'Carl' from its name and will henceforth be known simply as ZEISS. This decision was taken to 'create consistency' across its brand communications, given that 'the brand has been called ZEISS for a long time [and] in general language usage, 'ZEISS' is already well established in many countries and languages when referring to both the logo and the company'.

Reference: <http://www.dpreview.com/news/2013/06/28/carl-zeiss-changes-name-to-zeiss>

Transcend USB3 Card Reader

Transcend recently launched a Card Reader with the faster USB3. The common USB2 connection is being found inadequate to handle the larger data that photographers are generating whether from the Video function of their digital cameras or with more cameras actually offering image capturing in RAW. For maximum benefit of this unit it is important that your computer (desktop or laptop) has USB3 capabilities otherwise the Reader will transfer data at your Computer's USB rate. Expected price is \$45.00 and can be obtained from Transcend (au.transcend-info.com)



Reference: <http://tw.transcend-info.com/event/award/PC&TECH-RDF8.html>

Fire Hazard Forces Best Buy to Recall Laptop Batteries

In the US a recall notice for 5,100 MacBook Pro batteries has been issued after reports of fires, with the US Consumer Product Safety Commission (CPSC) warning that consumers should “immediately stop using the recalled battery”. The recalled batteries, which the CPSC says can catch fire while charging, include both the black (model number MC-MBOOK13B) and white (MC-BOOK13W) ATG lithium-ion replacement batteries for Apple's MacBook Pro laptops. Both batteries bear the ATG logo. The CPSC and Best Buy decided to act after receiving 13 reports that the battery had caught fire, including one incident which resulted in “a serious burn to a consumer's leg.”

Reference: <http://techtalk.pcpitstop.com/2013/07/02/fire-hazard-forces-best-buy-to-recall-laptop-batteries/>

Quick Tips

Create Photos With IMPACT By Composing With Purpose

By taking a little extra time to think about all the elements of the scene and consciously placing every element within the frame the photographer will be able to add depth to what they have captured which allows the photographer to showcase not only what was happening, but where it was happening; thus this is what adds impact to your photos.

Reference: <http://digital-photography-school.com/create-photos-with-impact-by-composing-with-purpose#more-52220>

Improve an Image with 2 Steps Using Screen Mode

Certainly there are many ways to brighten a photo in Photoshop like using Curves, Levels or Shadow layers. For this tutorial, we will be using a duplicate layer and then change the overlay to Screen mode to brighten up and give it a bit of a punch. I've seen many professional photo retouchers use this technique on both landscape and portrait photography as a starting point for retouching. This method works really well on jpgs as well!

1. Open image in your Photo Editing package. Then duplicate layer
2. Change blend mode to Screen and then set Opacity to 50%.
Starting out with Opacity set to 50% and adjusting the slider for more or less brightness. For this image the opacity is about right at 50% for my eyes. See how this new layer in Screen mode added a subtle contrast and brightness.

Reference: <http://digital-photography-school.com/how-to-improve-an-image-with-2-steps-in-photoshop-using-screen-mode#more-52104>

How to Use Lines in Photography Compositions

A very powerful method of improving the composition of photos is the use of lines. Properly used, lines can significantly increase the impact of images. Lines serve to affect photographic composition in two ways. First, they serve to create a mood. Second, they lead the eye through the photograph. By affecting mood, lines add emotional content to images. By leading the viewer's eye, they keep the viewer's attention focused on the image.

- ☛ Horizontal;
- ☛ Vertical;
- ☛ Diagonal; and
- ☛ Jagged and Irregular.

As powerful as lines are in helping to create a mood in an image, they become even more powerful when they are also used to direct the viewer's attention. When using lines to direct the viewer's attention, two rules need to be followed. First, make sure that the lines always point toward the most important object in the image. This will direct the viewer's attention directly to that object. Second, make sure that the lines never point outside of the image. Lines that point outside the image will make the viewer's eye leave the image. This weakens the image and may result in the viewer losing interest in the image entirely.

Reference: <http://www.picturecorrect.com/tips/how-to-use-lines-in-photography-compositions/>

6 Ideas to Photograph When You're Out on the Street

When shooting street photography the best shots will not always be glaringly obvious. So photographers need to learn how to open their mind and use eye in way that opens them up to seeing the bigger picture. Here are a couple of ideas to look out for:

1. Seek out Emotion. Pay attention to a person's/people's faces and postures looking to capture them when they are expressive, both strong and subtle expressions.
2. Tell a Story. Think about a story and then capture it.
3. Create a Strong Design. Look at the environment that you find your subject, the coloured walls, lines, advertisements and textures. View your proposed image as a viewer would interpret it and balance your image.
4. Photograph the Unseen. Capture the stories in the middle and not at the extreme ends of society the extroverted, the homeless/dark side.
5. Create Intrigue and Ambiguity. This creates a work that someone can put on their wall and continue to think about over time with the meaning changing constantly depending on what the viewer chooses to believe at any moment.

Reference: <http://www.picturecorrect.com/tips/6-ideas-to-photograph-when-youre-out-on-the-street/>