



In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content	Pg.
Photo Group Diary	1
Dates For Your Diary	2
Wednesday, March 4th 2015	3
Tuesday, March 10th 2015	4
Tuesday, March 17th 2015	6
Saturday, March 21st 2015	8
Tuesday, March 24th 2015	9
POINTSCORES: March 2015	14
<i>Colour Prints</i>	14
<i>Monochrome Prints</i>	14
<i>EDI</i>	14
<i>Small Prints</i>	14
2015 Competition: April	15
The Techno Shop	15
Quick Tips	17

Photo Group Diary

April 2015

Tues	14 th	"How Did You Do It?" Members' Image Critiquing
Sat	18 th	Workshop No.3: "Getting Off Auto"
Sat	18 th	Corrimal Creative Festival
Tues	21 st	EDI Competition Entry Closing Date.
Tues	28 th	Competition: "Open" <i>Closing Time:</i> 7.15pm. <u>No</u> Print Entry will be accepted after this time.

May 2015

Wed	6 th	Photographic Planning Group Meeting
-----	-----------------	-------------------------------------

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

"Photographing a culture in the here and now often means photographing the intersection of the present with the past". **David DuChemin** (*a Vancouver-based humanitarian photographer chasing beauty & adventure in wild places. Accidental founder and Chief Executive Nomad of Craft & Vision.*)

Dates For Your Diary**March 21st to June 8th 2015 “The Photograph and Australia” Exhibition**

This major exhibition brings together hundreds of photographs from over 35 lenders reflecting the evolving image of Australia from the 1840s onwards. From mass media’s evolution in the 19th century to today’s digital revolution, “The Photograph and Australia” investigates how photography was harnessed to create the idea of a nation and reveals how our view of the world, ourselves and each other has been changed by the advent of photography.

Where: Art Gallery of New South Wales
 Location: Art Gallery Rd, The Domain, Sydney
 Opening Hours: Every day 10am until 5pm. **Closed:** Good Friday (April 3rd 2015)
 Cost: \$15 Adult; \$12 Concession
 Phone Info Line: 1800 679 278
 Website: <http://www.artgallery.nsw.gov.au/exhibitions/the-photograph-and-australia/>

It features renowned artists such as Richard Daintree, Charles Bayliss, Frank Hurley, Harold Cazneaux, Olive Cotton, Max Dupain, Sue Ford, Carol Jerrems, Tracey Moffatt, Robyn Stacey, Ricky Maynard and Patrick Pound alongside that of unknown photographers and everyday material such as cartes de visite, domestic albums and the earliest Australian x-rays to tell personal stories of people, where and how they lived and what they did, as well as official public narratives.

Saturday, April 18th 2015**Photographic Workshop: Getting Off “AUTO”**

This is the 3rd and last 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 will be held at the Figtree Heights Primary School. Bring along the images you shoot at the March 21st Outing for discussion.

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.

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.



Sydney Harbour International

The Sydney Harbour International Exhibition of Photography has the following Patronage, Approval and Recognition from: Australian Photographic Society; Photographic Society of America; Federation Internationale de l'Art Photographique; Royal Photographic Society and United Photographers International

Entry Closing Date: April 19th 2015

Further information: <http://sydney-harbour-international.org.au/>

Saturday April 11th 2015 “Brigadoon”

Bundanoon is Brigadoon “38th Highland Gathering” everything Scottish in the southern highlands; the largest gathering in Australia. There is very limited parking with an expected 20,000 visitors regularly attending this event. The street parade starts at 9:30. Come along and toss a caber! For further information: <http://www.brigadoon.net.au/>



March 8th to June 8th 2015 “Luminous” Exhibition

Luminous is an exhibition of light works by Australian artists from the MCA Collection. Luminous includes shooting star spirits, geometric patterns of light and dark dancing on walls, ambient installations and infinity windows carved into architectural space. Featuring works that explore the astonishing and subtle effects of light, the exhibition presents works created from the 1970s to the present day.

Where:	Art Gallery of New South Wales
Location:	140 George Street, The Rocks Sydney
Opening Hours:	Every day 10am until 5pm. Closed: Good Friday (April 3 rd 2015)
Cost:	Free
Phone Info Line:	02 9245 2400
Website:	http://www.mca.com.au/exhibition/luminous-mca-collection-15-1/

Wednesday, March 4th 2015

We met at Coledale beach on Wednesday afternoon, the weather was perfect. There were about 9 people which was really good to see. We even had members arrive later due to commitments.

Before proceeding onto the rock platform we discussed our expectations and needs so that we could offer help and ideas to each other.



Due to the low tide we were able to have easy access to the large rock platform. We wandered off in all directions, the more you wandered and looked around the more you saw. There were lots of patterns, colour and textures in the rock, also a few rock pools of various shapes and size. Choice of lens etc. depends on what you wanted to achieve in your image.

Whether we were able to get that "perfect image", didn't matter as it was a great opportunity for members to get out, swap ideas and learn from each other.

The feedback that I received was very positive. The members were very keen for more excursions. Thanks for the members support.



If anyone has any ideas then please let Colin know. Col "Thank You" for offering your expertise, leading this outing and a brief write-up of the outing.

Tuesday, March 10th 2015

Chairman, Jim Ollis welcomed the members and visitors to this evening's Information and Practical Night on Macro Photography. There were 24 members present. Jim said he had received apologies from: Eunice and Barry Daniel, Gail Grant.

Business:

Jim announced the following:

- 📷 Creative Corrimal Arts' Festival 2015. On Saturday, April 18th 2015 at Corrimal. The Club will be having a Photographic (Print) Exhibition with matted images; any size, any subject. Sue Souter is the organiser and will be collecting images over the next two (2) meetings (24/03/2015 and 08/04/2015). Sue would like to hear from any member able to assist with the Exhibition on this day. This is a great opportunity to publicise the club and its activities. This date also clashes with the "Workshop No.3; Getting Off Auto". So members might be scarce.
- 📷 Workshop/s.
 - Workshop No.1; "Getting Off Auto" on Saturday February 28th 2015. Jim reported that 13 People attended the Workshop held at the Figtree Heights Primary School and who enjoyed the course with the theory followed by practical photographing sessions around the school. Jim also thanked a number of members who volunteered their time to assist in running the day and being mentors to the attendees.
 - Workshop No.2; "Getting Off Auto" will be held on Saturday, March 21st 2015 around Berkeley Harbour area near the Northcliffe Drive and George Street roundabout. Participants were requested to meet at the Fish Shop at 9.00am.
- 📷 Competition Judging Comments. Jim reported that the PG Planning Group had received 12 feedback replies from the February 2015 Competition Evening where the 5 Impact/5 Composition/5 Technical Process was used. Jim said that the Planning Group will not continue with this system of judging.
- 📷 Competition; March 2015. Jim said that this is a Set Subject "ROCK POOLS of the ILLAWARRA" with the guidelines; "An image portraying rock pools and Council maintained ocean pools found along the Illawarra coastal rock platform (Helensburg to Gerroa)". He also explained that sea life and/or Swimming Pools were both viable subjects.
- 📷 Photographic Group Competition Rules Review. Jim read out the latest change to the PG's Competition Rules, Rule 10 Amendments regarding the Annual Print/EDI of the Year Competition Entry Requirements. Two (2) adjustments were requested. Jim will take it back to the PG's Planning Group for review.

Information and Practical Night:

Jim introduced the evening's topic, Macro Photography and briefly outlined the evening's proceedings. He then introduced Photo Group member Brendon Parker whom would give an insight into Macro Photography before the audience would be invited to attempt to photograph small items set up on a number of tables.

Brendon has been a Club Member since 2013 and has been taking an active role in the Photographic Group since 2014. In November 2014 (see "In Focus December 2014") Brendon spoke to the Photographic Group about his work as a Metallurgist, in particular his microscopic work.

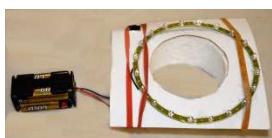


Brendon then commenced his presentation with the aid of a PowerPoint® Presentation. He briefly explained what "Macro" photography was, although he specialised in the "Micro" field. He asked a number of questions, in particular "What is ..?" referring to the subject. He responded that in Macro the detail of the image is close to, at, or greater than of the original object. Brendon demonstrated this with a series of bee images at different magnifications/resolutions. He said that he "what is trying?" was attempting to resolve the detail of the bee, especially around the insect's eye/s. He also presented other images; insects, ants, spiders so as to pick up the detail. He continued with images of flowers, aphids all fun things to do. He exhibited images "looking inside flower to the stamens, petals, and pollen.

Brendon briefly displayed the technical relationship between Macro and Micro Photography and the distances and resolution of the lenses involved. He continued by speaking on "Resolution" instead of the usually "Magnification" and said that the human eye, at best, is good to 70 microns. He then spoke on:

- 📷 Camera Sensor. All the detail that is "seen" is recorded on the camera's sensor and this is eventually seen in the Photo Editor package.
- 📷 Pixel Size. Usually ranges from 2~8 micrometres. This has complications with the Signal-to-noise ratio.
- 📷 Equipment. He briefly explained the equipment that he has used during his time conducting macro photography.
 - Compact Camera with a "Macro" Setting;
 - dSLR Camera with:
 - A Macro Lens;
 - Close-Up Tubes;
 - Bellows Extensions;
 - Close-Up Lens or Filter/s;
 - Tripod (to stabilise the camera so that there is no small camera movement as it is magnified many times);
 - Focussing Slide;
 - Lighting Source:
 - LED Ringlight. Came be "home-made" or commercially purchased;
 - Flashgun, not the In Camera Flash as it cannot "light up" the short subject-to-camera distance without casting a shadow/s;
 - Slave Flashes and Flashguns
 - Ring Flash (Best option, but the most expensive 😞).

During this time Brendon provided an example of most of the items he spoke about.



LED Ringlight (Home Made)



Extension Tubes



Bellows with Macro Lens



Focussing Rail

Brendon concluded his presentation with more images taken with a macro lens and how they recorded the object's details.

Following Brendon's presentation Jim invited the members to the practical session of the evening. Four tables had been set up with a variety of flowers, small objects and figurines with a variety of lighting conditions. Jim asked the more experienced members to assist some of the new members with their macro image taking.



Col, Jill, Don and
Helen



Greg, Dawne, Tim and
Clara



Barbara



Michael

Tuesday, March 17th 2015

President Tom Hunt welcomed the 21 members in attendance to the Club's 2015 Annual General Meeting which was held at the Figtree Heights Primary School's Multi-purpose Room. Secretary, Dawne Harridge advised the meeting of 6 Apologies with another 5 coming from the Meeting's floor.

Order of Business

1. The 2014 A.G.M Minutes were accepted; and
2. There was no discussion on "Matters arising from the 2014 Minutes".

Reports.

1. President's Report.

Tom Hunt reflected upon where the Club had come from over the past 71 years and the direction in which it was now going. He said the aims of fellowship, photographic standard, fostering photography in the community and helping each other has reflected the Club doing a great job.

Membership and Activities: Tom said that he hasn't listed the activities that the club has been doing. The membership was 52 with a number of new members to the club and a few older ones leaving due to changes in their photographic journey. During the past 12 months the Photographic Group's members has increase with a loss in members attending the Movie Makers Group. Tom commented upon the fellowship within the club and how members' skill have grown as they have being learning from each other.

Financially: The club is in a good position with income from raffles, workshops, public exhibition and other fund raising. The club has continued to replace aging equipment; print stands (Photographic Group), Sound System, a new Club banner and other equipment for the pursuit of good photographic taking and exhibition.

Communications: Tom regretted that he wasn't able to get to the Photographic Group Meetings as being President and the Movie Makers' Chairperson occupied his time. However the public exhibitions at Belmore Basin and the viva la gong festival did provide the club with opportunities to present itself to the community.

Future: Tom commented upon technology being the future and that it is a changing world. The younger generation has adapted to the “new” technologies and is developing their art of photography.

In conclusion Tom thanked all those who have worked hard “behind the scenes”. He said that he won’t mention anyone for the fear of missing someone. He then called on all members to help keep the club going.

2. Movie Makers Group Report.

Tom Hunt, Movie Makers’ Chairperson, mentioned that following the 2014 FAMM Convention in Wollongong a number of leading Movie Makers’ Committee people decided it was time to take a break and headed off for a hard-earned R&R. So Tom inherited the Movie Makers Chairperson’s position. He reported there was a good selection of topics and practical workshops during 2014.

Publicity: The Movie Makers developed a Facebook site that coincided with the 2015 Programme to advertise, and hopefully attract the younger generation, their scheduled talks and practical evenings.

Attendance: Unfortunately the attendance numbers have been down from recent times with a number of long term members have decided to take a break.

Competitions/Interclubs: Tom said the club has a good standing with other video clubs; down the south coast, in Sydney and even overseas (UK) interaction.

3. Photographic Group Report.

The Planning Group have had a busy year and the efforts of all team members Jim, Helen, Brendon, Sue, Sandra, Elaine have been appreciated.

Thanks go to Jim Ollis as Judge Co Coordinator, Workshop Educator and Planning Group Chairman 2014; Brendon assisted with Education nights, Chairing the Club meetings with Jim and myself; Sue Souter as Guest Speaker and Workshop Co Coordinator 2014; Ruth Brooks as EDI Co Coordinator 2014 / Assistance Webmaster and Greg Delavere as Competition Director.

The Group is very grateful for all the assistance received from Secretary Dawne and the way she has publicized all the events and any Programme changes to our members. Editor and Public Officer Bruce also assisted our Group each month with his knowledge, guidance and publicity through the Newsletter- thanks very much Bruce for the time you spend on this.

What would we do without all the members who help at Monthly meetings with early arrivals, setting up the Hall, setting up the Lighting system and to Don for the Supper each meeting- all this assistance is appreciated.

On 21st/22nd June we participated with the Movie Makers to hold a very successful Members Exhibition at the Old Court House.

The five Set Subjects brought members some challenges, which they arose to magnificently, as we saw the results displayed of Speed, All Creatures Great and Small, Architecture, Red/Shadows and A Song Title - which some had to be seen to believed! Thanks you to all who participate in these events.

We welcomed Kerry Gilmore as a new member in 2014 and we are looking forward to assisting the 2015 new members.

The Planning Group wishes to invite new members and new ideas to the Group for 2015 and a thank you to all members for their regular attendance and friendship at the club.

Val Porter
Planning Group Secretary.

2015 Election of Office Bearers.

Tom Hunt handed over the Meeting's Chair to the Public Officer, Bruce Shaw, to conduct the Election of Office Bearers for 2015. Bruce thanked Tom and the 2014 Management Committee for their work in directing the Club forward.

Bruce announced that official Nominations Forms had been received for all positions except "President". Bruce then asked if there were any nominations from the meeting's floor. Brian Harvey requested if he could ask a question regarding the position of President. This surrounded the fact that the "President" and "Vice President" positions had the added task of leadership of either the Photographic Group or the Movie Makers Group and that this is a stumbling block to any nominations. Bruce responded that, traditionally these positions have been assigned to the Group Leadership as a way of the Management Committee having a direct access to what is happening in these Sub Committees and Groups. Bruce then said that up the Club's Constitution there is no direct requirement for any Management Committee position to take direct leadership of the Groups. Once this was clarified, Brian Harvey nominated for position of President.

Results:

President:	Brian Harvey	Ordinary Member:	Geoff Gray (Unopposed)
Vice President:	Tom Hunt (Unopposed)	Ordinary Member:	Chris Dunn (Unopposed)
Secretary:	Dawne Harridge (Unopposed)	Ordinary Member:	Vacant
Treasurer:	Kathy Pond (Unopposed)		

There is a "Vacancy" for the third Ordinary Member on the 2015 Management Committee. If you can help or want more information then please talk to Brian, Tom or Dawne.

The Public Officer then handed the Meeting back to Tom Hunt to chair where "New Business" was mentioned for the incoming Management Committee to discuss and act upon.

Tom then thanked everyone for coming before closing the meeting.

Thank you Tom for your 2014 Presidency for the hard work in directing the Club forward during the past twelve months.

Saturday, March 21st 2015

"Jim Ollis held Stage 2 of the "Getting off Auto" workshop on Saturday 21st March. This was a field day, mastering Aperture, Shutter, ISO settings with a little bit of panning thrown in as a challenge. The weather was cool and overcast, which gave us evenly balanced light for the tasks ahead. It was good to have our new members join us, also Carol and Brian who were visitors.

We started off at the Berkeley Fish Co-op, where we were not short of photographic material, kind courtesy of a great flock of Pelicans more than happy to perform for the cameras. Shutter control certainly came into play at this point, as did Depth of Field!



I must congratulate Val, who after many frustrating attempts of getting the combination of Aperture and Shutter in sync, finally, finally, said "I think I've got it" and yes, the background of her photo was beautifully blurred! Good work Val!! Keep it up, and don't go back to "Auto" please!!!



It was a cool morning and a hot cuppa at the Fish shop was very welcome, before we proceeded to the Botanic Gardens. After a quick lunch it was time once again to complete the assignments at hand. Help was always forthcoming from Jim and some of the more experienced members of the group.

One assignment took us into the rain forest area which had its own little mill stream. This was the ideal set up for learning how to photograph moving water. With tripods set up, the group certainly got right into it with great enthusiasm. Some were so engrossed in creating their beautiful works of art that they did not feel or see the hundreds of little blood suckers who were delighted to feast on exposed flesh. In spite of these small



irritations, keenness never waned, and a brief "show & tell" revealed some worthwhile results.



Sincere thanks go to Jim for the amount of work that he has been put into the preparation of these workshops. They have been well designed and put together in a simplistic way that is both interesting and easy to follow. Thanks must also go to a couple of helpers, namely Helen Robinson (workshops 1 & 2), and Brendon Parker (workshop 1) who were every so generous with their knowledge and time. Thank you too to Michael Cherviakov for his guidance on the panning exercises.

Finally, may I say that I very much enjoyed the laughter, enthusiasm and camaraderie of our group of fourteen and look forward to our next workshop on Saturday 18th April.

Dawne Harridge

Tuesday, March 24th 2015

Brendon Parker chaired this evening's meeting and extended a warm welcome to the 28 members and 2 visitors in attendance. Brendon also extended his welcome to the Club's newly elected President, Brian Harvey. Brendon then mentioned he had apologies from Norm Melvin, Jim Ollis, Val Porter and Kathy Pond.

Business:

Brendon mentioned the following for the members' attention:

- 📷 Next meeting, April 14th 2015. This will be a "Members Critiquing Evening" and requested that member bring along an image for discussion.
- 📷 Workshop No.3, "Getting Off Auto". The third and last workshop in this series with Jim Ollis will be on Saturday, April 18th 2015. It will be continuation of the previous two Workshops.
- 📷 Creative Corrimal Arts.
 - Sue Souter said that the club will have a couple of Print Stands in the Corrimal Mall for exhibition of member's prints. Sue is looking for member's contributions, any print size, for display. She is looking for a cross section of images produced for display. Members are requested to bring their contributions in at the next meeting, Tuesday April 14th 2015.
 - Images are open to any image and not restricted to a competition entry, though some could be utilised.
 - Sue is looking for Volunteers to assist in staffing the Exhibition, the Set-up, during the day and packing up.
- 📷 Competition Judging. Geoff Gray said that the February 2015 15 Point Judging Method proved to be unpopular and wouldn't be continued. For the March 2015 Competition all the Print Entries had been numbered and the judge would critique the entries and place comments and Awards on a score sheet prior to addressing the meeting. This was to allow interaction between the judge and the audience about image aspects without affecting the image's result as first viewed by the judge.

- 📷 Club Printed Programme. It was announced that the Photo Group's Competition "Guidelines" will no longer be inserted in Newsletters or the Printed Programme. Members are encouraged to visit the Club's Website (www.wollongongcameraclub.com) and to use the "Calendar". The reasoning being that the website will be dynamic with any Programme changes or if there is a change/review of any item especially the Competition Set Subject Guideline/s and speakers.
- 📷 EDI's. Brendon announced the March 2015 EDI Award Results.

Competition:

Brendon welcomed our guest judge for the evening, Ron Atkinson saying it was a delight to have him at the club. Brendon briefly recounted Ron's photographic journey; saying that Ron commenced his journey when he was given a Kodak Retinette 1A 35mm Film Camera at his 21st birthday and begun working with colour slides in the early days. He joined the Waverly Camera Club to learn more about this hobby. He eventually upgraded the



Retinette to a Minolta SRT-10. Ron was using Kodak Ektachrome X Film which he process at home over the kitchen sink. Marriage and children interrupted his photographic journey for about 20 years taking only the "family snapshots", some wedding photography. His photography took him to the commercial side where he managed the Camera Departments in Farmers, Sydney Wide Store and finally Walton's.

Over the years Ron has entered Nationals and Internationals with mixed results. His best was winning \$CAN800.00 worth of photographic gear in a Canadian Competition.

Today Ron is a member of the Blacktown City Photographic Club meeting at Mt. Druitt.

Before Ron commenced his comments for the individual sections he had a few general comments to make. He thanked the club for the opportunity to come and that he had already made his decision in respect to the Awards. He asked the audience to interact with him at any time as he was looking for the photographer's feedback. He also added that he has judged all images, not according to any guidelines (as this is the Club's Competition Steward's responsibility to ensure entries meet the guidelines) but as they are present to him. To Ron photography is the best hobby of all as it's not just a matter of going click, click and image editing but rather looking for photographic opportunities; colours, patterns, etc. As a judge he appreciates what other photographers are producing.

Small Prints:

Ron commenced the Small Print section by relating a brief story of a Sydney professional photographer and their concept of small prints; to "hide" the errors. However, Ron believes small prints can create very good images. It's a matter of looking and not "hiding".

Ron spoke about "barriers" and how they again have effectively split the image into two or more sections. The safety rail along the pool's edge or the safety hand rails leading into the pool were the main culprits. Ron admitted that these were essential items for the subject however photographers need to work around them. Ron also mentioned that a light source; sun, moon or light pole, can also create the same effect depending upon where it is located in the image. He suggested to move and place the light source towards, or best on one of the 1/3rds.


The sky was another area on concern for Ron. If a photographer is going to large amounts of "sky" then look at the sky and see if it contributes or distracts from the overall image. Often photographers include a lot of "no sky", meaning nothing in it; no clouds, just blue or overcast colours. Ron said that with today's printing it is possible for photographers to change the print's format and not to be set in the "postcard" size.

Ron commented upon the usage of nature to frame the image. The use of a tree branch, etc. can bring interest as well as a framing component to the image. Whilst on "nature" Ron was critical of horizons not being

straight. He said that even the most basic photo editing packages today have the tool to correct a horizon that isn't straight or flat. He indicated that this situation should be one of the fundamental things a photographer looks for before operating the camera's shutter release button.

Like the other Print Sections, Ron liked the human interest in particular having a swimmer in the frame. Ron noticed that several images had missed the action. He suggested that the photographer wait until the swimmer had their arm out of the water; putting "action" into the image.

Small Prints: 20 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> "What a Life" - North Wollongong Tidal Pool, Lynley Olsson</p> <p><i>Merits (3):</i> Palesa Agland, Tim Hoevenagel, Lynley Olsson</p> <p><i>Credits (5):</i> Michael Cherviakov, Emma Foye, Kerry Gilmore, Lynley Olsson, Franki Pinkerton</p>
---	---

Colour Prints:

"A" Grade

Ron commented on image "sharpening" and spoke about the tell tail signs of "halo" effects when an image, or even a part of it, is over sharpened. His advice was for the photographer to be careful when sharpening and to watch out for the signs of a "white" line around the object/s being sharpened. He also spoke on image exposure and the "time of day" effect.

Compositionally he mentioned that leading lines can either drawing the viewer into the image or create a barrier (like a fence line, or in this competition; pool edges) stopping the viewer going further into the image. With barriers Ron said that they have the tendency to split an image into two or more pieces. He also spoke on mixed leading lines where there is a conflict. An example was the pools edge going in one direction yet the human interest's line was in a different direction.

He commented on "shutter" speed and it's affect upon water creating a different mood.

Ron spoke about the "human interest" and "point of interest" in entries and how there needs to be something that draws the viewer to it otherwise their eyes just wandering around never resting on the image's main subject. At this point a question was raised from the audience as to "why?" at point of interest. Ron responded that to him his eye keeps looking and can't find anything to settle upon.

At the end Ron spoke on the image's mount. He said that he didn't take this into consideration when judging as it can be a very personal choice. The image (landscape format) had a very wide base, about three times the width of the top and sides. The photographer disagreed as they liked the mounting as presented.

"B" Grade

Ron briefly made comment on one entry's mount and its colour. Whilst the colour image had a slight olive over tone Ron thought the mount's colour, olive, continued the "image" outside the frame. Ron suggested that presentation is just as important was the image itself and that photographers should think a little about the mount and its colour.

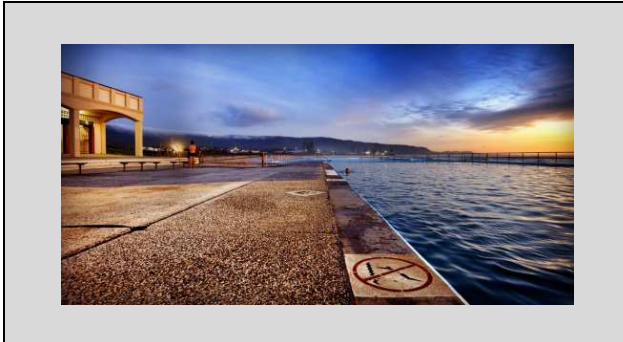
Again leading lines caught Ron's eye with several images having good lines to lead the viewer into and through the image. Ron also spoke about objects "blending" into each other, in particular a lighthouse high in the image with "white" clouds in the background. The lighthouse's details are lost and Ron was looking for these details. He suggested the photographer change their angle of view to try and see if the "clouds" and the "lighthouse" separate enough without distracting in the rest of the images' objects.

Colour Prints, A Grade

8 Entries received from 8 Entrants.

Best In Section:

“Woonona In February”, Sue Souter



Merits Colin Marshman, Sue Souter, Justina
(3): Turpin

Credits Bernie Gromek, Brendon Parker,
(3): Helen Robinson

Colour Prints, B Grade

5 Entries received from 5 Entrants.

Best In Section:

“The Nuns’ Pool”, Wayne Fulcher



Merits (2): Elaine Duncan, Wayne Fulcher

Credits (2): Dawne Harridge, Val Porter

Monochrome Prints:**“A” Grade**

“Nice images” were Ron’s opening comments. However he then added the some subject material doesn’t lending itself to monochrome. So this was a hard subject for the monochromists among the membership. Ron then continued to comment upon the textures and patterns in the images. He said that images lacked the “punch” that a colour image would do and Ron demonstrated this with sea beads where the “yellow” beads stood out.

Ron again spoke of the human interest and the leading lines that the subjects create. He continued with leading lines especially where they split the image into two like; a sea channel carved through the rocks, placement of rock strata/faults and lines. Ron said photographers need to be vigilant when composing their image and look for these types of distractions.

He spoke briefly about human cropping. He said that it’s better to leave the human body whole unless a deliberate act of cropping has taken place. He said that cutting off the fingers is a

careless photographic act, it’s better to crop higher up the arm so to speak. Again, crop at the waist and not at the knee.

“B” Grade

Ron complimented the photographers of several images for the good tones as well as the textures.

Ron thought one entry wasn’t a true monochrome; a colour and its shades to “white”. To him the over blue tone was fine but the sky possessed a light reddish ting. Thus it was not a true monochrome. The “blue” was but the introduced of “red”, a second colour, makes it a colour image. Ron suggested the photographer re-look at the image and then eliminate the “red” from the sky.

Ron said one problem with the Set Subject was the “water” content in particular where parts of the image are “burnt out” when sunlight hits the water or a wet area.

Monochrome Prints, A Grade

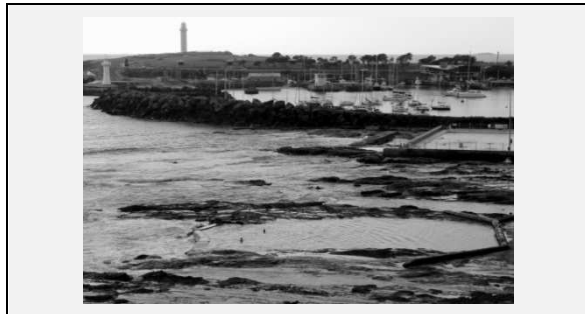
8 Entries received from 8 Entrants.

*Best In Section:***“A Day By The Rocks”, Peter Hutten**

Merits (2): Peter Hutten, Justina Turpin
Credits (2): Geoff Gray, Brendon Parker

Monochrome Prints, B Grade

5 Entries received from 5 Entrants.

*Best In Section:***“Your Choice”, Wayne Fulcher**

Merits (1): Wayne Fulcher
Credits (2): Jill Bartlett, Elaine Duncan

EDI's (Electronic Displayed Images)

Ron Atkinson was the judge for the EDI's and he had completed the critiquing before the Completion Evening when the results were announced. The full comments for all EDI Entries can be found on the Club's website in the “Photo Group” tab, select the “EDI Competition Gallery” and then select the “2015 Competition” link.

Ron's general comments for those images that he awarded either a Merit or Credit were that they handled the lighting conditions well, used leading lines to take the viewer to the main subject and image “sharpness”. He also wrote about the photographer's use of colours and textures.

Ron's general comments for those that he didn't award were compositional, the lack of image “sharpness” and “barriers” within the image stopping the viewer's eye going further into the image. He recognized that “pools” do have an edge however his thoughts were that these edges could have been “softer” or reduced the edge in the image to minimal effect. This solid pool edge had the effect of splitting the image into two (2), so where do I look? The eye just keeps wandering. He also commented that a “strong point of interest” was missing that would have grabbed the viewer's attention.

EDI (Electronic Displayed Images): 21 Entries received from 12 Entrants.

	<p><i>Best In Section:</i> “Here I Go, Kiama Blowhole Rockpool”, Sue Shaw</p> <p><i>Merits (4):</i> Greg Delavere, Sue Shaw (2), Justina Turpin</p> <p><i>Credits (6):</i> Jill Bartlett (2), Dawne Harridge, Brendon Parker, Sue Souter, Justina Turpin</p>
--	---

The judge's comment for the Sue Shaw's Here I Go, Kiama Blowhole Rockpool entry were: “I have awarded this image the Best In Section because I see a strong story about the young girl that has put her crutch down and wants to get in the water. It could be improved slightly if you could tone down the reflection on the hand railing.” This image was awarded a Merit and Best in Section.

POINTSCORES: March 2015

The 2015 Competition Pointscore result at the completion of the March Competition.

*Colour Prints***“A” Grade**

10	Helen Robinson	9	Colin Marshman	5	Barry Daniel
10	Sue Souter	7	Bernie Gromek	5	Eunice Daniel
9	Brendon Parker	7	Greg Delavere	5	Geoff Gray
		6	Justina Turpin		

“B” Grade

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

*Monochrome Prints***“A” Grade**

9	Brendon Parker	7	Greg Delavere	3	Barry Daniel
8	Bernie Gromek	6	Justina Turpin	3	Sandra Tibbitts
7	Geoff Gray	5	Colin Marshman	1	Eunice Daniel
		5	Helen Robinson		

“B” Grade

13	Wayne Fulcher	7	Sue Souter	1	Barbara Hipsley
9	Elaine Duncan	5	David Tibbitts	1	Casandra Best
7	Jill Bartlett	5	Jim Ollis	1	Norm Melvin
		3	Val Porter		

EDI

18	Greg Delavere	10	Brendon Parker	6	Ruth Brooks
17	Sue Shaw	10	Jill Bartlett	4	Kathy Pond
14	Sue Souter	10	Justina Turpin	2	Franki Pinkerton
12	Dawne Harridge	8	Val Porter	2	Jim Ollis
11	Bruce Shaw	6	Barbara Hipsley	1	Warren Causer
		6	Cathy Ashcroft		

Small Prints

17	Lynley Olsson	13	Franki Pinkerton	8	Tim Hoevenagel
14	Emma Foye	12	Ruth Brooks	6	Kerry Gilmore
14	Michael Cherviakov	8	Palesa Agland	4	Clara Sudarmo

2015 Competition: April

Competition: Subject “Open”

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.

Competition Awards.

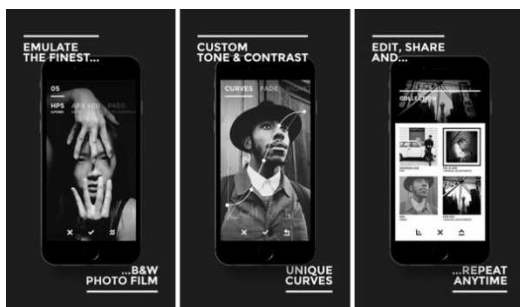
Members are reminded that any image in any competition that gains:

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.

The Techno Shop*Company Claims to Have Found The Solution To Zoom With Curved Sensors*

In July 2014, Sony showed off the first images captured with its curved sensor. As with most bleeding-edge technology, the concept of a curved sensor raised both eyebrows and concerns, one of the latter being zoom capabilities of concave sensors., Palo Alto based Optiz seems confident they've found a solution to adding zoom capabilities to curved sensors., says they have created a variable-density sensor design that ‘enables greater sensitivity, lower module profile, superior zooming and dynamic focusing capabilities all without moving parts.’ Optiz's description of the technology relies on the concept of making the pixels of the sensor more dense towards the centre.

Reference: <http://www.imaging-resource.com/news/2015/03/15/company-claims-to-have-found-the-solution-to-zoom-with-curved-sensors>

BLACK brings its simple, powerful monochrome photo editing to iOS

BLACK (<http://blackapp.photo>) is a new iOS photo editing app that focuses on one thing and one thing only; black and white film emulation. Built by Alvaro Arregui and Pete Stojanowski, BLACK uses a minimal UI, a strong set of presets and manual adjustment tools to turn your images into monochrome masterpieces. Originally designed for Windows Phone 8, BLACK brings over a very Metro-like interface, quite reminiscent of Microsoft's long-defunct Zune media player. Unsurprisingly, the clean interface pairs well with iOS devices, especially those running iOS 7 or later (which is needed to

install the app).

Reference: <http://www.imaging-resource.com/news/2015/03/11/black-brings-its-simple-powerful-monochrome-photo-editing-to-ios>

Novo To Produce Filter Range Using Sapphire Crystal And Gorilla Glass

A new filter manufacturer called Novo is promising a range of filters that will be made from super-durable sapphire crystal and Gorilla Glass, which should have enhanced scratch resistance. The company also claims its filters will have extremely thin brass frames and will feature 'superior coatings'. Each of the filters will be available in sizes from 40mm to 82mm, and will be screw-in only.

With the initial launch Novo will use sapphire crystal for its UV filter in the Sapphire range, while the Endura range, which will be protectors and UV filters, will use Gorilla Glass. A further variable ND and a circular polarizer in the Endura range will be made with glass from the Japanese Asahi Glass Co (AGC).

Sapphire crystal glass isn't glass at all, but is a synthetic sapphire crystal sliced into thin glass-like sheets. The material is extremely hard and has a rating of 9 on the Mohs scale of mineral hardness – diamond is rated 10. Made from aluminium oxide, the crystal is highly transparent, passing wavelengths well beyond human vision, and much stronger than other optical materials which means it can be used in very thin slices. Novo says its UV filter has the world's slimmest frame, at just 2.38mm. The UV filter is claimed to have 99.9% transmittance, while blocking 99.95% of UV wavelengths via 22 of its 30 layers of coatings.

The Sapphire UV will be priced from £60 - £120 including tax. For more information visit the Novo website (<http://www.novofilters.com/>).

Reference: http://www.dpreview.com/articles/0589968182/novo-to-produce-filter-range-using-sapphire-crystal-and-gorilla-glass?utm_source=newsletter&utm_medium=email&utm_campaign=generic

This Telescopic Lens Gives Your Smartphone 80x Optical Magnification

Online retailer Brando (<http://shop.brand.com>) has unveiled an 80x super-zoom lens for your smartphone. The massive 15.5" beast comes with its own mounting tripod, which can be used to rotate the lens, a full 360 degrees when your smartphone is attached. If you prefer to handhold the lens, you can opt for that as well, although it isn't recommended. Currently, the lens is available for the Samsung Galaxy S5, Galaxy Note 3/4, iPhone 5/5s and iPhone 6/6 Plus, each of which comes with a device-specific case to ensure a secure mount to the lens.



Reference: <http://www.imaging-resource.com/news/2015/03/12/this-telescoping-lens-gives-your-smartphone-80x-optical-zoom>

Adorama Launches Flashpoint Ring Li-On 400ws Ringflash

A 400ws ring flash which uses a rechargeable lithium-ion battery has been launched by camera store Adorama. The flash is part of the Flashpoint brand, and features a fully circular flash tube with an aperture capable of accommodating a lens barrel with a diameter of up to 3.5in/95mm. With a guide number of 82ft/25m@ISO 100 the ring is powerful enough not only for macro work, but also headshots and full-length portraits. The output of the gun is adjustable in 1/3 stop increments from full power down to 1/128th power, and the company claims recycling times of between 0.5 seconds and 2.8 seconds on a full battery.



The Flashpoint Ring Li-On 400ws comes with a diffuser ring, PC cable, battery, charger and a bracket for attaching to a camera. With the battery attached the flash weighs 1.4kg, and measures 22.5x23x7cm. The kit costs \$US499.95.

For more information see the Adorama website (<http://www.adorama.com/FPLFRF400.html>).

Reference: <http://www.dpreview.com/articles/6774355511/adorama-launches-flashpoint-ring-li-on-400ws-ringflash>

The Hasselblad Lunar Camera



The Hasselblad Lunar has been on the market since June 2013, which could be good news if you think the mirrorless camera market has been sadly lacking in wood, carbon fibre, and jewelled buttons and billed as an "ultimate luxury mirrorless interchangeable lens camera". Based on Hasselblad's classic 500C camera from the '50s, the 'Lunar' combines traditional craftsmanship with high-quality, modern photographic ability. Designed to echo the performance of an SLR in a more streamlined body, this stylish piece comes equipped with a powerful CMOS sensor for exceptionally detailed image capture, a wide ISO range for flexibility and Optical Steadyshot image stabilisation technology. Full HD video capture is another useful feature, and whether you're filming or taking snaps, the OLED viewfinder makes framing your shot effortless. This item appeared in "Sunday Style" magazine, Sunday March 29/03/2015 for "mrporter.com" with a price tag of \$9353. The displayed model has an Olive wood grip.

Reference:

1. <http://www.gizmag.com/hasselblad-lunar-mirrorless/27939/>
2. <http://www.mrporter.com/en-au/mens/hasselblad/lunar-olive-wood-camera/594968>

Quick Tips

Microsoft Research Image Composite Editor 2.0 Updated; 2.0.3 Issues Fixed

In the February 2015 Newsletter we reported on Microsoft's Research release of Image Composite Editor 2.0. However the software was causing problems with Windows 7 (32 Bits) Users only with the loss of Windows Explorer controls (particularly the right click functions). Technically there was a crash in the ShellExtension. This has been corrected and additional fixes applied to the new release ICE 2.0.3

To download the latest ICE (2.0.3) then use the following:

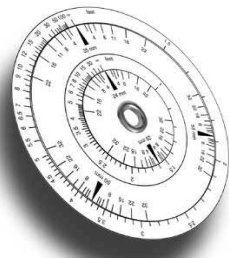
<http://research.microsoft.com/en-us/um/redmond/projects/ice/>

Enlight for iOS Launches with High-End Photo Editing Tools

The developers behind Facetune have created a new app called Enlight, and unlike its predecessor, this one isn't meant only for selfies. Enlight is a high-end general purpose image editor, falling in the same category as VSCO Cam and Adobe's own mobile image editors, offering adjustment tools, presets, various filters, and more. As of yesterday, it is available for purchase in the Apple App Store. The developers have included in-app animations for every tool that demonstrates how to use it. These tools are extensive, and cover just about any aspect of image editing a photographer might want: masking, brushes, gradients, overlay, curves, focus, a tool similar to Photoshop's "Liquify", and more. Enlight is only available for iOS 8.1 or later, and is currently designed only for the iPhone, and is optimized for the iPhone 5, 6, and 6 Plus in particular. The app is priced at \$3.99 USD. Both Android and iPad versions are in development.



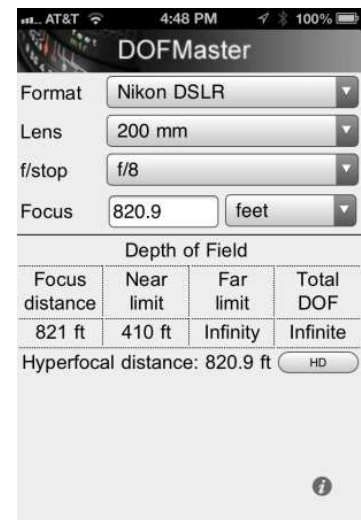
Reference: http://connect.dpreview.com/post/4074188417/enlight-ios-high-end-photo-editing-tools?utm_campaign=internal-link&utm_source=mainmenu&utm_medium=text&ref=mainmenu

DOFMaster lets you take control of you camera's depth of field

One of the most distinctive characteristics of any photograph is its depth of field: Is the entire frame in sharp focus, from near-to-far, or only the subject? Achieving the right depth of field isn't an accident or trial and error; it's deliberate and planned. There was a time when photographers would carry a depth of field guide around with them—a small booklet filled with spinning dials and radiating grids of numbers.

These days, you can get the same information more easily using an iPhone app. And that puts precisely planned photos with just the right depth of field within your reach.

DOFMaster is the iPhone extension of the excellent DOFMaster.com, a website that offers ways to help you calculate depth of field from every conceivable format, including your browser, iPhone, Android phone, and a Windows app. DOFMaster is simple with the entire iPhone app occupying a single screen and features just five buttons.



Reference: <http://www.macworld.com/article/2017805/review-dofmaster-lets-you-take-control-of-you-cameras-depth-of-field.html>

7 Strategies for Avoiding Flash Blow Out

Ever wanted to take a “few” shoots and the room/area was too dark? So the camera fired off the flash. The resultant image was blown out. The flash was too strong! This is a particular problem with Point and Shoot cameras where the flash is directed towards the subject. Here are a couple Strategies to overcome this problem:

1. Take a Step Back. Don't get too close to your subject/s and put a little distance between the camera and the subject.
2. Diffuse the Flash's Output. If the camera's controls don't allow for adjusting the Flash's output, then be creative and use a semi opaque material such as a white tissue, or two; white paper. A coloured material with taint the image's colour.
3. Redirect the Flash's Output. Try “bouncing” the light off walls or ceilings. For Point and Shoot cameras again be creative and make a reflector from card and aluminium foil to direct the light in a different direction.
4. Use “Night” Mode. This mode is a “slow sync flash” where a slower shutter speed is used as the flash fires resulting in a little more ambient light from the scene whilst freezing the action. This mode won't give pin sharp images, but it can be creative in the right scene.
5. Decrease the Flash Output. Check your camera's manual. If it has the ability to dial back/down the flash's output by a Stop or two.
6. Add Light. Many ways, being creative. Turn on lights, open doors, windows, move the subject to a better lit area. Reflective light especially a white wall or ceiling to bounce light into/onto the subject.
7. ISO, Shutter Speeds and Aperture. All these effect the image's illumination. Adjust one, will affect another or both of the others.

Most important, read your camera's manual. Be conversant with how and why your camera acts the way it does.

Reference: <http://digital-photography-school.com/7-strategies-for-avoiding-flash-blow-out/>