



In Focus

PHOTO GROUP

NEWSLETTER

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Photo Group Diary

May 2016

Tues 10th An Evening with Local Noel Downey Photographer

Tues 10th EDI Competition Entry Closing Date.
Closing Time: 7.00pm

Tues 24th Set Subject Competition: "**Texture**"

Closing Time: **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

2016 Membership Fees

Member	\$70.00	Pensioner	\$60.00
Student	\$40.00	Family	\$105.00

"For me, the camera is a sketch book, an instrument of intuition and spontaneity." *French photographer, Henri Cartier-Bresson who is considered to be the father of modern photojournalism, an early adopter of 35 mm format, and the master of candid photography.*

Vale: Geoff Reedy

Recently the Club received news that a former Camera Club member, Geoff Reedy, had passed away on March 21st 2016. Geoff joined the club in the late 1950's and was a prolific Monochrome worker. Geoff won the "Monochrome Print of the Year" for 1961 (Janus), 1962 (Folk Singer) and 1963 (Show Girl) as well as the Monochrome Pointscore in 1963. Geoff served the Club on the Management Committee being President (1960/61 and 1961/62) and Treasurer (1963/64). (The club's Operating Year was from April to March in these years, hence the serve dates). Geoff also had very good success with a monochrome Print "Spellbound" that received acclaim around Australia. Geoff's preferred subject was "people" to which he quickly learnt how to photograph. Edna, his wife, said that in 2015 in a trip to the Bowral Tulips he was still "framing" people through his camera, taking their photograph.

Geoff remained a member during most of the 1960's. Geoff and Edna moved from the Illawarra many years ago to set up "home" and where he lived until his death. Late in 2015 Geoff tripped in the home's garden resulting in both the left shoulder and left hip being replaced. The hip operation went well, however there were problems with the shoulder. Eventually Geoff's health deteriorated and he passed away.

Geoff is survived by his wife, Edna, and daughter, Jane. Our thoughts are with Edna and family at this time. He would have been 84 in July 2016.

Dates For Your Diary**Sunday; May 1st 2016.**

The Australian Centre For Photography (ACP) is promoting their 2016 Term 2 Programme commencing on May 1st 2016. Courses currently being offered by ACP are:

- 📷 Street Photography with Marco Bok;
- 📷 Darkroom courses with Michael Waite;
- 📷 Photojournalism with Glenn Lockitch; and
- 📷 A very special workshop with Melbourne photographic artist Katrin Koenning,

ACP Term 2 starts 1 May so get in quick.

For more information on ACP courses visit <http://bit.ly/1VotJRO>

Or to find out about our one-off workshop on Sunday 1 May with Katrin Koenning visit:
<http://bit.ly/1rpXbuC>

ACP Contact Details:

Address: 257 Oxford Street, Paddington NSW 2021

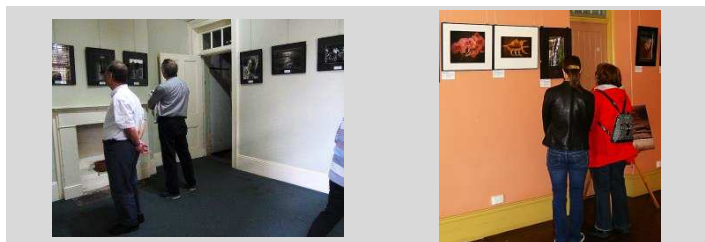
Website: acp.org.au

Phone: +61 2 9332 0555

Email: info@acp.org.au

Friday ~ Sunday; June 24th ~ 26th 2016.

Camera Club Public Exhibition at the Old Wollongong Courthouse, Belmore Basin, Endeavour Drive.



Saturday, April 2nd 2016

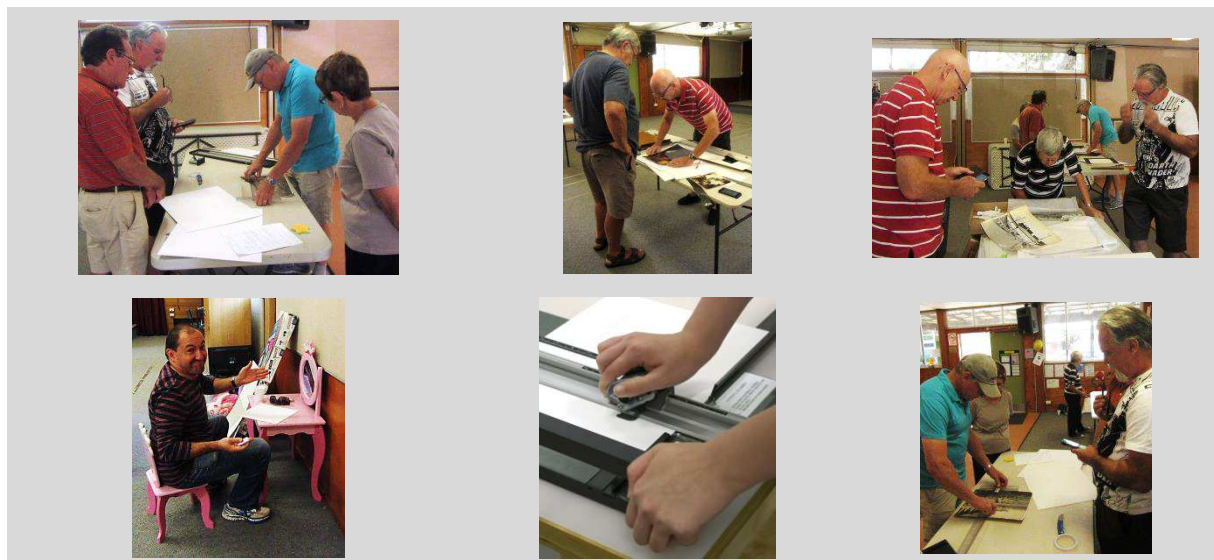
On Saturday, April 2nd 2016, 10 members of the Photography Group met at the Figtree Heights Primary School to learn the “in’s and out’s” of mounting their prints. The attendees of this workshop, under the guidance of Geoff Gray and Colin Marshman, learnt the principles to Print Mounting, both theoretical and then using this newly learnt knowledge into practice by remounting some of the Club’s Archived Prints.



The morning commenced with a very warm welcome and an introduction to the day’s activities. Then it was time to hear the principles of mounting Prints in an informal manner. Topics covered were:

- ☛ Design (how the photographer wants the overall finished product to look);
- ☛ Format (Landscape or Portrait);
- ☛ Measurement (so everything “fits in”);
- ☛ Cutting Matt Board; and then
- ☛ Fixing all the “pieces” together.

The attendees then moved into several groups with both Geoff and Colin taking their groups through the practical side of mounting a Print. Geoff said that members of his group took various tasks such as measuring the Mount Window, Calculating the “window’s” position, Cutting the Matt Board and finally attaching the Print in the right position.



The above images provided by Val Porter and Bruce Shaw.

The groups “downed tools” briefly for a supplied morning tea comprising of Tea/Coffee with cake and other “treats”. Then it was back to the tables to continue with the practical side to Print Mounting.

In all ten (10) of the Club’s Archived prints were remounted before the workshop closed just before lunch.

It is noted that several members had the time to mount a couple of their own prints during the workshop.

Thank you Colin and Geoff for your assistance in this workshop and to other members, who loaned their Matt Board cutting equipment for use; to Val Porter for providing images from the workshop and the members who attended.

Friday, April 8th 2016

On Friday, April 2nd, twelve brave members under the leadership of Outing Commander, Colin Marshman, braved the weather and took on the elements in pursuit of a Photographic Outing to the Northern Areas of the Illawarra. The group’s tour agenda was:



- 📷 Dharawal Nature Reserve;
- 📷 Old Helensburgh Railway Tunnel; and
- 📷 Coalcliff Rock Platform for some “sea” action.

The Group members were requested to meet at 9:00 am at the Dharawal Nature Reserve near the Apple Orchards at Darkes Forest. Once all were accounted for they set off for a two minute stroll (for photographers) to the waterfalls, where their imagination was released to capture the waterfalls and forested area.

On return to the car park, it was decided that we would cross the road to the Apple Shack orchard, for a taste of their apple juice, whilst a few of the intrepid members were tempted into acquiring apples thus supporting the local Orchard growers financially. It was duly noted that some members were more than contented to take a supply of the delicious apple nectar for consumption later at home.



It was soon time to head off to the Old Helensburgh Tunnel. Even though it was a bit sloppy underfoot it added to the fun of taking more photos. It's here that the tour took the time to pose for a group photograph to remind them of their achievements.



Next stop was at a cafe in Helensburgh for lunch, tea and coffee. After feeling revitalized and refreshed the group continue on their journey to Coalcliff Rock Platform, where a light drizzle greeted them but they weren't unfazed by this change in the weather. The entourage were only interested in getting some great shots once more.

Michael Cherviakov said that “... I'm sure I can speak for the group and say that a fun and interesting day was had by all.” Thank you Michael.

Tuesday, April 12th 2016

This evening's chairperson was Brendon Parker who recently arrived back from visiting family and friends in England. Brendon has agreed to be the Photography Group's Chairperson as well the Club's Treasurer for the next year. He also apologised in advance as he was still “running on English” time and that he missed anything it was due to the time difference between Wollongong and England.

Brendon extended a warm welcome to the 24 members and 3 visitors to the evening's programme. He also mentioned that a number of members apologised for their inability to be at the meeting. On a brighter note it was good to see Life Member, Norm Melvin, at a Club Meeting and being able to catch up with him.

Business:

Brendon mentioned the following for everyone's attention:

- 📷 Club Management.
 - Club President. Brendon advised the membership that Brian Harvey had accepted the Club's Presidency for 2016, the position that was left vacant at the 2016 AGM. Thank you Brian. We look forward to another year under your leadership and the challenges ahead. Brenden also mentioned that he was happy to run/chair the Photography Group's meetings.
 - Publicity. Brendon mentioned that a Publicity Person was being sought to advertise the Club's events and activities mentioning that we need this so as to grow as a club attracting new members. Some publicity has commenced in both the Photography Group and Movie Makers each having their own Facebook® site, but more needs to be done in getting out into our community.

📖 Recent Activities.

- Print Mounting Workshop, Saturday April 2nd. A small group of members met at Figtree Heights Primary School to learn and mount some of the Club's Archived Prints. In total 37 Prints were remounted. Well accomplished all that attended.
- Northern Illawarra Photographic Outing, Friday April 8th. Under the leadership of Commandeer Colin Marshman a band of eleven (11) club members set off for a day's photography at Dharawal Reserve, Kelly Falls, the Old Helensburgh Tunnel and finally the Coledale Rock Platform. From all reports it was a very good day, both in fellowship and photographically. As a side note; this outing was one of the largest member attending in recent times. Well done everyone. We look forward to viewing some of your images in the future.

📖 Competition, April 26th 2016.

- EDI Entries. Brendon mentioned anyone wanting to enter this month's EDI Competition had unfortunately missed it as the closing date and time was approximately 30 minutes ago (7.00pm). He mentioned that there is another "Open" Competition in two (2) months' time.
- Print Entries. Closing Date and time for Print Entries is on the Competition Night at 7:15PM.

📖 2016 Programme, May.

- Tuesday, May 10th. This is an evening with Noel Downey a local professional Sports' Photographer. Noel also does "drone" photographer and will be informing us all about the in's and out's the joys and pitfalls.
- Tuesday, May 24th. Competition Evening with the Set Subject, "Texture". Mark Kelly will be joining us on this evening as our guest judge.

📖 Club Exhibition, June 24th ~ 26th 2016, Old Wollongong Courthouse. Brendon mentioned that a number of people have already responded to Dawne Harridge's email for assistance in forming a small working Committee and helpers over the weekend for this exhibition, however more helpers are required. If you are able to assist, then please see Dawne or Brendon.

📖 Brendon mentioned whilst in England he joined the Morpeth Camera Club, Northumberland for one of their monthly meetings.

📖 Competition Future. Brian Harvey was asked to speak about future changes to the Club's Competition. Brian asked the audience "how many people did it take to run the Photography Group's Competition?" Whilst there is several main members who work during the month, there are many more who support the Competition Evening in conducting duties such as; Setting up the Stands and tables, receiving entries and Entry Forms, checking Print Entries; sorting and displaying the Prints on the correct stand/s; assisting the judge, marking up results on the Entry Forms and packing up at the end of the evening. Brian continued saying that a small group; Geoff Gray, John Devenish and Bruce Shaw are looking at whether a new software package would be feasible for the club. This package would require all Entrants to submit their Entry/ies on line with Print Entrants also submitting a small EDI styled image of their entry. Some features of this package:

- Both Movie Makers and Photography Group can use the same package for their Competitions;
- Will automatically sort and allow a printout for each print Category where an Entry will be placed. This printout will have a small image to correspond with the Entry for the Judge to allocate any Award/s;
- Reduce person hours required for Data Entry and "error" recognition/correction.

Brian said there are implications both cost to the club and the member. Management will have to access the cost/benefit whilst members will be taking an active role in entering the Monthly Competition on line, thus bypassing the need for one (1) person to enter all Entry Forms. Brian concluded that the prospective software can interact with:

- Facebook, Awards;
- Members will have their results upon the completion of the competition results being updated either by email or directly viewing;
- Member involvement; and
- Entry comments will be on line.

📷 Bruce Shaw made the following announcements:

- FCC 2016 TOPSHOT Competition is ready to accept their entries. This is both a Print and Projected Image (EDI) Competition. It is a “mail in” entry competition. Closing date is April 22nd 2016;
- 2016 Sydney Harbour International is currently open to receive digital images only. This is an “on line” entry only competition. Closing date is April 16th 2016;
- NIK Software mentioned in the March 2016 Newsletter that Goggle is offering for free works for Corel’s PaintShop Pro® X8. Bruce said that this software should work with any Image Editing package that accepts PhotoShop® Plugins;
- Toshiba Laptop Lithium Batteries. Bruce advised the members that Toshiba is currently recalling approximately 100,000 Lithium batteries due to a potential fire risk. For further information refer to Toshiba’s website and download the utility software to test whether your Lithium Battery is one of the listed faulty units. Battery packs included in the recall have part numbers beginning with G71C (G71C*****).

(<https://batterycheck.toshiba.com/?region=TAIS&country=US&lang=en>)

Evening’s Programme:

Brendon introduced the evening’s activity saying that a number of members had been asked to provide a “Before” and “After” image and discuss the way they have processed their image to their final image.

First to provide an insight into their image editing and creativity was Kerry Gilmore who has been a member since 2014. Kerry displayed an image of Bare Island at La Perouse, Sydney and spoke about how she was exploring and extending her photograph taking skills by learning how to use a wide angle lens. She spoke generally about the picture taking before embarking upon the image editing process that she uses. Kerry says that she uses Lightroom® and found that the Black and White conversion wasn’t as successful as she had hoped. After reading the March edition of the Photography Group’s Newsletter she download the NIK Software and begun to “play” with it. In her opinion Kerry thought that the NIK’s software produced a better image. She continued saying that she is still in the “learning” curve of this ongoing image editing.



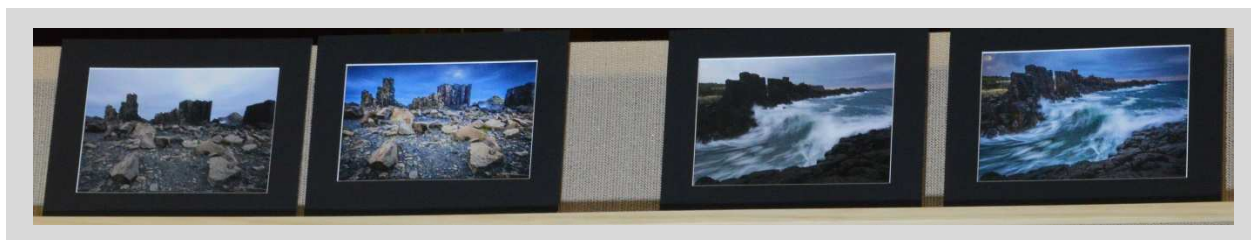
Bare Island, La Perouse (Sydney)

Kerry’s second image was taken at Belmore Basin, Wollongong of the Little Lighthouse and the Breakwater using both Lightroom® and NIK Tools. Kerry commented that she is still working to improve the image and was impressed with the range of “Effects” in the NIK’s software.

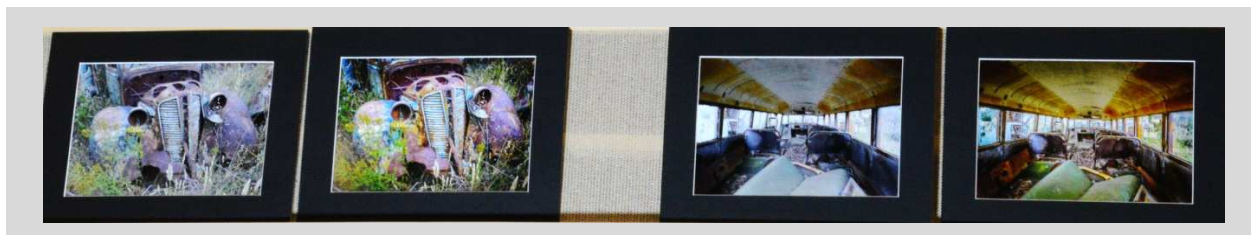
Kerry responded to a number of questions from the audience regarding the use of Lightroom®, NIK Tools, PhotoShop® and her general image taking skills.

Next to face the audience was Colin Marshman who joined the club in 1999. Colin displayed a number of images; two (2) landscapes (Cathedral Rock and Bombo Quarry) from the Kiama area and two (2) motor vehicles from his Cooma Auto Wreckers collection (Flynn’s Wrecking Yards). Colin said the landscapes were taken on a Vince Patino Workshop to the Kiama Downs. Colin says he shoots his image using RAW and then uses Lightroom® to adjust colour, contrast. He says he likes “playing with the sliders” to acquire the image that he wants. Colin also spoke briefly about his learning and the use of the internet to help him fine-

tuned or develop his image editing skills. In particular he uses YuriFineart on YouTube®. You can view these at: https://www.youtube.com/channel/UCy5SFbyxDpFC_xNFdDUteJA



Kiama Downs Area Landscapes “As Shoot” and “After Editing”



Motor Vehicle Images taken at Flynn's Wrecher's Yard, Cooma.

Colin responded to audience questions and in particular said he use Lightroom® to “visualise spots” and then clean these dust/imperfections from the image. He advised all photographers to “watch your histogram” whilst editing your images.

The third member to “face the audience” was Sue Souter who has been a member since 2010. Sue displayed four different images including her “Colour Print A Grade Best in Section” for March 2016. Sue spoke about her use of radial blur in this image. She said that she will “zoom in” on the image during the editing process looking for any imperfection that would affect the image's quality.

Sue then spoke about how she processed her “Street Scene” image by converting the image to Monochrome and then restoring selective colour to highlight the people. For this action Sue said she used the “Art History Brush”.



Sue's “After Edited” Images

Sue then responded to a number of questions from the audience about her images and the editing processes to where she wants the final image to arrive. She also spoke about Lightroom® and how easy it was to use. She said that she doesn't use PhotoShop® these days unless there is “heavy spot removal” required. Sue continued saying that she isn't restrict to Lightroom® and will use SnapSeed® when working on her iPad. Sue explained that she uploads her images to the “Dropbox®” so she can work on an image whenever, wherever she may like. She said mark Kelly, a regular judge and speaker at the Club suggested this during one of his talks.

Our last presenter was Geoff Gray, a member since 2009 and known for his Print Images. Geoff displayed five (5) finished images/ He explained how the images were taken and the processing of these images. He added that he will sometimes invert/mirror the image to meet his idea saying his preference is for a “Left-to-

Right” image flow rather than the western traditional “Right-to-Left”. Geoff believes that he should produce the best image “in camera”, shooting in RAW and then having minimal post editing which he’ll accomplish in Lightroom®.



Geoff believes that his image’s message should be conveyed to the audience (viewer). He explained this with his “Benjamin Franklin” study print. He continued saying he tends not to do much “fancy” editing work and will crop his images to a set size to match the mount the image is to be inserted into. Hence his most often “tool” is the cropping Tool.

Again Geoff demonstrated this with his image of the Chelsea Flower Show where he had cropped, some minor adjustment and used the cloning tool to “finish” the image. Geoff will also use DxO Optics® a powerful RAW Image processing package to process his RAW images before sending the edited image back to Lightroom®. Geoff demonstrated the “before” and “after” effects by using his iPad with the “as taken” image and the finished product printed and on display on the Print Stand.

Geoff said that he prints his images on Fine Art Paper which is very flat and has no or little sheen. Geoff continued saying that many judges don’t like this paper due to its lack of sheen.

Geoff’s final advice was that if you (the photographer) “take your time in composing and shooting, then post editing will be minimal”.

Geoff responded to questions from the audience before finishing with a brief attention to “Vibrancy”.

Brendon thanked our “guest” participants for exposing themselves and their images to the members. Brendon then invited all to supper and to speak to the various speakers about their “works”.

Side Note:

Brian Harvey videoed the evening saying that there were two reasons:

1. Club history; and
2. Most importantly for participating members own records.

Brian said that he is currently editing the clips and will produce a standard definition DVD for those taking part if they wish. A high definition version will also be available later if asked for. Just let me know if you want a copy and what version.

Tuesday, April 26th 2016

This evening’s Competition Night was opened by chairperson, Brendon Parker extending a warm welcome to the 30 members and 2 visitors in attendance. Brendon also mentioned that Colin Marshman, Val Porter, Norm Melvin and Lynley Olsson had advised the club that they weren’t able to be there.

Business:

Brendon mentioned the following for members’ attention:

- 📅 Club Exhibition, June 25th ~ 26th 2016.
 - Location: Old Wollongong Courthouse, corner Cliff Road and Harbour Street, Belmore Basin.
 - Entries and Closing Date: The Prints for display are required at the Club no later than Tuesday, May 23rd 2016 (May Competition Night). These Prints are to be framed and ready for hanging. The Exhibition Entry Form is also to be filled in and attached to the back of the Print’s Frame.
 - Volunteers: Members were asked to consider their time allocation to help in setting up, manning and pulling down the exhibition. Please see Brendon or Dawne to book your time. Currently there

is ample assistance for the Friday (June 24th) Set-up, with little for the Sunday (June 26th) packing up and cleaning.

- ☛ Next Meeting, May 10th. Noel Downey is a well-known local Photographer whose photographic skills cover all aspects of photography. His latest interest is Drone photography and he'll be speaking on this topic. More info on his various websites:
 - <http://wollongongimages.com>;
 - <https://www.facebook.com/wollongongimages>;
 - <https://www.instagram.com/wollongongimages>; and
 - <http://www.slickpic.com/users/WollongongImages/gallery/>
- ☛ May 24th Competition. Brendon reminded the members that this Competition is a Set Subject, "Texture". Members were advised to visit the Club's website Calendar for "guidance" on this subject. As a hint, Geoff Gray reminded members that "Texture" is 3-Dimensional.

Competition:

Brendon introduced the evening's judge, Denis Cale, from the Shoalhaven Camera Club. Brendon informed the meeting that at the age of 10, Denis was given his first camera a Kodak Baby Brownie. His dad at that time was taking & hand colouring wedding and portrait photos. (For today's readers, the Kodak Baby Brownie was a small basic camera made of Bakelite with a flip-up viewfinder. The shutter is operated by the lever under the lens. Cameras made for export have a "brief/time" button, above the lens. The cameras were manufactured from 1934 to 1954. *Editor*).



From his early 20's till his 50's Denis had Minolta SLR'S with a range of lenses, Cokin filters, flashes etc. He also set up my own video business specializing in live shows and documentaries and taught in schools, colleges and at university. On his retirement Denis purchased his first Nikon DSLR, currently have a D7000 with prime and zoom lenses, flashes with wireless remotes and a mixture of Cokin filters. Denis said he will be upgrading to the Nikon D750 soon.

Denis has been an active committee member of the Shoalhaven Photographic Club for the past 8 years, with 3 years as President. Currently he is organising the club outings & for the past 5 years have organised an annual 2 to 3 week field trip to places like Mungo National Park, Flinders Ranges. May this year he is taking 22 photographers from our local photographic clubs to the Victorian High Country.

Denis also runs 'One-on-One' DSLR camera courses at his studio & group field workshops on the South Coast.

EDI (Electronic Displayed Images):

Denis commenced his comments for this evening's Open Competition with a review of the Month's EDI Entries. As the various entries were projected Denis briefly remarked upon a number of positives and offered constructive assistance for those that, in his opinion, didn't quite reach the mark. He spoke about colours and leading lines to draw the viewer's attention, though several entries failed in this area. He was spoke about "image message" (story) and felt at times there was "too much" information and suggested the photographer concerned to relook at their entry and consider "cropping" them down to the bare essentials. Denis demonstrated this by provided his interpretation of the Entrant's image for the audience to view.

Another common area was the "empty" space in images. Again he suggested think about how they can improve their image, whether it's through cropping or reconsidering the actual shooting of the image, if it was possible.

Distractions.


- Unnecessary objects, especially in background. Denis suggested cropping these "objects" out;

- Colour “Red”. Its always hard exposing for red objects especially sharpness;
- Timing. “It’s all in the timing ..” as they say. Denis suggested the photographer review their image and retake if necessary. Especially looking for objects/people in background or not required for the story. Cropping can also help;
- Dominance. “Is your main subject/object dominant in the picture?” If not, why not?
- Simplicity. “KISS” Process (Keep It Simple”) and you can’t fail;
- Dull Image. A dull day doesn’t mean a dull image. Look for ways to improve it;
- 1/3rds. Important “rule” to remember, but it can be broken. Photographer’s choice but consider your audience’s reaction.

There were other suggestions and a review of all EDI entries in the Club’s EDI Gallery will provide the reader with more hints to better photographing.

Denis finished the EDI’s by speaking briefly on the use of the Histogram, whether it’s utilised at the time of taking the photograph or during the post-production editing process. He briefly explained the graphical representation and how to interpret what it is advising the photographer about their image. (There’s more on this topic in the Newsletter’s “Quick Tips” section. *Ed*)

EDI (Electronic Displayed Images): 41 Entries received from 21 Entrants.

	<p><i>Best In Section:</i> “Amsterdam”, Jim Ollis</p> <p><i>Merits (9):</i> Allayne Foley, Dawne Harridge, Wolfgang Kullik, Vivienne Noble, Jim Ollis (2), Lynley Olsson, Kathy Pond, Bruce Shaw</p> <p><i>Credits (15):</i> Cathy Ashcroft (2), Joe Baez, Warren Causer, Kerry Gilmore, Wolfgang Kullik, Brendon Parker, Sue Shaw (2), Lynley Olsson, Val Porter, Kathy Pond, Clara Soedarmo, Sue Souter (2)</p>
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The judge’s comments for Jim’s Best in Section Entry were “Amsterdam bikes bikes & bikes. A well-chosen perspective with the red seat drawing you into the image and sufficient information around the perimeter to complete the story. Merit and Best In Section”.

The Judge’s comments for all EDI Entries in this Open Competition can be viewed at the EDI Gallery on the Club’s website.

Colour Prints:


“A” Grade

Denis’s opening remarks in this category was all about the elements within the image, how they draw the viewer and keep their attention all the way through the image. He continued that these elements also bind the image together.

Detail. Denis liked the way the photographers were able to bring out the details in their images. However there were a couple of images where this “detail” was difficult to see, thus confusing the viewer. He continued saying that there is a fine balance between detail and little detail and that the photographer needs to find that balance if they want their image to standout.

Cropping. Denis asked the question; “does this image need the extra information (elements) to relate its story?” He found some images “too busy” and that some elements could have been cropped out. He remarked that selective cropping can, and will, enhance an image. It’s up to the photographer to review their image and present it in the best light. “So, what is your image’s message?”

Colour Prints A Grade: 11 Entries received from 11 Entrants.

	<p><i>Best In Section:</i> “Peony Rose”, Eunice Daniel</p> <p><i>Merits (3):</i> Eunice Daniel, Elaine Duncan, Vivienne Noble</p> <p><i>Credits (3):</i> Bernie Gromek, Brendon Parker, Helen Robinson</p>
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“B” Grade

Denis congratulated the photographers in this category for their thought and timing in producing most of the entries on display.


Distractions. Denis spoke about Mount colour and how it can make or break an image on exhibition. If the photographer selects the “wrong” colour, a colour that conflicts with the image, then it will turn the viewer away. He also commented that this shouldn’t discourage photographers from experimenting; however the safe mount colour of all black or all white will result in attracting the viewer. He asked the question; “does the matt’s colour compliment the image and make it stronger? Your choice.”

Image Framing. Denis spoke about using elements in the foreground to draw the viewer from the front through to the background of the image. He sees the role of the main elements to draw the viewer and the secondary elements to assist in assembling the image’s overall message/story.

Leading Lines. Denis spoke, and demonstrated, how leading lines draws the viewer into and through the image. The use of cobble stone streets, building lines and fences were primary examples of what he was talking about.

Again, the purpose of the photographer is to draw the viewer to their image and then take the viewer on a journey through it.

Colour Prints B Grade: 11 Entries received from 11 Entrants.

	<p><i>Best In Section:</i> “French Village Theme”, Graham Hamilton</p> <p><i>Merits (4):</i> Wayne Fulcher, Graham Hamilton, Dawne Harridge, Monte Hunt</p> <p><i>Credits (2):</i> Joe Baez, Ruth Brooks</p>
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Monochrome Prints:

“A” Grade

Denis commenced the Monochrome category by speaking about Image Detail, the “Gray” Scale and Leading Lines. As he commented he demonstrated the points he was making by indicating on various entries the error/s. He commented upon an image being “too stark” and felt that too much of the foreground details were too far away for the perceived story the photographer was trying to tell. In one entry he commented there

were “too many” leading lines in all directions taking the viewer in every direction and unable to decide where the main subject actually lies. To overcome this the photographer needs to control the indicators that direct the viewer and concentrate upon those that lead to the main subject.

Cropping. “Does the image tell the story?” “Are there too much that it overbears the story?” Denis asked the entrants to reconsider their images and to look at “cropping” the image back to the bare essentials. He pointed to various elements, including people walking out of the frame in the opposite direction to the main subject, partial buildings that didn’t need to be there for the story. Denis’ advice was to look closer, firstly when shooting the image, and secondly during the editing process for these and similar elements. “If it doesn’t add value, then leave, or crop, it out”; they only become distractions for the viewer.

Backlight Light. Denis congratulated the entrant for using “backlighting” to highlight the subject and it worked well. He added for this to work the photographer has to consider the direction of this lighting.

Monochrome Prints A Grade: 11 Entries received from 11 Entrants.

	<p><i>Best In Section:</i> “Yellow Rose of Texas”, Eunice Daniel</p> <p><i>Merits (2):</i> Eunice Daniel, Brendon Parker</p> <p><i>Credits (2):</i> Geoff Gray, Peter Hutten</p>
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“B” Grade

Denis remarked that “this doesn’t grab me, what’s happening?” He said that the image’s message had been comprised and the viewer is left wondering what is going on. This can be a result of a number of problems including distracting elements, clarity of vision and not thinking through the image before operating the shutter release button. He said there are ways to remedy these including cropping, “stop-before-shooting” and consider your story.

Object Separation. Denis observed that not separating elements can lead to viewers not “seeing” the photographer’s message and if these elements are big enough; like rocks, buildings, etc they take over the image. He suggested remedy; look at what you are taking and if necessary, change your viewpoint.

Tonal Range. Denis says that in monochrome photography it’s the “Tonal Range” (pure blacks, through the various shades of grey to pure white) that is important as it creates the contrast in the image thus producing fine detail. The wider the range expands, the more contrast there is. Thus an image that has a narrow tonal range would cover a more restricted area between its lightest and darkest values, mainly consisting of mid-tones and in turn, having less contrast.

Monochrome Prints B Grade: 10 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> “Shakespeare Bookshop, Paris”, Allayne Foley</p> <p><i>Merits (1):</i> Allayne Foley</p> <p><i>Credits (2):</i> Ruth Brooks, Wayne Fulcher, Monte Hunt, Kathy Pond</p>
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Small Prints:


Denis commented on image composition and the thought process that the photographer needs to understand so as to produce each and every image. Too often, he said, images are just a “point and shoot” with little thought. To be successful the photographer needs to think about what, how and why they are taking the photograph. There are times of spontaneity where a picture just happens but overall these are small compared to the majority of images taken.

Object Balance. Again, as with other categories tonight, Denis reiterated that fine balance between elements and objects within the image. The image should harmonise with all elements working together to produce the image’s strongest message. He also added that colour and shapes will work.

Shutter and Aperture Balance. Denis highlighted a problem when the photographer incorrectly selects the wrong control for sharpness throughout. He was referring to an image where “sharpness” appeared however there was some “blurriness” of elements due to the lower shutter speed required to balance exposure. He continued saying the photographer has to consider the image they are taking and then decide upon the appropriate exposure control, whether its shutter priority (for moving objects) or aperture (for depth of field). It’s the photographer’s choice. Denis demonstrated this with one of the entries.

Simplicity. Denis revisited the area again for the Small print category. He covered a number of topics including considering leading lines to draw the viewer into the picture and to the background; mixed elements/objects that tended to complicate the image’s overall message. He also commented upon the opposite effect; not having enough “support” in the elements/objects to tell the image’s story, leaving the viewer wondering “why?”

Small Prints: 11 Entries received from 6 Entrants.

	<i>Best In Section:</i>	“Naked Ladies” , Kerry Gilmore
	<i>Merits (2):</i>	Kerry Gilmore, Ann Lamb
	<i>Credits (4):</i>	Michael Chervakov, Emma Foye, Tim Hoevenagel, Ann Lamb

Denis concluded his comments for the evening by saying that “everyone has a different take on all the images seen tonight but it’s just that he had to make the final decision” and make the awards.

Brendon then thanked Denis for his concise comments and wished him a safe trip home. Brendon then asked the entrants to leave their images on display for a while so that all present could view them.

POINTSCORES: April 2016*Colour Prints***“A” Grade**

13	Bernie Gromek	10	Geoff Gray	8	Brendon Parker
12	Elaine Duncan	10	Helen Robinson	8	Eunice Daniel
12	Vivienne Noble	8	Barry Daniel	6	Colin Marshman
11	Sue Souter			4	Wolfgang Kullik

“B” Grade

11	Warren Causer	8	Allayne Foley	5	Monte Hunt
10	Dawne Harridge	8	Graham Hamilton	5	Val Porter
10	Ruth Brooks	8	Lynley Olsson	4	Kathy Pond
10	Wayne Fulcher	5	Joe Baez	1	Jim Ollis
9	Jill Bartlett			1	Norm Melvin

Monochrome Prints

“A” Grade

12	Barry Daniel	11	Vivienne Noble	8	Wolfgang Kullik
12	Brendon Parker	10	Helen Robinson	6	Bernie Gromek
11	Geoff Gray	8	Colin Marshman	4	Sue Souter
		8	Eunice Daniel		

“B” Grade

11	Ruth Brooks	8	Jill Bartlett	3	Joe Baez
10	Elaine Duncan	6	Jim Ollis	3	Kathy Pond
10	Wayne Fulcher	4	Lynley Olsson	3	Val Porter
9	Allayne Foley			1	Graham Hamilton

EDI

25	Jill Bartlett	17	Warren Causer	12	Ruth Brooks
22	Kathy Pond	16	Dawne Harridge	11	Jim Ollis
20	Vivienne Noble	14	Barry Daniel	10	Allayne Foley
18	Brendon Parker	14	Cathy Ashcroft	10	Wolfgang Kullik
18	Bruce Shaw	14	Sue Shaw	8	Joe Baez
18	Kerry Gilmore	14	Val Porter	4	Clara Soedarmo
18	Sue Souter	12	Lynley Olsson	3	Graham Hamilton

Small Prints

19	Kerry Gilmore	12	Ann Lamb	8	Michael Cherviakov
13	Clara Soedarmo	12	Tim Hoevenagel	6	Emma Foye

2016 Competition: May

Competition: Set Subject “Texture”

Entry Conditions:

1. EDI’s Closing Date: Tuesday two (2) weeks before the competition, (**2nd Tuesday of the month**) **Closing Time: 7.00pm**;
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.

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.

Club's Public Exhibition, June 2016

The Club will be holding a Public Exhibition on members' works, both Prints and Videos at the Old Wollongong Courthouse:



When: **Friday ~ Sunday; June 24th ~ 26th 2016**

Location: **Old Wollongong Courthouse, Belmore Basin, Corner of Harbour Street and Cliff Road.**

Photography Group Requirements.

<i>Maximum Number of Prints:</i>	4 Prints per member. Can be colour and/or monochrome)
<i>Maximum Frame Size:</i>	Frame size 50 x 40 cm. (500 x 400mm or 16 x 20 inches).
<i>Maximum Image Size:</i>	Image size must fit 50 x 40 cm Frame. (500 x 400mm or 16 x 20 inch mount)
<i>Image Format:</i>	Landscape or Portrait. Small Prints framed in your own frames are acceptable and will be displayed along the mantle pieces of the 3 rooms.
	Club Frames are 16 x 20 Inches with a black edge.
<i>Frame Details:</i>	Members are free to use their own Frames providing they are same as the Club's Frames.
<i>Print Due Date:</i>	Tuesday, May 24th 2016. Club Competition Evening.

Please note that the Prints are not required to have been entered into Club competitions. If they were entered, they do not have to have been awarded a Merit and/or Credit. We are looking for your best work; images that you really like

Print Labels:

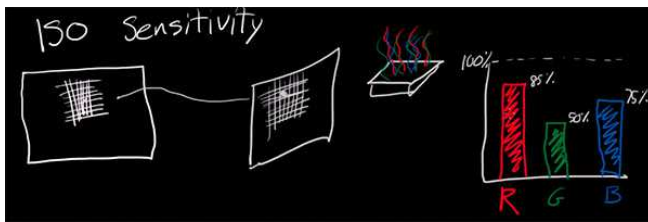
Please use the normal label that you affix to the back of your comp entries and put this onto the back of your framed entry. We need:

- **Your Name;**
- **Image Title;** and
 - **"For Sale" or "NFS" (Not For Sale).** If selling, then the price (\$).

Note: If the image is in your own frame, state whether price includes the frame or print only. Understandably, Club frames do not form part of the sale.

The Techno Shop***A Simple Guide To ISO: What Happens When You Increase Your Camera's Gain***

Have you ever wondered what is actually going on with your sensor when you increase your ISO? Why do



images get noisier? Youtuber Dylan Bennett put together an excellent video that explains ISO in simple terms. Considering the image sensor itself, made up of millions of tiny sensors -- aka photosites -- which all receive light and then record that light to each pixel that makes up an image. If we think about just one of these tiny individual sensors, it

receives red, green, and blue light. The sensor takes this incoming light and determines which color should be recorded to a pixel in your image. The color of the pixel depends on how much of each color of light hits the tiny sensor. Refer to the "Reference Link" for the full story.

See Dylan Bennett's video at: <https://www.youtube.com/watch?v=WEApLA-YNko> It runs for just over 10 Minutes.

Reference: <http://www.imaging-resource.com/news/2016/04/13/a-simple-guide-to-iso-what-happens-when-you-increase-your-cameras-iso>

Hasselblad Reaffirms Commitment To Medium Format With H6D Series, Including 100mp, 4K H6D-100c

Swedish camera company, Hasselblad has announced the H6D range of medium-format cameras in London, which their CEO Perry Oosting says signals Hasselblad's return "to the top of the photography pyramid." Oosting went on to say that the H6D signals Hasselblad's commitment to medium format cameras, a format for which they are most well-known despite forays into APS-C and full-frame sensors in recent years.



The lower-resolution version of the two new models, the H6D-50c, is equipped with a 50 megapixel CMOS sensor. The H6D-100c comes with a 100-megapixel sensor. Both cameras are equipped with a brand new processor, built-in Wi-Fi, dual card slots (SD and CFast), a high-resolution touchscreen display, USB 3.0, and a wider shutter speed range (from 60 minutes to 1/2000s).

The H6D-50c retails for \$25,995, while the 100MP H6D-100c gets priced at \$32,995.

Reference: <http://www.imaging-resource.com/news/2016/04/08/hasselblad-reaffirms-its-commitment-to-medium-format-with-h6d-series-includ>

Lithium-Ion Rechargeable Battery Recalls.

In the last couple of years a number of Laptop Manufacturers have issued "Recall" notices in respect to the Lithium-Ion Battery and the high risk of fire. So, let's look at a number of these recalls:

- March 2015. Lenovo expands recall of ThinkPad Notebook battery packs, about 166,500 units;
- June 2013. ATG replacement batteries for MacBook Pro recalled. About 5,600 units.
- May 2011. HP Expands Recall of HP, Compaq Laptop Computers. About 124,00 units;
- December 2006. Dell to recall 4 million batteries.

A search of the Internet will reveal a history of recalls. Is your Laptop Battery "safe"?

Reference: <https://www.consumeraffairs.com/laptop-battery-recalls>

Lens In-Depth Comparison Tool

Searching for a lens for your dSLR and can't choose. Then DxO Mark has made this a little easier. The website offers alternate lens for you to compare. All you need to do is choose the lenses you want to compare from the list, and then select up to three lenses at a time to compare their measurements. Simple! Now where's the wallet? So who is DxOMark? DxOMark is the trusted industry standard for camera and lens image quality measurements and ratings. For years we've been recognized for providing the most rigorous hardware testing, using industry-grade laboratory tools in our analysis, and for establishing the most comprehensive reference database using our thousands of camera and lens test results.



Reference: <http://www.dxomark.com/Lenses/Compare>

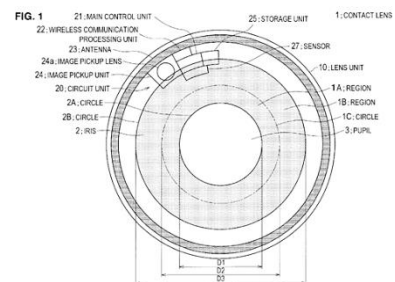
Earthquakes, Technical Issues Delay Nikon Products

The recent devastating Kumamoto earthquakes have had far-reaching effects on various industries, including the photo industry. In addition to temporarily closing a pair of Sony image sensor plants, the earthquakes have now affected Nikon's release targets for a variety of upcoming cameras. In addition to the earthquake, however, various production issues are also at play for Nikon.

Reference: <http://www.imaging-resource.com/news/2016/04/20/earthquakes-technical-issues-delay-nikon-products-no-release-date-known>

Sony Patents Contact Lens Camera With Blink-Triggered Shutter

Sony has patented a contact lens that comes with an integrated miniature camera module and all its components, such as image sensor, lens, processor, storage and even a wireless module to transfer images to a smartphone or other connected device. The camera is triggered by a "conscious" eyelid aperture and closure. A sensor measures the pressure of your eyelid, and other settings such as aperture and zoom can be controlled via eyelid movement as well. A display unit allows you to view captured images directly on the lens.



Reference: <http://connect.dpreview.com/post/5586075379/sony-patents-contact-lens-camera>

Nikon SnapBridge Now Available for Android, iOS to Follow This Summer (Northern Hemisphere)

Nikon's SnapBridge app is now available for Android. First announced as a feature on the Nikon D500, SnapBridge allows photographers with a compatible Nikon digital camera to maintain a connection to a mobile device using Bluetooth low energy. SnapBridge for Android is available in the Google Play Store, with the iOS (Apple) version is expected later this summer (Northern Hemisphere).



Once the app is installed, the camera and phone can be paired and will maintain the Bluetooth connection as long as both devices are on and within range. SnapBridge is able to create a low-energy, persistent connection making it easier to automatically transfer images to a mobile device during shooting. Additionally, SnapBridge offers remote control over camera shutter and settings, and can be used to upload images to Nikon's cloud storage service.

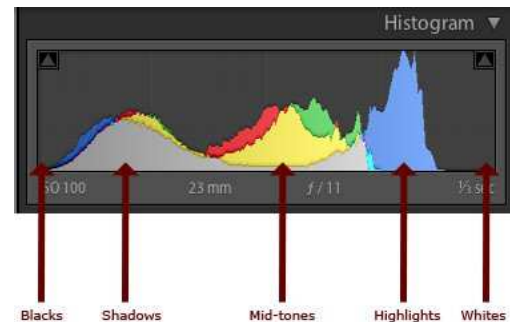
For a list of "Tested" mobile phones then refer to the article found at the "Reference Link" below.

Reference: <http://connect.dpreview.com/post/7992024421/nikon-snapbridge-android-now-availalbe>

Quick Tips

Histograms for Beginners

Before digital photography, in those old days when analogue ruled the world and film was the photographers' chosen medium to capture light upon, we had to wait until we developed the exposed film to know for sure whether we got a good exposure when we made an image. Now, one of the most important benefits of digital photography is that little intimidating graph of information; the histogram. It is daunting to both new and experienced photographers. So what is the histogram? It is simply a graphical representation of the tonal range of your photo that helps you evaluate the exposure.



How do you to read the histogram? Annie says it's easy: the blacks are on the left, the whites are on the right, and all the mid-tones are in between. The most important thing to know about the histogram is that a spike:

- ❏ If it is on the right hand side and touching the graph's side then the "highlights" have been "blown out" (completely white with no detail) and there is no data in this area and you will not be able adjust/edit in this area.
- ❏ If there is a spike on the left edge, it means part of your image is completely black. You may want to use your exposure compensation to adjust the exposure to the right to make it brighter'

Annie wrote that there is no such thing as a perfect histogram; rather it is just a graphical representation of the image's tonal range.

To read more then use the "Reference Link" to read Annie's article in full.

This article is based upon American freelance RV Living Photographer; Anne McKinnell, article on the Digital Photography School website.

Reference: <http://digital-photography-school.com/histograms-for-beginners/>

5 Important Focal Lengths to Know and the Benefits of Each

Jason Checkla is an American family, engagement and wedding photographer from Glens Falls, New York State. He wrote that there are photographers that favour the convenience and flexibility of zoom lenses, and those that favour their sharper, lighter and cheaper counterpart, the prime lens. Note: some modern zooms do have prime-like optics. In his article Jason noted that all focal lengths mentioned in his article are in reference to 35mm full frame sensors. Among the many options, five focal lengths you want to use are the: 24mm, 35mm, 50mm, 85mm, and 135mm.



1. **24mm Wide Angle.** Areas where it excels in: landscapes, astrophotography, group portraits, and event photography. It is sufficiently wide and remarkably sharp, making it an ideal candidate for landscape photography.
2. **35mm Focal Length.** Areas where it excels in: street photography, events, environmental portraits, and shooting-across-the-dinner-table photography. It is the classic focal length for many photojournalists as the field-of-view requires you to be close to the action, but still maintains enough of the environment surrounding your subject to give an image context.
3. **50mm (normal) Lens.** Areas it excels in: street photography, full-body portraits, walk-around shooting. The 50mm lens is another classic, and a large part of that reason is that often, the area in frame is just right. It's narrow enough to create balanced compositions with ease, but still wide enough to create interest beyond your subject.

4. **85mm Slight Telephoto Lens.** Areas where it excels in: portrait, events, and sports photography. The field of view is not so tight that you'll feel like you need to be outdoors to use one, but it gives you a nice working distance that allows this focal length to sneakily capture candids at a wedding or family gathering.
5. **135mm Telephoto Lens.** Areas where it excels in: head-shots, portraits, and wedding photography. When you need to get in close for details and head-shots that bring your subject to life, grab this focal length. The background separation is fantastic, due to the increased compression of the image.

Reference: <http://digital-photography-school.com/5-important-focal-lengths-to-know-and-the-benefits-of-each/>

5 Quick Tips for Better Blue Hour Photography

When is blue hour? It's the time just before sunrise and just after sunset, lasts between 20 to 40 minutes, depending on the weather, and your geographical location and occurs twice a day. During this time, the sky can turn different shades of blue and reflect orange, yellow, purple and pink. Blue hour photography is easy; the hardest part might be getting there before it's over. These tips will help beginners get started with blue hour photography:

1. Shoot in Shutter Priority mode;
2. Use a remote or self-timed shutter release;
3. Use a tripod;
4. Shoot in RAW; and
5. Include electric lights to add drama and interest

Some blue hour landscapes to consider include: Cityscapes, Busy winding roads, Beaches; Wharfs and Bridges, A fair or circus and Marinas.

Reference: <http://digital-photography-school.com/5-quick-tips-for-better-blue-hour-photography/>

Professional Slide-Scanning Services

Nic van Oudtshoorn advises that he offers a professional quality slide scanning service in the Illawarra. His

link is: <http://www.slidescan.com.au/> The slides are: individually evaluated and scanned by hand and one by one; dedicated Nikon slide scanners for highest optical quality and at 24 megapixels resolution so you can print huge images.



Nic also says that he would be happy to give the Wollongong Camera Club members an additional 10% discount on top of the discounts listed on the site. All you need do is mention their membership on the order form. Visit Nic's website for further information.

Reference: <http://www.slidescan.com.au/>

8 Sites for Free Adobe Lightroom Presets

Here's eight sites for some free Adobe Lightroom Presets downloads:

1. **Presets Heaven:** Offers presets and training!
2. **Wonder Land Presets:** Packages with over a dozen free presets!
3. **On One Software:** Fantastic package of 85 presets!
4. **Inside Lightroom:** Color, black and white, and calibration presets.
5. **Gantico:** Releases a new set of presets every few months.
6. **Lightroom Blog:** A variety of user presets.
7. **640 Pixels:** A package of 15 color, black and white, and split tone presets.
8. **XEQUALS:** Really fun site that connects users through presets!

Reference: <http://digital-photography-school.com/8-sites-for-free-presets/>

Macphun Launches Filters For Photos Free App For Mac Users

Software developer MacPhun has announced a new app for Mac OSX users that comes with 30 photo filter effects, and which is being offered as a free download. The Filters for Photos application can be downloaded as an extension to Apple's own Photos program or as a standalone product. It provides one-click effects in a similar way to Instagram, and comes with sketch, oil painting, color tones, black and white, and grain styles - among others. Once applied the filters can be down-played and adjusted according the characteristics of that effect, and users can apply multiple filters to a single image.

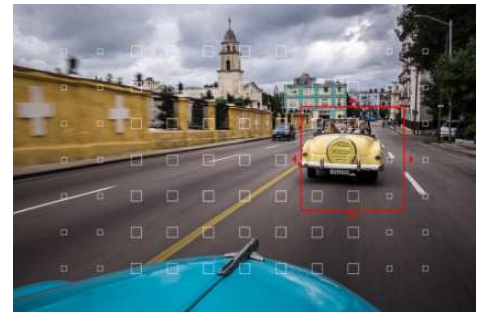
Filters for Photos can be downloaded from: **macphun.com/filtersforphotos**

Reference: <http://www.dpreview.com/news/1453466203/macphun-launches-filters-for-photos-free-app-for-mac-users>

6 Tips for Finding Focus and Getting Sharp Images

In a recent article by Digital Photography School's Managing Director, Darlene Hildebrandt wrote about "Finding Focus and Getting Sharp Images". Who is Darlene? She's a professional photographer with 25 years' experience and comes from Edmonton, Alberta, Canada and the face behind "Digital Photo Mentor". She has been published on websites and newspapers around the world, as well as a teacher (workshops) and travel guide. A young lady with a wealth of knowledge.

It's interesting that this article came across the editor's desk just days after the completion of the Club's April 2016 Monthly Competition. For those present at this meeting our judge, Denis Cale, spoke about "Focus" and "Sharper Images".



Now to her article. Getting sharp images is a common problem among beginning photographers. So, in this article she gave some tips to hopefully answer some, if not all, of your questions about finding focus. Some of the things she covered included:

1. Focus mode (single, continuous, auto – AF-S, AF-C, and AF-A)
2. Focus point mode (when to use single point, when to use zone/multi, when to use auto)
3. Drive mode (single or continuous, when to use each)
4. Using a large aperture, especially in low light
5. Focus on an area with contrast
6. Focus on the eyes of a person

There are several different settings on your camera related to focusing, so the photographer needs to choose the most appropriate one for each situation you photograph.

Use the "Reference" link below to go to Darlene's full article, your journey will be well rewarded.

Reference: <http://www.dpreview.com/news/1453466203/macphun-launches-filters-for-photos-free-app-for-mac-users>