



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

August 2015

- Tues 11th "Wildlife & Travel Photography" with Craig Parker EFIAP PPSA MAPS
- Tues 18th EDI Competition Entry Closing Date.
Closing Time: 7.00pm
- Tues 25th Competition: **"Open"**

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

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

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

awardimages@wollongongcameraclub.com

2015 Membership Fees

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

"The marvels of daily life are exciting; no movie director can arrange the unexpected that you find in the street." Robert Doisneau (1922 ~ 1944) a Parisian Photographer who learnt engraving and lithography at the Estienne School in Paris designing drug packaging labels. He became a camera assistant at André Vigneau's studio in 1931, then the Renault Advertising Department before embarking on an independent photographer. In the Parisian post-war euphoria he hoarded the photos that will meet with great success, obstinately cruising where "there is nothing to see", favouring furtive points, tiny pleasures lit by the 'reflections of sunbeams on cities' asphalt. He left behind 450,000 negatives when he died in April 1994. You can view some of his work at: <http://www.robert-doisneau.com/en/portfolios/>



We welcome the following new members to the Photographic Group:

Joe Baez, Graham Hamilton and Peter Kis

Club Documents Updated

At the Photography Meeting on Tuesday June 14th 2015 and the Movie Makers Meeting on Thursday June 16th 2015 the following Club Documents were ratified by a major of votes by the members present:

1. Management Procedures; and
2. Photography Competition Rules.

Both of these updated documents can be downloaded from the Club's website:

<http://www.wollongongcameraclub.com/mgt-procedures-and-comp-rules/>

Summary of Changes:

These documents were reviewed due the cessation of the Photographic Group's Subcommittee and the decision to return all planning of the Club's Activities back to the Management Committee.

- Management Committee. Major changes including the Management Committee's responsibilities and the Club's Activities.
- Photography Competition Rules. Major changes to:
 - Introduction of Competition Management Team whose responsibility is to run the Photography Monthly Competitions. Photographic Planning Committee has been removed;
 - Print Presentation. Print Mounts maximum thickness is 3mm's. Foam Board is no longer acceptable. This brings the Club into line with FCC, Nationals and Internationals.
 - EDI's. File Size has been increased from 800kilobytes to 1Megabyte. This also follows changes to National and International Exhibition of Photography.

Please note:

- These ratified revised documents replace all previous document revisions;
- Take effect immediately; and
- The "Photography Competitions Rules" replaces the previous "Photographic Competition Rules".

Members are encouraged to download these new documents.

Dates For Your Diary

Sunday; August 23rd 2015.

27th Sutherland Shire National Exhibition of Photography (APS Approved)

Entry Opening Date:	Open NOW
Closing Date:	Sunday, August 23 rd 2015
Sections:	Open Monochrome; Open Colour; Creative and Nature All digital exhibition. Entries submitted by Upload on the exhibition website.
Cost/s:	\$8.00 for one section; \$12.00 for two sections; \$16.00 for three sections and \$20.00 for all four sections
Entry Form and Information:	http://www.ssnep.org.au/

Friday ~ Sunday; August 21st ~ 23rd 2015.

The Traveling Film Festival (TFF) are hosting the event at Greater Union Cinemas and believe that it's a great opportunity for the community to appreciate and discuss cinema in a creative and local setting. Visit TFF website for more information on the program, films on offer and the price of tickets (must be purchased in advance) at <http://www.sff.org.au/2015-film-guide/travelling-film-festival-wollongong/>

Saturday ~ Sunday; September 19th ~ 20th 2015.

St. Ives Medieval Faire: Enter a magical world at the St. Ives Showground for a 2-Day Medieval Festival of knights, jousting and historic battle re-enactments. For further details and ticket cost then visit the website:

<http://stivesmedievalfaire.com.au/>

Where? St Ives Showground, 450 Mona Vale Road, St Ives NSW 2075

November 5th 2015. Australian Photography + digital 2015 Photographer of the Year

Australian Photography + digital and Olympus are once more looking for Australia's best amateur photographers. They have \$18,500 in cash and prizes to give away.

Closing Date: November 5th 2015

Entry: Online at the Australian Photography Website:
<http://www.australianphotography.com/competitions/photographer-of-the-year-2014>

Sections:  Landscape, Portrait, Nature and Black & White.
 There are two (2) additional Junior Sections.

Cost: Open category: An entry fee of \$20 is payable for each portfolio of six images.

Capture Date: Images must have been shot on or after 1 November 2014.

Further Information: <http://www.australianphotography.com/competitions/photographer-of-the-year-2014>

Tuesday, June 14th 2015

President Brian Harvey chaired this evening's Photographic Group meeting with Brian extending a warm welcome to 19 members, 2 new members and 1 visitor on this cold winter's evening. Brian noted that he had received apologies from; Peter Hutten, Dawne Harridge and Casandra Best.

Business:

-  Next Competition: July 28th 2015; "Old and New" in one image. Brian again re-emphasised that this set subject competition was not a montage but the "New and Old" ideas were to be photographed at the same time in the same exposure.
-  M2M Fun Run: Organisers of Greenacres "M2M" (Mountain 2 Mountain) run on Sunday August 2nd 2015 required at least 3 photographers but preferred 5 for dispersion around the run course. A bus will deliver to the photographers to their spot and pick them up after all the runners had past that location. Photographers need to be available from 7am to 1pm. Brian said anyone interested to sign on the M2M sheet being passed around and see Kathy Pond regarding other paperwork and information. A professional will be on-site at the Mt. Kembla finishing line to snap the competitors.

Club's Controlled Document Changes:

Brian introduced this section explaining the reasoning for the changes to both the Management Procedures and the Photography Competition Rules documents following the discharging of the PG Planning Group in June. Brian said that this had ensued when it was not possible to raise members to serve on the PG Planning Group. As a result the Management Committee has taken over and extended its role with the planning of the Club's Programme amongst other activities.

- ☛ Management Procedures. Brian took the members through the various changes explaining these changes where necessary. There were a number of new Rules to identify the Management Committee's extended roles and its effects.
- ☛ Club Badges.
 - Kathy Pond said there were a number of new members and that Name Badges would be made. However if anyone would like a metallic with magnet Club badge then please see her to place an order, they cost \$12.50 each though depending upon the number ordered the price may reduce.
 - Brian Harvey advised the audience about the magnetic type in particular the strong magnetic field and its possible affect to Pacemakers, mobile phones and electronic storage mediums.
- ☛ Photography Competition Rules. Brian again took the members through changes to this document. It was noted that this new document will replace the existing "Photographic Group Competition Rules" when it is ratified by the members. Many of the changes were the removal of the "Photographic Planning Group" with some nominated position/s and replaced with the "Management Committee" or "Competition Management Team" where applicable. There are two (2) important changes in Rule 3
 - Rule 3.1.3 Entry Presentations. Please note that all mounted Prints entering the Club's Competitions will have a **maximum thickness of 3mm's**. This is in line with FCC and other Nationals and Internationals requirements. **No "foam" board mounted** prints will be accepted in the future.
 - Rule 3.2.2 The EDI Entry Maximum "File Size" has been increased by 25% from the current 800kBytes to 1MByte (1000kBytes). This is also in line with current National and Internationals.

The above documents were duly debated and changes notes before each document was presented to the members present to ratify. Each document was ratified unanimously by the members. Copies of the new documents will be on the Club's website.

Please note: The changes to the Competition Rules **take effect from the August 2015**. Please be prepared especially the changes to the Print Entry Presentation and mount thickness.

Photography Group 2016 Programme:

Geoff Grey chaired this section and spoke about the Photography Groups recent past history in respect to Set Competitions. He said there has been a blend of 5 Open and 5 Set Subjects each year and that there has been a mixture of feelings about the number of Set Subjects. Often these Set Subjects haven't been successful. So it was decided that in 2016 there will be 6 Open and 4 Set Subjects. Geoff explained the change:

- ☛ Build up the Club's Stock of "Open" subject images especially for such external competitions like the FCC's Interclub; and
- ☛ Past Set Subject Competitions have usually seen a reduction in the number of "entries".

Geoff also spoke about "Subject" definition/s saying that some have been over "engineered" to the point of misinterpretation/misunderstanding. Geoff said that he had scanned a number of Nationals and Internationals looking for Set Subject and compiled a short list of 10 subjects/ideas: Music, Insects, Mountains, The Colour Blue (Monochrome - Silhouettes), Bad Weather, Farm, Texture, The Beach, Wheels and Eyes. Geoff had these written on a piece of paper and asked 4 members to draw one piece of paper out until he had 4 subjects; being: Music, Mountains, Texture and Eyes. Geoff then announced that the Set Subjects will be in the months of March, May, August and October. Geoff again spoke about Subject definition/guidance saying that he thought that photographer's creative thoughts are disinclined by the complex definitions.

Geoff then spoke about Club Nights saying that he believed there was a FCC based speakers list was available. He also mentioned in the past there were Trivia Nights (fund raising) and other Social evenings. He said he had three (3) ideas:

1. What's in my bag?
2. How did I create that image?
3. Specialist artist (Helen Moon or someone else) to speak on art and photography.

Geoff requested members to give see him with any other ideas for the 2016 Programme.

Guest Speaker:

Brian Harvey then formally welcomed our guest speaker to the evening, Greg Delavere who will be speaking on Star Trails.



Greg joined the Wollongong Camera Club in 2002 and since then has been an active Entrant in the Club's Competitions with good results winning Colour Print of the Year (2004 and 2005); Slide of the Year (2002); Monochrome Print of the Year (2004 and 2009) as well as winning the Pointscores for Slides (2004 and 2005); EDI's Freestyle (2012). Greg was also instrumental in starting both the Portfolio Group and the EDI Freestyle Competition.

In 2011 Greg was awarded his LAPS (Licentiate Australian Photographic Society) a photographic skill honour. To improve his own and contribute to the photographic fraternity Greg attended the FCC Judges' Course in 2011 and 2012. Greg has also contribute to the Club through his service as Vice President (2008); President (2008~2012) and chaired the Photographic Group during his Presidentship. Greg continues to provide service working in the background of the Photographic Group.

Greg commenced his "Star Trails" presentation saying that it has been 18 months in the making but as the date approach "holidays" got in the way and an alternative date was arranged. Greg then began the presentation with a brief outline of the topics to be covered such as Equipment; Where/What to focus; Time required; Location; Environmental conditions and more.



Equipment. Greg said his equipment was relatively simple, a wide-angle lens from 18mm and above any focal length less than 18mm will result in distortion, a tripod, cable release or Infra-red remote or Intervalometer, storage cards, fully charged batteries (shooting can take hours), a torch, chair, a compass and a good book.

How to Focus. Greg explained the principles that he follows was focusing on the selected area. His first piece of advice was to "Turn off the Auto Focus" and use Manual focus selecting "infinity". Greg explained that in "auto focus" the camera's focusing system looks for contrast within the object, though this is hard in the dark. Greg went on to speak about using the foreground saying that this could be a problem in the future as the image had limited availability. Thus removing any foreground object/s, e.g rocks, trees, houses, etc and concentrating on the stars makes the image more adaptable for future use and demonstrated this with an image.

Where to Aim? Greg said you need to find the South Celestial Pole and this can be achieved with:

1. a "Star Finder" chart (he purchased a copy at the University of Wollongong's Planetarium for \$5.00,;
2. A compass, look for "South" and up approximately 35°;
3. Find the "Southern Cross" formation and measure the "head to tail" distance. Multiple that distance by 3.5 times and that will be the destination.

Format. Greg posed the question; Landscape or Portrait? Greg said that he found that landscape suited his needs the best and believed it to be better than portrait. Greg demonstrated this with several images in both formats.

Star Trail Uses:



Circular Star Trail



Cropped Star Trail for Elliptical Background

What Exposure Time/s. Greg commented when he became interested in Star Trails he studied the internet for information and saying that the advice was conflicting. One well known photographer suggested 5 minutes however the pure calculations didn't equate to the results. Greg said there was plenty of trial and error saying that a 90° Star Trail would take him 6 hours to exposure. Greg commented that he had to work out how long his camera's battery would last and then adjust his exposures to this.

Greg commented that ISO selection does make a difference. He commenced with a 1600 ISO but found it too sensitive and he was "seeing" stars flare out into the Solar System. Through trial and error Greg gradually settled upon 200 ISO with a 30 seconds shutter speed as this resulted in a less "busy" and "messy" image. Greg uses an Aperture of f5.6 or f8.0 and said he steers clear of the f-stops at both ends of the lens due to aberration.

Light Pollution, from human activity (street lighting, industry, buildings, etc) is a problem and can be seen if the image's area if the photographer shoots to low.

Greg recommends the following by turning off:

- ☒ Low Light Noise Reduction system;
- ☒ Low Speed Noise Reduction;
- ☒ Lens/Camera "Stabiliser" system when on a tripod; and
- ☒ Auto focus, use "manual" focus.

Environmental Conditions. Greg explained there are a variety of environmental factors to be considered in this field of photography:

- ☒ Wind. Affects the camera's stability on the tripod, thus affecting the sharpness of the image.
- ☒ Cloud/s. Creates a hazy image as the cloud drifts across the area of view.
- ☒ Storms/Rain. This usually means there are clouds, again affecting the image's clarity. Equipment protection is another item to consider and how the photographer will protect their equipment in the rain.
- ☒ Moon. A moonless night is best as the reflected moon light will affect the image. Greg recommended that photographers stay clear of the full Moon.

Before venturing out Greg advises one check the weather and if any suspect above then to stay home and enjoy good book.

Shooting. Once on site and set-up Greg said that his next problem was the length of time that he had to sit by his camera, 5 hours and operating the shutter button every 30 seconds. His task was to use a "timed" cable release, a remote control or the camera's (if your camera is fortunate enough to have one) "Continuous Shooting Mode. Most cameras would most likely have "single" shoots. Greg's solution was to purchase an Intervalometer (\$15 from Hong Kong) to do the hard work for you. Once the Intervalometer is set-up

(number of images, Exposure duration, Time between exposures) it's only a matter to push the button and the Intervalometer does the rest. The camera's shutter speed needs to be set to "B" (Bulb).



After Greg explained the process he related the story of "wasted time". Normally when attaching an external device (such as flash Motion Detector, Lightning Detector and Intervalometer) he would switch off his camera. On one such Star Trail shooting he set-up the gear, attached the Intervalometer and then set the "process" into action. Arriving back 5 hours later he found that he didn't have any images, not one! Then it dawned on him; he hadn't switched the camera back on. So instead of 600 images he had to start again.

Image Quality. Greg recommends that you photograph in "Large, Fine JPEG" and not RAW for 2 reasons:

1. Taking 600 images in RAW consumes memory and time during the exposure being transferred to the camera's storage memory card. This will affect the Intervalometer's settings and the unit has to be in the "Time between Exposures" to allow the data transfer, thus greatly increasing the time required for the shoot; and
2. Post Production. 600+ RAW images in your editor will consume hours, maybe a day to convert.

Combining the Images. Greg says that in a typical Star Trail shoot he will have 600+ images to combine to find one final image. He said that you can sit at the computer and use your Photo Editor loading all the images into separate layers and then use the editor's tools to produce the final result. Or you can use special software freely available on the Internet. Greg says he uses the free Starstax software:

<http://starstax.findmysoft.com/>

All he has to do is select his images, then drag and drop them into Starstax. The programme does the rest by image stacking and blending which merges a series of photos by transferring the highlights into a single image. Greg then finishes the editing in his Photo Editor in the format/style that he wants. Through different applications of his "star" images Greg explained that he was able to produce the Star Trail and a Meteor Shower.



Star Trail



Meteor Shower

Greg completed his presentation by displaying a number of images containing star trails. He demonstrated the difference between landscape and portrait format, using a foreground and cropping the "star trail" to form a background to an image.

Greg concluded his presentation saying that great star photos are nothing special. A great photo needs great composition. He had a series of 'final' images he wanted to produce. This could be done in 2 ways. If you do not want to make a composite image, it is really simple. After getting your 600 star shots, take 1 more to focus on your foreground interest and light it with your torch. Then put your 601 images through starstax to produce your final photo.



Throughout his presentation Greg responded and encouraged questions from the audience. Most were answered directly; others were left to the pertinent section where a response would become clearer.

Brian Harvey thanked Greg for his presentation, inviting members to ask Greg more questions over supper.

Tuesday, June 28th 2015

President Brian Harvey opened this evening's Competition Night warmly welcoming the 26 members and 2 visitors to the club. Brian said that he had apologies from Jill Bartlett, Franki Pinkerton, David and Sandra Tibbitts.

Business:

Brian then mentioned the following:

- ☛ M2M Fun Run. Brian mentioned that 4 members had offered their photographic services to this "fun" run from Mt. Keira to Mt. Kembla on Sunday, August 2nd. Brian said there is room for more photographers and to see him at the end of the meeting. Brian said that 11,000 fun run participants have already signed up to the day to help raise crucial funds for Greenacres.
- ☛ Revised Documents Ratification. Brian advised the attending members that both the Management Procedures and Photography Competition Rules have been reviewed and member ratified at the July 14th 2015 meeting. Brian urged all members to download the revised Documents from the Club's website. He briefly mentioned 2 sections from the Photography Competition Rules:
 - Print Presentation. Maximum thickness of 3mm's. Foamboard is no longer acceptable, Preferred Mount Size is 50cm x 40cm (20"x16"); and
 - EDI File Size increased to a maximum of 1 MByte.
- ☛ July 2015 EDI Results. Brian announced the Award Entrants for this competition. All entry comments can be found on the club's website in the EDI Gallery.
- ☛ Nikon School of Photography. Dawne Harridge reminded members of the Nikon School and upcoming Workshops. A couple of members have indicated attended a workshop in coming months. Dawne asked if anyone else was interested. If so, then please contact her.

Competition:

Brian introduced our judge for the evening's Set Subject Competition; "New and Old" (in one image). Jan was last at the Club in October 2014 when she judged our "Song Title" competition. Jan lives in the Shoalhaven area and has been a member of the Shoalhaven Photographic Club since 2004. Since 2004 she has competed at club level and has attended 2 FCC Judges' Courses which she says were been very beneficial not only with judging, but also improving her own photographic skills. Jan enjoys all types of photography and has the aim of improving her photography technically and to photograph people and places.



Jan thanked the club for the invitation and apologized for the length of time in deciding on the Awards and coping with this new judging system. She said that overall her impression in the "A" grade was the obvious care and concern they have for their images. She continued saying that people care about their photography and is finally displayed in the way they present their images in the best possible light. She also briefly mentioned the change in format to square or panoramic instead of the conventional landscape or portrait. Jan also spoke about "looking for the 'old and new' though some entries were 'young' was seen" creating a judging.

Small Prints:

Generally Jan liked the images on exhibition saying that each entry was strong. She continued by saying that it was good to see a Small Print section in a Club's Competitions.

“B” Grade

Jan commenced by saying that she liked the contrast of colour, good leading lines and elements of “age” in the entries. However she commented that some “backgrounds” did require a little work to remove the distractions, whether to tone down or completely remove these “distractions”. She also spoke about a “lack of dynamics and the image not gelling as it should in a couple of entries.

Simplicity. Jan spoke about an image’s bare essentials and keeping the image’s elements simple. In entries where there was this simplicity the results worked well for the photographer.

Depth of Field (DoF). Jan commented upon how the entrants have used and not used the DoF to showcase their image. She said the photographer has to decide whether a shallow or deep DoF is required to tell the story. The viewer can only interpret the image’s message from what they “see” in front of them. Having a sharp subject and using the crop tool judiciously will help tighten up the image from undesirable elements.

Colour Prints B Grade: 8 Entries received from 8 Entrants.

	<p><i>Best In Section:</i> “Mother and Child”, Elaine Duncan</p> <p><i>Merits (2):</i> Elaine Duncan, Sue Souter</p> <p><i>Credits (3):</i> Warren Causer, Jim Ollis, Kathy Pond</p>
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Monochrome Prints:

“A” Grade

Jan liked the angle of view and the leading lines of the entries working well to draw the viewer’s attention. She continued commenting on the image’s “story telling” narrative. With a couple of entries Jan said she was in two minds, raising questions; what happened? Why abandoned? As she looked further into the image more questions arose.

Jan liked the sense of distance provided by the photographer with the placement of a large object in the foreground and smaller object well back in the background, giving the impression of both space (distance) and remoteness.

Jan again raised the idea of “new and old” as opposed to “new and young”. She continued with her earlier thoughts about element/s placement and how this creates the image. She questioned the limited application of one of the elements, even though it was implied, as the image required more to tell the full story from the “missing element”.

Monochrome Prints A Grade: 9 Entries received from 9 Entrants.

<p><i>No image was available at time of publication</i></p>	<p><i>Best In Section:</i> “New Meets Old”, Vivienne Noble</p> <p><i>Merits (4):</i> Geoff Gray, Bernie Gromek, Vivienne Noble, Helen Robinson</p> <p><i>Credits (2):</i> Greg Delavere, Colin Marshman</p>
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"B" Grade

Jan liked the photographers' interpretation of the set subject in this group of entries with the use of different angles to communicate the message. Cropping again was a major topic with Jan saying that images could work better if the unwanted distractions were removed. Whilst there were some entries with strong graphical elements and leading lines Jan suggested other photographers take note of these "tools" to draw the viewer's attention and emphasising the image's story.

Jan suggested to the photographers to look for elements that don't "add" to the story and to remove them before operating the shutter's button (preferable) or during the editing stage by cropping off those elements.

Monochrome Prints B Grade: 6 Entries received from 6 Entrants.

	<p><i>Best In Section:</i> "New Shoe, Old Shoe", Sue Souter</p> <p><i>Merits (2):</i> Elaine Duncan, Sue Souter</p> <p><i>Credits (1):</i> Jill Bartlett</p>
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Jan concluded her critiquing saying that she loves creating images rather than judging them but realises that some form of "judging" is required. A number of questions were asked by the audience before Brian Harvey thanked Jan for coming to Wollongong Camera Club and asked the audience to show their appreciation with applause.

Brian then reminded the members of the next meeting on Tuesday August 11th 2015; "Travel and Wildlife Photography" with Craig Parker EFIAP PPSA MAPS. Brian said that invitations would be sent out to neighbouring Camera Clubs to join Wollongong on this occasion. Craig's photographic honours are very high and are portrayed through his images.

EDI (Electronic Displayed Images):

Jan Martin was the judge for this competition and the EDI's entries were pre-judged with Jan's comments for each entry can be found on the Club's website EDI Gallery.

Jan's general comments were that the Awarded entries exhibited links and relationships between the various elements through their shape, colour, texture and contrast amid the effective ideas of the individual images. Jan liked the way the viewer's eyes were able to move around the image before settling upon the main subject.

Jan raised the question as to whether an entry was "New and Old" or "Young and Old" as the underlying theme.

Jan commented regularly of the perceived photographer's thoughts in arranging their subject/idea. However she also commented in some images that had too many completing elements for the viewer to comprehend and suggested that "cropping" and use of the "blur" tool could assist in improving the image.

EDI (Electronic Displayed Images): 25 Entries received from 13 Entrants.

	<i>Best In Section:</i>	“Gardening Hands” , Sue Souter
	<i>Merits (5):</i>	Barry Daniel, Dawne Harridge, Vivienne Noble, Sue Souter (2)
	<i>Credits (5):</i>	Cathy Ashcroft, Vivienne Noble, Lynley Olsson (2), Brendon Parker

Jan’s written comments of Sue’s Best in Section entry are: “Excellent framing and execution to communicate the concept here. A creative interpretation that illustrates contrast of shape and colour and texture against a dense neutral background. The juxtaposition of the elements and careful lighting contribute to a thoughtful image. This image was awarded a Merit and Best in Section.”

POINTSCORES: July 2015

Colour Prints

“A” Grade

32	Sue Souter	18	Greg Delavere	11	Vivienne Noble
23	Bernie Gromek	18	Helen Robinson	6	Justina Turpin
22	Geoff Gray	15	Brendon Parker	5	Barry Daniel
21	Colin Marshman			5	Eunice Daniel

“B” Grade

27	Elaine Duncan	13	Barbara Hipsley	6	David Tibbitts
22	Dawne Harridge	13	Warren Causer	5	Norm Melvin
22	Wayne Fulcher	11	Jill Bartlett	4	Sandra Tibbitts
15	Kathy Pond	7	Jim Ollis	3	Casandra Best
15	Val Porter			3	Graham Hamilton

Monochrome Prints

“A” Grade

24	Bernie Gromek	19	Helen Robinson	6	Justina Turpin
24	Geoff Gray	15	Colin Marshman	4	Sandra Tibbitts
22	Greg Delavere	10	Vivienne Noble	3	Barry Daniel
20	Brendon Parker			3	Eunice Daniel

“B” Grade

27	Sue Souter	12	Val Porter	5	Jim Ollis
26	Wayne Fulcher	6	Barbara Hipsley	3	Casandra Best
21	Elaine Duncan	5	David Tibbitts	3	Kathy Pond
17	Jill Bartlett			2	Joe Baez

EDI

50	Sue Souter	24	Brendon Parker	10	Barry Daniel
37	Dawne Harridge	22	Cathy Ashcroft	10	Kathy Pond
35	Sue Shaw	18	Barbara Hipsley	10	Vivienne Noble
31	Ruth Brooks	18	Val Porter	8	Jim Ollis
30	Greg Delavere	16	Lynley Olsson	7	Warren Causer
30	Jill Bartlett	12	Justina Turpin	2	Franki Pinkerton
25	Bruce Shaw			2	Palesa Agland

Small Prints

48	Lynley Olsson	26	Michael Cherviakov	10	Kerry Gilmore
47	Ruth Brooks	21	Franki Pinkerton	9	Palesa Agland
30	Emma Foye	20	Tim Hoevenagel	4	Carol Jordan
		17	Clara Sudarmo		

2015 Competition: August

Competition: Subject “Open”

Entry Conditions:

1. EDI’s Closing Date: Tuesday the week before the competition, (**3rd 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. The Editor has been advised of the following:

- ☛ Competition Guidelines will no longer be published in Newsletters or the Printed Programme.
- ☛ All members are encouraged to view the Club’s website (www.wollongongcameraclub.com) and click on the “Calendar” to view the recent change/s to competition guidelines.

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

Competition Awards.

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

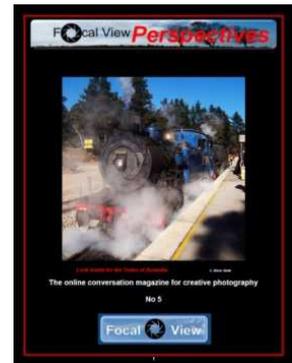
1. Either a Merit or Credit then a “EDI” sized copy to be emailed to:
awardimages@wollongongcameraclub.com for future referencing to Club linked competitions; and
2. “Best in Section” awards to be sent to: editor@wollongongcameraclub.com for inclusion in the Club’s Newsletter/s.

FCC 2015 Topshot Results.

<u>Section</u>	<u>Photographer</u>	<u>Club</u>
Open Digital	Glen Parker	Norths photographic Society
Mono Digital	Brad Le Brocque	Maitland Camera Club
Creative Digital	James Lu, GMAPS	SPF Camera Club
Nature Digital	Dianne English, AFIAP	Castle Hill RSL Photographic Club
Landscape Digital	Peter Bliss	Pittwater Camera Club
Mono Prints	Kerry Boytell, EFIAP FAPS	Norths Photographic Society
Colour Prints	Eric Lippey, FAPS	Norths Photographic Society
Nature Prints	Kerry Boytell, EFIAP FAPS	Norths Photographic Society

Member Acknowledgment

In a recent discussion with Bruce Shaw it was noted that he had just been advised that article with images of Australian Steam locomotives had been published in an UK electronic Newsletter from Focal View. Bruce came across this website and entered “tested the waters” with an image in their free International Competition with his “Melbourne Trams”. Bruce related that after this first competition entry he then submitted a steam engine in the next free International Competition. The editor emailed Bruce about the image and after several emails half way around the world the editor invited him to submit 25 ~ 30 train images from his collection to put in the Portfolio section of the Focal View site. Then another requested came asking for a short article and the images’ technical aspects for an upcoming “Focal View Perspectives” Newsletter. After the final proofing the article was published with 12 of the images published and all the images submitted placed into a Portfolio. The Perspectives Newsletter is sent out to over 12,000 photographers on a dedicated list of subscribers.



The “Melbourne Trams” received a Highly Commended with good comments from the judging panel.

FocalView offers a number of photographic opportunities including an electronic Newsletter, free International Competition and Portfolios. Focal View’s website can be found at:

<http://www.focalview.co.uk/>

and just follow the “home page’s” links to various sections.

Bruce said that he wants to encourage all members to “test the water” with their images outside the Camera Club environment. There are some “free” International sites like Focal View and many official pay International/National Exhibitions of Photography that cater for electronic entry.

The editor would like to hear from other members who have achieved success with their photography outside the club.

F11 Magazine Volume 46 2015

How do you, as a photographer, keep abreast of what is happening in the Photographic World. Are you a subscriber to a Newsletter or Magazine? What about a “How to do it?” magazine? Way back in July 2011 a new “emagazine” f11 came across the editor’s desk. It was produced by a number of professional New Zealand photographers and cover what was happening in their world. The format from the initial Issue has been a pdf file downloaded each month from their website. There is an email advice sent out to advise when a new Issue is ready for reading/downloading.

The f11 Team: contributing photographers are a “who’s who” of Australian and New Zealand Photographers. It consists of: Gary Baidon (Auckland), Tony Bridge (New Zealand fine artist, photographer, writer and photo Educator), Tim Steele (f11 Ring Master), Darran Leal (Queensland Photographer known for his Travel and Outdoor Images), Ian Poole (Advertising/Commercial Photographer, now Educator at Queensland’s Griffith University College of Art and Queensland University of Technology).

In the latest Issue Volume 46 (August 2015) there are articles on:

- 📖 Kangaroo Island;
- 📖 Queensland’s Maris Ruis who “makes pictures the old way, with wooden cameras, and sheets of film and the alchemy of heat, chemical potions and darkness.”
- 📖 Superb Monochrome images;
- 📖 Dance Photography; and
- 📖 Thought provoking articles.

You can download f11 Magazine from their website (it’s free!) at: <http://www.f11magazine.com/index.html>

The Techno Shop

Canon Announces 430EX III-RT Speedlite with Built-In Wireless Radio Triggering

Canon has announced its newest speedlite, the Canon 430EX III-RT. In addition to a number of new features;

- ☛ To be triggered via radio transmission, in addition to optical transmission, supporting both master and slave control in radio transmission mode, and optical wireless mode only offers slave functionality.
- ☛ Includes an SCF-E2 Color Filter, another first for Canon's 430EX series. This new feature helps to better balance color temperature when shooting under incandescent lighting.



Reference: <http://www.imaging-resource.com/news/2015/07/08/canon-announces-430ex-iii-rt-speedlite-with-built-in-wireless-radio-trigger>

Nikon Issues Service Advisory for D750 Regarding Shutter Problems



Nikon has issued a service advisory for owners of its D750 regarding a shutter issue that can sometimes leave a portion of an image underexposed. The issue, which causes the shutter to 'not function properly', is said to affect D750 models made in the months of October and November of 2014. This marks the second service advisory for the D750, the first of which also caused images to be underexposed in certain situations, specifically banding was caused

when shooting into a bright source of light.

To check if your camera is one of the affected models, Nikon has set up a website:

- ☛ https://nikoneurope-en.custhelp.com/app/answers/detail/a_id/64946, or
- ☛ http://advisory.nikonrepair.eu/Language_Select_D750_2.aspx

to compare your seven digit serial number to the list of affected cameras. If your camera is an affected model, Nikon says to return it to your nearest Nikon service center, where it will be fixed free of charge, even if your camera isn't under warranty.

Reference: <http://www.imaging-resource.com/news/2015/07/09/nikon-issues-service-advisory-for-d750-regarding-shutter-problems>

Lensbaby Launches Creative Mobile Kit

Lensbaby, the maker of a range of 'creative lenses' and mobile accessories has launched the Creative Mobile Kit. It consists of a mounting device and kickstand for your smartphone and two lenses, the LM-20 and LM-30. The former captures a large sweet spot of focus surrounded by gradually increasing blur, and the latter produces images that have a sharp centre surrounded by reflections. According to Lensbaby the kit is compatible with Apple's iPhone 5 series, the iPhones 6 and 6 Plus and all Android phones running version 4.1 or newer of the



Google mobile operating system.

Reference: <http://connect.dpreview.com/post/1682826867/lensbaby-launches-creative-mobile-kit>

Free Download Of Old Leica Photography Magazines

Print photography magazines are folding left and right in the digital era, but their impact on photography and the legacy they've left will forever be held in high regard in the hearts of many. One of those individuals is Daniel Neal, who has decided to digitize a number of Leica Photography magazines that he recently acquired and distribute them, for free, to all through his website Leica Photography Archive.

Reference: <http://www.imaging-resource.com/news/2015/07/07/you-can-now-download-for-free-a-growing-archive-of-old-leica-photography-ma>

The Aesthetic Differences between Umbrellas, Reflectors and Softboxes

Adorama has shared a helpful tutorial showing off the difference between three of the most popular light modifiers available: umbrellas, reflectors and softboxes. A two and a half minute video, photographer Daniel Norton concisely explains what it is each light modifier is designed to do, how you can use each modifier and what the aesthetic changes are between the varying uses of each modifier. There isn't much to the video, but its beauty and value is in its simplicity.

You can also view this video on YouTube at: https://www.youtube.com/watch?v=DPmDw4_GGF4

Reference: <http://www.imaging-resource.com/news/2015/07/06/the-aesthetic-differences-between-umbrellas-reflectors-and-softboxes>

Apple Adds Raw Support for Ten Cameras to Mac OS X Yosemite

Apple has released version 6.05 of Raw compatibility software for Mac OS X Yosemite. This update adds support for ten cameras to Apple's Aperture, Photos, and iPhoto software. The cameras that have been added via this update include: Canon EOS M3, Fujifilm X-T10, Fujifilm XQ1, Fujifilm XQ2, Leica M Monochrom (Typ 246), Nikon 1 J5, Nikon D810A, Olympus Stylus SH-2, Olympus Stylus Tough TG-4 and Panasonic Lumix DMC-G7. The latest Raw Compatibility Update is now available in the Software Update section of the Mac App Store.

Reference: <http://www.dpreview.com/articles/1981001742/apple-adds-raw-support-for-ten-cameras-to-mac-os-x-yosemite>

Quick Tips

Which Photo Course Is Right For You?

Are you interested/been thinking about further your photographic skills and knowledge but can't decide where or how? Then the Annual Australian Photography + Digital Education Special magazine could be for you. It features Education Colleges and Centres that could fit your desire to learn more. Look for it at your local Newsagent.

Photographing With the End in Mind

Rich Legg (<http://richlegg.com/>), an US based commercial photographer specialising in Stock Photography and educator (University of Utah) has written that one of the skills he has worked to develop that has helped his photography is to take a page from the book "The Seven Habits of Highly Effective People" (Stephen R. Covey) and "begin with the end in mind". How he relates this to photography is that he strives to always take time before he shoots a subject to create a mental picture of what he planned to photograph and how he will capture it. Famed photographer Ansel Adams called this technique pre-visualization. By taking the time to pre-think the shot, I find that I am able to create a better end result.

Reference: <http://www.photographybay.com/2009/03/13/photographing-with-the-end-in-mind/>

Creating a Dark Blue Sky in Photoshop

This is a very common challenge for any photographer. When you shoot wide open and well lit landscapes, the sky is always a few stops lighter than the foreground elements of the composition. As a photographer, you have to learn how to deal with it.

STEP 1 – Duplicate Layer

Select background layer and duplicate it by selecting from the top menu Layer > Duplicate Layer ...

STEP 2 – Set Blending Mode

Set blending mode to the newly created layer to “Multiply”.

STEP 3 – Apply Gradient Masking

- ☛ Keep the top layer selected and create a layer mask by clicking the MASK icon at the bottom of the Layer Palette.
- ☛ Hit D on your keyboard to make sure the background and foreground colours are set to black and white.
- ☛ Use the Gradient Tool to create a gradient mask with the color white on top of the layer mask and black at the bottom.

STEP 4 – Change Opacity

Adjust the Opacity of the top layer to achieve the desired effect.

On the website there is a one (1) minute video demonstrating the above process.

Reference: <http://www.phototraces.com/photography-tips/creating-a-dark-blue-sky-in-photoshop-in-under-one-minute/>

Restoring Hidden Detail with Shadows/Highlights in Photoshop

The Brightness/Contrast command is great for images that are looking a little flat and need a boost in contrast, but what about images that start out with too much contrast, with highlights that are too bright, shadows that are too dark and not much going on in between (the midtones)? Or how about photos where you want to leave the highlights alone and just brighten up the shadows, or leave the shadows alone and just dim down the highlights? These types of images are exactly what Photoshop's Shadows/Highlights image adjustment was designed for. As its name implies, Shadows/Highlights gives us separate control of the shadows and the highlights in an image, allowing us to easily bring out hidden detail in the lightest and darkest areas and reduce overall contrast by pushing more of the tonal range into the midtones, often resulting in a more pleasing image. To view the full process then follow the “Reference” link to the website.

Reference: <http://www.photoshopesentials.com/photo-editing/restoring-hidden-detail-with-shadows-highlights-in-photoshop/>

Dodging and Burning

The Dodge Tool, like in a traditional darkroom, will make areas of a photo lighter. The Burn Tool will make areas of a photo darker. These are two critical areas of control that will enable you create rich and/or moody atmospheres with your photos. These tools are particularly handy when looking to enhance a B&W photo... like beefing up the contrast to make a sky appear more dramatic and imposing. The website will take you through a Step-by-Step approach to Dodging and Burning.

Reference: <http://www.exposureguide.com/dodging-and-burning.htm>

StarStaX

StarStaX is a fast multi-platform image stacking and blending software, which allows to merge a series of photos into a single image using different blending modes. It is developed primarily for Star Trail Photography where the relative motion of the stars in consecutive images creates structures looking like star trails.

Reference: <http://starstax.findmysoft.com/>

The First 3 Photoshop® Blend Modes You Need to Understand

If there's one area of Photoshop® that is both extremely confusing, and yet, extremely powerful when harnessed properly, it's got to be the collection of blend modes. It should give you a good place to start your journey into using Photoshop® blend modes. There are 6 different categories, however the "beginning modes" 3 are:

1. Multiply Blend Mode. This blend mode falls within the "Darken" group and therefore it is considering 100% white a neutral. Therefore the result you end up with is an overall darkening of the image, as the dark pixels within both layers become more significant while the light pixels are essentially removed. This blend mode is great for creating shadows or removing bright pixels from an underlying layer.
2. Screen Blend Mode. Falls within the lighten group as it sets black as neutral and therefore when we use the screen blend mode the black layer has no effect, 100% white stays as white and the 50% gray is somewhere in the middle. It is great for removing darkness from an image or can even be used to create soft glow effects around a subject.
3. Soft Light Blend Mode. This blending mode darkens the dark pixels and lightens the light pixels with the result of an overall increase in contrast of the image. The Soft Light blend mode is a great way to add a bit of contrast to an image. For an even stronger effect; use the Overlay blend mode.

Whilst the article pertained to Adobe's Photoshop® the same affect occurs when using any Photo Editing Package with Blending Modes. Keep these in mind the next time you use your Photo Editing package.

Reference: <http://digital-photography-school.com/first-3-photoshop-blend-modes-need-understand/>

7 Tools You Need to Know About in Adjust

This tip is a 13minute YouTube video from Topaz explaining the 7 basic tools for Topaz Adjust. They are:

1. Global Adjustments: Adaptive Exposure and Regions;
2. Global Adjustments: Details; "Process Details Independently". This separates the exposure and detail adjustments resulting in the smoothing of the image's detail enhancements.
3. Details: Strength, Details Boost. This controls the texture contrast.
4. Colour: Saturation Boost. This evens out the saturation by adjusting the de-saturation colours.
5. Noise: Suppression and Amount.

The final 2 tips are from Local Adjustments and Finishing Touches.

6. Local Adjustments: "Brush Out" brushes to selectively apply and brush out effects.
7. Finishing Touches: Transparency. This allows a "blending" between the original and processed images.

Watch the YouTube video to learn more and how to apply each tip so to improve your image.

Reference: https://www.youtube.com/watch?v=5BOdwzYx9rE&feature=youtu.be&mc_cid=f65882771a&mc_eid=5c61f3955c