



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

July 2015

- Tues 14th "Photographing Star Trails" with Greg Delavere
- Tues 21st EDI Competition Entry Closing Date.
Closing Time: 7.00pm
- Tues 28th Set Subject Competition: "New and Old" (in 1 image)
- Closing Time: 7.15pm.** No Print Entry will be accepted after this time.

All members are encouraged to view the Club's website at: (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to the Club's Programme

CLUB MEETINGS

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

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

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

awardimages@wollongongcameraclub.com

2015 Membership Fees

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

"Landscape photography is the supreme test of the photographer, and often the supreme disappointment." *Ansel Adams*



We welcome back to the Photographic Group after being away for 12 months:

Vivienne Noble

VALE; LESLIE (LES) HOPE



On Monday June 8th 2015 Les Hope passed away survived by his wife, Lilian, children (Carolyn, Paul and Stephen) and six grand-children. Les was 87 years young.

Les was born and lived in Sunderland, England in 1927. Les related stories to his children that at the age of 12 during WW2 and the Blitz on England he would spend time in Air Raid shelters not the most comfortable of places to be, but at least relatively safe. Nearing the end of WW2 he was accepted by Air Light Training and eventually the RAF for service however the war had just ended and he saw no active service. He sought employment in the local Coal Mines where he earned his Electrical Engineering qualifications. During this time Les became interested in photography. In 1951 Les met Lilian, his future wife, at the local ice

skating rink where he skated and quite literally picked Lilian up from an ice that she had taken. They were married shortly afterwards and continued to live in the Sunderland area. Les used his photographic skills to supplement his Mining wage by photographing weddings. In 1971 the Hope family immigrated to Australia, arriving in Sydney before being driven to their "new" Corrimal residence eventually settling at their "Hillgrove Street" Balgownie home. Les worked for South Bulli Mine and was Assistant Electrical Engineer when he retired.

Les first joined the Wollongong Camera Club in 1987 and remained a very active photographer until 1999.



Then in 2008 he re-joined the club with his wife, Lilian, until 2011. During these membership periods Les and Lilian were regular Club Competition Entrants. Les' print work was second to none, always inspiring and continually pushing the photographic boundaries with his creative works. During the early membership period Les' works, mainly prints, were a mix of his "old English homeland" the place of his birth, growing up and early working life. He was very precise in the

preparation of taking the photograph just as he was in the darkroom. Les would be called upon to speak to the members about his photography and would lead workshops where his imparted knowledge was put to the test by the members.

During his second membership period Les had embraced the digital world with images of his family especially the grand-children. Les has a "person" photographer, had the easy going nature to encourage the subject to do what he wanted them to do. The editor had practical knowledge of this as he was the "subject" of Les' works on more than one occasion at club Portrait Evenings; alas none of those images won anything. It must have been the "subject" that let the photographer down! At times Les would be called upon to give his expert advice on competition nights on each of the entries with all benefiting from his critiquing and comments.



1996 Colour
Print Of Year;

"Shake, Rattle
And Roll"



2010 Colour Print Of
Year ;

"Woodland Lake"



“Rebecca”; Colour Print Best
in Section, Feb 2009



“Nosey Parker”; Colour Print
Best in Section, June 2009



“Becky”; Colour Print Best in
Section, Oct 2008

At Les’ memorial service the celebrant greeted the gathering saying that Les had “contributed to our lives, the past and the future”. This is especially true of the Wollongong Camera Club’s experience of Les. He was a teacher, a sharer of photographic technical works yet he was down to earth in the way he helped us understand what he was teaching us. His son, Paul, quoted Les as saying the move to Australia was the “best decision ever made”.

Truly Les was a gentleman, teacher, photographer and great friend.

Dates For Your Diary

Friday August 23rd 2015; 27th Sutherland Shire National Exhibition of Photography 2015

This is an all-digital exhibition with entries to be submitted via Upload on the exhibition website.

Entry Opening:	Entry link NOW Open
Entry Closing Date:	August 23 rd 2015
Sections:	Open Monochrome; Open Colour; Creative and Nature
Definitions/Entry Conditions:	http://www.ssneep.org.au/
Image Size & Format:	Maximum image size (including any borders) is 1024 pixels wide x 768 pixels high. Portrait Max Height: 768 Pixels; File Size: 500kbytes (Max), JPEG Format; sRGB Colour Space.
Section Entries:	Up to a Maximum of 4 Images per Section.
Further Information:	www.ssneep.org.au or email: ssnep@hotmail.com

July 2015: Sydney International Exhibition of Photography SIEP 2015

The SIEP is a digital image Only Exhibition. Entry is via an internet upload link found on the SIEP website.

Entry Opening:	Entry link will be open from early July 2015
Entry Closing Date:	September 14 th 2015
Sections:	COLOR Open; MONOCHROME Open; CREATIVE (Images can be Color or Monochrome); NATURE (Images can be Color or Monochrome) and NATURE WILDLIFE (Images can be Color or Monochrome)
Definitions/Entry Conditions:	http://www.siep.org.au/SIEP_Entry_Conditions.html
Image Size & Format:	Maximum image size (including any borders) is 1400 pixels wide x 1050 pixels high. Portrait Max Height: 1050 Pixels; File Size: 2Mbytes (Max), JPEG Format; sRGB Colour Space.
Section Entries:	Up to a Maximum of 4 Images per Section.
Further Information:	http://www.siep.org.au/#

Help Required. Are You Up To It?

The editor will be spending some time away from the desk during August and is in need of assistance in the reporting of the Photographic Group's activities. The job doesn't require you to write the story, just be able to provide the editor with meeting notes and some photographs of the meeting.



If you are able to assist, then please contact the editor at: editor@wollongongcameraclub.com to discuss this opportunity. There is a maximum of three (3) meetings though it could be only one. Thank you for your consideration of this vital club activity.

Tuesday, June 9th 2015

President Brian Harvey chaired this evening and extended a very warm welcome to the 24 club members and 2 visitors to the meeting. The Photographic Group were pleased that 4 club members were from the Movie Makers.

Brian said that he had received apologies from Barbara Hipsley, Brendon Parker (still sailing the blue seas) and Geoff Gray.

Business:

Brian mentioned the following:

- 📷 Photo Group Competitions.
 - June 2015: Open Competition;
 - July 2015: Set Subject "New and Old (In one image)". No montage images will be accepted; and
 - EDI: Ruth Brooks said that the Newsletter doesn't have a "Closing Time" which is 7.00pm. This allows her to package all the EDI Entries for the judge to critique.
- 📷 Phot Group Planning Group. Brian said the management Committee are still working on this issue and that there will be information about this in the next couple of weeks.
- 📷 Management Committee. Brian said there is still one (1) vacancy on the Management Committee for an "Ordinary Member" position. Anyone interested in serving on the Management Committee to see either Brian (President) or Dawne (Secretary).

Guest Speaker:

Brian welcomed our guest speaker for this evening saying that he still can remember her first visit to the Camera Club in 2006. Brian confessed that he had a little difficulty in understanding her and had to ask her name numerous times. Brian said that Anna Fitzgerald had been a club member for 5 years, a regular Competition Entrant and has since set-up her own Professional Photographic Business.

Anna thanked the Club for the invitation and said that her time at the club was enjoyable. She said that the images the audience was to see were from her own experiences. Anna commenced her presentation with 15 wedding images taken from the local areas including Wollongong, Kiama, Shellharbour and the Southern Highlands with an "UK Highly Commended" image amongst the images.



Anna then spoke a little about herself, where she came from to where she is today. Anna emigrated from Russia in 2004 and had a very limited English language. (This is where we all had difficulty in understanding Anna; *Editor*). She came to the Club in 2005 and during this time studied "Fine Art Photography" at West Wollongong TAFE. 2008 saw her begin her "Anna Photography" business. 2014 Anna won the Illawarra Mercury's Wedding Competition and her image was on the cover of the "Wedding" Supplement. Anna is a member of SWPP (The Society of International Wedding and Portrait

photographers) and Society of Professional Image Makers UK. Being a wife, professional photographer isn't enough, she also teaches Russian language at the Illawarra WEA.

Style. Anna said that there are a number of photographic styles; Casual, Romantic, Relaxed and many more and a professional photographer has have knowledge of each and be able to deliver the style that the client wants. Anna asked the question; “do people (the client) know what they want?” No not always but she did say that she usually has to guide them showing the clients a sample of the various styles for them to talk about. She did comment that some clients would indicate a particular style and as the photographer, Anna says she has to deliver what the client wants.

Later in her presentation Anna spoke about “how to photograph people” and whether the subject should pose or not pose. Anna said that people naturally expect the photographer to direct/guide them. She says the simple photograph is best but the subject/s must look good in it. She often asks the people to relax, take a moment or two. She won't ask them to smile as this often creates a false and tense face resulting in an emotionless or static, stiff look rather for the subjects to “relax” to allow the face to lighten up. She said that the simple, elegant and natural look is the hardest image for the photographer to take.

Anna mentioned there are three styles in photographing people:

1. Photojournalistic; where people don't engage directly with the camera or photographer. An example is the wedding ceremony where the bride & groom are focussed on the Priest, minister or Celebrant.
2. Formal; where the subjects have direct engagement with the photographer and camera. This is usually the wedding party's group photographs, the family portrait, cutting the cake, etc.
3. Lifestyle; is a natural looking image in the photojournalism style but more relaxed. Anna said that an example is when the bride and groom take a short stroll together talking and looking to each as if there isn't anyone around creating a feeling of being “alone”.

Anna emphasised that it's very important to keep the bride and groom within their comfort zone as this tends to produce more natural photographs. Anna then presented 20 images and asked the audience to identify each image by nominating its “style”.

Examples of Styles



Photojournalistic



Formal



Lifestyle

Event Types. Anna said that “Events” fall into two areas where the event is photographed by:

- Friends and rarely by a professional photographer. Birthdays, Baptism/Christenings, Engagement, Family functions; and
- Professional Photographer. Usually weddings. Anna added that friends of the clients may also be there as well.

During this time Anna related a couple of stories relating to “events” and how client friends had taken photographs with mixed results. She spoke how a professional photographer has to:

- ☛ Evaluate the lighting condition and then take the appropriate actions to produce the “goods” for the client;

- ☞ Money debate. Photographer has to know their “worth”, the time/hours spent covering the event. Anna also commented on the “bargaining” where the client would say “I have What is your price?” seeking a discount
- ☞ Weddings. Using friends to take photographs saves money, but the professional photographer is the specialist who knows how to deliver the “goods” for the client.

What You (The Photographer) Need To Know.

- ☞ Expectations. The client wants good photos including family portraits taken with the whole event covered and wanting the photographer’s services for free or minimal cost. Anna said she requests fee in advance due to past photographers’ past experience of client non-payment. Today’s digital photographer has lost the after event sales and print/reprint sales thus affecting their income.
- ☞ Reality. Events, especially weddings, are stressful occasions. It’s a hard job to be an event photographer as each party expects different things. Anna says that she requests someone from the event to be an “arranger” to organise people and assist her in getting the photography completed.
- ☞ Photographs and locations. When meeting with your clients prior to the event Anna said that all parties need to discuss desirable photos, their style and ability to obtain as well as possible locations for the expected photographs.
- ☞ Equipment. The photographer needs to ensure that all equipment required, including the back-up cameras, lenses, flashguns, power sources (batteries) and memory cards are working.
- ☞ Photographer. Anna spoke about how the photographer interacted with their clients’ on event day. She said that natural looking photographs are organised and the photographer need to know how and when to pose/make the people look good. So the photographer needs to be able to direct people quickly through encouraging them to where you want them to be through good people management skills. Anna added that people will reflect the photographer’s mood, so remain “happy” and stress free, keep smiling. Anna reminded the audience that ordinary people aren’t models, so they require help in being where the photographer needs them. Most of all Anna said that the photographer needs to communicate the story of the event through their energy.
- ☞ Event Time. Anna briefly explained a “Wedding” timeline and some of the common errors; mostly lost time. Anna added that everything takes time no matter how small an item it maybe and this “eats” into the photographer’s time to completed their task. At the end of the day, the photographic session/s will be cut short if there is a need to be elsewhere especially for a wedding. Anna demonstrated a timeline for a wedding.
 - ☞ The ceremony the photographer begins approximately ½ hour before the ceremony, speaking to the celebrant/priest/minister and the groom. Then add about ¼ hour for the bride’s arrival, an hour for the ceremony and ¾ hour for the after ceremony photography with family and party. Now take into consideration a bride, traditionally arriving late by 15 minutes. Whose time is being cut short? The photographer’s. Expected timing; approximately 1.5~2 hours.
 - ☞ Formal Photographs. Anna spoke about the hidden travelling times to the client’s requested location, walking to the site and the arranging of the wedding party before any camera shutter is operated. Again let’s not forget the travel time back to the reception. It’s quite easy to eat into 2 hours without noticing it. The determining factor is the starting time for the reception, so any shortfall in time is taken away from the photographer at this point.
 - ☞ Anna concluded that know your timeline determines how much time the photographer has and what they can accomplish in that time period.
- ☞ Protect yourself. Anna says that the clients always want more after the event and it came become a “I asked for, you said yes” situation when nothing is written down. So during the pre-event discussions both parties should make their expectations very clear on achievable product/s. There are cases where the client’s had failed to pay the photographer because they weren’t happy with the overall product (not the quality of the images) and are looking to find “fault”. So most wedding photographers will request payment before the event. So Anna says:
 - ☞ Create a contract for both parties to sign before the event, including special photographs, the photographer’s time (On day and Post Production) and what the photographer will deliver.
 - ☞ Know your costs. Public Liability insurance, Business expenses (Advertising, Memberships, Insurance, Transport costs, photographic equipment costs), Image file transfer/editing, copyrights and portfolio usage.

- ✿ Be Prepared. Discuss the event in detail and even ask to create a photo shoot list so that nothing is missed and a realistic timeline can be drawn up for further discussion. Ask for proposed photo locations and so that you (photographer) can become familiar with it.
- ✿ Lighting tips. Family portraits need to be well lit so Anna says she uses fill flash. If necessary use the camera's AE (Automatic Exposure) lock to assist in the image's overall exposure. Beware of background lighting, unless it is intentional. Most of all create artistic photographs that stand you out from the rest of the photographic world. Outdoors Anna says she would opt for a manual or program camera use wide a wide aperture of f/2.5~5.6 and an ISO of 100 on a sunny day. Inside the reception she checks the ceiling and its colour (not all are "white white") hence bouncing the flash can create a colour cast, even a faint one. Again she would use a wide aperture f/4~5.6 with a shutter speed of 1/60 to 1/80 second. Anna commented that she won't use a long zoom lens indoors. Most importantly, check your equipment and always carry "spares". Anna briefly spoke about diffusers and what she has with her on assignments.
- ✿ Post production. Anna's best advice is to minimise your editing time as there is nothing worse than an "overdone" image. She continued saying create your style, setting you apart from the rest. She also minimises the use of different effects. Remove any bad images and do give the client RAW uncorrected images. Keep a backup.

Throughout the presentation Anna fielded various questions from the audience and responded with examples from her experiences.

Examples of Anna's Photography



In conclusion Anna said that this is someone's very special day and she finished her presentation with another series of images highlight some of the ideas/situations that she had been speaking about.

Brian Harvey thanked Anna for her time and presentation saying "what do we say". Anna gave us all an exhaustive presentation in a short period of time with a wealth of information.

Brian then invited all to supper and if anyone had any further questions then they could speak with Anna over a cuppa.

Postscript; An email from Anna.

I have noted that some club members were very interested in what equipment needed to be used to photograph a wedding and there were questions about copyright. I would like to clarify more about it.

You can photograph a wedding with any basic SLR camera & lens members might have and produce good images. You just need to know limitations of basic cameras and use higher shutter speed for better sharpness do not raise ISO above 400 to reduce noise and correct bad colour in post-production. A camera is just a tool in hands of a photographer. The better tool may produce technically better quality images, but it is the last thing client may see in images. My son helps me sometimes to photograph weddings using basic Canon 500D + 50mm primary lens or basic zoom lens. Clients have never noticed any difference between images taken by my Canon 5D Mark III and his basic DSLR because I control his camera settings and edit all images in one style. Big camera is really needed to just impress a client and do job at professional level.

Copyright. Copyright is almost not existed in social type of photography. Old model of selling prints is still working in Portrait section of Photography market only. By the Australian Low Copyright in domestic market belongs to clients if family hire photographer for private family event like wedding, christening etc unless the opposite stated in a contract. So, if you were hired to photograph family event without a contract: by default copyright of your images will be owned by your client. You might even not to be permitted to use your own images for portfolio. It is very important to write in contract who owns copyright. Now in most cases copyright is shared between client and photographer. Clients can print images for domestic use. In the modern age no one will hire a photographer for their wedding if they cannot have digital images and print them.

Here is more about copyright for domestic purpose: <http://www.copyright.com.au/members/are-you-entitled-to-claim/photographers>

Tuesday, June 23rd 2015

Brian Harvey chaired this evening's competition meeting and opened it by extending a very warm welcoming. There were 30 members in attendance. Brain said that he had received apologies from: Casandra Best, Eunice Daniel

Business:

Brain mentioned the following:

- ☛ Les Hope. Brian mentioned that a former member, Les Hope passed away and that the club was represented at his Memorial Service by himself, Bruce Shaw and former club members Brian and Anne Pembridge and Denis Ivaneza. Les said that Les was a "mono" worker and that his family had donated a full collection of his work to the club on CD.
- ☛ FCC 2015 Competitions.
 - Topshot. Brian enquired if anyone managed to go to the Topshot at Dooleys in Lidcombe on Sunday June 21st.
 - Interclub. The FCC Interclub is coming. Dawne says that further details will be sent out to members when the closing date is known. In the meantime members were requested to think about possible entries. This competition is a "Club" entry competition.
- ☛ Club Competition/s.
 - July; "New and Old". Again Brian emphasised that this competition's entry is from one exposure and not a montage. That is the whole image was taken at the same time.
 - November; "Street Photography and Urban Landscape". Brian read out the guidelines for this competition with some discussion emerging.
- ☛ Greenacres "Mountain to Mountain" Fun Run. Brian has been asked if the club can assist with photographers for this Fun Run from Edmund Rice College (Mt. Keira Rd), up Mt. Keira, along Harry Graham Drive to Mt. Kembla. The organisers were seeking lifestyle images from the event. There is a professional photographer/s on the route as well. Event takes place on Sunday, August 2nd 2015 with a 8.30am race start. Photographers will be required to be in their allocated place by approximately 7.00am. The day concludes at Mt. Kembla at 12 noon at the Heritage Fair. Please contact Brian if you are interested.
- ☛ Shoot the Model Competition. Franki Pinkerton advised the members that this competition is about to open. For further details: www.highlightsonmentalhealth.com.au
- ☛ Canon Inks. Bruce Shaw mentioned a set on unused ink cartridges were available as he no longer had any use for them. The printer had suffered a fatal condition and the printer required "retirement" for active service.

Competition:

Brian read out the June EDI Award results and congratulated those entrants.

Brian then introduced this evening's judge, Tanya Du Toit. Brian gave a brief outline of Tanya's credentials saying she had been involved in photography for about two decades with the last 4 years as a professional photographer in the areas of: Weddings, Corporate websites and business interests, Model portfolios, Family Portraiture and Sporting events. She is also a member of the Port Hacking Digital Arts Group Camera Club. She is a multi-Award winning photographer Tanya Du Toit describes the perfect image as one that evokes an emotion, one that the viewer feels strongly about.

Tanya has studied photography and completed courses at the very reputable Australian Centre for Photography at Paddington (Sydney). She has also presented many lectures and workshops showcasing her extensive skills not only with her Nikon D700, but also her talented use of Photoshop®.



Her favourite photographic style could be described as dramatic portraiture, as she strives to create images that evoke an emotional response. The comment "that's a nice photo," is nowhere near good enough for this photographer. She strives to create images that jump out and grab you with the aim to inspire you to not only improve your photography, but build up your Photoshop® skills, as well as learning how to get the best from your model subjects.

View Tanya's images at her website: <http://tdtphotography.com/>

Before commenting on the entries that Tanya had earlier critiqued she made some general comments based upon her experiences over the years and competitions entered; from insects and bugs to human portraits. She spoke about modelling people as to capture a story through the emotion/s of photo shoot. She said that she mastered Photoshop® in the beginning to edit her images strongly. She also commented that she would spend hours, even days, on creative images. Tanya concluded her general comments saying that she hoped her comments on each entry helped the entrant to develop and that she believes that every photographer has their own photographic eye (creativity) and style.

Colour Prints:

"A" Grade

Tanya spoke about vibrant colours and the filling of the frame with the image's objects thus expressing the photograph's story. However she also was critical with images that had a very shallow depth of field, rendering some entries unsharp at the critical point (main subject).

Colours and Composition. Tanya loved the Australian scenery especially colours, the sky's feature that complimented the image. She also commented upon colours that "glowed" evoking richness to the image. She spoke on the leading lines and other objects used by the photographer to guide the viewer's eye to the main subject. Tanya also mentioned cropping; saying that the best time was before operating the camera's shutter and utilizing the 1/3rds Principle.

Portraiture. Tanya said that she like the way the photographer was able to effectively communicate the subject's emotions on their face. However she also was critical in the shallow depth of field and the way the main subject fell away. She suggested photographers invest in diffusers when taking the photograph or to "add" some lighting during the post-production process.

Editing. Tanya suggested photographers zoom in as close as possible so to control the "bleeding" of one colour to another during the editing process. She suggested that editing one section can affect another and the photographer/editor has to control what they want to accomplish.

"B" Grade

Tanya spoke about the lack of a central subject saying that the viewer's eye can't find a place to rest; the eye just travels around, going from one part of the image to another trying to find that "resting" spot. This is

often seen in “very busy” images and the photographer’s message is confusing, at best, to non-existent pushing the viewer’s attention boundaries. To resolve these situation photographers need to single out the image’s main subject and minimise the story telling.

Cropping and Format. Tanya suggested that photographers look at their final image and “see” if it can benefit from either cropping or a format change from a landscape to say a panorama.

Composition. Tanya said that many judges say “don’t photograph closed gates”. However Tanya said that she believes each image should be judged upon its own merit with what’s behind the closed gate that offers the viewer the best picture, rows of trees, path/road lines that offer a story in itself. Leading lines and different angles create good story lines. Tanya said that photographers should develop a 2-step practice; move in 2 steps/move out 2 steps and see how this changes the image. She also suggested that photographers watch the exposure especially if there is a water reflection or some highly reflective surface.

Focusing. This was again a subject that Tanya commented upon the lack of sharpness whether it was a result of a shallow depth of field or the wrong focusing point.

Colour Prints, A Grade

8 Entries received from 8 Entrants.

Best In Section:

“Walker Flat Ruins”, Sue Souter



Merits (2): Colin Marshman, Sue Souter

Credits (3): Geoff Gray, Bernie Gromek, Vivienne Noble

Colour Prints, B Grade

9 Entries received from 9 Entrants.

Best In Section:

“White Rose”, Warren Causer



Merits (1): Warren Causer

Credits (3): Dawne Harridge, Kathy Pond, Sandra Tibbitts

Monochrome Prints:

“A” Grade

Tanya said capturing a bird in flight is very difficult as it is unpredictable in its flight pattern, thus capturing a sharp image is hard. She said many photographers, attempting to get the correct exposure, often sacrifice depth of field. Tanya reiterated that the image’s story line is important to draw the viewer’s attention however she also commented about over exposure and highlights within the image that will distract the viewer especially from metal surfaces. Tanya continued warning photographers of the dangers of over editing (processing) highlight area at the expense of the overall image.

People. Tanya says that photographers give the viewer an insight into the life, activities of their subject by the way they (photographer) take the shoot. In portraiture it’s a must for the face, especially the eyes, to be sharp and for the photographer to watch the depth of field. Look out for highlights in the background.

Vignette. Tanya said that a vignette, when used correctly, focusses the viewer onto the main subject. Again she recommended that the photographer “test” the image before the final image is printed.

“B” Grade

Tanya’s first comment in this section revolved around a colour cast in the printed image. She reminded entrants that, unless there is a deliberate colour change (sepia, one colour toning; blue or green etc) then the printed image could not be accepted as a monochrome (Black & White).

Tanya again cautioned photographers to watch background distractions and over exposure. She also highlighted the usage of mounts and colours to use. She said that an over exposure print benefits from a black mount as the image will tend to stand out. Using a white mount will result in a washed out looking print. She also said the same was true with under exposed images and using a black mount. Her solution is to use a white mount to give the print a stronger contrast, lifting the print slightly. The best solution is a correctly exposed and printed image. Tanya continued when she commented on the lack of true blacks and whites in an entry saying that these give the definitions within the printed image.

“Busy, busy, busy!” Tanya talked about busy images where the viewer’s eye is drawn to objects, distractions and continues going around and around not resting on anything. Shapes, highlights and contrasting objects will cause this.

Monochrome Prints, A Grade

7 Entries received from 7 Entrants.



Best In Section: **“Burra Spotlit”**, Greg Delavere

Merits (1): Greg Delavere

Credits (2): Geoff Gray, Bernie Gromek

Monochrome Prints, B Grade

5 Entries received from 5 Entrants.



Best In Section:

“Bird Cage Angels”, Sue Souter

Merits (1): Sue Souter

Credits (2): Elaine Duncan, Wayne Fulcher

Small Prints:

Tanya made some general remarks before commenting upon her critiquing of the individual entries. Tanya said that she wanted to encourage the Small print, “C” Grader as they are the future of any club. So she requested these entrants to; listen and learn from all the comments so as to develop their skills and improve their photography.


Tanya then commenced her comments. She spoke about correct exposure, especially when photographing flowers. Her advice is don’t photograph flowers in the hot sun so watch the time of day so as to reduce/eliminate “hot spots” on the flower’s petals. She also commented on the “accepted” number of similar objects in the frame; being odd numbers (1, 3, 5, etc). The even numbers are balanced and the eye wanders from object to object.

Cropping. Tanya demonstrated how to crop a landscape. Many photographers include too much sky or foreground, areas that have nothing to give to the overall picture yet can drag the image down. Removing part of the sky (a blue area of “blue” not only removes this area but will raise the horizon thus not removing the “cut in half” syndrome of landscape images.

Story Line. Tanya asked the question; “is it true or confusing?” She then asked a second question; “what am I trying to tell the viewer?” Tanya says a photographer should present the viewer with a good story that they will understand, otherwise the viewer will go to the next print.

Saturation. Many photographers over saturate their images resulting in unreal images. Tanya spoke about sunsets and the need for them to be “punchy”. A little saturation and contrast will turn a dull coloured sunrise/sunset into an image that grabs the viewer’s attention.

Small Prints: 15 Entries received from 8 Entrants.

	<p><i>Best In Section:</i> “Bombo Quarry”, Ruth Brooks</p> <p><i>Merits (2):</i> Ruth Brooks, Lynley Olsson</p> <p><i>Credits (4):</i> Ruth Brooks, Michael Cherviakov, Franki Pinkerton, Clara Sudarmo</p>
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In conclusion Tanya said that a good thing about digital and computers was that photographers can try different effects before deciding upon the right effect, or technique, for their final image. She strongly recommends that photographers don’t over process an image as the error will become even evident.

The best concept is “simplicity”, a simple statement from a simple piece of art. Tanya said to look at the artwork in major hotel chains and see the good composition through its simplicity.

Brian Harvey thanked Tanya for her critiquing and comments, especially the “sharpness” of entries. Tanya then responded to a number of questions from the audience in respect to her comments on particular entries.

EDI (Electronic Displayed Images):


The June EDI Competition entries were prejudged by Tanya and all entries have their own written comments that can be viewed on the Club’s website in the EDI Gallery.

Flowers. There were a number of Flora entries and Tanya’s written comments ranged from “strong vibrancy, wonderful focus” to watch the highlights and background distractions especially when using artificial lighting source (Flash). Tanya suggested that photographers carry a photographic umbrella and use it to diffuse the flash’s light thus reduce/eliminating “hot spots” as she calls them. There are other aid available such as softboxes that fix over the flash’s head that would do the same job.

Distractions. Tanya wrote about erroneous lighting (rays) that appear when shoot towards the sun or lighting source. Look for ways to eliminate this lighting by moving sideways thus changing your angle of view. Better still use these “rays” as a means to enhance the image drawing the viewer’s attention to the main subject. All distractions have the effect of diverting the viewer’s attention away from the main subject, the picture and ultimately from the message/story that the photographer is attempting to impart. Tanya commented that white/light areas are the first area that the eye will be attracted too followed by the dark/black areas. If your main subject is outside of either of these then the battle is lost.

Sharpness and Cropping. Tanya commented that a number of images weren't sharp as they could have been. Look around the view finder before operating the shutter and ensure that the image is what you want it to be. This also applies to in camera cropping. To obtain great impact, crop. Look for areas in your image that doesn't form or add to the image's story; such areas would be excessive sky, fore/background distracting objects.

EDI (Electronic Displayed Images): 20 Entries received from 10 Entrants.

	<i>Best In Section:</i>	"Flying Free" , Dawne Harridge
	<i>Merits (4):</i>	Ruth Brooks, Warren Causer, Dawne Harridge, Sue Souter
	<i>Credits (5):</i>	Jill Bartlett (2), Ruth Brooks, Sue Shaw, Sue Souter

The judge's written comments for Dawne's Best in Section image; "Near Perfect! My only advice is to watch the colour blocking around the seed hairs- the line is too obvious. Try using a lighter opacity brush and work into the edges so there isn't a defined line between the darkest part and where the lighter edge is. 4 stars Merit and Best in Section."

POINTSCORES: June 2015

Colour Prints

"A" Grade

25	Sue Souter	16	Greg Delavere	7	Vivienne Noble
19	Bernie Gromek	14	Helen Robinson	6	Justina Turpin
19	Colin Marshman	13	Brendon Parker	5	Barry Daniel
16	Geoff Gray			5	Eunice Daniel

"B" Grade

20	Dawne Harridge	13	Val Porter	5	Norm Melvin
20	Elaine Duncan	11	Kathy Pond	4	Sandra Tibbitts
16	Wayne Fulcher	9	Jill Bartlett	3	Casandra Best
13	Barbara Hipsley	9	Warren Causer	3	Jim Ollis
		6	David Tibbitts		

Monochrome Prints

"A" Grade

18	Bernie Gromek	13	Helen Robinson	4	Sandra Tibbitts
18	Geoff Gray	11	Colin Marshman	3	Barry Daniel
18	Greg Delavere	6	Justina Turpin	3	Vivienne Noble
17	Brendon Parker			1	Eunice Daniel

“B” Grade

24	Wayne Fulcher	10	Val Porter	5	Jim Ollis
20	Sue Souter	6	Barbara Hipsley	3	Casandra Best
15	Elaine Duncan	5	David Tibbitts	3	Kathy Pond
13	Jill Bartlett			1	Norm Melvin

EDI

37	Sue Souter	21	Bruce Shaw	8	Jim Ollis
31	Sue Shaw	18	Barbara Hipsley	8	Lynley Olsson
29	Dawne Harridge	18	Brendon Parker	7	Warren Causer
27	Ruth Brooks	16	Cathy Ashcroft	4	Barry Daniel
26	Greg Delavere	14	Val Porter	2	Franki Pinkerton
26	Jill Bartlett	12	Justina Turpin	2	Palesa Agland
		10	Kathy Pond		

Small Prints

40	Lynley Olsson	21	Franki Pinkerton	10	Kerry Gilmore
38	Ruth Brooks	20	Michael Cherviakov	9	Palesa Agland
24	Emma Foye	18	Tim Hoevenagel	4	Carol Jordan
		13	Clara Sudarmo		

2015 Competition: August

Competition: Subject **“Open”**

Entry Conditions:

1. EDI's Closing Date: Tuesday the week before the competition, (**3rd Tuesday of the month**);
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

Competition Subject Guidelines. The Editor has been advised of the following:

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

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

Competition Awards.

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

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

Canon CLI-8 and CLI-5 Ink Cartridges

A set of unused, both genuine Canon and a couple of Greentec Ink cartridges still in wrapping compatible with the following PIXMA printers: MP500, MP510, MP520, MP530, MP600, MP600R, MP610, MP800, MP800R, MP810, MP830, MP960, MP970, MX700, MX850 are available.

The Canon cartridges include: Black (CLI-8BK), Photo Black (CLI-5PGBK), Photo Magenta (CLI-8PM), Yellow (CLI-8Y), Photo Cyan (CLI-8PC).

The Greentec ink cartridges are: Cyan (CR008 C), and 2 Blacks (CR008 B).

Anyone interested please contact the editor at: editor@wollongongcameraclub.com



The Techno Shop

Macphun Noiseless Pro Software

Macphun's Noiseless is a "Mac" user only apps and has only recently come onto the market. Each app they have created comes in two versions: A simple, easy to use version that usually goes for around \$20, and a pro version with more features that goes for around \$60. You can either drag an image right into Noiseless Pro, or you can use the program as a plug-in with Photoshop or Lightroom. While Noiseless may not perform as well as I'd like with astro/night sky images, it has still found a home in the post-processing workflow, especially for images containing clouds.



Reference: <http://digital-photography-school.com/macphun-noiseless-pro-software-review/>

Nikon D3200 Firmware C 1.04 Available

Nikon has released 'C' firmware version 1.04 for the D3200. This update addresses an issue with the camera's memory card slot, causing the access lamp to light for too long or the camera to give an error while the user is accessing the memory card. Visit Nikon's website for the download:

(<http://downloadcenter.nikonimglib.com/en/download/fw/148.html>).

Please note: IF YOU ARE UNSURE of what you are doing, seek professional assistance as "updating your camera's firmware" may affect the camera's operation if it is carried out incorrectly. The "firmware" is your camera's "Operating System" which allows you to control the features and functions of your camera.

Reference: <http://www.dpreview.com/articles/4146449684/nikon-d3200-firmware-c-1-03-available>

Lensbaby Expands Offerings To Fujifilm X Mount

Lensbaby has announced availability of several of its most popular lenses for Fujifilm's X mount. The Composer Pro with Sweet 35 Optic, Composer Pro with Sweet 50 Optic, Circular Fisheye and Velvet 56 are all now available for Fujifilm's mirrorless interchangeable lens cameras. Lensbaby's pricing ranges from \$US299.95 for the Circular Fisheye up to \$US499.95 for the Velvet 56.

Reference: <http://www.dpreview.com/articles/2101641062/lensbaby-expands-offerings-to-fujifilm-x-mount>

Google and GoPro Unveil 16-Camera 'Array' VR Rig



During the re/code Code Conference held in California during late May 2015, GoPro's CEO Nick Woodman detailed a rig the company is working on that will accommodate six Hero4 cameras to record multi-angle footage for virtual reality uses. Google revealed a similar rig at its I/O 2015 conference, that it holds 16 GoPro action cameras and is called Array. It was made in partnership with GoPro for Google's new Jump virtual reality platform. Array is a circular device able to hold sixteen GoPro action cameras that each record footage at different angles. The resulting footage will ultimately be stitched together to produce 3D videos for YouTube.

Reference: <http://www.dpreview.com/articles/8324759416/google-and-gopro-unveil-array-vr-rig-that-holds-16-hero4-cameras>

Photoshop, Lightroom Get Creative Cloud-Only Updates; Photoshop Mix Gets Some Android Love

Recently Adobe® updated its photographer-friendly Photoshop Lightroom image editing app with new features including support for multi-shot panoramas and high dynamic range imagery. Adobe® has followed this up with another Creative Cloud update that sees not just Lightroom, but also Photoshop and Photoshop Mix gaining new features (new de-haze tool). Here's the catch. If you purchased the standalone, perpetually-licensed version of Lightroom Adobe® has chosen not to provide the dehaze tool to customers who don't pay for an ongoing subscription to Lightroom, at least, until the next major release, if and when that arrives.

Reference: <http://www.imaging-resource.com/news/2015/06/16/photoshop-lightroom-creative-cloud-only-updates-plus-photoshop-mix-android>

Quick Tips

Skyscape Photography Tips

You don't need to travel too far to find an interesting skyscape. Warm days and cold days throw up different light, sunsets and sunrises full of drama. When capturing the sky, catching the light is everything, so patience is important. Armed with a tripod and a wide-angle lens, go outside and take a look! Here's a few tips:

1. Dealing with Light
Position the camera on a tripod and set the camera to AV (Aperture-Priority) mode. Use a wide-angle lens and a small f-stop (between f/11-f/32) for a greater depth of field.
2. Sunrises and Sunsets
Sunrise and sunset photos are taken during the "golden hour", which is the first or last hour of sunlight so use a tripod and a wide-angle lens. Set the exposure compensation mode to -1 or -2. Choose a small aperture for a wider depth of field, and wait for the sun to go behind an object to avoid bright glare.
3. Dramatic Clouds
Look out and capture drama in the clouds; be patient and wait. Use a sturdy tripod in case it gets windy. Set the aperture to f/11-f/32 for a deeper depth of field and wait for your moment.
4. Portraits and Skyscapes
To incorporate a portrait into a skyscape, wait for dramatic skies and make your subject is in focus and use fill-in flash to illuminate the subject
5. Creating Great Panoramas.
Skies are ideal for panoramic shots. Use a tripod, and make sure the horizon is straight.
6. Recommended Settings
 - ☞ Use a small aperture setting of f/32 for a sharp image;
 - ☞ Use a polarizer and/or a ND filter on the top of it.
7. Recommended Equipment
 - ☞ A wide-angle lens is recommended;
 - ☞ A tripod; and
 - ☞ A flashgun is useful to illuminate people or dark spots in an image.

Reference: <http://www.exposureguide.com/photographing-skyscapes.htm>

Get Creative with Displacement Maps in Photoshop

A displacement map is a grayscale version of the same image that you are working on, saved as a Photoshop (.PSD) file. This displacement map is then used to apply a texture to a flat graphic via the *Displace* filter, and it distorts the graphic to conform to the shape of the map. This gives the flat graphic, or 2D object, a more realistic 3D look. You may have seen images online where a texture is mapped onto someone's face or a logo contoured onto a textured surface. Use the "Reference" below to see "How to implement a Displacement Map" and create an illusion of depth through light.

Reference: <http://digital-photography-school.com/get-creative-displacement-maps-photoshop/>

Creating Killer Head Shots

Everyone needs a good head shot, right? The funny thing is, as photographers, we are usually the last ones to get a good portrait. Getting in front of the camera usually lasts about 5 minutes and then the subject quickly loses patience. The people at Salvatore Cincotta, Behind the Shutter magazine (behindtheshutter.com) went with a studio shot and wanted to keep Photoshop to a minimum and have lighting and posing as the differentiators for the shot and not Photoshop skills. Read more on this, how it was done and the results at the "Reference" link below.

Reference: <https://www.behindtheshutter.com/creating-killer-head-shots/>

Long Exposure Photography

Generally long exposure photography is considered anything more than a few seconds long. That means that the shutter inside your camera is opened for five, ten or even 30 seconds or longer. So here's a check list of things to do:

1. A camera that has manual mode, Bulb, or shutter times that goes, at least, up to 30 seconds.
2. A sturdy tripod. This is absolutely critical! Not just any old tripod but a good solid, sturdy one that will hold the camera steady for the duration of the exposure.
3. A remote trigger of some kind or self-timer. When doing a long exposure you do not want to touch the camera at all, not even to press the shutter button. Get a remote timer, SmartPhone app that can control your camera, or use the self-timer to fire it.
4. A neutral density filter. If you are trying to do long exposures during the bright midday sun you will need to cut down the light using one of these filters.
5. Patience. Doing long exposures forces you to slow down and wait; you have no other choice.

Most importantly, check your camera's manual if you're not sure.

Reference: http://www.digitalphotomomentor.com/long-exposure-photography-new-monthly-challenge/?utm_source=Digital+Photo+Mentor&utm_campaign=dd9b001a0e-DPM_Blog_Broadcast&utm_medium=email&utm_term=0_ec33f1d0c3-dd9b001a0e-263013501&mc_cid=dd9b001a0e&mc_eid=ecdc576212

How to do Macro Photography

In March 2015 Brendon Parker gave an "Introduction to Macro" presentation covering the basics of Macro Photography. Later the audience was invited to try their hand with a number of items that had been set-up to put Brendon's Principles to the test. Ben Fewtrell (ON3LEGS) has just written a short "How To Do Macro Photography" and has included a few tip/tricks for photographers to try. Just use the "reference" below to go to the ON3LEGS website.

Reference: <http://onthreelegs.com/2015/06/08/how-to-do-macro-photography/>