



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

July 2014

Thur	3 rd	Combined Meeting with Movie Makers Group.
Tues	8 th	An Evening with Mike Kelly
Tues	15 th	EDI Competition Entry Closing Date.
Sat	19 th	Photoshop® Workshop No.2
Tues	22 nd	Competition: "Open" <i>Closing Time: 7.15pm. No Print Entry will be accepted after this time.</i>
Thurs	24 th	Award Images copy to Club.
Tues	29 th	Club Social Evening. Details to be announced.

CLUB MEETINGS

2nd and 4th Tuesday of Each Month
at 7.30pm
FIGTREE HEIGHTS PRIMARY
SCHOOL
St Georges Avenue & Lewis Drive
FIGTREE
Vehicle entrance via Lewis Drive
FIGTREE
UBD Map: 34 Ref: P6

Club Address: **P.O Box 193**
FIGTREE, NSW. 2525

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com
awardimages@wollongongcameraclub.com

2014 Membership Fees

Member	\$55.00	Pensioner	\$45.00
Student	\$25.00	Family	\$85.00
Additional Fee For Competition			\$10.00

"There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough – there has to be vision, and the two together can make a good photograph." Robert Frank. Swiss born photographer Robert Frank is one of the most influential photographers of the mid-

20th century, noted for ironic renderings of American life. After a successful career as a fashion photographer he went on to produce the social photographic commentary, "The Americans".

Dates For Your Diary

Saturday, July 19th 2014: Photoshop® Workshop No.2



The second of three (3) Workshops exploring Adobe's Photoshop®. Registration is required and participants will be required to bring along a laptop with Photoshop already installed. Please bring your camera as well. Tea and coffee is supplied but please bring your lunch. The 1st Workshop looked at some of the basic commands and tools. This workshop will build on those skills learnt.

Sunday, July 27th 2014: David Doubilet at Sydney Opera House

National Geographic Live Coral, Fire & Ice: Explore Secret Underwater Worlds

Where: Sydney Opera House, Joan Sutherland Theatre
 When: 27 July 2014
 Time: 2.00pm
 Tickets Cost: Standard: \$39 ~ \$49; Concession: \$29 ~ \$35
 Description: From the wondrous coral triangle to undersea volcanos, shark infested waters and eerie shipwrecks beneath the ice, join acclaimed *National Geographic* photographer David Doubilet as he braves the ocean's most hidden places.



Acclaimed underwater photographer American David Doubilet has spent five decades under the surface in the far corners of the world from interior Africa, remote coral reefs, and his recent projects in northern and southern ice. A contributing editor for several publications and author of 12 titles, including the award winning *Water Light Time* with other publications being *Light in the Sea*, *The Kingdom of Coral: Australia's Great Barrier Reef*, and *Fish Face*.

His photographic awards include numerous "Picture of the Year", "BBC Wildlife", "Communication Arts" and "World Press" Awards. He is a member of the Academy of Achievement, Royal Photographic Society, International League of Conversation Photographers, International Diving Hall of Fame, and a Trustee of the Shark Research Institute.

Doubilet has produced several books, including He is also the recipient of many prestigious awards, including the Sara Prize, the Lowell Thomas Award, and the Lennart Nilsson Award in Photography. Doubilet is a member of the Royal Photographic Society and the International Diving Hall of Fame.

For more information about David then visit: http://en.wikipedia.org/wiki/David_Doubilet

Closing Date: July 28th 2014

SIEP (Sydney International Exhibition of Photography) 2014. Entry link is now open for entries in the 2014 SIEP. This is a "Projected Image" (same as the Club's EDIs) exhibition in the following sections: Open Colour; Open Monochrome; Altered Reality and Nature.

- 📄 For further information SIEP Website: http://www.siep.org.au/SIEP_Entry_Conditions.html
- 📄 For Entry Upload: <http://www.photocompentries.net/?org=Sydney>



Closing Date: August 4th 2014

Redlands Camera Club (Qld), 2014 National Exhibition Of Photography.

This is both a Digital and Print National with APS Approval with 6 Sections in each Division: Open, Nature, People, Photo Travel, Photo Journalism and Creative. Visit the Redlands Camera Club website for entry form and details at:

www.redlandscameraclub.org.au/exhibitions.html

Until September 2014

The State Library of New South Wales in Sydney has a number of photographic exhibitions on display commencing May 24th through to September 21st 2014. These are:

- 📖 June 28th ~ September 21st 2014. **Portraits of War: The Crown Studio Project**
Venue: Exhibition Galleries.
- 📖 July 5th ~ September 21st 2014. **Life Interrupted: Personal Diaries from World War I**
Venue: Exhibition Galleries.

For further details please visit the State Library's website:

<http://www.sl.nsw.gov.au/events/exhibitions/index.html>

Tuesday, June 10th 2014

Val Porter chaired this evening's meeting in the absence of Jim Ollis who was in Bega and welcomed the 22 members and 2 visitors on a cold winter's night. Val said she had received apologies from: Brian Harvey (from Esperance WA), Bruce & Sue Shaw, Dawne Harridge, Sandra and David Tibbitts, Lynley Olsson, Jim Ollis, Norm Melvin.

Business:

Val announced the following:

- 📖 Thursday July 3rd 7.30pm Movie Makers & Photographic Group. An invitation to all to learn about combining still or moving images into a cool short video.
- 📖 The next Workshop: Saturday, July 19th commencing 9.00am at Figtree Heights Primary School. This workshop will continue the Photoshop learning and development.
- 📖 **Exhibition – Old Court House – Belmore Basin – Date: 21st 22nd June 2014**
 - The FINAL collection of any framed prints for the Exhibition – see Val
 - Barbara has the Roster and Programme.
 - Friday 20th June Setup noon. Saturday 9.30 – 4.00. Sunday- from 9.30 dismantle Exhibition 4.00pm. Greg thanked members for becoming involved and supporting this exhibition with their prints and offers to help on the Roster.
 - FCC Canon Camera Raffle. Tickets and takings to Kathy please. Also advise of any unsold books/tickets.
- 📖 Competition.
 - The newly revised ratified Competition Rules are in force and the 3 Grades will continue.
 - Next Competition night 24th June is a set Subject: **Architecture**- “A picture of buildings or structures, ancient or modern, interior or exterior, monuments, columns, bridges or parts thereof. Your Architecture EDIs are due in Tuesday 17th June.
 - Please use the new Entry Form/print labels as required each Competition night-see new Graded Format on website and print off the entry forms and label.
 - If only entering the EDI's you can send your entry form to Secretary Dawne
 - Please send a copy of your credit or merit Print awards as an EDI to awardimages@wollongongcameracub.com
- 📖 Reptile Evening Images. Sue is still seeking images/CDs of photos taken at the Reptile night.

Activity:

This evening was an EDI evening with the showing of the February to May 2014 EDI Competition Entries and the 2013 International Interclub between Helensburgh (Scotland) and Wollongong.

Club EDI Competition Entries. FCC member Russell Field had called in and offered to help us with the showing of the monthly EIDs February to May 2014. Russell said he was impressed with the EDIs and wanted to know why more members did not enter FCC TOP SHOT Competition.

Helensburgh/Wollongong 2013 Interclub. The viewing of the 2013 Photography Competition results between Helensburgh Club of Scotland and Wollongong Club of Australia with audio evaluation of images by Judge Roy Killen MAPS, EFIAP, MPSA. Roy announced Craig Parker as 1st and 2nd image place getter and the bird (Scotland as the 3rd image) and he did show us the top 10 images. A number of members enquired about the results of each image and how they fared individually. So the following is a reprint from the January 2014 Photographic Group Newsletter with all the results:

Roy judged and commented on the individual entries before scoring each. For the first time the total points for each club was a tie. Wollongong was awarded the First and Second Placed images (Craig Parker) with Helensburgh being awarded the third Placed image. A DVD has been produced and it will be shown at a club meeting during 2014. The Wollongong Entries and results were:

Entry No.	Entry Title	Entrant	Club	
			WCC	HPC
1	Snail	Justina Turpin	10	
2	MX Fruin	Neill Ross		14
3	Solway Maid	Greg Pitt		10
4	Polar Bear No.1	Craig Parker	13	
5	The Arctic Penguin	Chris Davis		11
6	Kitchen Vivid	Justina Turpin	7	
7	Resting Pelican	Laurie Fullerton	12	
8	Digging In	Guy Phillips		13
9	Leaf Beetle With Rosette of Eggs	Barry Daniel	12	
10	Cable Beach	Geoff Gray	9	
11	Sparring Hippos	Andy Boag		13
12	Awaken	Chris Davis		11
13	New Holland Honey-eater	Lynley Olsson	12	
14	Abandoned Taxi	Jo Raseta	9	
15	Moto Cross	Neill Ross		12
16	Evening Bluebells	David Bullough		8
17	Childseye	Justina Turpin	8	
18	Nola	Geoff Gray	9	
19	Stairs	Greg Pitt		10
20	Old Steelworks	Vivienne Noble	10	
21	Pottery Fish	Mike Forbes		8
22	Garlic Skin	Kim Phillips		9
23	Lady In Red	Barry Daniel	13	
24	Surfboat No.9	Craig Parker	15	
25	Sunk	Guy Phillips		11
26	Millarochy Bay	John Crawford		9
27	Bowl of Hibiscus	Kathy Pond	9	
28	One Bird, Two Sticks	Guy Phillips		14
29	Glowing Banksia	Sue Souter	11	
30	Nectar Collection	Bruce Shaw	12	
31	Skull Rock	David Bullough		9
32	Walrus No.1	Craig Parker	15	
33	Kentra	Greg Pitt		9
34	Glasgow City Chambers	Kim Phillips		10
35	I Just Can't Say	Vivienne Noble	13	

36	Just Part of the Puzzle	Laurie Fullerton	8	
37	The Morning Light	David Bullough		11
38	Tired Mister Fox	John Crawford		13
39	Dripstone Farmyard	Sue Shaw	8	
40	Helicopters	Kim Phillips		10
			215	215

As you can read the 2013 Interclub was a tie. The first time this has happened. Thank you to those members whose images have been used and shared with fellow photographers in Scotland.

Val thanked all who have helped out tonight and said your support is very much appreciated. She then invited all present to join the members for supper.

Friday ~ Sunday, June 20th ~ 22nd 2014

Another successful Exhibition is behind us, and the Club Management would like to sincerely thank Greg Delavere and the Exhibition Group, namely Val Porter, Barbara Hipsley, Geoff Gray, Sandra & David Tibbitts, Ian Simpson, Ruth Brooks and Helen Robinson for the hard work that was put into the organising and running of the 2014 Exhibition. Thanks also go to the volunteers who helped all weekend with set up, manning, raffle ticket selling, and finally packing up; without this help, the Exhibition would have been a non-event.



Setting Up The Exhibition



The Exhibition



The Raffle



Drawing Raffle 1st Prize. Keith Smyth, Geoff Gray and Kathy Pond



Major Prize Winner: Greg Delavere



Carol Newton Drawing Minor Prizes with Geoff Gray and Kathy Pond

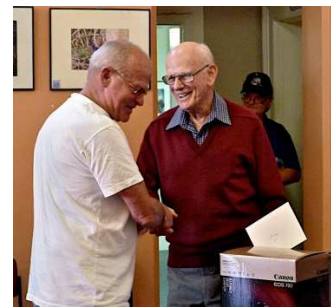
The Raffle draw took place yesterday afternoon just prior to close of the Exhibition and the winning tickets were drawn by Keith Smyth (1st and 2nd prize tickets) and Carol Newton (3rd and 4th prize tickets).



Geoff Gray with Keith Smyth



Keith Smyth in front of his Monochrome Print "Sharing" (Centre Framed Print).



Greg Delavere being Congratulated and awarded his Raffle Prize

Note. Keith's Monochrome image, "Sharing" was one of the club's member's images published in the Club's "The First 40 Years" Booklet.

Keith is a former and long-time member of the Camera Club; our archival records hold images of Keith's work dating back to the 1970's with one of his images being displayed in the "Archival" room at this Exhibition. We were thrilled when Keith kindly accepted the Club's invitation to draw the raffle and for most of us who never knew Keith, it was a great opportunity to meet him and his wife (Thelma) and listen to some of his stories from decades past.

Carol Newton generously gave up her afternoon to drive down from "The Shire" and share in the afternoon's activities. Carol was the President of the FCC in 2013/14, and together with Canon Australia was instrumental in enabling us, the Wollongong Camera Club to win the camera.

Finally, the winners:

1 st Prize	Greg Delavere	Canon dSLR Camera & Lens kit.
2 nd Prize	Peter Salvair (ticket sold by Russell Field FCC)	Voucher \$200.00
3 rd Prize	Tony Mann (ticket sold at FAMM Convention)	Voucher \$100.00
4 th Prize	David Hooper	Framed Print donated by Eunice Daniel

The Management further extends its most sincere thanks and appreciation to Kathy Pond for taking on the task of running the Raffle which was a tremendous success. We sold almost all of the 1000 printed tickets thanks to a number of proactive members and others associated with the Club.

Tuesday, June 24th 2014

Jim Ollis chaired this evening's competition night and welcomed the 28 members and 2 visitors to the club's meeting. It was an extremely windy wintry night and the wind was heard throughout the evening. Jim explained that the competition was a set subject on "Architecture".

Business:

Jim mentioned the following:

- 📁 Club Exhibition. Jim gave some feedback to the weekend's exhibition and enlisted the help of others:
 - Raffle. Geoff Gray announced that the club has been rewarded with a good windfall from the weekend including the proceeds from the Raffle helping the coffers along.
 - Geoff thanked Canon and FCC for the kind contribution of 1st Prize.
 - Kathy Pond was thanked for the hard work in arranging the tickets and pushing the Raffle.
 - Greg Delavere won 1st Prize. The new owner of a Canon dSLR kit. Happy snapping Greg.
 - Eunice Daniel was thanked for her contribution of a Print as 4th Prize. Well done Eunice.
 - A giant thanks was extended to all who assisted with the overall weekend, the Setup, Manning the Exhibition and the Packing Up. Especial thanks to Barbara Hipsley, Val Porter and Greg for the work put into arranging this event. (Apologies if the editor has missed anyone.)
 - Attendance. Dawne Harridge reported that 100 people came through the exhibition on Saturday and a 159 viewed the exhibition on the Sunday. Most people when asked how they heard about the exhibition said that read about it in the Illawarra Mercury or the Advertiser Newspapers. Few responded that they heard about it from the Radio. Thank you Sandra Best and David Tibbitts for working the local media outlets leading up to the exhibition.
- 📁 Meetings.
 - July 3rd. Combined evening with the Movie Makers hosting the evening. "How to make a basic movie".
 - July 8th 2014. An Evening with Mark Kelly.
- 📁 Next Workshop. Saturday, July 19th 2014. Jim Ollis will continue with the Photoshop[®] journey for beginnings continuing on from the 1st workshop. Jim has requested some assistance from the members in helping the participants on the workshop. A working knowledge of Photoshop[®] would be an advantage, but not essential.
- 📁 Bruce Shaw announced the following:
 - David Doubilet. Speaking at the Sydney Opera House on Sunday, July 27th 2014. David is a world renowned underwater photographer and has published a few books.
 - DNA Framing. Has closed its doors. A box of sample frames has been set to the club for the members to use. All members are encouraged to take an envelope with a couple of A4 (20x25cm) frames.

Competition:

Before Geoff Gray introduced the evening's judge he read out the June 2014 EDI Competition results and announced that Gavin Roberts judged the EDI's as Andrew Conacher (the Judge for all the Print Sections) had expressed a wish that the club source another judge for the EDI's.

Geoff Gray introduced the judge for this evening's set subject competition, Andrew Conacher. Andrew is a well-known Wollongong architect, has over 30 years' experience, a Heritage Conservation architect and a member of the National Trust. Andrew also has an extensive experience in photography having images purchased by the National Gallery of Australia for their collection. He has also held several exhibitions locally over recent years. He indicated that to him photography was all about composition and the balance of light and subject. Andrew knows what he likes and what he doesn't like.

Andrew then spoke briefly regarding the evening's subject matter. He asked "How do we perceive a building?" He then spoke about light and how the effect of lighting will either highlight or enhance an image. Whilst on lighting Andrew said that the lighting on the entries was mixed, fluorescent from above and LED Floor Panels from below. He then went on to speak about the perceived lighting on the day the photographer took the image and how they dealt with this lighting. The difficulty is, whilst the subject doesn't move, the photographer has to study the subject (building, structure) and use it as springboard to explore it and then display it.

Andrew said that he was looking for:

1. The story behind the image; and
2. The Image's composition.

Then Andrew began to "judge" the entries.

Colour Prints; A Grade.


Andrew spoke many times that with digital photography it was possible to revisit the image so as to reveal various aspects through the image's manipulation. He spoke about the complex and simple images and that to him a simpler composition with impact draws his attention. The photographer has to learn how to use light and especially its quality. He continued by saying that the camera "views" differently to humans.

Andrew said that if we are producing works of art then we need to know what has been done before (by the masters; Bill Brandt, David Moore to mention a few) especially if the photographer is taking an "iconic" image.

Andrew said he was looking for both composition and contrast. With composition it's not just "click" but rather looking for the image's character, the background that is playing the support role. With contrast Andrew said that in soft lighting conditions the contrast needs to bring the subject out.

In summary he advised the photographers who didn't receive an Award to revisit their images, whilst technically great, but in his opinion they don't have the "bounce" of the award winners.

Colour Prints, A Grade: 10 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> "Turkish Retreat", Colin Marshman</p>
	<p><i>Merits (2):</i> Bernie Gromek, Colin Marshman</p>
	<p><i>Credits (2):</i> Barry Daniel, Greg Delavere</p>

Monochrome Prints; A Grade.


Andrew said a number of images immediately appealed to him due to its lighting and dramatic impact. He said he like the diagonals in the composition as it assisted the image's impact and storytelling. Andrew spoke briefly on the use of filters in monochrome to bring out the textures and response of the stone work. In particular, the Ancient Theatre needed the greys tones to be drawn out and the correct filter would have assisted in this.

Andrew commented on the elements of city life with those of the buildings saying that one makes the statement of over population and the dominance of the buildings. He said the "hard edge" of the concrete

jungle needs to be softened so as to invite the viewer into it. He mentioned the two Georgian buildings, their symmetrical shapes and the way the light at the time had “molded” the image’s impact. However Andrew said that they both needed more work to bring out the best in them.

In summary Andrew said it was a hard decision for the choice of Best in Section and suggested that there were two, however in the end only one could be awarded Best in Section. In the end it became an emotion that the judge said “he felt more” for one than the other.

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

	<p><i>Best In Section:</i> “Earthquake”, Greg Delavere</p> <p><i>Merits (3):</i> Greg Delavere, Geoff Gray, Bernie Gromek</p> <p><i>Credits (1):</i> Allayne Foley</p>
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Colour Prints; B Grade.

Andrew spoke about the charm of the image and said that the photographer needs to go beyond and add to the image, showing the photographer’s input. He asked, “What did the photographer do to add to this image?” He referred to the “Sea of Steps” by Frederick H. Evans. Andrew asked again “What has the photographer done with the subject?”

Andrew said that there is an emotion response, especially with old buildings in partial ruins and in need of repairs but to him there needs to be a central element that holds the image together. In ruins just won’t hold an image, it’s the additional elements that are required in this situation. He also acknowledged that every image has to be assessed and that this comment may not hold true for all situations.

Whilst speaking on image “elements” he said there were some entries that had too many elements interacting and the results, to him, is that the photographer hasn’t fully understood the subject. His advice is to go back to the original image and rework it with the idea of reducing the elements.

Colour Prints, B Grade: 10 Entries received from 10 Entrants.

	<p><i>Best In Section:</i> “Cordoba Cathedral”, Brendon Parker</p> <p><i>Merits (3):</i> Chris Butcher, Brendon Parker, Sandra Tibbitts</p> <p><i>Credits (1):</i> Val Porter</p>
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Monochrome Prints; B Grade.

Andrew said that all things have a potential but the quality is not as high as the respective Colour. His comments were base mainly upon contrast. Generally some have been “colourised” such as a sepia, purplish or bluish tint. Andrew continued saying that Black and White images need contrast for the image to work as colour is not part of the equation.

A number of images exhibited a receding image style whether it was the bridge's concrete piers or columns from the ancient world.

In Monochrome the photographer is dealing with “grey” tones to deliver the details and shapes of the subjects.

Andrew said in summary that he believes that photographers are attempting to produce art and in doing so must deal with and understand the subject so that it's more than a picture or a “record” shot. The photographer has to deal with the subject in great detail, exploring all avenues and then decide what it is that they what to say.

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



Best In Section: **“Old Mine”**, Snadra Tibbitts

Merits (2): Brendon Parker, Sandra Tibbitts

Credits (3): Casandra Best, Elaine Duncan, David Tibbitts

Small Prints; C Grade.

Andrew commented that the Small Prints were very interesting and some Prints were as good as the larger print sections whilst others just needed a little extra work. Andrew said that the photographer “just needs to see” the image's potential and when they do, to act upon their insight.

Andrew spoke on dramatic and strong impact with leading lines combining with good light. He continued saying that photographers have to make the most of the opportunities to produce an image that “pops out” and draws the viewer to it.

Andrew said he found the Port Kembla Tank Traps very challenging having seen them on many occasions. He suggested that cropping could be used to bring the focus back onto the subject. He again spoke about the simpler composition and that photographers of all experience can benefit from looking at the subject, studying it and then once the photographer understands it to photograph it applying their touch to the image.

Small Prints: 12 Entries received from 6 Entrants.



Best In Section: **“Burj Khalifa, Dubai”**, Jill Barlett

Merits (4): Jill Barlett (2), Michael Cherviakov, Barbara Hipsley

Credits (0): No Credits were awarded.

Andrew summarized his evening by saying that photographers need to take the “time out” approach, sit back and assess the situation, considering what could be done and the message that the photographer wants to tell about the scene. His advice; take plenty of pictures and then reassess each one so that the photographer has the best image to reveal their story.

Andrew said that with the Internet a photographer in the digital age can see images from the masters (Bill Brandt, Frederick Evans, David Moore to name a couple) of the past. He suggested today's photographers can learn from these images and not only just copy but to use and develop their own style.

At the end of Andrew's judging comments Geoff Gay thank him for his time and being a part of the evening. Geoff also, with Colin Marshman's approval, presented Andrew with Col's Best in Section Colour Print (A Grade). Andrew kept referring back to Col's Print throughout the evening, whether it were other colour or monochrome print. Andrew said that he was very happy to receive it and it would be hung in his Architectural firm's office.

EDI's (Electronic Displayed Images)

Our judge for the EDI's was Gavin Roberts from Sydney. Gavin's has had a long association with photography commencing in the early 1960's when he was influenced by his older brother and spending time learning the art of photography developing and printing images in the dark room. Gavin has a leaning towards architecture and street scenes and is well equipped to judge this month's E D I's. Gavin qualified as a photographic Judge in the U.K. with the Surrey Photographic Association in 2005 and with the Southern Photographic Federation in 2006. He was awarded a Licentiate by the Royal Photographic Society of Great Britain in 2000 and an Associateship in 2006. In recent years Gavin has co-judged at The Australian Photographic Society's National Exhibition of Photography as well as the Federation of Camera Clubs' New South Wales.

Gavin's general comments were that the award images had a sense of subtlety about them, whether it's in the subject's structure, details, textures or how the lighting conditions were handed.


Gavin wrote in his comments that photographers could have made better use of the lighting conditions of the time, whether the harsh light reflecting from metal objects, walking a little further to shoot with the light and not against. Lighting condition can "dampen" the shadows areas and the photographer has to see this and take the precaution required. He also mentioned the problem associated when exposing towards the sky.

Gavin commented about point of interest. His comment was that all photographers need a central point of interest to draw the viewer's attention.

Image Cropping is always a contentious point. Judges either say that photographers need to crop, so as to concentrate the viewer's attention of the main subject or elements. On the other hand some asked "can I see more?" They want the photographer to show more of the scene a fuller picture and not to crop closely to the frame. Photographers have to find that balance between the two cropping situations.

The judge's comments for Jill's Best in Section image were: "You selected, and highlighted, some wonderful architectural features, namely the Flying Buttresses. Incorporating little structural feature such as the jointing of the arch of the buttress, bottom right, shows a good eye for this detail. I did not find the tourist peering out to be too distracting. This image was awarded a Merit and Best in Section".

EDI (Electronic Displayed Images): 34 Entries received from 17 Entrants.

	<p><i>Best In Section:</i> "Duomo Cathedral, Milan", Barbara Hipsley</p> <p><i>Merits (4):</i> Barbara Hipsley (2), Sandra Tibbitts, David Tibbitts</p> <p><i>Credits (6):</i> Cathy Ashcroft, Jill Barlett, Brendon Parker, Kathy Pond, Sue Shaw, Sue Souter,</p>
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The EDI Competition is judged externally by the monthly selected judged with each entry's comments and results found on the Club's website in the EDI Gallery.

POINTSCORES: June 2014*Colour Prints***“A” Grade**

25	Colin Marshman	18	Helen Robinson	12	Sue Souter
22	Bernie Gromek	16	Eunice Daniel	8	Allayne Foley
19	Barry Daniel	16	Geoff Gray	8	Dawne Harridge
19	Greg Delavere			7	Justina Turpin

“B” Grade

22	Brendon Parker	14	David Tibbitts	8	Kathy Pond
20	Sandra Tibbitts	14	Elaine Duncan	4	Al Cartwright
17	Wayne Fulcher	14	Warren Causer	4	Jim Ollis
14	Casandra Best	12	Chris Butcher	4	Norm Melvin
		12	Val Porter		

*Monochrome Prints***“A” Grade**

22	Eunice Daniel	18	Geoff Gray	12	Sue Souter
21	Bernie Gromek	18	Greg Delavere	10	Barry Daniel
19	Helen Robinson	17	Colin Marshman	7	Allayne Foley
		15	Justina Turpin		

“B” Grade

24	Sandra Tibbitts	12	David Tibbitts	8	Chris Butcher
20	Brendon Parker	12	Kathy Pond	3	Wayne Fulcher
16	Dawne Harridge	12	Val Porter	2	Jim Ollis
16	Elaine Duncan	10	Casandra Best	2	Norm Melvin

EDI

22	Brendon Parker	14	Elaine Duncan	8	Kathy Pond
20	Sandra Tibbitts	14	Warren Causer	7	Peter Hutten
17	Wayne Fulcher	12	Chris Butcher	4	Al Cartwright
14	Casandra Best	12	Val Porter	4	Jim Ollis
14	David Tibbitts			4	Norm Melvin

Small Prints

26	Lynley Olsson	17	Michael Cherviakov	12	Gail Grant
25	Barbara Hipsley	17	Ruth Brooks	11	Palesa Charleston
20	Jill Barlett	15	Emma Foye	3	Michael Austin

2014 Competition: JulyCompetition: **“Open”**

Prints			EDI's
✓ Colour	✓ Monochrome	✓ Small	✓ Normal

Please remember that all Prints entered on the night must in before 7.15pm, otherwise they will not be accepted. Entry Forms for all classifications, EDI's included, must also be handed in.

Please note the Entry Form has been revised and members are encouraged to use this revised Entry Form. The form can be found on the Club's website: <http://www.wollongongcameraclub.com/documents/130-2/>

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

Member Recognition.

Over the past couple of years Craig Parker AFIAP PPSA FAPS have pursued his Photographic Honours. This Photographic Honours journey commenced in 2011 when Greg Delavere and Craig were awarded their LAPS from the Australian Photographic Society. Since then Craig has continued and in 2014 he has attained the Australian Photographic Society's (APS) FAPS, American (PPSA) and International (AFIAP) Honours.

Craig's 2014 International Salons results have been incredible with the following first six month's results:

- 📷 800 individually judged entries
- 📷 343 Acceptances across 106 different images
- 📷 38 Awards across 20 different images, including 4 Gold Medals

To accept his PPSA (Proficiency Photographic Society of America) from the Photographic Society of America, Craig had to submit an image of himself. His first submitted images was rejected by PSA! Craig wrote that “the real challenge was to provide a photo of myself ! They didn't like the one I sent, below”.

So Craig has written how involved it was to provide the required “selfie”.

Canon 5D Mk3 22mp full frame dSLR
 Canon 70-200mm f/2.8 L IS Mk2 lens
 Canon EX600 flash on camera bounced into room
 All 3 above on tripod with ball head
 USB cable to connect camera to laptop
 Canon EOS utility software on laptop to control camera, lens and flash
 Laptop on chair next to me
 Mouse and pad on my lap
 Photos saved directly to laptop and later edited in Lightroom

1st Submitted Image

Revised Image

Craig says that his goal for 2014 has been achieved and that it was “Time for a few other things and getting images ready for next year”. His future goal is to take his existing Photographic Honours to the next level.

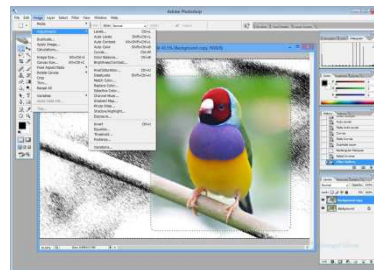
This may not quite be the way that most members take their photography but for those interested in matching their images with the best in the world then National and International competitions is the way. Craig, along with Barry Daniel (AAPS, SSAPS), Eunice Daniel (AAPS) and Greg Delavere (LAPS) can attest to the challenges and elation of gaining their Photographic Honours.

If any member wants to go beyond the club competition and develop their photographic skills then pursuing the National and International Salons and Exhibitions is the way to go. Anyone of the above mentioned members would be happy to talk to you about how to start and what's involved.

Upcoming Club Workshops

Saturday, July 19th 2014.

Introduction to Photoshop® Part 2. This workshop follows on from the recent "Introduction to Photoshop®". The workshop will cover such topics as Layers, layer masks, layer blend modes, some advanced editing and enhancing techniques, filters and curves.



- ☛ The next workshop is on Saturday 19 July and will be held at the Figtree Heights Public School (our normal meeting venue),
- ☛ Commencing at 9.00am, with registration/setup at 8.30am, and concluding at 3.30pm.
- ☛ Morning tea will be provided but could you bring your own lunch.
- ☛ Participants will require their own laptop with Photoshop or Photoshop Elements loaded.
- ☛ The cost is \$20 for club members and \$30 for non-members
- ☛ Numbers are limited but members will have preference for available spaces over non-members.

Could you please notify Jim Ollis or Sue Souter by email or phone to register as soon as possible. The Club requires 8 to 10 participants to make the workshop viable.

Contact Details:

- Jim Ollis (j.ollis@optusnet.com.au) 42 83 3951
- Sue Souter (isouter@optusnet.com.au) 42 84 7717

Saturday, September 6th 2014.

Introduction to Photoshop® Part 3. This is the third and final workshop for 2014 in the "Introduction to Photoshop®". Series.

Saturday, October 18th 2014.

Creative Image Workshop with Sue Robertson. You need to bring your camera, cable for downloading images and your lunch. Morning Tea will be provided. Further details will be published closer to this event.

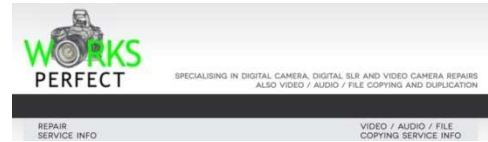
AP Photography Creative Essentials 101

Australian Photography + Digital. The aim of this short course is to provide you with the essential skills to capture creative photographic images using the camera techniques of the professional photographers. You will learn how to take your camera out of Auto or Program mode and adjust aperture, shutter speed and ISO settings in order to achieve creative visual outcomes. As with all craft skills, it will require a little practice before these skills become 'second-nature' but you will quickly find you will be able to focus your attention on your subject, instead of your camera, and unleash your creative potential. This short course was created by Mark Galer who has over 30 years' experience as a professional photographer and 25 years as an educator.

Course Duration: 5 Weeks. June 30th ~ August 4th 2014 Cost: \$195.00
Further details: <http://www.photographycreativeskills.com/>

Works Perfect

Anyone in need of having a Camera or Video Camera Repaired? Then "Works Perfect" in Pitt Street Sydney are good and reliable. You could post your Camera in or take it in. The link to their website is: www.worksperfect.com.au



The Techno Shop

Adobe's 'Focus Masks' for Photoshop CC

Groundbreaking new features usually only make their way into Photoshop when a new version comes out, but with everything being in the *Cloud* now, updates will appear continuously and out of the previous scheme based on version numbers. In a recent video, Adobe Photoshop product manager Zorana Gee teases a new feature that reshapes the way object masks can be created. Labelled 'Focus masks,' the feature creates a mask based on pixels that are in focus vs. pixels that are out of focus, this way basically isolating in-focus subjects from their out-of-focus environment. As with other Photoshop tools, the sensitivity of the mask can be customized and different areas of an image can be masked with different settings, making sure that more complex subjects can be properly masked.

Reference: <http://www.imaging-resource.com/news/2014/06/12/adobe-teases-focus-masks-for-photoshop-cc-that-let-you-separate-objects-fro>

Looksery Face App for Android, iPhone



Looksery will be releasing their version of Reallusion FaceFilter in August that will work in real-time on iPhone5, 5s and 5c devices whilst post-capture filtering on the earlier iPhone 4 with possible iPad and Android version to follow. Each will provide the ability to soften skin and hide blemishes, as well as to change face shape and width, chin / neck shape, nose size and eye color of your subjects. The apps will also allow some intentionally-quirkier effects, much as Reallusion did all those years ago, including zombie, skull, scary face, x-ray and 3D animated bear effects.

Reference: <http://www.imaging-resource.com/news/2014/06/09/looksery-bringing-face-beautification-and-zombification-tech-to-android-iph>

Canon Marks 25 Year Milestone for EOS 1-series

The company is celebrating a milestone for its EOS-1 series of professional SLRs, and it's a pretty impressive one. The original EOS-1 film SLR hit the market all the way back in 1989, so the series has now been on sale for a quarter-century! When it hit the market in September 1989, some two years after the EOS brand debuted with the Canon EOS 650, the EOS-1 was priced at ¥189,000 (\$US2,500 in today's money).

Reference: <http://www.imaging-resource.com/news/2014/06/11/25-years-of-pro-goodness-canon-marks-a-major-milestone-for-the-eos-1-series>

Canon Launches "Irista" Cloud Storage

Canon has jumped into the crowded online image storage space with the launch of its new Irista image hosting and sharing site. The result of a several-year-long beta testing program only open to European customers, the new Irista website now offers free accounts to users from any country, though paid accounts are only open to residents of certain European countries. The new service competes with online storage tools like those from Dropbox, Google, Microsoft and Apple. Unlike the other cloud storage tools, Irista is designed only for photographs (with a future update enabling storage of video files) but the photo-only aspect helps the company add several unique features to their product sharing their images on social media sites such as Facebook and Flickr.

Reference: http://www.dpreview.com/news/2014/06/06/canon-irista-cloud-storage-service?utm_campaign=internal-link&utm_source=news-list&utm_medium=text&ref=title_0_37

Quick Tips

Lessons to be learnt from Master Photographers

The reason I have put pen to paper (fingers to keys) is to share with you some simple tips and knowledge that can be gained from taking a look at some notable photographers. Some would even argue that these people are among some of the most creative and artistically idolized craftsmen who have ever captured light with a box. If you're just starting out on your photographic journey then these tips from some of the masters will hopefully help you along. They are Minor White, Ansel Adams and Syl Arena

1. Minor White:
 - a. Make photographs all the time, even if you don't have a camera;
 - b. Don't overlook small objects and details
2. Ansel Adams:
 - a. Slow Down;
 - b. Teach yourself to see the finished product before you make the exposure.
 - c. Use a Tripod.
3. Syl Arena:
 - a. Don't be afraid.
 - b. Be inspired, not intimidated.
 - c. Take the work as seriously as you want, but not yourself.

To read the full article, then go to the reference below. It may just change your mind how and why you take photographs. Then again, these Master may just challenge you.

Reference: <http://digital-photography-school.com/lessons-you-can-learn-from-master-photographers-minor-white-ansel-adams-and-syl-arena/>

Why is Red so difficult to photograph?

Digital cameras capture light through a sensor with the help of a device called Bayer filter, which splits and arranges the total visible spectrum of light into the three primary additive colours Red, Green and Blue (RGB). So in practice there are three different types of sensors...But things are not so easy. In order to simulate the human eye, which is more sensitive to the green colour wavelengths than to red or blue, Green sensitive sensors are twice the amount than Red or Blue ones.

The August Competition is a Set Subject with each Classification except Monochrome Prints being "Red". To obtain the best interpretation and understanding your camera's technical ability to handle the "Red" colour it's necessary for the photographer to do a little research. Below are a couple of websites to help with this technical information.

Reference:
http://etsyitaliateam.blogspot.com.au/2011/09/why-is-red-so-difficult-to-photograph_01.html
<http://photo.stackexchange.com/questions/11232/why-are-red-objects-coming-out-unnaturally-in-my-photographs>
<http://photo.stackexchange.com/questions/10735/why-do-bright-red-flowers-end-up-without-details>

6 Ways to Keep Shooting In Harsh Light

It's often said that it's best to avoid shooting in harsh midday sunlight, but sometimes it's unavoidable and your lunch-break may be the only time you have in your busy schedule to take a few shots. Here's a few pointers to assist your Harsh Lighting Photography:

1. Work with it and not against it looking for ways to use the lighting conditions to your benefit
2. Use a Diffuser between the light source and the subject to soften the lighting.
3. Use a Reflector to reflect (bounce) light back into the subject, thus modelling the lighting to suite the subject.

4. Backlighting. Some plants look fabulous when they are back-lit because their translucent structure comes to life.
5. Fill-in Flash to flood the shadows with light and reduce the contrast. Fill Flash will also allow you, the photographer, to be in control of the light levels and exposure.
6. Find Shade. Get out of the harsh light and find shade

Reference: <http://www.digitalcameraworld.com/2014/05/31/6-ways-to-keep-shooting-in-harsh-light/>

Key Ingredients for Black and White Images

In a recent feature in Digital Camera Magazine (UK) on Black and White photography the author shared 4 'key ingredients' of that will help you to visualize whether a scene will work as a black and white image or not. Darren Rowse from Digital Photography School used these ingredients and added his thoughts.

1. **Look for Contrast.** One of the elements that can give interest to a black and white shot is contrast. Because you can't use colour to distinguish one element of your image from another the tonal variances become all the more important.
2. **Wait for the Right Light.** Linked to contrast, the lighting in a black and white shot can be very important often adding to contrast, reveal any textures or create shadows.
3. **Shapes and Patterns.** Patterns or shapes that can sometimes almost go unseen in colour can come alive in a black and white shot.
4. **Capture Texture.** Revealing the texture of a subject can add a new dimension to an image.

For further reading then take a look at the reference below.

Reference: <http://digital-photography-school.com/key-ingredients-for-black-and-white-images/>

How to Make Stronger Photographs Through the Process of Visual Design

Photography is an art that relies on light. It also relies heavily on the visual message. You have no way of communicating anything to your viewer except through the visual language you use. If you use strong visual elements, your images will be effective and people will stop and look. If you want to convey a message, use the most powerful visual imagery you can: colour to enhance your scene, light to punctuate it, and use shapes and texture to fill in the details. Doing this will not only be more satisfying for you as a photographer, but will make your visual language stronger and your message more compelling.

Light, colour, and shape all play an integral role in visual design. Using these tools is a good start; however, now we will discuss some details about making more powerful visual design choices. The idea here is to move your images from good to spectacular. The new elements we will be talking about are: Form; Colour and colour relationships; Texture; Unity; Coherence; Balance and rhythm; Space (positive and negative).

For further reading then use the reference below.

Reference: <http://digital-photography-school.com/make-stronger-photographs-process-visual-design/>



The next edition of the In Focus Newsletter (August 2014) will be delayed. The exact release time of the next edition is currently unknown due to the editor's quill and ink bowl being serviced after its 1 millionth word. The stonepecker is also used to reproduce the Newsletter in print form has also been dismantled and sent away for sharpening and re-alignment of the beak.

Unfortunately this will also apply to the Photographic Group's Competition Pointscore and Awards.



The Editor.

