



# In Focus

## PHOTO GROUP NEWSLETTER

### What's In This Issue

Content	Pg.
<b>Photo Group Diary</b> .....	1
<b>Dates For Your Diary</b> .....	2
<b>Tuesday, November 10<sup>th</sup> 2015</b> .....	3
<b>Tuesday, November 17<sup>th</sup> 2015</b> .....	7
<b>Tuesday, November 24<sup>th</sup> 2015</b> .....	7
<b>2016 Competitions:</b> .....	13
<b>The Techno Shop</b> .....	14
<b>Quick Tips</b> .....	15

### Photo Group Diary

#### December 2015

Thurs	3 <sup>rd</sup>	Movie Makers Gala Evening showcasing the 2015 "Video/AV of the Year" entries. Social Evening.
Tues	8 <sup>th</sup>	Club's Annual Dinner and presentation Evening at Villa d'Ora

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

### 2016 Membership Fees

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

### **2016 Membership renewals now due.**

#### 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)

*"Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever. It remembers little things, long after you have forgotten everything."* Aaron Siskind (1903 ~ 1991) an American photographer widely considered to be closely involved with the abstract expressionist movement and worked in New York and Chicago. He is also known as an English Grade teacher.

This Newsletter Edition marks a number of Club members who will not be returning in 2016 due to a number of reasons. David and Sandra Tibbitts have ventured north to the Sunshine Coast (Hervey Bay area) and Justina Turpin is extending her Photography/Fine Arts studies at Wollongong University. Over that past few years we have seen and been challenged by their photography. We wish them, and others, every success and hope to see them again one day.



### **Dates For Your Diary**

#### **Thursday; December 3<sup>rd</sup> 2015.**

The 2015 Movie Makers' Gala Evening. This is a social evening when the Movie Makers exhibit all the entries in the "Video of the Year" Competition. Members in attendance not only get to view all Videos and Audio Visuals but also vote on the "People's Choice" entry. It's a social evening so come along and please bring a plate to share during supper.



#### **Tuesday; December 8<sup>th</sup> 2015.**

Club's Annual Dinner and Presentation Night.

Where:	Villa D'Oro 39~41 Flinders Street, Wollongong
When:	Tuesday, December 8 <sup>th</sup> 2015; 6:30 for 7:00pm start
Cost:	\$45.00 per Person. Drinks at own expense.
Special Requirements:	Please advise Dawne of any special dietary requirements.



#### **Vale: John Davis, Richard and Carolyn Green November 10<sup>th</sup> 2015**

Richard Green, a noted landscape photographer, wife Carolyn and Australian Filmmaker John Davis were tragically killed in a helicopter crash in the Hunter Valley when returning from a protest meeting against coal mining on the Liverpool Plains near Tamworth.

**Mr Green**, on his photography website, said he and his wife use the helicopter as a "flying camper van" to "find, access and photographically record some of Australia's most remote, wild and beautiful environments" ([www.richardgreen.net.au](http://www.richardgreen.net.au)). Visit the website to see some of his beautiful photography of remote Australia.

**John Davis** was a renowned rock climber during the 1960's and was one of a few people who have conquered Ball's Pyramid just south of Lord Howe Island. He's [an] amazing documentary film-maker, he produced BTN (ABC's Behind The News) for many years, he made science films, which he distributed and sold throughout China. But he was also not just a science educator, he was an adventurer.

### **Photographic Exhibitions**

31 January - 27 March 2016; "Life's a Beach" by Martin Parr.

Celebrated UK artist and Magnum Photographer Martin Parr's Life's a Beach celebrates the seaside in its myriad forms. Parr's colourful images capture a diverse and intriguing spread of holiday-makers from all around the world in this very special pop-up exhibition at Bondi Pavilion Gallery. This is a partnership exhibition between Waverley Council and ACP.

Where:	Bondi Pavilion Gallery, Bondi Beach.
Phone:	Australian Centre for Photography: 02 93320555
Email:	<a href="mailto:info@acp.org.au">info@acp.org.au</a>

**Tuesday, November 10<sup>th</sup> 2015**

President Brian Harvey returned from his brief holiday down the NSW South Coast and chaired this evening's meeting. There was sigh of relief from our stand-in chairperson of the past couple meetings when he realised that Brian had returned. Brian extended a warm welcome to the 25 members and 1 visitor to the meeting. In attendance were several of the Club's Movie Makers. Brian also announced he had apologies from Val Porter who was away with friends from the Hunter Region.

Brian thanked Colin Marshman for standing in as the chairperson whilst he was away. Brian did offer Colin the opportunity to chair the meeting however Colin responded that he thought Brian needed some "practice" at it. Thank you Colin for stepping up and filling in as chairperson whilst Brian was away.

**Business:**

Brian mentioned the following for the member's attention:

- 📅 FCC 2015 Interclub.
  - Prints: Brendon Parker was called upon to give a brief outline how the Club fared. Brendon said that he had only the Print results and announced the individual member's scores. Brendon also said that the Club had won the "Small Print" section for a Small Club as we had only five (5) Entries.
  - EDI Results. These have not been formalised by the FCC. The Club is awaiting their results.
  - Brendon thanked all who participated and was grateful for their assistance. He said that Colin Marshman and Sue Souter assisted him in making the selection of the Club's various entries. Well done to you three. Brendon also mentioned that our "marks" were a little lower than the 2014 FCC Interclub Entries.
- 📅 Next Competition. November 24<sup>th</sup> is a "Street Culture/Urban Landscape" set subject. The guidelines for this competition can be viewed on the Club's website "Calendar".
- 📅 2015 Print/EDI of the Year.
  - Prints; Brian reminded the members that entries close at the completion of the November Competition night (November 24<sup>th</sup>) for the Prints.
  - Prints; Geoff Gray reminded all Print entries must have an EDI sent to "image of the year" email address so that, if the entry is selected by the judge to comment upon, can be projected.
  - EDI's; Entry Close on Friday (27<sup>th</sup>) to be finalised due to the EDI results not being available until after the Competition Night.
- 📅 2015 Annual Dinner and Presentation Evening.
  - Brian mentioned that Club will be partially subsidising this event and announced the cost (\$45.00 per person) and that the members will be required to purchase their own drinks.
  - Venue: Villa D'Oro 39 Flinders Street, Wollongong. 6.30pm for 7.00pm start.
  - Dawne Harridge will be sending members full details including pricing and how to pay for this event.
  - RSVP and Payment; Friday November 27<sup>th</sup> 2015
- 📅 Club's 2016 Programme. Brian asked if anyone had viewed the 2016 Programme on the Club's website "Calendar". The 2016 Programme is slowly being developed and some activities have been published. In particular the 2016 Competition Subjects.
  - Each Set Subject Monthly Competition has a link to the guidelines assisting the photographer with their images with the linked sites having good ideas on the particular Set Subject. The "Calendar" will be gradually updated as activities/topics are confirmed. So please continue to review the Programme's Calendar on the website at:  
<http://www.wollongongcameraclub.com/club-calendar/>
  - Club Outings. Brian announced that he has been discussing with a couple of members about these 2016 Outings. Currently looking at 4 or 5 Outings and will be in the Programme when confirmed.
  - Facebook. Ruth Brooks spoke briefly about setting up a Facebook site for the Photographic Group. Ruth spoke about how it would work and that she was excited about this new project for the members to share information inviting all members to join her on this new venture.

- ☞ 2016 Fees Due. Brian reminded the membership that their 2016 Membership Fees are due before December 21<sup>st</sup> 2015. He said that they can be paid by seeing the Treasurer or by direct deposit to the Club's Financial Institution. Secretary Dawne Harridge says she has already sent out emails outlining of the Account's details, the 2016 Subscription Rates.
- ☞ Club Activities. Brian asked members to consider assisting in the associated operating activities of the Club. These, not only include Meeting Set-up, but other outside activities as they present themselves. Please see Brian or Dawne for further information and sign up. Remember the more that sign on, the less each individual member will have to do. Just think about it and then sign on.



### **Guest Speaker:**

Brian then introduced our guest speaker for this evening, Barry Daniel AAPS, SSAPS to speak on "Composition; It's All About Composition". Brian said that Barry has been a long time member of the Wollongong Camera Club, Kiama-Shellharbour Camera Club, Australian Photographic Society (APS) and has a wealth of photographic experience and knowledge, receiving many Photographic Awards at Club, National and International levels.



Barry thanked the club for its invitation to speak on "Composition" and said that he welcomed questions from the members. He said that will be 87 in December and that his personal photographic journey has taken a long time to develop and taken him many places, making life-long friendships and taking many thousands of images, in both the film and digital formats. Barry said his first camera was a Box camera that had one shutter speed and one (fixed) Aperture. In those days Colour Slide (Transparencies) had a sensitivity of 4, yes "4", ISO and Black & White film was at the lightning ISO sensitivity of 25. How things have changed in a "mere twinkling of an eye". In those days Black & White processing would be carried out by the local Chemist, mixing the chemicals required to develop the film and then print to paper. Colour Slides were a little more involved with the film being sealed in a small metal container and being mailed (usually by sea-mail) to England for processing, then waiting for the returned package of processed slides to arrive. It could be several weeks to month/s for them to arrive before you would know your results. Barry said that he still remembers exposing his B&W Negatives to light sensitive paper and then taking the paper outside to be "developed" by the sunlight. How processes change. Barry said that he made his own earlier print "papers".



On his 25<sup>th</sup> birthday Barry was given a Sem Kim, a 35mm View Finder Camera that had a whopping 4 Shutter Speeds but was still a fixed Aperture camera with no Exposure Meter. Barry said that his first 1000 Colour Slides were taken on this camera. Barry continued to speak about his early day experiences with the camera, film and printing. Since then Barry has own numerous film cameras including SLR's. Then around the year 2000 he continued his picture taking journey by stepping into the digital world with Nikon dSLR and associated lenses and other equipment. Recently Barry said that he has "downsized" his camera equipment due to weight and "not getting any younger".

Barry commented that his best work was in the Colour Slide medium and that it was a result of him fully understanding the medium. He has taken literally thousands of Colour Slide images. Barry says he is an avid reader hitting the public libraries wherever he was. Barry commented that the 15<sup>th</sup> and 16<sup>th</sup> Century Painters learnt how to "move" things around their canvas to produce pleasing painting. From this idea, the photographic "Rule of Thirds" developed in the 19<sup>th</sup> Century. Barry also commented that today's digital photographers are "fortunate" with their cameras, lenses and other associated equipment compared to his early days.

Barry then spoke about Composition under various headings and displayed examples from his own images to demonstrate a particular point. Barry said that "Composition" was basically "a pleasant arrangement of the

elements within the picture”. However it’s the “seeing” and learning how to apply this to your picture taking skills is important.

### Composition.

- ❏ It has to have a strong centre of interest with the other elements within the picture contributing to the picture’s overall effect.
- ❏ Distracting Elements saying that they need to be removed either cropped out or toned down to improve the picture.
- ❏ Consider Different Points of View, Lighting, Sharpness, or Depth of Field (DoF). He says that a Lens’ Focal Length can alter the perspective and composition. A short focal length (24mm and alike) spreads the element out with the foreground elements appearing larger and the background elements appearing smaller whilst a long focal length (300 and above) will compress the elements so that the foreground and background “appear” to run into each other, a loss of perspective. Sharpness attracts the viewer into your image however Barry did comment that a slightly blurred background will emphasise the main subject for the viewer. Barry said that photographers need to learn how to use Depth of Field and where to make the focus point (1:2 1 Part in front of the subject, to 2 parts behind it) will be “in focus” and sharp. Barry added that the photographer should not only visualise the image’s composition but to take advantage of these picture taking skills and use them before operating the shutter.



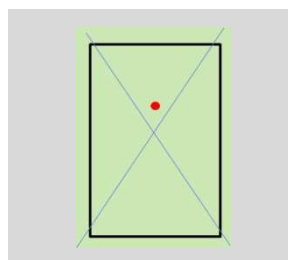
### Tones and Colour.

- ❏ Tones are for Black and White Photography that draws the viewer’s attention to your image. The lighter tones will naturally attract the eye as they appear brighter in the image.
- ❏ Colour is for Colour Photography and it’s the colour that produces the impact. Again lighter colours attract.

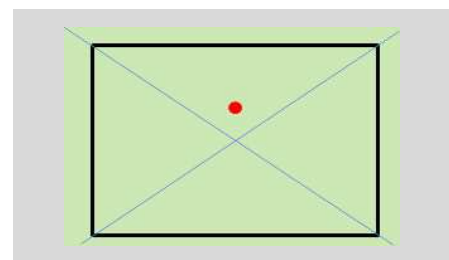


### The Optical Centre.

Barry briefly discussed the Optical Centre of an image saying that it isn’t the “centre” of the image but a point slightly above it. It’s at this position in the image that the human eye will tend to look at first.



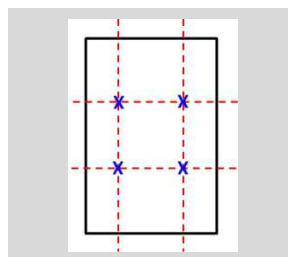
Portrait Mode Optical Centre as indicated by the “red” dot.



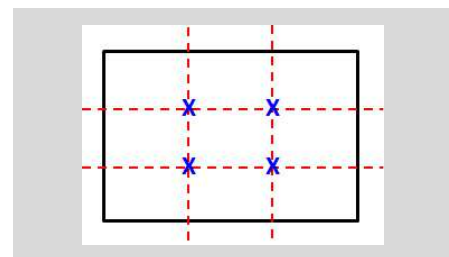
Landscape Mode Optical Centre as indicated by the “red” dot.

### The Rule of Thirds.

The rule of thirds is a guideline that applies to the process of composing visual images, proposing that an image should be imagined as divided into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections.



Portrait Mode



Landscape Mode



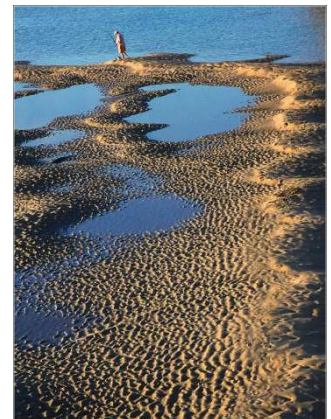
**Leading Lines.**

Barry commented on the use of leading lines to “lead” the photographer through their image to take the viewer to the main subject. Barry emphasised that if there is any “action” in the image, then the photographer needs to leave room for the subject to “move” in or out. Barry also spoke about the various types and how they can all act collectively to take the viewer on this trip around the image. Barry demonstrated this with a Sea Rescue boat, waves and the direction the boat was heading. Barry reiterated that he uses strong leading lines in his compositions. This particular image (Balranald) has been very successful for Barry at Club, National and International competitions.

**Balance.**

Barry spoke about “balance” within the picture, commenting that small, bright objects in the foreground will balance a larger, darker object in the background. Again Barry commented about skies saying that a good sky a balance would be 1:2 (foreground to sky; where a poor sky would be 2:1 foreground to sky content. Barry also commented on “Advancing” (the warm colours of Reds, Oranges and Yellows), the “Receding” (the cooler colours of blues, greens) Colours and how they can give a sense of depth and scale. He continued saying that the advancing colours appear closer whilst the receding

colours appear further away. Barry commented about this image that “Canola” is very difficult to photograph and he suggested that photographer take their time in preparing before operating the shutter.

**Cropping.**

Barry says he quite often looks for ways to improve the image whether it’s prior to operating the shutter or during the editing process in post-production. Barry said that he’ll crop his image to eliminate unnecessary/unwanted objects and to concentrate on the essential part of the image. Again Barry advised us not to crop too closely if there is “action” in image and to leave room for the subject to move In/Out.

**Frame Within A Frame.**

Barry advised the audience to take advantage of any natural objects that assist in “framing” the subject. Whether it’s a tree branch to a stone archway they all draw the viewer’s attention towards the main subject. However Barry dis commented that the photographer needs to understand what they are framing and how the “framing” element

**Format.**

The age old question; “which format, horizontal (landscape) or vertical (portrait)?” Barry said that there are some subjects that naturally fall into one particular format, e.g. portrait format: tall buildings, person’s portrait; landscape: country view, river stream and alike. However in today’s digital world the traditional Portrait and Landscape formats can be easily change to others like Square or Off-Square. The photographer needs to view their image to see if a non-traditional format would best suit it and emphasise the main subjects and its elements.

**Composition in Nature.**

Barry remarked that he moves around the subject so that he can get the best possible image, something that will be different. He continued saying that tilting his camera can create a different aspect. It's all a matter of practice and the experience of "looking" for that something different.

Inclusion Barry commented on a couple of extra items/subjects regarding "Composition" He says there are time where the photographer should "forget the rules" and create an image that is pleasing and well balanced. Barry also commented about making pictures rather than taking pictures. He demonstrated this with images that had been "altered" during the post-production editing process where colours have be changed, unwanted elements removed/reduced and the insertion of elements/objects to enhance the story. Barry added that he has used filters, particularly Polariser Filter, to change mundane sky colour, to reduce the glare from water reflections and give more details.



In closing Barry quoted Edward Weston (1886~1958) American Photographer who was one of the most innovative and influential master photographers of the 20<sup>th</sup> Century by saying "... many pictures are taken, good pictures are made."

Barry responded to questions from the audience before Brian Harvey formally thanked Barry for his presentation and the wealth of information on the aspect of "Composition". The audience responded with applause.

**Tuesday, November 17<sup>th</sup> 2015**

The Club was invited to an evening presented by Domayne's camera department to showcase Domayne as our local camera destination. 13 Club members arrived at the store only to find that it was locked. A Domayne's employee inside the store attention was alerted to our presence outside. He was unaware of the evening. After a period of consultations the members were advised that the previously advertised event had been changed and that the club was advised by email. The event was changed to the Wednesday evening during Tuesday's store trading hours. The members present were advised of the new time and date. However many weren't able to attend the new date/time. It appears there was a missed communication between Domayne and the club.

**Tuesday, November 24<sup>th</sup> 2015**

President Brian Harvey chaired this evening's meeting an opened it by welcoming members and visitors to the Club's final Monthly Competition. There were 25 members and 4 visitors in attendance.

**Business:**

Brian mentioned the following for the members' attention:

- 📌 2015 Annual Dinner and Presentation Evening. Members were reminded that numbers and payment to the Annual Dinner is required and they should contact the Treasurer (Kathy Pond) and any special dietary requirements.
- 📌 2015 Prints/EDI Of The Year Competition. Members were reminded of the requirements and that all Print Entries must be submitted before going home this evening. Members were also reminded that an EDI copy of each Print entry should the judge select their image to talk about. These are to be sent to the "image of the year" email address.
- 📌 2016 Fees. The 2016 Membership Fees are due. Please contact the Treasurer for payments. Dawne Harridge has already sent out members an Advice on the 2016 Fee Structure and Payment Methods.
- 📌 2015 November EDI Results. Brian read out the Awards for this Month's EDI entries and congratulated the Awardees.

- 📁 2016 Programme and Competitions.
  - EDI Competition. Changes in 2016 in the way the EDI Entries are viewed. It is proposed that the EDCI's will be screened before the Print comments so that the judge can comment upon the entries. Brian advised the members that assistance in setting up and operating the Laptop and digital projector. Please speak to Brian if you can assist.
  - 2016 Programme. The Club's Programme is gradually being updated as the details are confirmed. All members were requested to check the Club's website Calendar to view all changes.
  - 2016 Outings. Brian announced that several Outings were being explored. Brian said that he hoped that 5 or 6 Outings would be arranged throughout 2016.
    - Brian asked when members would be available by a show of hands; Weekday or Weekends. Brian acknowledged problems with weekends however it was mentioned that if there is enough warning members could mark that date.
    - Brian also asked about an "overnight" stay somewhere.
- 📁 Lightroom/Photoshop Help. Brian advised the membership that Colin Marshman had offered an "one-on-one" 1 hour learning at his home for anyone wishing to explore these Photon Editing Packages. Brendon Parker also indicated that he would be willing to assist any member with these packages. Please speak to Col or Brendon.
- 📁 Domayne Visit. Brian advised the membership of the outcome of the "cancelled" visit earlier in the month. Brian said that he went along on the following evening and spoke to the Domayne staff about it. An offer of an Olympus Customer Care workshop was discussed. Further details and date/s to be decided upon. It is proposed to be an "Outing" styled workshop where attendees would be using Olympus Photographic Equipment with a feedback session.
- 📁 Drone Photography. Brian mentioned the Movie Makers last meeting where aerial photography was the subject. Brian mentioned there are a number of "specialists" in the local area working in this photographic medium.

### **Competition:**

Mark Kelly is a professional photographer from the Southern Highlands was the Club's Photography Group's Judge for the final 2015 Monthly Competition. Mark has been a regular visitor to the club since first walking through the "front door" in 2009. Mark has either been a speaker, a monthly competition or Print/EDI of the Year competition judge over the past 6 years. He has permanent Exhibition Space at the Old Milk Factory Gallery in Bowral which is updated regularly with new work. Mark has "branched out" with his photography and now incorporates it in textile design such as silk scarves. Brian Harvey introduced Mark and outlined Mark's recent photographic achievements:



- 📁 2015 8th International Colour Awards – Professional:  
Nominee in Fine Art; 1x Award and Nominee in Nature; 3 x Awards
- 📁 2015 NSW AIPP Print Awards 2 x Golds, 2 Silver with Distinctions & 2 Silver Awards in Landscape & Illustrative categories. Winner-2015 NSW AIPP Creative Photographer of the Year and 2015 NSW AIPP Illustrative Photographer of the Year
- 📁 An image placed in the top 101 International Landscape Photographer of the Year (second year in a row).
- 📁 The National Australian Professional Print Awards; 1 Silver with Distinction and 3 Silver Awards.
- 📁 The Canberra Enlighten Project 4-12 March 2016. Mark will have a small number of his images projected onto Old Parliament House, Questacon and the National Portrait Gallery, with negotiations being undertaken for a 4<sup>th</sup> Building.

Mark thanked the Club for the invitation and spoke briefly about the Canberra "2016 Enlighten Project" saying that he has already been accepted for 3 buildings with another building under negotiations. Mark said



that it was up to each Building's Management to decide which images are suitable for their Building. Mark added that the images were of a "texture" style.

The November Competition was a Set Subject; "Street Culture and Urban Photography" with the entrants having the following guideline: "An image depicting life/scenery in an urban (i.e. relating to a city or town) environment that is living or inert."

### **Colour Prints:**

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

Mark began his comments of the Prints with the Colour Prints "A" Grade entries. He said that he liked the storyline that were developed with the various elements within each image interacting to produce a well captured image. He also liked the way photographers used the blur effect to separate the main subject from the supporting elements. Though Mark did comment about "street action" especially where there was an intersection of two or more streets saying that there is the potential for the viewer's eye to wonder "off" and miss the main subject.

Mark commented on distractions within the picture that draws the viewer away from the action, the main subject thus affecting the image's overall storyline and ability to hold the viewer's attention. He suggested that entrants look at their "scene" and crop out those elements that aren't required.

Mark said that he did struggle with some entries (throughout all sections) saying that these just didn't work for him, had difficulty "reading" the image or it was just too "busy" for his eye to settle on the photographer's story. Mark suggested a number of ways to remedy this, though his best solution was for the photographer to assess the scene, change their angle of view or vantage point before shooting.

Printing was a minor problem but again Mark commented that photographers do need to work on their Printing Technical aspects especially "Print Brightness".

Mark awarded the following:

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



*Best In Section:* **"Floating Markets"**, Colin Marshman

*Merits (4):* Geoff Gray, Bernie Gromek, Colin Marshman, Sue Souter

*Credits (3):* Greg Delavere, Vivienne Noble, Helen Robinson

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

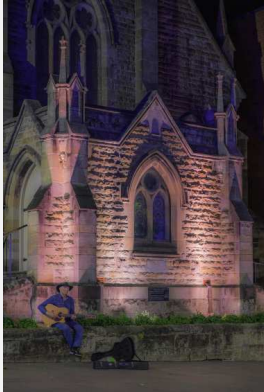
Mark commenced this section by commenting that light plays a very important role in the taking of photographs however it's the photographer's creativity that develops the story and the image. He then continued to speak about leading the viewer through the image by the use of leading lines. Mark demonstrated this with an image of the Sydney Harbour Bridge taken from a high vantage point and how the eye "travelled through" the image.

Again print quality let some entries down and Mark was disappointed with this. He continued that it was only when an up close view of the print that the viewer could see the noticeable breakdown in printing quality.

Mark was impressed with the experimental works that photographers had attempted and the way they had handled the lighting conditions.

Mark awarded the following:

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

	<p><i>Best In Section:</i>      <b>“On A Mission From God”</b>, Elaine Duncan</p> <p><i>Merits (2):</i>            Elaine Duncan, Peter Hutten</p> <p><i>Credits (2):</i>          Jill Bartlett, Val Porter</p>
---	--

### **Monochrome Prints:**

#### **“A” Grade**

Mark began this section by commenting upon how he again struggled with some entries that had busy scenes, too much going on or just didn’t grab his attention. On the positive side Mark again liked the way many of the entrants developed their storylines and used the tones within the image to draw him and highlight the “action” that they wanted to print exhibit.

Image highlights drew comment from Mark saying that this was a problem especially where the print’s brightness varied and he demonstrated this by comparing one part (dark section) of the selected print with another brighter part saying his eye was drawn automatically to the bright section and that he “missed” the main subject. Harsh lighting was another area where Mark had difficulty with the shadow areas being too dark to see any details.


Mark commented on “Focus” and the need for the photographer to have the main subject sharp and to set it aside from the background with it being softer.

Travel documentary style of photography is a very difficult aspect for photographers as it is very dependent upon time, light conditions, scene condition and more. Often the photographer cannot wait for “just the right” moment and has to make the best of the moment they have. He added, if possible, the photographer/s should revisit the scene at another time and retake it, though he did admit that this may not be an option. So the photographer has to find another way to showcase their image.

Mark admitted that he didn’t get the “punch line” of a couple of entries especially where the photographer hadn’t developed the image’s storyline. He asked the audience to look at a selected image to see if they could see something that maybe he just didn’t.

Mark awarded the following:

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

	<p><i>Best In Section:</i>                      <b>“Cabbage Man”</b>, Geoff Gray</p> <p><i>Merits (3):</i>                      Greg Delavere, Geoff Gray, Helen Robinson</p> <p><i>Credits (3):</i>                      Bernie Gromek, Colin Marshman, Brendon Parker</p>
---	---

### “B” Grade


Mark liked the unexpected mood in the image saying that when applied correctly it makes the main subject zoom out in respect to the other elements in the picture. He then spoke about sharpness, or rather the lack of sharpness in the image making it hard to concentrate, or find, the main subject.

Mark commented upon the photographing of murals and statues/sculptures saying that he wanted to see some of the photographer’s creativity and not merely a reproduction of someone else’s work. He suggested to those photographers to take a look at the scene with a good walk around, looking for that angle that hasn’t been explored before.

Mark was critical of the horizon fundamentals, presenting an image with the horizon line on the “tilt”. He said there’s no reason for this to happen with today’s post production editing packages as they all provide a tool to correct this problem.

Mark awarded the following:

Monochrome Prints B Grade: 5 Entries received from 5 Entrants.

	<p><i>Best In Section:</i>                      <b>“Lonely Days”</b>, Sue Souter</p> <p><i>Merits (1):</i>                      Sue Souter</p> <p><i>Credits (3):</i>                      Jill Bartlett, Kathy Pond, Val Porter</p>
---	--

### Small Prints:

Mark commenced this section by commenting that these Small print entries should have been at the top end of the exhibition.

Mark again spoke about leading lines and demonstrated this with an image of the Sydney Opera House and the Forecourt area. He said the leading lines take the viewer towards the main subject. Whilst on buildings

Mark commented upon converging vertical lines that had the effect of buildings “falling over”. Mark suggested that the photographer/s look at their image editing package to correct this situation.

Focus again was a problem. Mark said that the photographer should watch for those elements within the image that don’t move, e.g. tiles, pavers, etc are a giveaway to poor focusing. He suggested taking a number of shots so that the photographer can nail it.

Colour, Composition and the image’s objects are all part of the art of producing a good picture. He said that depth within the image allows the viewer to “walk through” with colour playing its part in creating the mood of the image. However Mark said that the elements need to work together creating image harmony.

As with the Monochrome Prints “A” Grade Mark commented that he didn’t get the image’s punch line. For him the image required more visual clues to what the photographer is trying to portray.

Mark awarded the following:

Small Prints: 8 Entries received from 4 Entrants.



*Best In  
Section:*

**“The Flowerseller”**, Kerry Gilmore

*Merits (4):*

Ruth Brooks, Kerry Gilmore (2), Lynley Olsson

*Credits (4):*

Ruth Brooks, Emma Foye (2), Lynley Olsson

After Mark had completed his commenting on the entries Brian Harvey asked the audience if anyone wished to ask Mark any questions regarding their or any entry on display. There was some discussion regarding one of the prints that Mark had spoken about its print quality. Mark said that a closer look at the print showed that it had pixelated in various parts. The photographer said that the print had been commercially printed. Mark responded that this was disappointing and that before accepting the print every photographer should inspect it and send it back for reprinting if necessary. Other discussions took place about elements were not noticed until the image was being editing.

Brian thanked Mark for his comments and especially for the storyline that he was searching for in each entry.

### **EDI (Electronic Displayed Images):**

The EDI Competition Entries were prejudged by Mark Kelly and his written comments are very constructive and extensive for each Entry’s and can be seen in full on the Club’s Website EDI Gallery’s November 2015 Competition page: (<http://wollongongcameraclub.smugmug.com/2015Open>)

Mark’s general comments for the entries that he awarded either a Merit or Credit to was that he liked the storyline development, the timing of the shot and the framing of the main subject/s within the overall image. Mark also wrote about the photographer’s placement of primary objects that “added” to the picture’s overall composition. Mark also commented on the “lighting conditions” and in particular harsh light, how the photographer had used it to “create wonderful pattern of shadows”.

Mark’s general comments for the other entries were varied however there were a couple of areas that required further attention by the photographer.

In particular Mark was concerned about the photographer’s use of vignetting, in some cases, he wrote that the “... vignetting a touch heavy ...” or “... too heavy ...” Mark asked the question whether the vignetting was really required. He also commented on contrast and saturation, again too much, or not enough.




Mark did provide some suggestions for the photographers as to how to “fix” a problem especially the use of the “Warp” tool to remove unnecessary distractions.

Mark also wrote about the cropping when to use or not use. He offered some suggestions and recommended that photographers look at their image to see if “body” parts were being cut off or if there is room to move within the frame by a moving object, e.g. bicycle. As Mark wrote “...Could do with a bit more breathing space ...” near “... the edge of frame ...”

Mark awarded the following:

EDI (Electronic Displayed Images): 22 Entries received from 11 Entrants.

<i>Best In Section:</i>	<b>“In The Rain”, Sue Souter</b>
<i>Merits (6):</i>	Vivienne Noble, Brendon Parker, Bruce Shaw (2), Sue Souter (2)
<i>Credits (8):</i>	Cathy Ashcroft, Ruth Brooks, Greg Delavere, Dawne Harridge, Vivienne Noble, Brendon Parker, Val Porter, Sue Shaw.
	

The judge’s written comments for Sue’s Best in Section entry were: “Love the grungy treatment of the scene that looks like it was shot though wet glass. Great placement of the people where they are not merged into the background.”

## 2016 Competitions:

<u>Month:</u>	<u>Subject</u>		<u>Month:</u>	<u>Subject</u>
February	<b>Open</b>		July	<b>Open</b>
March	<b>Eyes</b>		August	<b>Open</b>
April	<b>Open</b>		September	<b>Music</b>
May	<b>Texture</b>		October	<b>Open</b>
June	<b>Open</b>		November	<b>Mountains</b>

- 📖 All members are encouraged to view the Club’s website ([www.wollongongcameraclub.com](http://www.wollongongcameraclub.com)) and click on the “Calendar” to view any recent change/s to competition guidelines or Programme.

## **The Techno Shop**

### *Attention Lightroom Users: Adobe® Solves Your Import Woes with New Update (6.3)*

The just-released Lightroom 6.3 Update brings back the old import interface and presumably resolves the performance issues that had been plaguing Lightroom 6.2. It appears that Adobe® has listened to their customers' "comments". In addition to this welcome change, Lightroom 6.3 includes numerous other bug fixes and new lens profiles. The update also adds camera support for the Canon EOS M10, Canon PowerShot G5X, Canon PowerShot G9X, Fujifilm X-T1 IR, Leica SL (Type 601), and Sony RX1R II. For a full list of Camera Support go to:

<http://blogs.adobe.com/lightroomjournal/2015/11/lightroom-cc-2015-3-6-3-now-available.html>

Reference: <http://www.imaging-resource.com/news/2015/11/17/attention-lightroom-users-adobe-has-fixed-the-import-dialog>

### *80-Millionth Canon EOS Camera Produced*

Canon announced today (November 18<sup>th</sup> 2015) that they have produced their 80 millionth Electro Optical System (EOS) interchangeable-lens camera. Beyond being an acronym, EOS is also the name of the Greek goddess of the dawn. A new dawn was upon the camera industry when in March of 1987, Canon introduced their first EOS-series camera. It took Canon until February of 2014 to hit the 70 million mark and nearly another two years to reach today's very impressive 80-millionth EOS camera milestone. The lucky camera that was number 80 million was a Canon EOS 5DS R, Canon's highest-resolution EOS camera along with the EOS 5DS.



Reference: <http://www.imaging-resource.com/news/2015/11/18/80-millionth-canon-eos-camera-produced-yes-you-read-that-number-correctly>

### *No One Cares About Your Camera. They Just Care About the Images You Can Create*

The truth about the world is that only photographers care about what camera you use these days. It's nearly the end of 2015, and it's more than possible for great images to be created with a camera phone, a point and shoot, and of course a dedicated camera. The world is less all about the gear that you're using and instead more about wanting to know about your ideas and the photos you can create. There's a bit reason for this; and it doesn't have to do with the fact that photography is easier for folks to produce.

When was the last time you viewed a printed image and saw all the technical specifications attached? Just a thought to the "Name" war; it's just a personal preference. (*Editor*) Use the "Reference" link to view the full document.

Reference: [http://www.thephoblographer.com/2015/11/13/no-one-cares-camera-just-care-images-can-create/#.Vk1iHD\\_ouUk](http://www.thephoblographer.com/2015/11/13/no-one-cares-camera-just-care-images-can-create/#.Vk1iHD_ouUk)

### *Capturing Great Portraits With An iPhone 6s*



StyleMyPic (<https://www.youtube.com/user/StyleMyPic/videos>) has made a video demonstrating how to capture professional-looking portraits using just an iPhone 6s (although the video applies to most recent smartphones, as many of them have cameras of similar-quality to the iPhone 6s). Using only a tripod and four compact fluorescent (CFL) 65 watt bulbs inside of an Octabox, it is possible to get professional quality portraits using only a smartphone. Understanding the gear that you do have combined with creativity and knowledge goes a long way toward capturing the portraits you desire, or any type of photograph for that matter.

Reference: <http://www.imaging-resource.com/news/2015/11/17/ending-gear-envy-capturing-great-portraits-with-an-iphone-6s>

### *FastRAWViewer Workflow Tool for Every RAW Shooter*



There's been a large amount of "chatter" in various "forums" of late regarding the viewing of RAW images especially with the intent to culling. A high portion of responders indicated the slowness of Adobe® Lightroom to display RAW images for the very purpose. One suggested alternative is FastRAWViewer. FastRawViewer is a must have; it's all you need for extremely fast and reliable culling, direct presentation, as well as for speeding up of the conversion stage of any amounts of any RAW images of every format.

FastRawViewer is the only WYSIWYG (What You See Is What You Get) RAW viewer that allows to see RAW exactly as a converter will "see" it, and provides RAW-based tools to estimate what a converter will be able to squeeze from the shot. It covers both Windows and MAC 32 and 64 Bit Operating Systems and currently supports 833 digital cameras and cell phones and almost every single RAW formats. (For Sigma Foveon cameras, raw viewing is not supported). It's priced at \$US19.99 on the FRV's Website.

Reference: <http://www.fastrawviewer.com/>

### **Quick Tips**

#### *How to Do Basic Processing On A Portrait In 5 Minutes Using Lightroom*

The important lesson is to find a workflow that is easy to replicate and repeat, so you don't spent all your time doing the same types of edits over and over. As you work with any editing program it's a good idea to find an editing style that matches your photography style. Knowing how to achieve your particular style takes a while, but upon finding it your editing is a lot quicker, because you start each photo with a particular set of steps:

1. White Balance
2. Tone
3. Sharpening
4. Vignette

Doing these four steps won't always lead you to a finished portrait, but as the title of this article implies, you can usually get to a very nicely-edited portrait in less than five minutes with these simple steps.

Reference: <http://digital-photography-school.com/how-to-do-basic-processing-on-a-portrait-in-5-minutes-using-lightroom/>

#### *Using Framing for More Effective Compositions*

Jeremie Schatz is a freelance photographer, photojournalist, journalist, copyeditor and videographer for a variety of clients and companies in the United States and Thailand. Jeremie writes in his article that pphotographers' tend to see the world in a different way, if not from the beginning, eventually, and maybe subconsciously, your eye is trained to notice details differently. Perhaps it's the way light falls off of, or wraps around an object, or when pleasing geometrical compositions fall into place. Often, an important step in the "Seeing like a Photographer" evolution is to begin recognizing, and implementing, framing elements into your images.

Although in photo lingo we talk about framing often, it is one of the strongest tools you have at your disposal to create strong compositions using other objects to intentionally create some sort of border around the subject of the image. However, clever framing is just one part of an equation that fits into an overarching photographic formula. In practice, you are likely to use framing in order to draw attention to, and strengthen, the subject of the photo.

Reference: <http://digital-photography-school.com/using-framing-for-more-effective-compositions/>

### *Interactive Exposure Tool Helps Photographers Learn the Ropes*

Tony Catalano, American Photographer and graphic designer based in Florida UAS has created an interactive webpage (<http://www.exposuretool.com/>) that lets the user interact with shutter speed, aperture, and ISO sensitivity to see how it affects the image. You can also put the camera into shutter speed or aperture priority. This tool is particularly useful for beginners trying to understand how exposure is affected by shutter speed, aperture, and ISO sensitivity, although it's a lot of fun for any photographer to play around with. The image that Tony has used puts a spinning fan in front of Christmas lights, which allows the user to see how changes in shutter speed and aperture affect a camera's ability to freeze action. Also, by changing the aperture, you can see the depth of field change.

Reference: <http://www.imaging-resource.com/news/2015/11/10/interactive-exposure-tool-helps-photographers-learn-the-ropes>

### *How to Use Color Grading For Effect and Tone Control In Photoshop*

Photoshop is a massive tool that can be used to do just about anything on your images. But, knowing how and when to use which tool can be daunting. There are two videos where you can see how to use color grading with adjustments layers to make special effects and add or control color and tone in your images.



Reference: <http://digital-photography-school.com/how-to-use-color-grading-for-effect-and-tone-control-in-photoshop/>

### *4 Simple Tips For Photographing the City at Night*

Award winning American photographer Lewis Kemper shares 4 simple tips for photographing the city at night. Lewis graduated from the George Washington University in 1976 with Bachelor of Arts (Fine Art Photography). He has worked at the Ansell Adams Gallery for several years in the late 1970's. Lewis' tips for night photography are:

1. **A Sturdy Tripod.** The key to getting good night photography images is having a sturdy tripod. Nothing ensures sharp images better than a good, solid tripod.
2. **White Balance.** Having the proper white balance to render your night scene in a realistic fashion is a key element. The white balance can be set either when photographing, using the custom white balance, or in post processing if you shoot in raw.
3. **HDR Photography for Best Dynamic Range.** Night photography features extreme differences in brightness between your shadows and the bright lights found in the city. The only way to capture that range of information is to bracket your exposures and use HDR software to combine them for a full tonal range image.
4. **Have Fun!** Night photography lends itself to some creative experimentation. Try creating multiple exposures or zooming your lens during a long exposure. Think outside the box!

Reference: <http://www.thephotographus.com/4-simple-tips-for-photographing-the-city-at-night/>