



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

May 2015

Tues	12 th	Photo Journalism
Tues	19 th	EDI Competition Entry Closing Date.
Tues	26 th	Set Subject Competition: “ANZAC & Australian Military History”
<i>Closing Time:</i>		7.15pm. No Print Entry will be accepted after this time.

All members are encouraged to view the Club's website at: (www.wollongongcameraclub.com) and click on the

“Calendar” to view the recent change/s to the Club's Programme

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
awardimages@wollongongcameraclub.com

2015 Membership Fees

Member	\$65.00	Pensioner	\$55.00
Student	\$35.00	Family	\$95.00

“A photograph can be an instant of life captured for eternity that will never cease looking back at you.” *Brigitte Bardot, French actress.*

Vale April Quinn; 1931 ~ 2015

It was a sunny autumn afternoon as family and friends gathered to celebrate the life and farewell April Quinn at Lakeside Memorial Gardens, Kanahooka.

Sharelle, April's daughter, presented the Eulogy. April Quinn, nee West, was born in Sydney in 1931 to immigrating English parents and is the eldest of three daughters (April, Daphne and Dawn). Shortly afterwards the Great Depression of the 1930's hit and April with her parents moved to Parkes in western New South Wales. Unfortunately April's sisters were separated from their parents and were spent their early life in foster homes and boarding Schools. In 1946 April left school in pursuit of "drawing" career however reality set in and she became a stenographer. Then in 1954 she and two friends went on a 12 month working holiday of New Zealand, working the cafes and cafeterias to help financial their journey.



Upon returning to Australia in 1955 April meet her future husband, Thomas, a World War 2 veteran. They had a daughter, Sharelle, who was to be April's travelling companion with Sharelle's son, James. Sharelle recalled that April was always doodling so much that it became her speciality especially when talking on the phone (Just for today's generation; the phone was connected to the outside world via a phone cable/cord). James was very special to April and she would encourage him taking every opportunity to see him perform. April also loved the ballet and with Sharelle they saw Swan Lake that was to be their last. April had many hobbies; photography, cross words, art (paint, pencil), reading (non-fiction) and community involvement. Her Scarborough home had a Painting studio which was well utilised. She enjoyed art and life and everything was planned around it. April was an avid member of Levers "Life Drawing" group, War Widows, Legacy, Wollongong Art Society, Liverpool Women's Auxiliary.

Others from April's Art life spoke of a true friend, a loyal friend though there were no compromises, she was good to all. It's the little things that April would do that they remembered, "the things that hold us together, not what we are" were their appraisal of April. April was a great recorder, of her life and her journeys. Her message was one of love, passion and compassion.

April had been an active competitor to the Wollongong Camera Club's monthly competitions from October 2002 til the end of 2012, resigning in 2013 due to travel distance and other activities. April had worked with film and in the later years embraced the digital image taking. April believe that the image didn't require and post editing and presented her images as such in Club competitions. April competed mainly in the Small



Prints section until 2006 when she moved into the larger Print format from 2007 to the end of 2012. During her time as a Camera Club Member April would offer her assistance wherever she could. For several years April was the Photographic Group's Competition Judge Co-ordinator. April missed few Club meetings driving from her Scarborough home. The winter drives, in all sorts of weather, were lonely but she loved attending the Club meetings.

Picture: Sharelle, April and James, ANZAC Day Wollongong 2011

On ANZAC Day April would be seen marching wearing her late husband's medals. During the past few years Sharelle and James would march with April, supporting April as she marched. On a personal note this editor will miss not seeing April in the 2015 ANZAC Day March. Sharelle said that tradition was important to April and that she was fiercely independent as many Camera Club members will attest to.

Nothing was done by chance and if something was difficult April would find another solution.

April will be remembered for being methodological, being on time; selfless and most of all "a delight to be with".

April passed away after a courageous battle with cancer on April 3rd 2015 just 2 days short of her 84th birthday.

Dates For Your Diary**Thursday April 2nd to Sunday November 29th 2015.****Shackleton: Escape from Antarctica**

One hundred years ago, Anglo-Irish adventurer Sir Ernest Shackleton sailed aboard Endurance to Antarctica aiming to be the first to cross its vast interior. A support party followed on Aurora. Both ships were crushed in the ice and lost to their crews, who endured incredible hardship. Follow the exploits of both parties with modern-day adventurer Tim Jarvis, who re-enacted parts of Shackleton's epic survival trek.

The exhibition features Australian Frank Hurley's stunning images, multimedia and interactive elements, rare and unusual artefacts from other explorers, and Tim Jarvis's replica of Shackleton's lifeboat James Caird.

Venue: Australian National Maritime Museum, NSW

Address: 2 Murray Street, Darling Harbour, Sydney NSW 2000

Open Times: 9.30am ~ 5.00pm

Phone: 02 9298 3777

Website: <http://www.anmm.gov.au/whats-on/exhibitions/coming/shackleton-escape-from-antarctica>

1. Tickets at Australian National Maritime Museum on arrival; or
2. Pre-purchase at Ticketek

Tickets: (http://premier.ticketek.com.au/shows/show.aspx?sh=SHACKLET15&utm_source=Ticketek&utm_medium=website&utm_term=shackleton&utm_content=shackleton&utm_campaign=shackleton)

Venue: State Library of New South Wales

Address: Macquarie Street, Sydney NSW 2000 (Opposite Hunter Street)

Open Times: 9.00am ~ 5.00pm Exhibition Galleries

Phone: 02 9273 1414

Website: http://www.sl.nsw.gov.au/events/exhibitions/2015/crowd_source/index.html

Cost: Free admission

1. Saturday April 2nd to Sunday November 29th 2015.**“Crowd Source”**

An exhibition of the work of Arthur K Syer taken in the 1880's as he strolled through the streets of Sydney with his parcel-wrapped, hand-held 'Detective Camera', which allowed him to take photographs without the subject's knowledge. "The informal nature of Syer's photographs — low camera angles, blurred movement and an absence of careful composition — give 1880s Sydney a cinematic quality. The gestures and poses of the street can be sensed. These images provoke us to put ourselves in the crowd, and compare the lives of 1880s Sydney-siders with our own experience of the city".

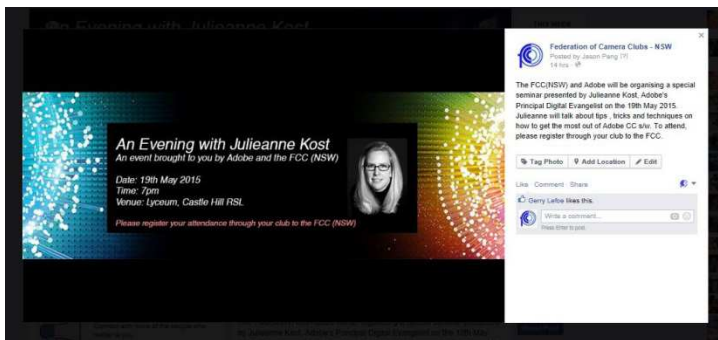
2. Saturday May 23rd to Sunday June 21st 2015.

“World Press Photo 2015” The world's best photojournalism from 2014, selected from the 58th annual World Press Photo contest.

“Sydney Morning Herald Photos 1440” There are 1440 minutes in a day. In these minutes photographers capture a moment. These moments make up a day. Photos 1440 features photography and multimedia works by Fairfax photographers from The Sydney Morning Herald and The Australian Financial Review from 2014 to present.

FCC TOPSHOT 2015

<i>Entry Open Date:</i>	Monday, May 4 th 2015.
<i>Entry Closing Date:</i>	Friday, May 15 th 2015.
<i>Sections; Prints:</i>	Colour Print Monochrome Print and Nature Print
<i>Sections; Digital:</i>	Colour Digital Image, Monochrome Digital Image, Nature Digital Image, Creative Digital Image and Australian Landscape Digital Image
<i>Entry Fee:</i>	\$10.. for 1 st Section, \$8.00 for each additional Section; Max \$35.00
<i>Return Postage:</i>	Return postage for print entries must be added to the entry fee, do not send stamps.
<i>Further Information:</i>	Wollongong Camera Club Secretary has sent out an email listing "Entry Conditions", "Entry Sizes" and other information.

An Evening with Julianne Kost

FCC are presenting an "Evening with Julianne Kost" on Tuesday May 19th 2015 on Adobe's latest Photo Editing Packages e.g. Creative Cloud.

Bookings are essential, so please read the attached Notice and if you are interested in attending, could you advise Dawne Harridge ASAP, so she can make the necessary booking with the FCC.

Tuesday, April 14th 2015

Brendon Parker chaired this evening's Photographic Group meeting and opened it extending a warm welcome to the 21 members and 2 visitors in attendance. Brendon then mentioned the following had apologised for their absence: Brian Harvey, Greg Delavere, Kathy Pond, Barbara Hipsley, Norm Melvin, Col Marshman, Casandra Best and Val Porter.

Business:

Brendon announced to following for the members' attention:

- ❏ Corrimal Creative Arts Festival. Saturday April 18th in the Corrimal Park Mall. There is a shop front that will be shared with another Art Group. The Club will have an Exhibition Stand of prints. Sue Souter is arranging this and looking for volunteers. Please see Sue if you can help.
- ❏ Workshop No.3. "Getting Off Auto" Workshop will be held on Saturday, April 18th at the Figtree Heights Primary School. This is the last of 3 Workshops and will be building upon lessons from the first 2 Workshops. Jim Ollis will lead this Workshop.
- ❏ Photo Group Competitions; 2015:
 - April 28th.
 - The EDI's will be judged on line by a guest judge. EDI's are still required to be submitted in the normal way and by the normal Closing Date.
 - The Print Sections will be judged by the members on the Competition night. Jim Ollis gave a brief explanation as to how this member judging would take place. Following the judging the Print Entries will be critiqued by club member/s.
 - May 26th There is a change to the Set Subject to: "ANZAC and **Australian** Military History". Please note the change and visit the Club's Calendar to review the change.

- ☛ Sydney Harbour International. Bruce Shaw mentioned the Closing date is Sunday April 19th 2015 and encouraged members to consider entering.
- ☛ Everybody Street; NYC Street Photography. Bruce Shaw mentioned that SBS TV was broadcasting this Photographic Documentary on Saturday, April 18th 2015 at 4.20pm. He suggested that it would be good for members to view keeping in mind the “Street Photography” Set Subject Competition towards the end of the 2015 Competition Year. Bruce gave a brief outline saying 13 well known New York photographers were under the documentary’s “microscope”.

Guest Speaker:

Brendon mentioned there wasn’t a “guest speaker” this evening, rather it was a member critiquing night where a member will speak about their print and the audience is encouraged to participate.

The March 2015 EDI “Rockpool” Competition entries were screened with the judge’s comments printed under the image for the audience to review. Ruth Brooks, our EDI Steward, prepared the images and comments for presentation. A number of comments came from the audience during the screening.

At the conclusion of the EDI’s Brendon encouraged the audience to come forward and view the 25 prints; 14 large prints and 11 small prints, on display. Prints on display were supplied by: Brendon Parker, Geoff Gray, Dawne Harridge, Emma Foye, Jill Bartlett, Justina Turpin, Sue Souter, Ruth Brooks, Clara Soedarmo, Tim Hoevenagel and Bruce Shaw.



Following the viewing the various photographers spoke about their prints. Bruce Shaw commenced the proceedings saying that his “Dunedin Galaxie” (February 2015 EDI Best in Section) was a combination of 9 layers including turning the image into a monochrome and the erasure of the car’s B&W back to an altered off yellow colour before merging the layers, resizing and presenting as a EDI. Bruce said his second print “Melbourne Trams” were the result of using Topaz[®] Plugins in particular Topaz[®] Adjust 5 in association with Corel’s PaintShop[®] Pro X7.

Brendon followed Bruce with his HDR treatment of a fishing trawler. Brendon said that he used Photomatix[®], combined 5 images to create the one image and then Tone Mapped the image to the final HDR image. Brendon had a before and after Print so the audience could see the difference.

Geoff Gray spoke about his experiment with the print titled, “Love Letters”. Geoff said he used an old typewriter and photographed each of the “love” keys and then rearranged them to spell “LOVE”. Geoff said that typewriter keys are reversed so that when they strike the paper the letter appears normal. Geoff said that he had to “cut, flip and past” the “reversed” keys so that they could be read normally.

Dawne Harridge commented that her image was one print from the 2013 Portfolio Group of her “Circular Quay” portfolio. She said it was a learning curve for her on layers, blending in Photoshop[®]. She said her base shape was an onion and from there images were inserted and eventually “spherised” to display the image she wanted to express her story.

Emma Foye spoke about her first attempt in Black and White with an old Leichhardt (Inner Sydney) townhouse. She spoke about including a vignette to improve the image’s frame. One comment from the audience was “why crop the building so tight?” Emma responded that it’s a small townhouse and the buildings both sides didn’t fit her story line.

Jill Bartlett presented her 2014 EDI Freestyle Image of the Year, Metamorphosis saying that the final had 3 layers: Main subject (woman in blue on the sand), Rocks and water (pool). These layers were then blended together for the final image of the woman emerging from the sand and rock.

Justina Turpin presented her “Fork and Spoon” image saying that all the imagery was conducted in camera. She said that the peacock feather pattern reflected in the serving spoon and fork came from her image on a laptop and reflected up to the utensils.

Sue Souter presented a number of printed images with a before, out of the camera, and the edited versions. She said that she had used “Snap Seed” (an Apple App for iPads) to edit her image on her iPad before uploading the image to her Dropbox so that she could carry out final “edits” of blemishes in Photoshop® on her computer. She also spoke about adding “clouds”, using Colour Temperature to adjust the feel of her images. She also spoke on cloning out unwanted items in the picture (Old Bike in Shed) and the Camera “Zooming” effect whilst taking an image.



Ruth Brooks commented on her image about the use of Topaz® Clarity and Lightroom® to darker the sky of her print.

Clara Sudarmo and Tim Hoevenagel spoke about their recent excursion with Colin Marshman to the Coledale Rock Platform, a visit to Kiama and on location in Bali. They described how they and why took the images. They also spoke briefly about ISO and the effect of adjusting, especially at the higher end. Tim said his Indonesian “Sunset” print’s colours when printed weren’t as rich as the editing version.

Kerry Gilmore presented 2 “Macro” prints and said that she was having “problems” especially when wearing glasses and shooting images at short distances. Kerry said after consulting the Internet which suggested she remove her glasses and try again. When the audience commenced asking Kerry questions it appears that other influences were at play. Kerry had her camera tripod mounted however the lens’s “image stabiliser” was switched “on”. Kerry was advised to try again and switch the image stabiliser “Off” as most likely it reacting. Kerry’s out of focus image was also a problem with “Depth of Field” as the information at hand was that the aperture setting was very shallow. Members suggested trying a small (higher number; f11 ~ f18) aperture to increase the depth of field keeping in mind that lenses have very small depth of the closer their focal length is to the subject. As the camera is tripod mounted a higher f-stop was easily attainable without image “shake”. Further conversations took place during the supper with Kerry and her problems.

Brendon thanked everyone for bringing their prints along and the participation of everyone present. Brendon asked the audience for their feedback about the evening with the view of more such evenings in the future. Brendon said that the evening was to help members develop their photographic skills and assist in their learning process. Brendon then invited all to view the displayed prints and to continue discussions over supper.

Saturday, April 18th 2015

The Creative Corrimal Arts Festival is an Art Walking Trail organised by the Corrimal Chamber of Commerce. The purpose of this festival was for the general public to walk along the streets of Corrimal business area to view the various forms of Art; paintings, sculptures and photography along the route.



The Wollongong Camera Club’s contribution to this festival was a selection of Prints displayed on two of the Club’s new Print Stands

and some additional Prints in the front window of the allocated shop. The Club shared this space with work from the Corrimal Uniting Church artists and some traditional water colour artists.

Sue Souter, organiser of the Club’s contributions, arrived early with husband, Ian, to set up the Photographic Display. Jill Bartlett assisted Sue during the morning session asking queries and handing out information pamphlets. Sue said that the morning was particularly busy and visitors to the Exhibition Display only slowed down at the Lunch break.



In the afternoon, Elaine Duncan and Bruce Shaw arrived to give Sue some support. When the numbers slowed the girls went “shopping” for a coffee or tea leaving Bruce to man the exhibition area. Unfortunately for Bruce after a general stream of visitors the girls arrived back to take control. There were many conversations over a large range of Prints regarding location, Image Content, Image Editing.



A couple of interesting subjects came up with the public. One such topic was “why I don’t do photography” with a visitor. It appears that they had a good situation to learn the art of photography as their mother was a professional photographer. However, the problem soon

became evident; “mother” was telling her daughter everything from picking up the camera, composition and what was wrong. Here was a great situation of mother-daughter sharing a hobby only to destroy the daughter’s enthusiasm. (I wonder if we, the “camera club” fraternity, are doing the same without knowing it. Just a thought. [Editor]).

It was interesting to be sharing a shop area with the traditional artists and discuss the cross over, if any, between “art” and “photography”. It was also comforting to see a fitting tribute to April Quinn, a past Club member who recently passed away, from the traditional Arts Groups. There were 3 of April’s life group sketches on display.

Thank you to Sue Souter for arranging this, those who helped out during the day and the members who contributed Prints. A special thank you to Ian Souter who helped in setting up the Print Stands and generally doing what Sue requested.

Saturday, April 18th 2015

The third and final Workshop in the “Getting Off Auto” was held at the Figtree Heights Primary School under the astute leadership of Jim Ollis and ably assisted by Dawne Harridge and Brendon Parker.

The attendees were down in number from the previous two Workshops however the quality of interaction between learning and sharing was high. In attendance were: Michael Cherviakov, Clara Sudarmo, Tim Hoevenagel, Kerrie Gilmore and Leanne Jeffery.

There was a shaky start to the workshop, when one of the attendees, having changed bags, left her USB stick with the photos required for discussion in the bag now left at home. So the next best thing was to download her 50 million photos from her SD card out of the camera. Another attendee who had brought his discussion photos on a USB stick managed to drop the USB stick into his hot cup of coffee!!!! Say no more! There was a rumour or two about a certain “birthday” and the shaky hands were due to the roaring birthday party which awaited him when he got home. Happy 70th Michael.

Poor Jim, by the time he managed to get things underway, it was past 10 am, BUT, we had an excellent session which covered "F" stop, Metering modes, Exposure Compensation, Bracketing, Fill Flash and White balance, with some practical hands-on work in the school compound.....

Jim issued a questionnaire at the close of the workshop for feedback from the five attendees.

Here are a few comments from a couple of the attendees:

“The workshop is really useful for us to gain a lot of knowledge in the Photography. We learn new things from the expert members of WCC. They like to share their knowledge and coaching us how to get and capture the good photography.” (Clara Sudarmo and Tim Hoevenagel)

“I had done some online study of photography and this workshop helped to consolidate my learning. The greatest benefit though was being with more experienced photographers who helped me figure out my camera and gave me advice and tips etc.” (Leanne Jeffery)

Most important all attendees enquired when the next Workshop would be held. Certainly this is a good indication that all enjoyed their time learning and sharing how to use their cameras in the pursuit of better image taking.

Tuesday, April 28th 2015

This evening being the Group's Monthly Competition was the accumulation of member participation commencing with the Critiquing Evening on April 14th and now the Members' Judging of the April Competition.

Club President, Brian Harvey, addressed the meeting on the urgent need for members to be involved in the Club's management, especially with the Photographic Group's organization. Brian explained that in the past the President and the Management Committee ran the whole club, looking after the Club's affairs, arranging the programme, etc. however this was a time when there was only the still image taking section. Since then the Club has developed the Video Makers (now the Movie Makers) and so there became three sections of the club: Club Management, the Photographic Group and the Movie Makers. Brian explained that a large amount of Club organising has been conducted by a few member with many tasks not having a back-up in the unlikely event that the person suddenly cannot conduct any further activities.

Brian said that this was true with the Photographic Group (PG) Planning Committee. In fact by mid-2015 the current PG Planning Committee will not have anyone actively planning, operating the PG's programme. Brian said that it was time for the members to look at what they can do to alleviate this situation. Brian asked each member present to consider their involvement where they can assist. Shortly the Club's Secretary will be sending out an email to all members with the tasks that are currently being tasked with the request for members to nominate where they can help out.

Following Brian's address, the evening's meeting chairperson, Jim Ollis, extended a warm welcome to the 26 members and 5 visitors. Jim said he had received apologies from: Helen Robinson, Leanne Jeffery.

Business:

Jim announced the following:

- 📷 Corrimal Creative Arts Festival. Sue Souter presented a short report on the club's involvement in this Festival with an Exhibition of Member's Photographs. Sue said that Jill Bartlett assisted her in the morning with Elaine Duncan and Bruce Shaw being there during the afternoon session and the packing up. Sue said there was a constant stream of visitors to the Photographic stands and the members present responded to many enquiries. It was Sue's initiative that had the club represented at this Arts Festival. Well done Sue.
- 📷 Workshop No.3. "Getting Off Auto" final workshop was held on Saturday, April 18th at Figtree Height's Primary School with 5 attendees with Dawne Harridge and Brendon Parker assisting Jim Ollis throughout the day. This workshop covered "F" stop, Metering modes, Exposure Compensation, Bracketing, Fill Flash and White balance, with some practical hands-on work in the school grounds. The attendees were presented with a questionnaire at the end so it will help with future workshop planning. Thanks Jim, Dawne and Brendon.
- 📷 April 2015 Competition.
 - EDI Results. Jim read out the Award results for April's EDI Competition. Jim added that the EDI's were judged from outside the club.
 - Prints. Jim announced how this evening Print Judging would take place. Entries in each section were number with instructions on how many entries a member can vote upon. Each member had been given a "Voting Slip" and after voting they are to be handed to the scrutineers who had set up their complex computer system to score the Entries. Members were advised that they could only vote for 2 Entries in Colour Prints "A" and "B" Grade and Monochrome "A" Grade and 3 in Monochrome "B" Grade and Small Prints.

Competition:

Jim then invited the audience review the Print Entries and cast their vote according to the direction given. Once all the voting slips were handed into the scrutineers those present were invited to supper and discuss all matters photographic, or just “catch up” socially whilst Brendon and Jim cranked up the “complex adjudication” system. Eventually the results were processed and the “judges” decisions had been made. Now it was time for the decisions to be placed beside the individual Award entries.

Member Voting**Scrutineers**

Jim Ollis called the meeting back for a review of the entries with comments from both him and the audience. He called on the respective “Best in Section” Awardees to comment on their image before continuing with other images in the particular section.

Colour Prints:**“A” Grade**

Geoff Gray received the support of his peers’ with his “Best in Section” Cabana Rose. Geoff said that he took the image with a long lens; approximately 300mm, and post edited the image to remove “brown spots” on the flower and cloning of the background.

Bernie Gromek was awarded a “merit” and he spoke about the time of day (early morning, around 4.30am) during a trip to Narooma on the far South Coast of NSW. Jim commented that this seascape (rocks) appeared “out of this world” with the texture and detail in the image.

Colin Marshman commented on his Credit Award image saying that he used a 17mm Wide Angle lens to take the image. Then in post editing he utilised Topaz® Detail to bring out the details in the rock platform patterns. Jim commented about Colin’s use of leading lines, colour and textures in the image.

“B” Grade

Elaine Duncan spoke about her “Best in Section” image; High Seas” taken during the recent stormy weather and the storm seas crashing over the Wollongong Harbour Eastern Breakwater. Elaine said she edited the original image in Snap Seed (to add drama) before transferring the image back to her PC for further editing.

Dawne Harridge spoke about her Merit Award saying that she used a 16mm Macro lens with flash. She cloned the background (leaves) to remove unwanted highlights/distractions.

Jim commented on the others speaking about the mood of the image to create feelings with the viewer. He also spoke about contrast to make the print “punchier” and the usage of the “sharpening” tool. Cropping raised its head again along with “where to place the horizon”.

Colour Prints, A Grade

7 Entries received from 7 Entrants.

*Best In Section:***“Cabana Rose”,**
Geoff Gray*Merits (2):* Geoff Gray, Bernie Gromek*Credits (2):* Colin Marshman, Sue Souter**Colour Prints, B Grade**

8 Entries received from 8 Entrants.

*Best In Section:***“High Seas”,**
Elaine Duncan*Merits (2):* Elaine Duncan, Dawne Harridge*Credits (2):* Barbara Hipsley, Kathy Pond**Monochrome Prints:****“A” Grade**

Geoff Gray was awarded the Best in Section for his “Madri Gras” monochrome print. Geoff said that he had replaced the background to simplify the image, hence improve the overall look of the printed image.

Bernie Gromek said his Merit awarded image was taken several years ago at the Warrumbungles in Central Western NSW after a recent fire. Bernie said that he liked the lines and the angles presented to him and the contrast of the fire and after effects of the area.

Jim Ollis commented on the other entries speaking about details, especially in the light areas and suggested that the photographers concerned could utilise the “burn” tool to darken these areas.

Colin Marshman spoke on his “Ford” entry saying it was taken at Cooma after an encouraging night with Mark Kelly about how he had visited this car wrecking yard. Colin said he edited the image in Topaz® Adjust before adding a vignette to draw the viewer’s attention to the image’s centre and the main subject.

“B” Grade

Wayne Fulcher received the Best in Section for his image, “Dunedin Train Station”. Wayne said that he had taken a number of images in colour before switching to the Black and White mode for this image. He said that it was taken whilst he was waiting for the train to so he didn’t have ample time to get the “shot”. Wayne added that he had used a 20mm lens to shoot the image.

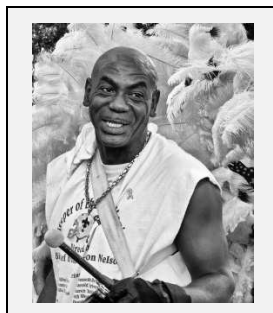
Sue Souter said her merit image was taken a while ago using flash for extra illumination.

Kathy Pond’s credit image, “I’m a Duck” was taken many years ago when she first took up digital photography and attending Photography classes. She liked it and the placement of the duck in the frame.

Jim commented on other entries and again he spoke about the highlights, loss of detail and point of interest. He commented upon the situation where the main subject blended into the background therefore there wasn’t a centre of interest for the viewer to concentrate/draw them to it.

Colour Prints, A Grade

7 Entries received from 7 Entrants.

*Best In Section:***“Madri Gras”**,
Geoff Gray*Merits (2):* Geoff Gray, Bernie Gromek*Credits (2):* Colin Marshman, Helen Robinson**Colour Prints, B Grade**

8 Entries received from 8 Entrants.

*Best In Section:***“Dunedin Train Station”**, Wayne Fulcher*Merits (2):* Wayne Fulcher, Sue Souter*Credits (2):* Barbara Hipsley, Kathy Pond**Small Prints:**

The Small print Best in Section was awarded to Ruth Brooks for her “Leura Cascades” entry. Ruth said that she used a tripod to obtain this image as it was very dark and she wanted to capture the water’s movement.

Emma Foye said her Credit award image; “Bondi Rocks” was taken with a high ISO so as to capture the seascape as she saw it.

Michael Cherviako commented on his image and the lighting setup for the image’s setting. He said that he took a number of shoots before capturing the “right” image.

Jim again commented upon the Small Print with some general observations; Image sharpness, Lighting (Fill Flash), soft background, cropping (photographer needs to be decisive with cropping leaving the viewer with a positive feel about the image) and centre of interest. Jim also spoke about macro photography, in particular the “softness/blurred” effects saying this is the result of a large aperture and a very narrow depth of field. He suggested photographers use a tripod and a higher aperture (toward f16 or higher) to increase the depth of field.

Small Prints: 16 Entries received from 8 Entrants.

*Best In Section:***“Leura Falls”**, Ruth Brooks*Merits (3):* Ruth Brooks (2), Lynley Olsson*Credits (1):* Emma Foye

At the conclusion of the Prints Comments Jim asked the audience for their feedback. He also said that he thought that all the “Best in Section” deserved their award.

EDI (Electronic Displayed Images)

The EDI’s were judged online with any outside judge in the normal EDI Judging process. Tony Betts, LIPF (Licentiate Irish Photographic Federation) was the judge on this occasion. Tony came to Australia from the Ireland where he was a member of the Dublin Camera Club. Tony now resides at Lismore, New South

Wales. Tony continues to renew his Irish friendships whenever he returns to Ireland. Tony is an active photographer and in recent times submitted an application to the Australian Photographic Society (APS) for Associateship Australian Photographic Society (AAPS) and is working towards the same Honours with the Irish Photographic Federation (AIPF). You can view some of Tony's images at: Pix.ie/Cabansail (current as at May 2015).

Tony's photographic journey commenced in the late 1960's using a Kodak Box Brownie before his first SLR camera, a Nikon's Nikkormat FTn, in the 1970's. This was upgraded to a Nikon F801 in 1989. Tony says his first digital camera was a Casio in 1997 before moving to a Kodak DX3700 in 2000 with his first digital SLR, a Nikon D702 in 20005. During his film days Tony liked the freedom of being able to process images in a manner that was out of the budget of the amateur photographer, to explore light and its many different styles and types of images. Tony loved the film darkroom processing days and seeing that first image appear on paper, a thrill that digital photography doesn't have.

Tony says that photography needs the person to use both sides of their brain. The technical and creative aspects have to be in balance to achieve good results.

EDI Comments: Tony's comments on the Award entries were that he liked the "simple and effective" image, the "simple yet well composed and executed" image, "simple but tells a story". The thread of Tony's comments was "simple" leaving the viewer with nothing to compute and gets the viewer first up. Tony also wrote the reason that we take photographs; to communicate, whether it's the feeling, the emotion, the drama or the peacefulness.


Tony commented upon image cropping with the usual argument about cropping; too much, not enough. Tony commented that some entries were cropped too tight lopping off the ends (leaves, etc.) or that he preferred to see "more" (in case of the cart wheel, the feet of a wedding couple). He also commented that the photographer could have used the cropping tool to remove highlights/objects that drew the viewer's attention away from the main subject (partial building or a rock platform).

Tony also commented on the image's story. He wrote that in some images the story was confusing due to the various elements (objects) not balancing or standing out, hence there was no main subject drawing the viewer's attention and the eye just wanders around "searching" for a place to settle.

Post Production, image editing, was another concern for Tony. He noted that numerous entries had problems that were evident such as; haloing, fringing (from over sharpening), lack of contrast (flat image, under exposed), artefacts, dodging/burning processing marks.

Tony awarded the following:

EDI (Electronic Displayed Images): 32 Entries received from 16 Entrants.

	<p><i>Best In Section:</i> "Bengello Beach", Ruth Brooks</p>
	<p><i>Merits (2):</i> Ruth Brooks, Sue Souter</p>
	<p><i>Credits (7):</i> Cathy Ashcroft, Jill Bartlett, , Barry Daniel, Barbara Hipsley, Jim Ollis (2), Sue Shaw</p>

The judge's comments for Ruth's Award entry were: *"Just love this shot. Would hang this on my wall. So simple but tells a story. Well done in using a very creative crop to focus attention on the interplay of the shadows. 14 points. Merit - Best in Section."*

POINTSCORES: April 2015

The Photographic Group Competition Pointscore positions as at the completion of the April 2015 Competition.

*Colour Prints***“A” Grade**

13	Sue Souter	11	Geoff Gray	6	Justina Turpin
12	Bernie Gromek	11	Helen Robinson	5	Barry Daniel
12	Colin Marshman	10	Brendon Parker	5	Eunice Daniel
		8	Greg Delavere		

“B” Grade

17	Elaine Duncan	6	Barbara Hipsley	3	Jim Ollis
15	Dawne Harridge	5	David Tibbitts	3	Warren Causer
11	Wayne Fulcher	5	Norm Melvin	1	Casandra Best
10	Val Porter	4	Jill Bartlett	1	Sandra Tibbitts
		4	Kathy Pond		

*Monochrome Prints***“A” Grade**

13	Bernie Gromek	8	Colin Marshman	3	Barry Daniel
13	Geoff Gray	8	Greg Delavere	3	Sandra Tibbitts
10	Brendon Parker	8	Helen Robinson	1	Eunice Daniel
		6	Justina Turpin		

“B” Grade

19	Wayne Fulcher	5	David Tibbitts	4	Val Porter
12	Sue Souter	5	Jim Ollis	3	Kathy Pond
10	Elaine Duncan	4	Barbara Hipsley	1	Casandra Best
8	Jill Bartlett			1	Norm Melvin

EDI

21	Sue Shaw	13	Ruth Brooks	8	Jim Ollis
20	Greg Delavere	12	Brendon Parker	6	Kathy Pond
20	Sue Souter	12	Justina Turpin	4	Barry Daniel
14	Dawne Harridge	10	Barbara Hipsley	2	Franki Pinkerton
14	Jill Bartlett	10	Cathy Ashcroft	2	Palesa Agland
13	Bruce Shaw	10	Val Porter	1	Warren Causer

Small Prints

23	Lynley Olsson	16	Michael Cherviakov	8	Kerry Gilmore
23	Ruth Brooks	13	Franki Pinkerton	6	Clara Sudarmo
18	Emma Foye	10	Tim Hoevenagel	4	Carol Jordan
		9	Palesa Agland		

Competition Entry Forms.

Competition entrants are reminded that an **Entry Form must be submitted** for all their Competition Entries no later than the Competition Night.

The April Competition results took longer than usual when rechecks, rechecks and searches were required to find errors in the Competition Sections, particularly the EDI's.

To establish the Competition Pointscore there has been a number of cross checks setup to ensure that the final results are right. Sometimes errors (misspelling entrant's names, duplicate entries) do creep in at the data entry stage but most are corrected before the final pointscore is printed. This process can take up to 3 ~ 4 hours.

The April competition took about 5 hours. The main problem area was the EDI's. In the end it was that several entrants hadn't supplied an Entry Form thus creating problems cross checking and even ensuring that "awards" had been allocated. The solution required accessing the Club's website (EDI Gallery) numerous times looking for the errors/missing entrants etc.

It would be appreciated that in the future if you're not in attendance on Competition Night and you have entries then please email the "Editor" (editor@wollongongcameraclub.com) with your Entry Form. This could save the editor a lot of time.

Your assistance will be appreciated.

2015 Competition: May

Competition: Set Subject **ANZAC & Australian Military History**

Entry Conditions:

1. EDI's Closing Date: Tuesday the week before the competition, (**3rd Tuesday of the month**);
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

Competition Subject Guidelines. The Editor has been advised of the following:

- ❏ Competition Guidelines will no longer be published in Newsletters or the Printed Programme.
- ❏ All members are encouraged to view the Club's website (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to competition guidelines.
- ❏ Members are reminded that any entry that does not match the Competition guidelines will not be accepted for this competition.

Competition Awards.

Members are reminded that any image in any competition that gains:

1. Either a Merit or Credit then a "EDI" sized copy to be emailed to: awardimages@wollongongcameraclub.com for future referencing to Club linked competitions; and
2. "Best in Section" awards to be sent to: editor@wollongongcameraclub.com for inclusion in the Club's Newsletter/s.

Land Before Time – New Zealand Multi-Day Workshop

When: Saturday October 3rd to Friday October 9th 2015

Where: South Island, New Zealand

Who: William Patino

Cost: Contact William Patino for Tour Costs.

An adventurous, 7 day photography tour exploring some of the most incredible jaw-dropping locations in the unique South Island of New Zealand.

Highlights will include Mt Cook and the Hooker Glacier, Church of the Good Shepherd at Lake Tekapo, Milford Sound including a nature cruise, 'that Wanaka Tree' in Wanaka, The Remarkables in Queenstown, the tree lined hills of Arrowtown and even an aerial shoot from a helicopter!

The entire trip will be based upon an open learning environment in a less formal structure with William Patino by your side providing full tuition along the way.

For further information please contact William Patino on: info@williampatino.com

Future Cameras Will Make Living Photographs Reality

Laura Pannack, a London based Photographer and educated at the University of Brighton Central Saint Martins College of Art and LCC. She images have been extensively exhibited and published in the UK and internationally, including at The National Portrait Gallery, The Houses of Parliament, Somerset House, and the Royal Festival Hall in London. In 2010 Laura received first prize in the World Press Photo awards Portrait Singles category. She was recently awarded the Vic Odden by The Royal Photographic Society award for a notable achievement in the art of photography by a British photographer aged 35 or under.

In a recent article, "Future cameras will make living photographs reality" by Jon Cartwright for the New Scientist (01 April 2015) Jon wrote that "Laura isn't too crazy with modern cameras, though she keeps an iPhone in her pocket; her favourite camera is a well-worn Hasselblad and loves the sounds of the mechanical shutter. She says. "But, to be honest, I use old technology more than new."

Photography, whether from the early 1800's or in 2015, the principle is still the same; focussing light into an image using a series of glass lenses onto a light sensitive medium is a result of a technique invented in the 1830's. The mechanics of photography have come a long way since then. The basic wet plate camera, the film based cameras of the 1900's, the digital cameras from the 1990's to the "modern" phone photography.

Photography is the medium of the modern age with something between 880 Million and 1 Trillion images taken with photographs of just about everything with the "Selfie" contributing to this "explosion" in photography. Images come from everywhere around this planet, Earth" and beyond. Who can forget the iconic images of Chinese protester (Tank Man in Tiananmen Square), Marilyn Monroe (on the New York City subway grating with her skirt flying high), Neil Armstrong (on the moon) or the images from the Humble Telescope of distant Planets and Star Systems not to forget last New Year's selfie or the late month's competition images?

Has science, in the disguise of "Technology", finally commenced to change the playing field? Images taken through finely ground slivers of glass are being eclipsed by finely crafted algorithms. Is the 180 year reign of the lens over? Where is this all heading? Today there are 1-Pixel to the Gigapixel cameras ready to capture low to ultra-high resolution images. Is this the real battle field?

There are some that say the real battle is in the consumers' pockets. The advent and the pursuit of digital photography with "smartphones" are pushing camera technology further. Has the lens of the smartphone reached its limit? Is computation photography beginning to take a foot hold and eventually will it take over? Only time will tell, though there is strong evidence to suggest it will. Take a look at your Photo Editing software package. How many "tools" do you use? (To list a few: Contrast, Brightness, Sharpening, Parallax, HDR, B&W Conversions, Infrared Conversion and the list goes on and on). If the mainstream editors aren't enough; what about all those "plugins" to "assist" the photographer to improve their image?

Is computational “trickery” covering up our (the photographer’s) imperfections? Smartphones “suffer” from blurry edges, yet traditional cameras don’t. Why is this? Is it in the lens, its physical size, the “many” individual elements of the traditional cameras? Computer scientist, Wolfgang Heidrich (King Abdullah University of Science and Technology in Thuwal, Saudi Arabia), is developing an algorithm to correct this optical aberration in smartphones. Kari Pulli (Light, Palo Alto, California) has developed an algorithm to stop smartphone “camera shake” by taking readings from the smartphone’s gyroscope and adjust for motion blur without sacrificing genuine scene movement. These two developments are set to improve smartphone image quality.

Something to think about the direction our hobby is heading.

This article will continue in the next Photographic Group Monthly Newsletter due out in June 2015.

Reference: <http://www.newscientist.com/article/mg22630150.400-future-cameras-will-make-living-photographs-reality.html>

A Blast From The Past

This advertising appeared in the Illawarra Daily Mercury on Monday, July 8th 1996. Take note of the camera, its specifications and the price. Based upon The Reserve Bank of Australia Inflation Calculator (<http://www.rba.gov.au/calculator/>) the camera’s price in 2014 would be approximately \$842. For the 2014 price value a person could purchase an Entry dSLR Twin Kit digital Camera. How things have changed in a short 18 year period.

Photographic Tours

A regular guest speaker and judge to the club, Malcolm Fackender (Spotlight on Asia) has announced a “North Vietnam Photographic Tour” commencing September 25th 2015. It’s a 16 Day (15 Days in Vietnam) tour with expert photographic assistance from Malcolm. As Malcolm writes “Vietnam is a country full of photographic opportunities”. This is a limited tour size, approximately 12 because of the specialised nature of the tour.

For further information, including costs and arrangement, please contact Malcolm () or by

Mobile Phone: 0410 573 819

Email: mfackender@spotlightonasia.com

Website: www.spotlightonasia.com

The Techno Shop

Website Offers A Dozen Quality Lightroom Presets For Free

Lightroom presets are a dime a dozen these days. But it never hurts to add a few more to your arsenal; especially when they’re free. That in mind, today we share with you FreeLightroomPresets.co, a website offering a small but growing collection of completely free Lightroom presets. The website still looks to be in its infancy, but from the information present on the site, it appears it’s a subsidiary site of Look Filter, a company that sells paid Lightroom presets. While the dozen presets currently available are indeed free, you need to sign up and create an account to download the filters.

Reference: <http://www.imaging-resource.com/news/2015/04/15/website-offers-a-dozen-quality-lightroom-presets-for-free>

Flora 2512/8 UV Flat Bed Printer

Here’s one for the Image Printmakers. Flora 2512/8 UV Flat Bed Printer Market leading UV Flatbed printer. Using Konica Minolta 1024 heads, 1440 x 1440 dpi this unit has impressive roll to roll and fat bed speed. Using 8 heads and 4 colours with high speed of 67 sqr mtrs an hour.



2500mm roll to roll feature included in price. 3 Year Parts Only Warranty*, excludes heads.

The price; a mere \$115,000 + GST. Flora Printers can be seen at the upcoming Visual Impact Show Sydney 2015:

When: **Wednesday May 13th to Friday May 15th 2015**
Time: May 13th & 14th 10.00am ~ 6.00pm; May 15th 10.00am ~ 4.00pm
Where: Hall 3 - Sydney Showground, Sydney Olympic Park
Information: <http://www.viie.com.au/sydneyexhibition2015>

Huawei P8 Smartphone World's First' Four-Color RGBW Sensor

Today, Chinese smartphone manufacturer Huawei announced the Huawei P8, its latest flagship phone. In presenting the new smartphone Huawei laid out the groundwork of the camera within it, claiming it features 'the world's first 13-megapixel four-color RGBW sensor.' This new sensor is said to increase brightness in images by 32% in high contrast situations and decrease by 78% brightness in low-light situations. But what this means is you will see brighter whites and deeper blacks in the resulting images.



Reference: <http://www.imaging-resource.com/news/2015/04/15/huaweis-flagship-smartphone-features-the-worlds-first-four-color-13mp-rgbw>

Apple Acquires Israeli Firm Specializing In Multi-Module Cameras For Phones



The Wall Street Journal has confirmed Apple's (estimated) \$20 million purchase of Israel-based camera technology company LinX Computational Imaging. The significance in this acquisition is the unique mobile imaging technology LinX has developed and that Apple may soon begin to utilise. Detailed in a press release, the technology is said to dramatically improve image quality through the use of a multi-module camera array.

Reference: <http://www.imaging-resource.com/news/2015/04/14/apple-acquires-israel-based-firm-that-develops-multi-module-cameras-for-pho>

Massive Snapseed 2.0 Update



Google has released a major 2.0 update to its popular mobile photo editing app Snapseed. The update includes a collection of new tools, a non-destructive workflow, additional filters and copy/paste function for easily duplicating custom looks. One of the new tools included in Snapseed 2.0 is the ability to selectively apply filters and visual effects using a brush tool, – similar to the brush workflow found in Lightroom and Photoshop®. Other tools included in the update are Lens Blur, Tonal Contrast, Transform and

Spot Healing.

Reference: <http://www.imaging-resource.com/news/2015/04/10/massive-snapseed-2.0-update-includes-non-destructive-editing-new-tools-and>

Quick Tips

Quick Tips for Photographing Autumn Foliage

Everyone is inspired by the colours of fall foliage to document this glorious season. The problem for many is that once the shutter is clicked and the images are being reviewed they find that the results are not desirable. This has to do with many different things including the weather, existing light, and even such things as the camera's settings at the time.

There are many great ways to capture the glory of autumn foliage with a digital camera and it helps to understand how to record individual leaves, single trees, and entire landscapes in the best manner possible.

1. The “sweet light” hours of dawn and dusk can really help to improve the way the camera records autumn foliage. This is because it allows the golden yellows, oranges, and reds to be accentuated by the softer and warmer tones of the natural light during such times of day.
2. Gloomy and overcast fall days because these too are times when the saturation and color levels can really “pop”.
3. Brilliant and cloudless day they can simply opt to use a polarizing filter to reduce any shininess on the surface of the leaves and to also allow the colours to be far more saturated and contrasted.
4. Ensure that the sun is at their back in order to gain the best effects for such an image.
5. Slightly underexpose their autumn photographs in order to give the colours another level of saturation.

Reference: <http://www.thephotographus.com/tips/quick-tips-for-photographing-autumn-foliage/>

Where to Position the Horizon?

Where’s the best place to position the horizon in a landscape? It’s one of the most important decisions you can make when composing a landscape, so you need to give it some thought before firing the shutter. If you take your time to study the scene, the task of positioning the horizon becomes much easier.

Landscape photography generally involves two key elements: land and sky. Ask yourself which one is more interesting and then adjust the position of the horizon accordingly. With a dramatic sky, those “stormy” clouds threatening the landscape, then try positioning the horizon towards the bottom of your image’s frame and allow the sky to “dominate”. Then if the sky is “bland”, with nothing to offer look for the land to inspire your expression. In this case raise the image’s horizon towards the frame’s top and let the landscape tell the story.

Reference: <http://www.australianphotography.com/news/photo-tip-of-the-week-landscape-composition-how-to-position-the-horizon>

Get Close, Then Step Back

Knowing when to back up and see the big picture requires a special set of skills; emotionally and visually. Overall shots are usually about place. You should always be asking yourself what showing the location will contribute to the viewers’ response. Sometimes a picture of a person isn’t really a picture of a person; it’s a picture of a person in a place and their relationship to it and the person doesn’t need to visually dominate the picture to make that work. And sometimes putting space around a subject simple creates a mood. Lots of emptiness enhances a feeling of loneliness, for example. Something to think about!

It’s a related skill to keep your eyes open for overall shots but it’s a wise photographer that can do both in the same situation.

Reference: <http://www.imaging-resource.com/news/2015/04/14/get-close-then-step-back>

Be Careful With Your Edges

Photography teachers don’t mention edges much; it’s hard enough to get amateur photographers to concentrate on what’s happening in the centre of the frame, much less in the hinterlands. But when you’ve created beautiful edges, you’ve protected and reinforced what’s happening in the middle; it’s a complete package. Great edges hold things up; they’re a foundation. They’re defending the things you love so you have no choice. If you let the edges fall apart you have presented your viewer with distractions. Too many distractions and you have a photographic train wreck on your hands.

Reference: <http://www.imaging-resource.com/news/2015/04/08/be-careful-with-your-edges>