



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

March 2015

- Tues 17th EDI Competition Entry Closing Date.
- Tues 17th **Club 2015 A.G.M; 7:30pm**
- Sat 21st Workshop: "Getting Off Auto". Field Outing.
- Tues 24th Competition, Set Subject: **"Rock Pools of the Illawarra"**
- Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

April 2015

- Wed 1st 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

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

Enquiries:
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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

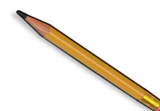
Member	\$65.00	Pensioner	\$55.00
Student	\$35.00	Family	\$95.00



We welcome the following new members to the Photographic Group:

Lynne Buchanan, Brian Carlie, Tim Hoevenagel, Leanne Jeffery,
Frankie Pinkerton and Clara Soedarmo.

The reporting of the Photographic Group's meetings has been split over two Newsletters due to the editor having time away to resharpen the pencils and collect in material.



Dates For Your Diary

Saturday, March 21st 2015

Photographic Workshop: Getting Off “AUTO”



This is the 2nd of three (3) Workshops so as to develop your camera skills in knowing your digital camera and how to use the camera's various functions.



The Workshop is a field outing commencing at the Fish Shop at Tuggerah Bay, Berkeley near the Northcliffe Drive and George Street.

This is open to everyone whether you own a digital SLR, a Compact or a Point and Shoot. You'll need to bring along your camera, fresh batteries (and a Spare Set), fresh Memory Card (and a Spare one – failures can happen) and your camera's Manual.

You'll need to bring your own lunch.

Time: 9.00am ~ 3.00pm

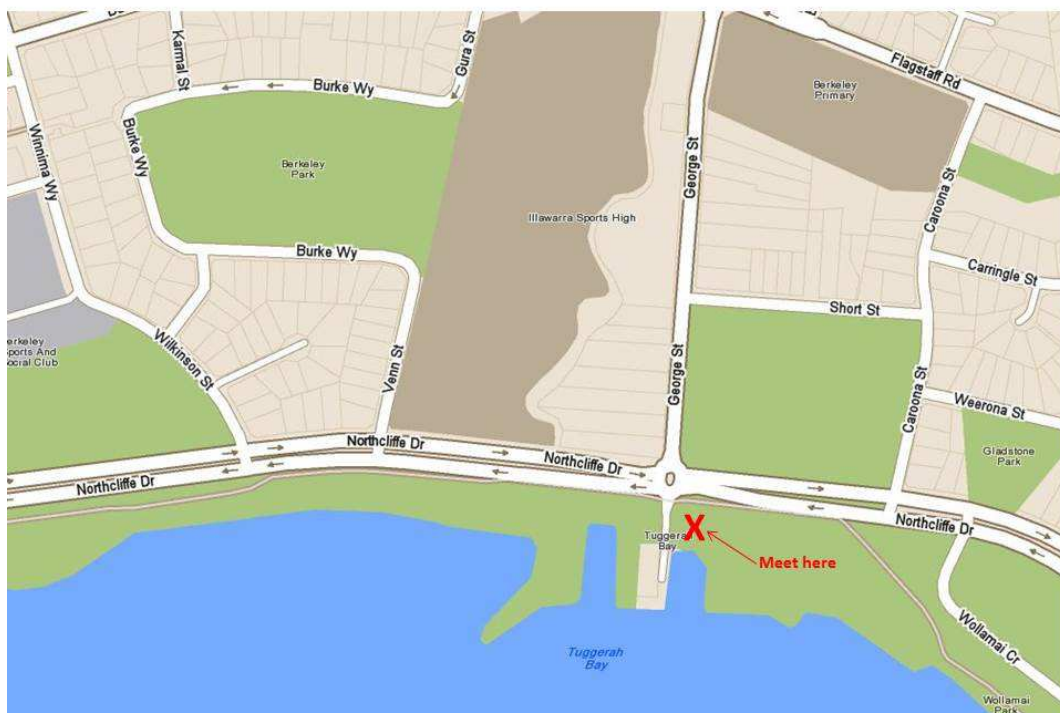
Cost: \$10.00 per Workshop for Members; \$60.00 per Workshop for Non Members and non-financial club members with a rebate if Membership is taken out.

For further details and registration please contact:

<u>Contact</u>	<u>Phone Number</u>	<u>Email</u>
Jim Ollis	42 833951	j.ollis@optusnet.com.au
Dawne Harridge	0401 540 699	dawne433@tpg.com.au

Numbers are limited so if you are interested, book early.

Directions/Meet Place: Fish Shop Tuggerah Bay, Berkeley. (Turn towards the lake at the Northcliffe Drive and George Street Roundabout Berkeley).



INAUGURAL CREATIVE CORRIMAL ARTS FESTIVAL

When: Saturday, April 18th 2015

Where: Corrimal Mall

Opportunity: Members to exhibit their works (Matted Prints only), any size any topic.

Collection Closing Dates: Tuesday, March 24th and Tuesday April 8th 2015

Organiser: Sue Souter will also be seeking volunteers for set up and roster on the day. Any further details then please speak to Sue at the next meeting.



Tuesday, February 24th 2015

This evening's meeting was the first Competition night for 2015 with Jim Ollis chairing it and he extended a warm welcome to all 43 people in attendance, including 4 visitors. Jim said that he had received apologies from Geoff Gray and Gail Grant. Jim briefly mentioned that the judging process would be based upon "Impact, Composition and Technical" components, similar to Nationals and other judging processing.

Business:

Jim announced the following:

- 📷 Signing In. Jim requested that all, members and visitors, to sign the appropriate "Sign In" sheet at the back table.
- 📷 Next Meeting. Tuesday, March 10th 2015 is a "Macro" evening. Members were advised that there will be tables set-up with objects as a practical session. So bring your camera, spare batteries, tripod, flash and any small object for those present to photograph. Jim also announced that a short Macro Introduction talk would be given prior to the practical session.
- 📷 Club's 2015 A.G.M. The 2015 AGM is:
 - Date: Tuesday, March 17th 2015;
 - Where: Figtree Heights Primary School Multipurpose Room (normal meeting room);
 - Management Committee Nominations: Required on the official Nomination Form and duly signed by all associated with the Nomination/s. Nomination Forms required to be submitted to the Club's Secretary seven (7) days before the AGM; and
 - Voting Proxy Forms. To be signed and submitted to the Club Secretary 24 hours before the AGM.
- 📷 Club Membership. Jim announced there were a number of new members with four attending the Photographic Group.
- 📷 Rock Platform Outing. Colin Marshman is prepared to take a small party onto the Coledale Rock Platform. This might just be the opportunity for members to grab that elusive "Rock Pool" image for the upcoming March Set Subject Competition. Please see Colin.
- 📷 Competition. Jim read out the February 2015 EDI results, the awardees and the "Best in Section". The full list can be viewed later in "Competition" section.
- 📷 Workshop. "Getting Off Auto" Workshop No.1 was held recently. Jim Ollis lead this workshop with 13 participants and several experienced Club members assisting Jim in a mentoring role. Everyone enjoyed the course with the theory followed by practical shooting around the school.



Competition:

Jim Ollis explained the Judging Process for this evening's Open Competition saying that the judge was requested to assign points and Awards for each Entry before he commented on the entries. The judging was based upon Impact (5), Composition (5) and Technical (5), thus the entry having a score out of 15. The purpose was to allow for some Judge/Audience interaction without affecting the Judge's Awards.

Jim then introduced the judge for the evening's Open Competition, Nic Peters who had travelled from Sydney's outer north western suburbs. In recent years Nic has been a regular visitor judging the Club's Competitions. Nic is a Returned Serviceman having served during the Vietnam War and is where he first purchased a SLR Camera. In those days he worked mainly with slides (transparencies). As well as an accomplished photographer Nic has been a Camera Club member (Blacktown) since 1985. He is a strong advocate for the Camera Club movement as this was his "turning point" in his photographic journey. Nic has served the photographic fraternity as an Administrator (Blacktown President; FCC Committee) as well as being on the lecture and judging list. Nic feels that photography has enabled him to form many wonderful friendships along the way and he now spends time helping others improve their photography.



Nic remarked that the evening's judging was totally different to his normal judging process. The system requested by the club was very clinical but to "Nic, the photographer", it is very emotional. He added that this had changed his thinking and the way he sees the images.

Colour Prints.**A Grade Prints.**

Nic commented on "Impact" by saying that a number of Entries lacked "punch" and that the photographer could re-address this by adjusting the contrast or levels during the editing process. He also spoke about leading lines, whether it was vertical or horizontal, they have the ability to draw the viewer's attention to where the photographer's main subject was positioned.

Nic commented that photographers need to watch for "burnt out" areas and the loss of detail within the image especially if shooting in "JPEG/JPG". He suggested that photographers today should be shooting in "RAW" image files (format) as many digital cameras sold now have both options available. He continued saying that "RAW" allows the photographer to more image details and with the correct editing package can bring out more in their image/s.

Nic said that "Impact" to him was hard as it took the "emotion" out of the image and the way that he normally sees the image. This competition actually saw an entry with lower points being awarded the "Best in Section" something that wouldn't normally come to light under his normal judging process.

B Grade Prints.

Nic spoke about the absence of one of the three key elements in the judging criterion. Having said this he suggested that several images required cropping to give them a greater impact and in some images the removal of the "negative space" that just doesn't help the image, therefore the image's story.

He also spoke about image "sharpness" or rather the lack thereof. He mentioned a few times that images appeared to him as being "soft" or "fuzzy". In Nic's opinion it's the photographer's responsibility to ensure that competition images are sharp unless it is very evident to the contrary.

Nic also commented on "Highlights" and how the viewer's eye/s will always be drawn towards lighter areas in the image especially if they conflict with a darker main subject. Nic suggested changing the view of angle or cropping, initially before operating the camera's shutter with closer attention during the editing process.

Colour Prints, A Grade

9 Entries received from 9 Entrants.

Best In Section:“Young Himba Girl”,
Helen Robinson*Merits (5):*Greg Delavere, Barry Daniel, Eunice Daniel,
Brendon Parker, Helen Robinson*Credits (4):*Geoff Gray, Bernie Gromek, Colin Marshman, Sue
Souter**Colour Prints, B Grade**

13 Entries received from 13 Entrants.

Best In Section:“Blooming”,
Dawne Harridge*Merits (5):*Elaine Duncan, Dawne Harridge, Norm Melvin,
Val Porter, David Tibbitts*Credits (4):*Warren Causer, Wayne Fulcher, Barbara Hipsley,
Jim Ollis**Small Prints.**

Nic commented on the backgrounds of several entries and the effect it has on the main subject. Trees, people, highlights were the main items and in Nic's opinion are easily remedied with a little fore thought and a good look around the camera's view finder or LED screen.

Most Small Print lacked the “Impact” to Nic's satisfaction. He also spoke about the detail in entries, especially where “white” objects existed. However Nic did commend photographers where he thought they had handled the lighting conditions well.

Small Prints: 10 Entries received from 5 Entrants.

*Best In
Section:*

“Stick Insect”, Franki Pinkerton

*Merits
(4):*Ruth Brooks, Michael Cherviakov, Emma Foye,
Franki Pinkerton*Credits
(5):*Ruth Brooks, Michael Cherviakov, Emma Foye,
Lynley Olsson (2)

Monochrome Prints.**A Grade Prints.**

Nic again commented upon image sharpness, especially with static subjects like seashells, flower where movement is either nonexistent or can be controlled, thus there's no reason for a "soft" image. Nic recommended that photographers use a tripod to assist in keeping the camera still and the image sharp.

Nic questioned the use of "Impact" with monochrome images and he was concerned that a number of entries lacked the "greys" in the Print's tonal range. He suggested that photographers could benefit from using editing tools such as Levels or Contrast. He also mentioned that Topaz filters could have been used to bring out the image's tones. He spoke about leading lines as a way to draw the viewer to the main subject.

Just as tones were an issue highlights also gained another mention. Nic suggested photographers look to using the RAW image format as all the detail information is in the image's EXiF file associated with the image. It's just a matter of accessing this information in an editor and adjust the image to darker (burn) the highlights or given the image some "punch" through levels and curves.

During the judging of the Monochrome A Grade Prints a number of questions were asked from the audience on a technical aspect and a discussion

ensued as to which "tool" was the correct editing tools to use especially when there were several different tools (ways) to arrive at the same edited point.

B Grade Prints.

Nic said that he could only comment/judge on what he saw, or didn't see, especially with the lack of Impact and the evidence of no "whites" in images on display in this section. Nic continued that judges, like all people, have "loves". To him a portrait of a Labrador does it all the time, thus such an image deserves the maximum; "15". It was a great picture and deserved every point gained.

Image sharpness again drew Nic's focus especially with static subjects. He asked the question; "why not?" when it came to image sharpness. The photographer has the control, the means, so why not use these controls. He suggested that the photographers to go back, if possible, and redo it.

"Does the image work?". This is the question that the photographer has asked themselves before moving down the monochrome path. Nic said that some images work in colour but won't work in monochrome. Stripping the "colour" doesn't mean the image will be a monochrome. It takes more; good lines, viewpoint, patterns, textures.

Monochrome Prints, A Grade

9 Entries received from 9 Entrants.

Best In Section:

"Follow The Leader",
Bernie Gromek

***Merits (3):***

Greg Delavere, Bernie Gromek, Brendon Parker

Credits (5):

Barry Daniel, Geoff Gray, Colin Marshman, Helen Robinson, Sandra Tibbitts

Monochrome Prints, B Grade

10 Entries received from 10 Entrants.

Best In Section:

"Flynn",
Wayne Fulcher

***Merits (3):***

Elaine Duncan, Wayne Fulcher, Jim Ollis, Sue Souter, David Tibbitts

Credits (1):

Jill Bartlett

After completing the judging of the evening's competition, Nic concluded that the "Emotional" impact was eliminated from his judging process and was replaced with "Impact" affected the way he usually saw images. He said, in his opinion, that this can, and has, restricted the judging of images. There was some interaction between the audience and the judge on this matter.

Jim Ollis concluded the evening by thanking Nic for his opinions, judging of the entries and participating in trailing this new judging format at the Camera Club. Jim then invited all to view the Print Entries and to continue discussing the evening's proceedings over supper.


EDI's (Electronic Displayed Images).

For our new members and the first time readings of this Newsletter the EDI Competition is conducted externally to the Competition Evening in respect to judging. The entries are submitted the week before so that they are then packaged for the month's judge. The judge will view the images, assess them, write a comment for each entry and make an Award. This is normally completed before the actual Competition Night with the chairperson announcing the results on the Competition Night. All images and their comments can be found on the Club's website (www.wollongongcameraclub.com) under the "Photo Group" tab and then look for the "EDI Competition Gallery" tab.

The judge was Nic Peters from Sydney's northwest and was judging this "Open" Competition. Nic's comments were concise and in many occasions he asked the "What if?" question. In his opinion he may have like an entry but his comment "What If?" suggested that more could be done, either during the image taking process or in the post editing. He wrote about composition, basic image taking techniques as well as editing to make the image "punchier". He commented that images should be sharper especially those of a static subject where a tripod should be utilised. He also commented about zooming in/out, angle of view and those very worrying highlights that made images not quite what they could be.

On the editing front Nic suggested a number of times that the photographers should have made their images "punchier". He suggested the use of "levels", adding "Contrast", sharpening (not too much) to improve the image. Nic also suggested the inclusion of a "cloud" or two to fill in the negative space.

EDI (Electronic Displayed Images): 27 Entries received from 14 Entrants.

	<p><i>Best In Section:</i> "Dunedin Galaxie", Bruce Shaw</p> <p><i>Merits (5):</i> Greg Delavere (2), Barbara Hipsley, Bruce Shaw, Sue Souter</p> <p><i>Credits (7):</i> Dawne Harridge (2), Jim Ollis, Brendon Parker, Val Porter, Dawne Harridge, Sue Shaw, Sue Souter</p>
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The judge's comments for Bruce's awarded Best in Section "Dunedin Galaxie" were: "I do really like this one. How effective is that. On a wet day in mono (and very good mono too). In comes this beautiful soft coloured old car. Great detail where needed most."

POINTSCORES: February 2015*Colour Prints***“A” Grade**

6	Helen Robinson	5	Eunice Daniel	3	Colin Marshman
5	Barry Daniel	5	Greg Delavere	3	Geoff Gray
5	Brendon Parker	3	Bernie Gromek	3	Sue Souter

“B” Grade

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

*Monochrome Prints***“A” Grade**

6	Bernie Gromek	3	Barry Daniel	3	Helen Robinson
5	Brendon Parker	3	Colin Marshman	3	Sandra Tibbitts
5	Greg Delavere	3	Geoff Gray	1	Eunice Daniel

“B” Grade

6	Wayne Fulcher	5	Jim Ollis	1	Casandra Best
5	David Tibbitts	5	Sue Souter	1	Norm Melvin
5	Elaine Duncan	3	Jill Bartlett	1	Val Porter
		1	Barbara Hipsley		

EDI

10	Greg Delavere	4	Brendon Parker	2	Franki Pinkerton
8	Sue Souter	4	Sue Shaw	2	Jill Bartlett
7	Bruce Shaw	4	Val Porter	2	Jim Ollis
6	Barbara Hipsley	2	Cathy Ashcroft	2	Ruth Brooks
6	Dawne Harridge			1	Warren Causer

Small Prints

8	Emma Foye	8	Ruth Brooks	6	Lynley Olsson
8	Michael Cherviakov	7	Franki Pinkerton		

2015 Competition: MarchCompetition: Set Subject ***“ROCK POOLS of the ILLAWARRA”***

Prints			EDI's
✓ Colour	✓ Monochrome	✓ Small	✓ Normal

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 February Competition: *“ROCK POOLS of the ILLAWARRA - An image portraying rock pools and Council maintained ocean pools found along the Illawarra coastal rock platform (Helensburg to Gerroa).*

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