



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### September 2016

- Tues 13<sup>th</sup> Skill Development Workshop.
- Tues 13<sup>th</sup> EDI Competition Entry Closing Date.  
Closing Time: 7.00pm
- Tues 23<sup>rd</sup> Set Subject Competition: **“Music”**
- 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](http://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](mailto:photogroup@wollongongcameraclub.com)

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

*Photo Group Newsletter Editor:*  
[editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com)  
[awardimages@wollongongcameraclub.com](mailto:awardimages@wollongongcameraclub.com)

### 2016 Membership Fees

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

*“When I look at my old pictures, all I can see is what I used to be but am no longer. I think: What I can see is what I am not.”*

Aleksandar Hemon (1964 ~) born in Sarajevo, Bosnia and Herzegovina, graduated from the University of Sarajevo with a literature degree in 1990, moved to Chicago, Illinois in 1992. He is an author of many articles including *The Lazarus Project*, *Nowhere Man* and *The Question of Bruno*.



We welcome the following new members to the Photographic Group:

Sue Martin.



Life is constantly changing and the Club isn't any different. We, in the Illawarra, are facing constant Internet due to the NBN rollout and other personal Internet practices. One such item that we are changing is our personal emails.

Members are requested if they have a change in any of their personal information required for the club to operate then please advise the

Public Officer at: [publicofficer@wollongongcameraclub.com](mailto:publicofficer@wollongongcameraclub.com) This includes such items as Postal Address, Resident Address Contact Phone and email. The Public Officer is required by NSW Law (Incorporation of an Association Act) to keep an up to date Register of Membership. Details are kept private and only used by authorised Management Committee members to contact all/any member in the due course of operating the club.

If any member's details have changed in recent times, then please send an email to the Public Officer with the updated information. Your assistance is greatly appreciated. Thank you.

*Bruce Shaw*  
(Public Officer)

### Dates For Your Diary

#### **Friday, August 19<sup>th</sup> ~ Sunday, October 9<sup>th</sup> 2016: Australian Museum**

For the first time ever, the presents this prestigious national photography competition, focusing on the wildlife and landscapes of our region featuring images taken by professional, emerging and junior photographers, this exhibition documents the story of our unique and ever-changing natural world.

<i>Event:</i>	<b>Australian Geographic Nature Photographer of the Year 2016</b>
<i>Date:</i>	Friday, August 19 <sup>th</sup> 2016 to Sunday, October 9 <sup>th</sup> 2016
<i>Time:</i>	09.30 AM to 05.00 PM
<i>Location:</i>	Australian Museum, 1 William Street, Sydney. Ground Floor
<i>Admission:</i>	\$20 Adult, \$11 Concession, \$3 Child including general admission
<i>Further Information:</i>	<a href="http://australianmuseum.net.au/event/australian-geographic-nature-photographer-of-the-year-2016?utm_source=DCW&amp;utm_medium=website&amp;utm_campaign=AGNPAugust">http://australianmuseum.net.au/event/australian-geographic-nature-photographer-of-the-year-2016?utm_source=DCW&amp;utm_medium=website&amp;utm_campaign=AGNPAugust</a>

Plus! Vote for your favourite image in the People's Choice Award and win a Fujifilm all-weather kit valued at \$2500 courtesy of Digital Camera Warehouse.

#### **Saturday, August 23<sup>rd</sup> 2016: FCC 2016 Interclub**

The FCC 2016 Interclub is a Club Entry Competition opens for Club Entries.

##### **FCC 2016 Interclub**

<i>Closing Date:</i>	Friday, September 9 <sup>th</sup> 2016
<i>Venue Address:</i>	Castle Hill RSL Club; 77 Castle Street, Castle Hill NSW 2154
<i>Time:</i>	11am ~ 3.30pm (Includes 30 Minute Lunch Break)
<i>Further Information:</i>	Details when they become available.

Participants are required to bring along a laptop with Photoshop<sup>®</sup> and Lightroom<sup>®</sup> pre-installed.

**Saturday, September 10<sup>th</sup> 2016: Photoshop and Lightroom Workshops.**

This workshop is for those new to Adobe®'s Lightroom® and will cover the basic modules such as: Understanding Lightroom, Setting up Lightroom, Catalogs, Importing Photos, some Editing Effects and more. This is a small group workshop with limited places available.

**Lightroom® Essentials Workshop**

*Workshop Lecturer:* Christine Nelson  
*Venue Address:* Photo-Shop-Studio, 520 Parramatta Road, Ashfield NSW 2131  
*Time:* 11am ~ 3.30pm (Includes 30 Minute Lunch Break)  
*Cost:* \$125.00 per person.  
*Bookings (essential):* info@photo-shop-studio.com.au  
*Contact:* info@photo-shop-studio.com.au  
*Further Information:* www.photo-shop-studio.com.au

Participants are required to bring along a laptop with Photoshop® and Lightroom® pre-installed.

**Saturday/Sunday, September 3<sup>rd</sup> & 4<sup>th</sup> 2016: Bravo Challenge Wollongong.**

The Bravo Challenge is a new adventure sport event that extends the obstacle course concept to include other military-based skills. The inaugural Bravo Challenge will be held in Wollongong and the Illawarra region over two day event with proposed locations for each of the two days.

**Bravo Challenge 2016, Wollongong**

*Date/Time:* Saturday, September 3<sup>rd</sup> 2016. 9.00am ~ 3pm.  
*Venue Address:* Gipps Road to Mt Keira Summit  
 Run, climb the Great Walls, step up the Giant Spillway Stairs and brave the Ice Bath.

*Date/Time:* Sunday, September 4<sup>th</sup> 2016. 9.00am ~ 3pm.  
*Venue Address:* Stuart Park/Belmore Basin Foreshore  
 There will be inflatable slides and hurdles, a water run to test the legs and at the continental pools, participants will wade through the water while having to carry weights over their head

*Parking* Visit the website as Car Parking/Site Access is limited  
*Further Information:* www.bravochallenge.com.au

**Saturday, September 17<sup>th</sup> 2016: Photoshop and Lightroom Workshops.**

This workshop is designed for the intermediate user of Photoshop® with understanding of layers and masks the key to successful image manipulation. The workshop will cover such subjects as: Layer masks and how they work, Blending Modes, Clipping Masks.

**Photoshop® Layers, Masks and Textures Workshop**

*Workshop Lecturer:* Christine Nelson  
*Venue Address:* Photo-Shop-Studio, 520 Parramatta Road, Ashfield NSW 2131  
*Time:* 11am ~ 3.30pm (Includes 30 Minute Lunch Break)  
*Cost:* \$125.00 per person.  
*Bookings (essential):* info@photo-shop-studio.com.au  
*Contact:* info@photo-shop-studio.com.au  
*Further Information:* www.photo-shop-studio.com.au

Participants are required to bring along a laptop with Photoshop® and Lightroom® pre-installed.

**Monday, September 26th 2016: ARTfest-Digital Competition.****ARTfest-Digital Competition (Run by Escape Artfest, Milton/Ulladulla)**

*Competition Theme:* **Clash, Bang, Trash** (Choose one or combine all)  
*Entry On Line:* <http://www.artfestdigital.org>  
*Closing Date:* September 26<sup>th</sup> 2016 5.00pm Local Time  
*Cost:* Free Entry.  
*Sections:* Digital Still and “One Minute” Movie  
*Entry Details,*  
*Conditions and* <http://www.artfestdigital.org>  
*Further Information:*

ARTfest-Digital offers an exciting platform for young and innovative artists to showcase their talent, all entries to be displayed on the ARTfest-Digital website. ARTfest DIGITAL competitions are FREE to enter and open to professional and amateur artists of all ages.

**MyPhotoClub Update**

Change is coming. The Club will be transferring to a new system for many aspects of its activities, in particular the Monthly and Annual Competitions. This will provide a simpler format for entry, competition management (including Pointscore) and image storage. Along with an “one” shop process it will place the onus on the individual to provide their own Competition Entries **before** each Competition Closing Date due to an “Auto Closing Date” feature. Late entries not allowed at all.

Over the next few editions of the Photography Group’s Monthly Newsletter “In Focus” we will focus on one section of the this new system. The best place to commence is “Being Registered”. “How do I register in MyPhotoClub?” The process is a relatively simple two part process:

1. Register as a member in the MyPhotoClub Network or “Join the Members’ Group”; and
2. Payment of Fees for your own Club only
3. Each person has one account across the whole network of Clubs;
4. Each member has their own identity. In this case each member is required to have their own email address. This will effect a small number of members, currently two “husband and wife” members.

**1. Registering.**

The first stage is to “register” and create a user account. This is user account enables the person access across the entire MyPhotoClub network. All clubs and competition websites hosted by MyPhotoClub belong to this network. Once the “Registration” process is complete a “Thank you for registering on our website” message is sent to the person registering.

- To begin, go to the “MyPhotoClub” website at: <http://myphotoclub.com.au>
- Select “Our Clubs and Comp” and find the Wollongong Camera Club; then
- Click on the “Wollongong Camera Club” tag. This will take you to the Club’s Home Page (<http://www.wollongong.myphotoclub.com.au/>)



Open the “About My Club” (2<sup>nd</sup> tab from the left) and then select “Register”. This will take you to the “Register” Page as shown below.

## Register

The first stage to joining a club, or entering a competition is to register so that you can log on. [click here to show or hide important information on registering](#)

First Name\*

Last Name\*

Username\*

E-mail Address\*

Password\*

Confirm Password\*

Phone Number

I'm registering so that I can\*

- Judge a competition
- Visit your site
- I'd like to join (Tick here if existing member)

[Register](#)

[Login](#)

- Once you have successfully registered, the system will log you in, and send you a welcome email.
- Check your junk and spam email folder for this message. It is important that you are receiving the emails we send you.

If you are joining our club, then go to the home page follow the quick link to Pay Membership Fees, by using the “On Line Fee Payment” system that the MyPhotoClub uses. This is done by selecting the “Pay Membership Fees” quick link on the left hand side of the Wollongong Camera Club’s Home Page. If you have already paid then await further details.

Once this is completed the person will receive a second “Welcoming” email this time to the Club.

**Tuesday, August 9<sup>th</sup> 2016**

Brendon Parker opened the meeting saying that he was “multi-tasking” this evening both as chairperson and later as one of the speakers. However he did correct himself saying that at the present time he was chairing the meeting. He extended a warm welcome to the 28 members, including 2 Movie Makers regulars (John and Ann Devenish) and 2 visitors to the meeting. Brendon mentioned that several members had extended their apologies for their absence; Dawne Harridge, Allayne Foley, Eunice Daniel and Peter Hutten.

**Business:**

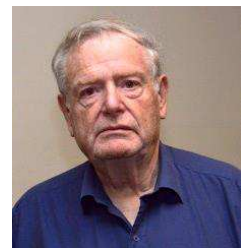
Brendon mentioned the following for members’ attention:

- ☞ Vale Ken Kimmins. Brian Harvey advised the meeting several Club members attended Ken’s funeral. At the afternoon tea afterwards a number of Ken’s images were on display along with other personal history.
- ☞ Greenacres 2016 “M2M”. Brian Harvey gave a brief report on the day’s activities including 6 members and partners photographed the day, both pictures and video.
  - 1253 People took part in this “fun day” to raised funds for Greenacres. This money will be used to provide a Training Area for the Disabled. A of the planned Training Area is a “Supermarket” style arrangement including a checkout to assist in developing the Greenacres’ trainees;
  - 12 Photographers captured 1800 photographs and 25 Gigabyte of video;
  - Club Movie Makers are working on editing the raw video to produce shorter videos for Greenacres and the club;
  - There were 2 Professional Photographers capturing the “Start” and “Finish” of the participants.
- ☞ Competitions. Brendon mentioned the following and suggested they go to the respective websites for further details.
  - 2016 Sutherland National (SSNP) closing date: August 14<sup>th</sup> 2016
  - 2016 SIEP (Sydney International Exhibition of Photography) closing date: August 29<sup>th</sup> 2016
  - 2016 Lake Macquarie National, closing date: October 31<sup>st</sup> 2016.

**Speaker:**

This evening was an in-house training evening with three (3) of our club members; Brendon Parker, Greg Delavere and Geoff Grey speaking on “Mastering Monochrome Conversion”.

**Brendon Parker** was the first speaker, introducing the evening’s activities and then spoke about “what and why” monochrome images. Brendon joined the club in 2013 and is a regular “A” Grade Print entrant, both Colour and Monochrome, in the club’s monthly competitions and has been a past recipient of the Small print of the Year Award. The evening’s format would be three presentations, supper and then a practical time demonstrating how Monochrome Conversion is achieved in Lightroom® with audience participation.



Brendon commenced his presentation asking the audience “Why?” make monochrome images. Why do we bother making monochrome images?

- Resonates with the history of photography;
- Simplicity can create attractive visual appeal;
- Some problems in colour images can go away;
- To enter mono competitions;

**Workflow**

- Use a scene suited to mono
  - Patterns, striking graphics
  - Simplicity, portraits
- Shoot in raw
- Take advantage of the colour data before you convert and archive the colour version
- In Lightroom convert to black and white at top of basic panel
- Look at histogram

- ☛ mono images are best with full range of shades from black to white and strong contrast
- ☛ adjust brightness and contrast, control shadows and highlights if necessary.
- Appearance may further be changed by adjusting colour sliders in Black and White Mix
- You can also use presets in left hand column
- You can use third party presets eg Silver efex.

Printing

- Use lustre rather than gloss paper (mono more influenced by reflections)
- Ensure printer is set to “Black & White” or mono else you may get colour artefacts

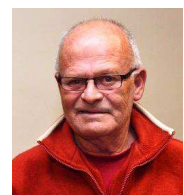
Brendon demonstrated his presentation with a sequence of an image; from “as seen in camera through to the image processed in Nik® Silver Efex. As each image was display there was an improvement in to the image’s monochrome effect with detail and contrast being the big winners. Brendon commented upon each “process” and said that a person’s level of expertise, their knowledge of a particular effect combine to produce the final image.

Monochrome Conversion



In applying the “HDR” Effect cloud details became noticeable. In the last image with Nik® Silver Efex the architectural details in the building were brought out.

**Greg Delavere** LAPS joined the club in 2002 and has been a regular entrant in the club’s monthly competitions (EDI’s, Colour and Monochrome Prints) and taken out several “Print of the Year” Awards. Greg has also served on the club’s Management Committee serving in various positions include a period as President.



Greg commenced his presentation commenting that he has spent over a month searching for the “right” papers and the numerous types for his Monochrome images. He “looked” at what the “experts” had to say and came to the conclusion that it is your personal preference. He also commented that some digital cameras have the ability to shoot in “monochrome” and to him this limits the photographer’s future expectations for the image. He added that it is easy to convert a colour image but it’s not easy to redefine a monochrome image back. His advice; shoot in RAW, shoot in Colour.

Greg asked “What images to convert?”

He then commented that “Does the colour 'make' this photo?” If the colour is not a major contributor to the shot, it may be suitable for a monochrome conversion.

As you don't have colour to enhance the result, the image must be strong via drama, composition, texture, story line, emotion, architecture etc.

## ☛ Conversion Methods.

- a. **Convert to Greyscale Tool.** This drops 2 of the 3 channels and therefore you lose the majority of the data resulting in a great loss of control or adjustment.
- b. **Desaturate tool.** As above, no control and no adjustment.
- c. **Black and White Adjustment Layer.** If you apply too much adjustment, you can introduce unpleasant artefacts.
- d. **Channel Mixer.** Allows adjustment by colour channels i.e. red, green, blue and contrast. Each channel shows the percentage and the total of the 3 channels should approximate 100%. If over 100%, the image could be overexposed. If under 100%, the image could be underexposed.

My choice is in the Adobe Camera Raw (ACR) converter. Tick (✓) the “Monochrome” box and the preview image is shown in mono. You also see the image as a histogram to monitor your adjustments. You can switch back and forward between mono and colour to see which colours you may wish to alter or alter the display to show a split screen of the mono and colour photos. You will also be able to make adjustments for hue, saturation and luminance. The major benefit is you can adjust the image by way of 8 separate colours i.e. red, green, blue, orange, yellow, aqua, purple and magenta.

Greg then commented that he prefers the “Levels Adjustment” tool to the “Curves” tool as he is able to move and stretch the brightness levels of the image’s histogram through adjusting the three (3) sliders. Whereas the “curves” tool the photographer is able to selectively stretch or compress the input tones at any number of points along the adjustment line. For further information regarding how both of these tools work the see:

- a. “Levels” (<http://www.cambridgeincolour.com/tutorials/levels.htm>); and
- b. “Curves” (<http://www.cambridgeincolour.com/tutorials/photoshop-curves.htm>).

Greg concluded his presentation saying that there are many ways to achieve the same end result. It’s a matter of personal preference. He also drew the audience’s attention to Photo-shop Café website (<http://photoshopcafe.com/>) and the free videos on Monochrome Conversion.



**Geoff Gray** has been a club member since 2009 and been a prolific Print worker in our Monthly Competitions and has taken out several Print of the Year Awards. Geoff has also served the Club on the Management Committee and as our webmaster.

Geoff commenced his presentation with a brief introduction to the Monochrome process and how he had processed his images over the past 3 to 4 years. He briefly spoke about the history of photography when monochrome, or Black and White, was all that was available.

Geoff then returned to the present and commented that he has tried various methods in converting image to monochrome but he constantly comes back to using Nik® Software’s Silver Efex. Geoff explained that his post production process was conducted using Lightroom®, Photoshop® and the Nik® Silver Efex plugin.

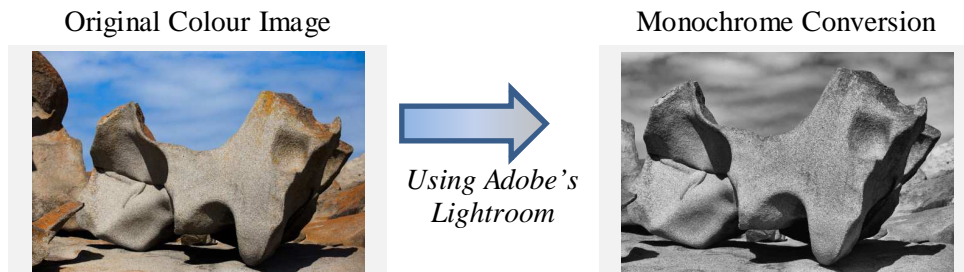
- ☛ Lightroom®. Geoff says he looks at his options and carries out some minor adjustments;
- ☛ Photoshop®. Geoff will use the “Levels Adjustment” tool and review each adjustment with the resultant histogram to ensure that any adjustment isn’t over/under processing the image. He’ll also use the “Sharpening” tool, as Geoff say, all RAW images need some degree of sharpening. Geoff also commented that when using the “Sharpening” Tool need to keep an eye on the Luminance setting in respect to higher Noise and lower Sharpening percentage; and
- ☛ Nik® Silver Efex. To bring out details, contrast and other “effects” that Geoff is looking for in the image. He particularly likes the “Wet Rocks” effects though this effect isn’t for all images.

Geoff says that he doesn’t actively look for monochrome images but will take it “if it comes along”. He continued saying that he and Greg Delavere had monochrome processing discussions in the past and they worked their way through the images. This continues to be the case today, as Geoff says “one can become too emotionally connected to your own image to see the problems”. A second, independent pair of eyes sees things that you miss/overlook.



At the conclusion of Geoff's presentation chairperson, Brendon, invited all to have a cuppa and catch up with the presenters.

Following supper Brendon welcomed all back to their seats for the second part of the evening, a demonstration of the monochrome conversion using Adobe's® Lightroom®. Brendon continued with a practical demonstrated using a well-known Kangaroo Island Landscape to demonstrate the conversion process using the various "sliders" in Lightroom®.



Brendon demonstrated and explained the various sliders and how each "effected" the image. He asked the audience what they thought with a variety of responses coming forth. He covered the Histogram and then the sliders (Exposure, Contrast, Temperature and more).

Geoff then demonstrated a couple of "shortcuts" to "select" a colour portion of the image and then adjust the corresponding colour slider.

Brendon demonstrated Nik® Silver Efex, the various presets, with adjustments, and their resultant effects upon the image. Noise was covered with Brendon says "what is one man's 'grain', is another person's 'noise'". It's all part of the individual's preference.

Club President, Brian Harvey, closed the evening taking the three presenters; Brendon, Greg and Geoff, for their contribution to this evening's topic; Monochrome Conversion and asked the audience to respond in the usual round of applause. Brian also asked any member with ideas for the 2017 Programme then to see Wolfgang Kullik.

## **Tuesday, August 23<sup>rd</sup> 2016**

Brendon Parker chaired this evening's competition meeting by extending a warm welcome to the 27 members and 1 visitor. Brendon announced that there were several apologies; Brian Harvey, Dawne Harridge, Peter Hutten and Joe Baez.

### **Business:**

Brendon mentioned the following for the members' attention:

- ☛ Next Meeting. Tuesday, September 13<sup>th</sup> 2016 is a "Skills Development" Evening. Brendon asked if there were any topics that the members would like to be covered at this meeting. He said some possibilities were: Macro, Composition, Camera Remote Control and Flash. Were there any other ideas? He also asked for volunteer presenters. The evening is being planned as a "Workshop" style evening with member/audience interaction.
- ☛ September Competition. Brendon reiterated that the next Competition (September 27<sup>th</sup> 2016) is a Set Subject; "Music" as the past few Monthly Competitions have been "Opens". Please refer to the Club's Calendar to review entry requirements.
- ☛ FCC 2016 Interclub. Brendon mentioned that the Closing Date for this Competition was September 9<sup>th</sup> 2016. This is a Club Entry with entry to 10 Sections, both Prints and Projected Images. Brendon advised the meeting that he wasn't able to coordinate Wollongong's Entries this year and was asking for volunteer/s to collect, arrange and deliver the Entries.
- ☛ 2017 Club Programme. Wolfgang Kullik is currently arranging the Photography Group's part of the 2017 Programme and asked for members' interaction for ideas/suggestions for the Information, Discussion and Workshop Evenings. Wolfgang advised that he had access to the Club's Programme

from the past 5 years and has a drafted 2017 Competition Programme. Wolfgang asked for some assistance. Please see Wolfgang if you have any ideas or suggestions.

- ☛ On the Sick List. Brendon mentioned that Dawne was recovering and that she hoped to be back at the night meetings very soon. In the meantime President Brian Harvey will be away from Club activities for the next few weeks. We wish them both a very speedy recovery.

**Competition:**

Brendon introduced this evening’s guest judge, Luciano Vranich FCC ESA, EMFCC saying that Luciano joined the Henry Lawson Camera Club (Western Sydney, Penrith area) in 1984. In 2002 he retired as a Secondary School Teacher and taken on other roles in the community to promote, educate and foster photography. He has had a long connection with the Henry Lawson Camera Club, FCC, University of the Third Age (U3A) and the community in leadership roles such as President, Treasurer, Secretary, Liaison Officer amongst many varying positions including speaker and judging. During his working life he introduced Photography as a separate subject (in 1985) and taught it for 15 years, encouraging the youth of the day to take up a camera. He has had a long relationship with the “Head-On” Exhibition. He is a vivid Street Photographer and every Wednesday he ventures into the City of Sydney to explore and shoot the many opportunities available for this style of photography usually with a small group of photographer friends in tow. Luciano has some success at International and National Salon with Acceptances and other Awards.



Luciano then related a couple of FCC stories regarding his time on the Committee and encouraged people to be involved with their club.

**EDI’s:**

The formal critiquing of the Monthly Competition entries commenced with Luciano briefly commenting upon the EDI entries that he had pre-judged. Luciano opened his comments saying that “... we all have different ways to communicate ...” and this was reflected in his remarks. He said that he wouldn’t be commenting upon technical stuff (cropping, distractions, etc) but was more interested in the photographer’s story, presentation (visual capture) as seen in their image (entry).

Luciano remarked that he was able to relate to numerous images personally through his own experiences and this allowed him to see the image’s story. Luciano liked images of everyday, mundane scenes where the photographer has been creative in telling the story. He demonstrated this with images like the Ballroom Dancers and reflections. He also remarked about entrants “using a post-production tool” to create an extraordinary image however he did warned not to “push” the editing tools too far so that the image takes on a negative aspect.

Luciano spoke about inconsistency within an image and again demonstrated this with several images. He highlighted a street photography scene where the subject was looking straight at the camera giving the impression that the picture was “set-up” and not a spontaneous street photography image of the main subject doing “their thing”. He also remarked about elements that should be working together were somehow “fighting” each other resulting in a disjointed image. This has lead the viewer to be confused and ask “what is the image’s story?” and “where do I focus my attention?”

EDI (Electronic Displayed Images): 38 Entries received from 19 Entrants.

	<p><i>Best In Section:</i>                   <b>“Rotterdam Reflections”</b>, Cathy Ashcroft</p> <p><i>Merits (7):</i>                   Cathy Ashcroft, Ruth Brooks, Barry Daniel, Allayne Foley, Wayne Fulcher, Bruce Shaw, Sue Shaw</p> <p><i>Credits (7):</i>                   Jill Bartlett, Barry Daniel, Wayne Fulcher Dawne Harridge, Vivienne Noble (2), Sue Souter</p>
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The judge's comments for Cathy's Best in Section entry were; *"A very good image that captures contemporary life in the street. Beautiful reflection informing the viewer of the reflected architecture and immense use of glass as the material to differentiate it from classical architecture."* (Merit and Best In Section)

The judge's full written comments for each EDI entry can be found on the Club's EDI Gallery site for August 2016. (<https://wollongongcameraclub.smugmug.com/2016-Open/2016-08-Open>)

A supper break was called to allow the judge time to review the Print Sections and the members to catch up.

Chairperson Brendon, the meeting was recalled after the short break to allow Luciano to address the audience with his critiquing of the Print Entries.

### **Colour Prints:**

#### **"A" Grade**

**Personal Bias and Self-Circumstance.** Luciano, being a street photography, said that he was "already in tune" with the first image that eventually was awarded the "Best in Section". He said the image emphasised "the human condition". The entrant had captured society, changing or otherwise, with the symbolic lines of demarcation to what is happening elsewhere in the scene. Again Luciano reiterated his judging bias because of his personal bias towards street photography and the human condition commenting further that he is constantly looking for something out of the "ordinary" to "turn his head and mind". A viewer will always be in tune with an image's story when it can evoke the "self-circumstance" and demonstrated this with an image of a cemetery and a recent personal family death.

**HDR and Saturation.** Luciano spoke on HDR and Saturation, remarking not to overdo it during the editing process. In his opinion these processes can result in losing the essence of photography through the altering of colours within the image.

**Technology Support.** Luciano commented that technology needs to support the image's story; e.g. Wide Angle/Fisheye Lens usage. Here the photographer left Luciano puzzled to the storyline as all the lines were pointing the viewer in different directions and unable to settle upon any single element.

Finally Luciano said he expected an "A" Grade Entrant's skills to be very apparent in presenting their entry. He was surprised to see an obvious overexposed and poorly reproduced image in the exhibition.

#### **"B" Grade**

**Out of the Ordinary.** Luciano continued with his themed comments saying that an image needed to be more than just being technically correct but also had to be something out of the ordinary to grab the viewer's attention and then hold them. He said that the image, "Birth", was a good example. The soft lighting on the subject aided the photographer to produce a delicate image.

**Windmills.** Luciano commented upon a number of "windmill" style images. In many ways they have become just as iconic as the Opera House and Sydney Harbour Bridge so the photographer has to do something out of the ordinary for the subject to "stand out". Furthermore the subject itself was a circular "pattern upon a pattern" style of image resulting in the viewer's eye going around and no resting upon the main element, thus leaving confusion with viewer to the extent that they move to the next image. Luciano suggested that the photographer might try a blending "Multiply" mode to draw out the colours. He advised the photographer to adjust the slider until they found the "right" colour blend. (The photographer will need to adjust the layer's "Opacity" level for the right image balance. Ed).

**Colour Confusion.** Luciano highlighted this element with a nature image where the colours within the image can confuse the viewer and their eye cannot find the main element to rest upon. Sometimes this can be conflicting colours, other times it can be the result of a very dark image like in fungi under a fallen log that hasn't had the right amount of lighting. Lighting is very important for without it the viewer will be left wondering "why?" was this image taken.

**Colour Prints A Grade:**

11 Entries received from 11 Entrants.

*Best in Section:***“Streets of Heidelberg”**,  
Helen Robinson*Merits (2):* Elaine Duncan, Helen Robinson*Credits (4):* Barry Daniel, Eunice Daniel, Colin Marshman, Brendon Parker**Colour Prints B Grade:**

10 Entries received from 10 Entrants.

*Best in Section:***“Birth”**,  
Dawne Harridge*Merits (2):* Dawne Harridge, Monte Hunt*Credits (4):* Sue Martin, Val Porter**Monochrome Prints:****“A” Grade**

**Lines of Design.** Luciano spoke about these “lines of design” within an image and how they interact, both positively and negatively. Photographers use these “lines” to draw the viewer to where they want the viewer to finish at. These “lines” take many forms from the physical (like a fence, road, etc) to the imaginary (like patterns, textures, etc). He hinted that sometimes these lines can intersect and then interact with the viewer having to work out where to go next. Some “lines” are very clear, other not.

**Use of Clouds.** Luciano suggested that an entry or two required something extra, like clouds to exaggerate the sky. The flow of the sky should lead the viewer to the main subject. He remarked that every photographer has a “cloud or two” in their kit. It’s a matter of having the right ones.

**Background Objects.** All photographers need to learn and understand the “object/s in the background” principle, when and how to use them. When the photographer looks around the viewfinder before operating the shutter button they should see what elements are working and which are causing a conflict. He suggested to the photographer to move around, look for another vintage point.

**Street Photography.** Luciano remarked that street photography is spontaneity, the essence of street photography and when the subject is looking straight at the camera the viewer will

sense that the scene has been set-up and not candid as it should be. Take care when shooting street scene.

**“B” Grade**

Throughout the evening’s critiquing Luciano referred back to the image’s storyline. This section didn’t miss this from his comments. He particularly spoke about “Patterns” and how they are nothing else and they don’t excite him.

**Image Saturation/Stability.** Luciano spoke about lines across the image and their effects. He suggested that the photographer revisit the image in their Image Editing software and look at applying a “Texture” to the image. The amount of added “texture” was dependent upon how the particular texture aided the image’s storyline development. He also spoke briefly about photographers’ learning to use light to bring out the natural “textures” within their images.

**Cropping.** This was a rare incident where Luciano commented on a technical aspect and it was a result of too many stories within the one image. He suggested the photographer look at this image and crop the image to reveal the actual story that they wanted to portray. He suggested to the audience that they ask themselves before pressing the shutter button; “can I leave it out, or force myself to do it?” Luciano was referring to extra objects that don’t add, or at best confuse, the image’s final story.

**Monochrome Prints A Grade:**

9 Entries received from 9 Entrants.



*Best in Section:*

**“On The 4 Mile”**, Sue Souter

*Merits (3):* Brendon Parker, Helen Robinson, Sue Souter

*Credits (2):* Colin Marshman, Vivienne Noble

**Monochrome Prints B Grade:**

10 Entries received from 10 Entrants.



*Best In Section:*

**“Have You Seen My Dog?”**,

Joe Baez

*Merits (2):* Joe Baez, Jill Bartlett

*Credits (3):* Elaine Duncan, Lynley Olsson, Val Porter

**Small Prints:**

**Viewpoint.** Luciano commented upon the various photographers’ choice in “Viewpoint” and how individually these viewpoints complimented the final image. He said it was very important for photographers to look for different viewpoints and if necessary take a number of images from the different positions before settling for the final exhibition image.

**Object Delineation.** Luciano spoke about this and demonstrated its effect with one of the entries. He said that it was important for the photographers to learn how to blend all the elements in an image together whilst at the same having a demarcation between the elements so that the main subject stands out. The secondary elements are required to support the image’s story, not to dominate it.

**Emphasis.** Luciano continued his “Delineation” comments theme saying that the dominate part of the image has be the major items. It’s a case of the photographer looking around the viewfinder before pushing the shutter button. He added “take a walk” around to ensure that these major elements are balance and the image’s story is being held and not dragged apart.

Small Prints: 10 Entries received from 5 Entrants.

	<p><i>Best In Section:</i> <b>“Longboard”</b>, Michael Cherviakov</p> <p><i>Merits (3):</i> Michael Cherviakov (2), Kerry Gilmore</p> <p><i>Credits (2):</i> Emma Foye, Kerry Gilmore</p>
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After Luciano completed his comments for this evening’s Competition entries Brendon thanked him for his comments and awards. Brendon then invited the members to view the Prints on display before assisting in packing up for the night.

**POINTSCORES: August 2016***Colour Prints*

## “A” Grade

30	Helen Robinson	22	Bernie Gromek	17	Barry Daniel
28	Vivienne Noble	22	Brendon Parker	14	Greg Delavere
26	Sue Souter	19	Colin Marshman	9	Wolfgang Kullik
23	Elaine Duncan	19	Eunice Daniel	2	Brian Harvey
		18	Geoff Gray		

## “B” Grade

24	Dawne Harridge	17	Lynley Olsson	12	Allayne Foley
23	Jill Bartlett	17	Monte Hunt	10	Graham Hamilton
21	Ruth Brooks	16	Joe Baez	5	Kathy Pond
21	Wayne Fulcher	14	Val Porter	3	Sue Martin
17	Jim Ollis	13	Warren Causer	1	Norm Melvin

*Monochrome Prints*

## “A” Grade

30	Brendon Parker	20	Geoff Gray	19	Eunice Daniel
27	Helen Robinson	20	Sue Souter	16	Bernie Gromek
26	Barry Daniel	19	Colin Marshman	13	Wolfgang Kullik
26	Vivienne Noble			8	Greg Delavere

## “B” Grade

24	Elaine Duncan	19	Joe Baez	6	Brian Harvey
23	Jill Bartlett	15	Allayne Foley	5	Graham Hamilton
23	Wayne Fulcher	15	Lynley Olsson	3	Kathy Pond
20	Jim Ollis	14	Val Porter	3	Monte Hunt
20	Ruth Brooks			1	Sue Martin

*EDI*

49	Jill Bartlett	34	Brendon Parker	24	Val Porter
47	Allayne Foley	33	Cathy Ashcroft	22	Wolfgang Kullik
47	Sue Souter	32	Barry Daniel	21	Warren Causer
47	Vivienne Noble	32	Kerry Gilmore	15	Jim Ollis
46	Bruce Shaw	32	Sue Shaw	13	Graham Hamilton
40	Kathy Pond	26	Lynley Olsson	8	Wayne Fulcher
40	Ruth Brooks	24	Joe Baez	4	Clara Soedarmo
38	Dawne Harridge			2	Tim Hoevenagel

*Small Prints*

57	Kerry Gilmore	27	Ann Lamb	25	Michael Cherviakov
29	Emma Foye	27	Clara Soedarmo	24	Tim Hoevenagel

**2016 Competition: September**

Competition:      Set Subject      “**Music**”

**Entry Conditions:**

EDI's Closing Date: Tuesday two (2) weeks before the competition, (**2<sup>nd</sup> Tuesday of the month**) **Closing Time: 7.00pm;**

Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and 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](http://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:

Either a Merit or Credit then a “EDI” sized copy to be emailed to:

[awardimages@wollongongcameraclub.com](mailto:awardimages@wollongongcameraclub.com) for future referencing to Club linked competitions; and

“Best in Section” awards to be sent to: [editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com) for inclusion in the Club's Newsletter/s.

**Member Achievement**



Each month Australian Photography Magazine runs a competition for subscribers called 'Your Best Shot' that has a set theme each month. The theme for the August 2016 competition was “Symmetry”. Sue Souter was the proud winner of this competition with her “sailing” image.

So, here's how Sue describes it. “The image I entered was taken in July last year, early in the morning at Woollahra Sailing Club on Sydney Harbour. I had initially gone up to take some shots for one of the sailors to give to his sponsors. The fog was so thick I didn't think I would get any shots at all, so I grabbed this shot from the shore before I jumped in a rubber ducky to head out into the harbour. As it turned out I got some great shots with the fog and city in the background. While there was some bokeh in the original shot I did enhance it with some filters in post processing.

As well as having my image printed in the magazine I also won an Eizo CS230 Coloredge Photo Editing Monitor (A very timely item, Ed). I am very happy to say the least.”

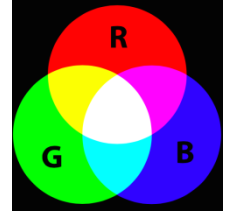
Congratulations Sue on this successful image and the prize.



## **Monitor Calibration for Photography**

A follow-up to an issue that was raised at the club's August 9<sup>th</sup> meeting regarding Monitor Calibration and its importance to the photographer and their post-production labours. Knowing how to calibrate your monitor is critical for any photographer who wants accurate and predictable photographic prints. If your monitor is not correctly reproducing shades and colours, then all the time spent on image editing and post-processing could actually be counter-productive.

**Why Do Monitors Need Calibrating?** A monitor uses the RGB colour space, where each pixel combines a certain amount of red, green and blue to output a specific colour. RGB values for each pixel are contained within an image (or video, or any other graphical element). On displays that have been properly calibrated, the image will always look the same. So if a monitor's Red value is set too high, then images will appear warmer. If the Blue value is too high then they will appear cooler, and so with the colour spectrum.



**Doesn't My Monitor Come Already Calibrated?** Well not necessarily, they may or may not have some basic calibration in the factory, but even if they did, it would likely not be accurate for a few reasons:

- ❏ Correct calibration is dependent, to an extent, on the ambient lighting conditions, and you should always calibrate in the location you'll be using your display, and recalibrate if you switch to a different location;
- ❏ In addition, the way that monitors display colour can change over time, as they age, so they should be recalibrated every few months; and
- ❏ The marketing angle. Most users find bright, high contrast displays more appealing, so setting them to this by default makes them more attractive to potential buyers. For non-graphics use, this is perfectly fine too, but those who want accurate colours should never stick with the out-of-the-box settings.

**How to Calibrate Your Monitor.** There are two (2) main choices:

1. Using software and doing it by eye; or
2. Using a dedicated hardware tool.

There's a third option of using recommended values for your monitor that have been determined by other users who have already experimented with calibration.

**Software.** There are several methods:

1. Use calibration charts such as those at the Lagom LCD Monitor Test Pages that incorporate multiple shades of gray and adjust your monitor's settings based upon the clarity of the individual separations between each "scale"; and
2. Your computer's Operating System's Calibration Software. They are found in System Preferences (Mac) and Control Panel (Windows) and allows the user to adjust the colour balance at the Operating System's (OS) level.

**Hardware.** There are dedicated tools available for the most accurate calibration. These products work very similarly with a slightly different method in obtaining the final results by measuring ambient light to set the correct brightness levels for print and presentations. There are a number of manufacturers supplying various models ranging from Entry Level (basic) to Expert Colour Accuracy management.

1. DataColor's Spyder range;
2. X-Rite;
3. Eizo ColorNavigator

For further reading use the following links for the full articles:

- <http://www.cambridgeincolour.com/tutorials/monitor-calibration.htm>
- <http://www.makeuseof.com/tag/what-is-monitor-calibration-and-how-will-it-make-your-photos-look-better/>
- <http://www.picturecorrect.com/tips/how-to-keep-consistent-color-from-camera-to-computer/> (10 minute video)
- <https://photographylife.com/the-basics-of-monitor-calibration>



## The Techno Shop

### *Samyang Announces Fast, Wide 20mm F/1.8 Manual Lens For 10 Different Mounts.*

Samyang has announced yet another lens as part of their "2016 Summer Samyang Blockbusters" promotion, this time a 20mm f/1.8 full-frame manual lens. The new lens will be available both in stills and video-centric bodies (f/1.8 and t/1.9 versions). The f/1.8 version of the lens offers a bright, fast maximum aperture and Samyang's Ultra Multi Coating (UMC) for improved optical performance. There are 13 elements in 12 groups including two aspherical and three extra-low dispersion lenses. The optic has a seven-bladed circular aperture, and a smooth focus ring. The manual focus lens will be available for Canon EF, Nikon F, Pentax K, Sony Alpha, Canon M, Fujifilm X, Samsung NX, Sony E and Micro Four Thirds mounts, although the full 94.8° field of view will not be available on all mounts, of course. It will list for a price of around €500 (Euros).



Reference: <http://www.imaging-resource.com/news/2016/08/08/samyang-announces-fast-wide-20mm-f-1.8-manual-lens-for-10-mounts>

### *Blockai Hopes To Protect Photographers Against Copyright Infringement*

As photographers, many of us care about copyrights. We want to protect our work and be financially compensated if someone were to misuse our creations. However, as easy as it seems that should be, registering and protecting copyrights is far from simple. Large organizations can abuse photographers -- and other artists -- oftentimes without the victim having any reasonable legal recourse. After all, taking someone to court is pricey.

Blockai hopes to offer you the benefits of registering your work without large monetary and time costs. Blockai is built on the idea of the blockchain. As SLR Lounge refers to it, the blockchain "is the public ledger used to verify bitcoin transactions." Blockai wants photographers and other artists to use the blockchain to timestamp their work, keep a vigilant eye out for anyone violating their copyright and also create a permanent record of their works. And perhaps best of all, Blockai is free to use!

There is a four (4) step process; Create, Register, Receive and Share. Use the "Reference" link below to view the full article.

Reference: <http://www.imaging-resource.com/news/2016/08/01/blockai-hopes-to-protect-photographers-against-copyright-infringement>

### *Fujifilm Phasing Out Film Multipacks, Fujicolor Pro 160*

Film's proponents maintain that it's still a supported format, but companies continue to reduce manufacturing of film products and cease production of more and more products entirely. Over the weekend, Fujifilm Japan announced further reductions to its range of film products. The cut mostly affects multi-packs of certain films rather than the films themselves, but as Japan Camera Hunter points out this will inevitably price some consumers out of film as they will no longer have access to the cost-saving bundles.

The affected films are: Superia 400, Superia X-Tra 400, Superia Venus 800 and Natura 1600. The production of multipacks will be stopped by this coming December, but it would not be surprising if a run on them by frugal photographers eliminates them from inventory before then. Large format photographers received worse news from Fujifilm, however, as Fujicolor Pro 160 sheets for both 4 x 5 and 8 x 10 formats will be discontinued entirely without a replacement in sight.



Reference: <http://www.imaging-resource.com/news/2016/08/02/fujifilm-delivers-another-blow-to-its-namesake-phasing-out-film-multipacks>

### *Seagate Launches 60TeraByte Solid State Drive*

With technology developments, the ever increasing greater pixels of our digital camera and the many photographers shooting in RAW then this announcement from Seagate could be a life saver. At the recent Flash Memory Summit conference Seagate has announced a 60TByte solid-state-drive (SSD), the largest capacity SSD at this point in time. The driver has four times the capacity and twice the density of the next largest competing unit and could store approximately 12,000 DVD-quality movies or 400 million photos. It has been designed with the future in mind through its flexible architecture to a possible 100TB or more. The bad news; this unit is currently only available as a demonstration unit with a debut release date some time in 2017. At the present there is no price tag attached.



Reference: <https://www.dpreview.com/news/3752523607/seagate-launches-60tb-ssd-drive>

### *Eye-Fi Releases Mac Software to Extend SD Card Functionality Past "End of Life" Date*

Eye-Fi announced that September 15<sup>th</sup>, 2016 is the "End of Life (EOL)" date for its X2 and earlier generation SD cards, citing security concerns for cards released before March 2015, advising owners that it was very important they 'cease using these products no later than' the EOL date. Customer satisfaction about this is very low with many vowing to avoid Eye-Fi products altogether in the future, prompting a new announcement from Eye-Fi: it has developed a new software utility that will keep the cards operational past the EOL date. The new software utility is called 'Eye-Fi X2 Utility,' and customers can download a Mac version of it now, with the company not committing to creating a Windows version. However it says they are 'exploring the feasibility' of doing so. Though the utility allows images to be transferred to a desktop computer, it doesn't have all the features of Eye-Fi Centre and Eye-Fi View, and requires all Eye-Fi software to be uninstalled from the computer before the new utility can be installed. Furthermore, Eye-Fi warns that it doesn't offer any warranties or help desk support for the utility, and that the new software is 'a one-time release.'



Reference: <https://www.dpreview.com/news/3861693365/eye-fi-releases-mac-software-to-extend-sd-card-functionality-past-end-of-life-date>

### *New Technology Alters Perspective in Selfies, Generates 3D Images and More*


A Princeton University (USA) and Adobe Research team have outlined new project by using a 3D computer model of a head and a virtual 'full perspective' camera to manipulate the perspective of a single portrait. The manipulations simulate various shooting distances and the warps typically seen at those depths, potentially allowing software adjustments that create selfies with corrected perspective distortion. The front-facing lenses found in smartphones cameras are often wide-angle, fixed focal length, to make them as flexible as possible, but the close-up nature of selfies tends to show distortions such as large noses or sloping foreheads. This new method is able to estimate the camera's distance and edit the perceived camera distance. Its modelling of depth also allows slight changes in the position of the virtual camera, allowing the photos to be slightly "re-posed".


Reference: <https://www.dpreview.com/news/9715966999/new-technology-alters-perspective-in-selfies-generates-3d-images-and-more>


## Quick Tips


### *Mountain Photography Tips*


The Club's last 2016 Monthly Competition is "Mountains". So to help here's a few tips from Colorado (USA) based Jack Brauer, one of photography's masters. His passion for the mountains long preceded his passion for photography and found that photography often provides the motivation to explore places I might not usually hike to.

 **Originality in the Grand Landscape.** Sweeping vistas full of rugged peaks as seen from high vantage point, preferably splashed in rich sunrise or sunset light. It can be difficult to be very creative when shooting big landscapes; after all, the grand landscape photo is mostly about the landscape itself, rather than a display of the photographer's sheer creativity such as macro, close-up, etc. Landscape photographer is more or less tied to the reality of the scene and the whims of the weather and light.

 **Location, location, location!** Like marketing it's all about "location", the place itself. Brauer believes most photographers "shoot themselves in the foot" by revisiting the same iconic spots. We see it everywhere, (Opera House, Sydney Harbour Bridge, etc), they are iconic locations because everyone does them, thousands of times before. Brauer suggests "straying from the beaten path" and establishing a different viewpoint.

 **The Hollow Pursuit of Tripod Holes.** Brauer suggests that the photographer research their intended area and not merely "see" someone else's work publish and say "I want to go there!" and reshoot the scene. He further comments that this is short changing your creative spark and just reproducing some else's creative vision.

 **That Special Something.** Any striking landscape photo needs to have something special happening; a good cloudy sunrise or sunset; a splash of sunlight beaming through the clouds or trees, foggy mist swirling about the peaks or a perfect reflection that adds symmetry to the composition. This is "adding spice" to your image and sets it apart from the regular snapshots.


 **Creative Composition.** Framing the shot is without doubt the actively creative part of photography. Shooting grand landscapes is a somewhat traditional affair; after all, the subject is the landscape in front of you and you have to take what is given to you – you don't have full control over the possibilities. That said, you still have an immense amount of control over how you choose to present the landscape. Do the photographer's waltz; view the scene from high, low, left or right to ensure that you are getting the best possible shot.


For more information and inspiration then visit Jack's website at: <http://www.mountainphotography.com/>

Reference: <https://photographylife.com/mountain-photography-tips>

### *6 Can't-Miss Tips & Tricks for Capturing Stunning Architecture Photos*

No matter what city you go to there will always be some amazing architecture just waiting to be captured. Unfortunately the resulting images aren't always so great. Architecture Photography is a far cry from the usual portraits or landscapes that most photographers tend to shoot. Architecture is an unique type of photography, one that requires a different approach. So here are some tips to help you capture some amazing and unique images.

 **Consider the Lighting.** When it comes to architecture, the right lighting can completely transform the look of the building.

 **Check Your Gear.** Having the right gear can make it easier to get some great shots. Here are some things you should pack when you're heading downtown.

- A Tripod for a stable foundation to keep your images sharp when taking long exposures;
- A Wide Angle Lens: Is especially handy when you're shooting buildings in cramped city streets;
- Tilt Shift Lens: This type of lens will help to keep vertical lines vertical, which will eliminate the "falling building" effect, where the lines of the structures converge in the distance, creating the illusion that they're falling.

- 🏛️ **Change Your Perspective.** Don't be afraid to change your perspective, changing your angle to include more, or less of the building, or to include a detail that makes the building special and unique will help you to capture some great photos.
- 🏛️ **Try Out Black and White.** When composing your black and white shots, keep in mind that you'll want to look for strong details, like texture, form, and contrasting shades of light and dark to create strong and compelling black and whites.
- 🏛️ **Remember the Background.** In many architectural images, the structure itself will take up most of the frame, but this doesn't mean that you should ignore the background. When composing your shots, keep the distant elements in mind, and try to angle your shots so that the main point is enhanced by the background. In many cases, your background will be the sky, so choose your time of day carefully when heading out. For instance, you want to show up when you'll have a chance to include a beautiful sunset in the distance.
- 🏛️ **Do Your Research.** Photographs that tell a story are more compelling. Being familiar with the building could give you a chance to work some of those interesting details into your composition, helping you to tell the story through your image.

Reference: <https://contrastly.com/6-cant-miss-tips-tricks-for-capturing-stunning-architecture-photos/>

### *3 Ways to Take Advantage of Bad Weather*

Norwegian Landscape and Nature Photographer, Christian Hoiberg, who has combined travel and his love of photography has written an article on "Bad Weather Photography". He seeks locations away from the tourist trail and aims towards the more quiet spots; nature is where he finds peace. What many seem to neglect is that even though the weather is bad, there are still a whole lot of great images waiting to be captured. They are just a little harder to find. Here are three tips for bad weather photography:



1. Drop the sky and zoom in.  
Bad weather often means a grey, uninteresting sky without contrast drawing the viewer's attention from the subject and do more harm than good. Use a tele-zoom and focus on a smaller detail in the landscape, making these subjects into the main part of your image. This is a good exercise for your creative vision; it forces you to slow down, pay attention to your surroundings and to carefully look through the landscape and notice every single object.
2. Photograph waterfalls; and  
The light is softer and this reduces the problems with hard light on the water. This allows the photographer to do both short and long exposures and still have decent light.
3. Take a hike in the woods.  
The perfect therapy for relaxation. This can be accomplished with, or without, a camera. Take the time to look at the ever changing environment.

Instead of complaining about the cold weather wear an extra layer of clothes and go about our day as normal.

You can see more of his work on his website at: <http://www.choiberg.com/>

Reference: [http://digital-photography-school.com/3-ways-to-take-advantage-of-bad-weather/?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=Aug-2516](http://digital-photography-school.com/3-ways-to-take-advantage-of-bad-weather/?utm_source=newsletter&utm_medium=email&utm_campaign=Aug-2516)

### *Dawn to Dusk at Mt. Rainier National Park*

Are you still looking for inspiration for the November Monthly Competition (Mountains)? Then take a look at The Photo Argus website and look at photos by Sveta Imnadze, "Dawn to Dusk at Mt. Rainier National Park Washington State, USA). Sveta is a member of the Olympia Camera Club Washington (State) USA.

Reference: <http://www.thephotargus.com/dawn-to-dusk-at-mt-rainier-national-park-photos-by-sveta-immnadze/>