



In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content	Pg.
Photo Group Diary	1
Dates For Your Diary	2
Editorial.	2
Tuesday, July 12th 2016	4
Tuesday, July 26th 2016	7
Sunday, July 31st 2016	13
POINTSCORES: July 2016	13
<i>Colour Prints</i>	13
<i>Monochrome Prints</i>	13
<i>EDI</i>	14
<i>Small Prints</i>	14
2016 Competition: August	14
The Techno Shop	14
Quick Tips	16

Photo Group Diary

August 2016

- Tues 9th "Monochrome Conversion". How to master the Black & White Conversions
- Tues 9th EDI Competition Entry Closing Date.
Closing Time: 7.00pm
- Tues 23rd Competition: "Open"
- Closing Time:* **7.15pm.** No Print Entry will be accepted after this time.

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

CLUB MEETINGS

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

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

Phone Contact:
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

2016 Membership Fees

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

"A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed." Ansel Adams (1902 ~ 1984), Iconic and influential American landscape photographer.

Dates For Your Diary**August 10th ~ 21st 2016: Pretty Big Pictures Exhibition, Chatswood (North Sydney).**

A solo Exhibition by Michael Haylen, a founding member of Nebuli Arts and Photographic Artist Arthere.

"It's more about the way the eye reads an everyday subject when it is blown-up and depicted large, resulting in multiple interpretations of what the viewer might think they see. Exploring three dimensional and reflected form as energy lines work into the darks and lights. You get the sense that it's not really the object that matters in the end – it's the revelation of the object."

Where: Art Space On The Concourse
Address: 409 Victoria Avenue, Chatswood
Opening Times: Wed to Sun 11am– 5pm
Parking: Parking under gallery
Further Information: www.michaelhaylen.com ; www.nebuliarts.com

Editorial.***Death, Taxes and Change?***

There are many things in life that challenge us. Benjamin Franklin (1706 ~ 1790), American Politician, Inventor, writer, once said "... there were only two things certain in life: death and taxes..." Well his quote continues with "But I'd like to add a third certainty: trash." Whilst it's very true that all three are certainties, I would also add a fourth; "change". Possibly the "trash" that Franklin spoke about and the "change" of today's society are much the same, yet so very different.

About 15 ~ 17 months ago I noticed that my electronic systems weren't coping with the increase in demand placed upon them by "advancements in technology". Having been forced into a dSLR upgrade due to a second major failure of the main working lens and not being able to find a replacement for it, I went looking for the alternative. Over the net unless one was a Nikon, Canon, Sony player life for lenses that one wanted were very limited and not normally available. So it made sense that the replacement dSLR would be a Nikon. At least I would be able to use my Nikkor Lenses from my film days (Nikkormat FT2 circa 1972 ~ 1974). I was assured they would work with the proposed Nikon dSLR in manual mode. So I left the 6MPixel dSLR behind and commenced running a 24MP Nikon dSLR. What I didn't appreciate at the time was the challenge to my electronic systems that it would have.



Not long after this my PC (Windows based 32 Bit OS) began to indicate sign that there was struggle going on inside the "black" box. The first symptoms was the Photo Editing Package shutting down at the most inappropriate time. In the past I was able to open a couple of images and/or create many layers. The best I reached was 58 layers. Around this time I was experiencing random "spikes" in the CPU temperature. But the most telling problem was updates to 3rd party editing products like Topaz and ON1 Perfect Effects. I would download the update, then install. It was usually so quick. But I couldn't locate the installed software! Obvious it didn't install.

Whilst I thought my biggest challenge was my PC, I soon learnt dealing with software companies was even harder. I had this nagging feeling that I would have to upgrade the PC. But to what? Seeking directions from various software companies I asked a simple question; "based upon my problems (explained) what is the direction of your software – 32 Bit or 64 Bit?" Only one company was prepared to advise me they were heading down the 64 Bit line and that their 32 Bit alternatives would disappear soon. Others replied "... we don't give that sort of information out." Whilst I understood this they were helping especially as I had been a very long term customer of their product.

The final crunch came 2 days before leaving on an International trip. All the Accommodation, Plane, Tour and Hire confirmation emails were sitting inside and now “dead” PC. I was very fortunate that my PC Repair (long term custom) took the PC a very short notice. He found the problem and fixed it. A hardware fault, as he said “long overdue for replacement”. His interrogation of my PC also revealed a hard disk drive that was on its last legs. So there were numerous problems. I was able to retrieve the information required, go on holidays and enjoy it. The PC, well it is now in the PC graveyard. A totally new 64Bit OS System now sits where there old lived for many years.

Earlier I said there was a 4th certainty; “change”. Our hobby is subject to very quick change. Just a few years back the digital camera was at a whopping 2.4MP’s, today (2016) there are some at 100MP’s with entry dSLR’s around the 16 ~ 24MP’s. This places an enormous pressure on our existing software, especially if it hasn’t been updated for several years. The older 32Bit OS will struggle with our demands for editing and image making and with software vendors moving towards the 64Bit Systems some of our favourite products just may disappear like a 2.4MP camera. Since John F Kennedy’s speech to the US Congress in May 1961 “..to have a man on the moon before the end of the decade (before 1970) ..” and other world events has there been such rapid change in technology. Today we buy, tomorrow it’s obsolete, replace it with another developed product. The race continues. What’s next?

Bruce Shaw
(Editor)

Winds of Change

Life as we know it is about to change. During the past couple of years President Brian Harvey has been concerned with the various functions of Club’s activities have no real backup in the event that something goes wrong. A number of steps have been taken to rectify this with various positions having a second person who is capable to take over.

One function that was first reviewed was the Photography Group’s Monthly Competition. Over the years the recording of each competition has taken many forms. In the “early” days it was a recorded by pen on paper with a progressive “Pointscore” for each month. This was later “updated” to a computer spreadsheet that made life easier. The current system, commenced in August 2003, was developed utilising Microsoft’s Access Database and continues to be the Entry recording system today. This Database system has undergone several, more correct to say “many”, updates and upgrades. At the competition of the June 2016 competition, there has been 13,632 Entries recorded with Awards and any Print/Slide/EDI of the Year Awards.. Almost 13 years of photographic history is currently available in the archives. Whilst this is a major achievement it does have some inherent problems; mainly a single operation with limited access. With each competition there are up to 11 persons involved achieve the points score details and your final merit/credit card for your print/EDI entry. The expectation is to have a maximum of four persons required in future

For the past few months a small team of members (the SAT Group) under the leadership of Brian Harvey have been reviewing alternatives to cater to our Club’s needs, now and in the future. In recent months the group has been reviewing, testing and giving a possible package “hell” to see if it will meet the club’s requirements. The product is MyPhotoClub. This package has been developed specifically for Photography Clubs and their operations. It will allow members to pay their fees, enter their club’s competitions and much more.

There are a number of Clubs in the Hunter Region that have already signed up to this package and are in full operation. The recently advertised “Lake Macquarie National” is being operated through this software. The Australian Photographic Society with the Photographic Society of America are currently involved in an International competition using MyPhotoClub software.

So what’s in it for Wollongong? Firstly and foremost the “editor” will be handing over the Competition data acquisition and entry details back to the individual entrant. Each person, including Printworkers, will be entering their monthly entries on line. Does this mean there will be no prints on display for the judge? No. Prints will be displayed on the Competition night however the onus of placing the “print entry” on the stand

will be done by the entrant themselves. How? Like EDI Entrants, the Print Entrant will be required to upload an EDI sized image as part of their entry. The MyPhotoClub Competition package will then “assign” a place for each print to be placed as per a printout sheet indicating where. The judge will judge the entry from the print; however it will give the club the facility to show the EDI version on the screen so that all can see the image. It’s often difficult to see prints at the other end of the room. Once the judge has made their decision, made their Awards, the results can be uploaded to the competition data and the Pointscore is automatically updated on the spot, so to speak. Another big plus; no more Entry Forms to be handed in on Competition night. AND no more misreading of hand writing by the person entering the Entry information into the current Competition database. All details will be available online for all those members while on holiday and needing to keep up to date with their own entries. Win-win situation for all concerned.

Is there a downside? For the Print workers this will mean that their entry/entries are locked in as all entries must be uploaded via the on line entry system before the “Closing Date”. For Prints this will be three (3) days before the Competition at 7.00pm. Once the time has expired, then no further entries will be accepted for the Competition. You may be thinking, what’s happening between the Closing Date and the Competition Evening? Someone (???) will be required to printout the Judging and Stand layout sheets and ensure that it’s in place, ready for the entrants and Judge on each Competition Night.

The system being used for entry is very similar to most Nationals and Internationals where they are “digital” only. The entrant locates their image, enters it in the On Line Entry Form and then uploads to the Competition Site.

Currently the Club is looking at implementing this new system from the February 2017 competition. However there will be some practice available for members later in the year.

You can get some practice by supporting the Lake Macquarie National, details available by visiting the Lake Macquarie National Exhibition of Digital Photography website

Bruce Shaw
(Editor)

Tuesday, July 12th 2016

In the absence of Group chairman, Brendon Parker, Club President Brian Harvey chaired this evening’s Photography meeting extending a warm welcome to the 21 members and 3 visitors in attendance. Brian also noted that the club had received apologies from: Brendon Parker, Graham Hamilton and Dawne Harridge. Brian apologised for the lack of seating due mainly to the “disappearance” of chairs from the storage room.

A number of our members are either currently in hospital (Georgina Wilson-Greene) or about to go in (Dawne). We wish them both a speedy recovery and hope to see them back at the club soon.

Business:

Brian mentioned the following for members’ attention:

- ☛ Dawne Harridge. Dawne will be away from club activities for the next 8 weeks as she recovers from surgery. A number of members has taken up Dawne’s request for assistance and are covering Dawne’s duties whilst off. Thanks to those who volunteered.
- ☛ 2016 Photography Group Competitions. Next Competition, July, is an “Open”. EDI Entries have closed with all Print entries to be submitted before 7:15pm on the Competition evening.
- ☛ Greenacres “M2M” Fun Run, Sunday July 31st 2016 (Edmund Rice College to Mt. Kembla). Brian mentioned this community activity and their request for photographic assistance in recording the day’s various events. Brian said that in 2015 the Club supplied 6 photographers and 1 videographer. So far in 2016 only 1 videographer has heeded to the call. Please see/talk to Brian if you can assist.



- 📷 2017 Photography Group Programme.
 - New Lecturer's and Guest Speaker Coordinator required. For the past 8 years Dawne has been doing this task on top of her "other" activities including being an integral part of the Management Committee. A replacement is urgently required. If you can assist with this then please see/talk to Brian or Dawne.
 - 2017 Programme Ideas/Topics. Brian mentioned that the draft 2017 Programming will commence shortly. If you have any thoughts, ideas, topic or guest speakers in mind, then please talk to Brendon, Brian or Dawne.
- 📷 2016 Annual Dinner and Presentation Evening. The venue, Villa D'ora has been booked.
- 📷 2017 MyPhotoClub, A New Start. Brian mentioned that a number of club members have been trailing the proposed new software package for the Club's Competitions and more. The "SAT" group had been pushing the evaluation package to limits reviewing and looking for problems and suggesting solutions. This package is anticipated to be up and operating in time for the 2017 Competition Year. More news as it comes to hand.
- 📷 2016 Lake Macquarie National. Entries are now open. This National is using the "MyPhotoClub" software package so it's a great opportunity for members to see it in action. Visit the National's site from www.myphotoclub.com.au It's easy to use. Bruce Shaw mentioned that he has already entered and "worked" the package with multiple Entries spread over a couple of accesses. Take the step into a National and at the same time see this new package operate.
- 📷 2019 Club's 75th Anniversary. Brian mentioned that club's proposal to have a Dinner and Exhibition in the Wollongong City Art Gallery. There may be a possibility of an Instructional Weekend. The Gallery has been booked for April 8th ~ 10th 2019. More news as arrangements are finalized.

Speaker:

Brian welcomed this evening's guest speaker, Mark Kelly who will be speaking on Smartphone Photography and concentrating on the iPhone as this is what he uses. Mark was last with us on May 24th 2016 when he judged our May Competition.



Mark commenced his presentation explaining that the topic, "Smartphone Photography" would be concentrating upon Apple's iPhone as this is his instrument of use and occasionally it makes phone calls. He said that Android and other "OS" based smartphones work in similar ways and that the owner needs to make any adjustment in "translation" as required. He also thanked the members for their attention to the projected image and reminding him of the "213" unread emails awaiting his "attention". Mark continued saying that he will search the "net" looking of items and once located, he will email himself the item's "URL". He says this is easier to remember where it was located than "searching" again looking for the item.

Mark mentioned a number of sites where to find various "app's" (Applications) for their smartphones being Apple Store and Google Play come to mind. Mark then worked his way through a couple of his iPhone's screen shots of Photography Apps and Filters. Mark had connected his iPhone to the club's projector so that was able to demonstrate live the various techniques and effects' filter can accomplish. He apologised for the "small" image but they were being displayed directly from his phone which defined the size.

Mark began his presentation with 64 images taken and manipulated on his iPhone. He said these were taken in the past week or two. He commented that "Smartphone" photography is different to our normal camera based photography, especially in equipment size and the availability. He asked the audience who had a digital camera or dSLR at the meeting. Only one hand was raised, to the dSLR part. Mark then asked who had a mobile phone to which most raised their hand. Mark continued saying that not everyone carries a digital camera yet almost all carry a mobile phone; the advantages of mobile photography. He commented that it's also important to have a paper print for people to display and for others to view. Mark also noted that there's no right or wrong with photography, it's just how you (personally) view it.

He says that today's smartphones are good at capturing images in low light conditions with good contrast at events such as concerts, theatres, on the street and situations like these.

At the conclusion of his images Mark then displayed several screenshots of his mobile phone.

Photography Apps

Filters Apps

**Photography Apps (Applications).**

The next part of Mark's presentation concentrated upon the Photography Apps that he uses.

ProCamera. In particular he refers to use the "ProCamera" rather than the "iPhone" built in camera product. The ProCamera has the advantage of using "tiff" filing system rather than Apple's "JPEG" file compression. This allows him to retain more data from each image for processing and ultimately for display. It has an Exposure Meter to assist the photographer in choosing the exposure that they want. There are a number of modes (Video, Photo, Low Light, HDR, Selfie, Scan) for the photographer to choose from. Most important for Mark was the "tiff" saving that will take up to 1 second to save an image. In his opinion this product is very quick and easy to use.

TPE (The Photographer's Ephemeris). Mark said that this an outdoor planning tool that allows him to plan Sunrise/Sunset shots, where the sun will be located on any date at any time. It will also indicate the moon's locations also. A good tool to discover where the shadows will be and the harsh lighting conditions. To read more about this handy photographic tool go to the "The Photographer's Ephemeris" website at: <http://photoephemeris.com/>

The other two are "Auto Stitch" for panoramas and "Snapseed" which will be reported later in the "Filters" section.

Mark concluded that all Apps work differently; ranging from "basic" to "up market" with the appropriate purchase price assigned. He also said that some Apps will have their own assigned folders for "saved" work and this must be taken into consideration when searching for you images in the "Camera Roll" folder.

Filters Apps (Applications).

Mark said that he likes to experiment, play with various "Filters" to manipulate the image/s he has taken. Mark concluded that not all Apps suites everyone and that each photographer needs to review their own personal requirements and understand if that particular app meets their requirements. He says that he likes "Textures" and most of the "Filters" he uses and talked about conveyed this. He will carry out a basic image correction such as straightening, contrast, brightness, saturation and saving this "basic worked" image so that he can come back to it later for further editing without having to "do it all over again". He says that he doesn't overwrite the original image file. Mistakes happen, but if the original file is overwritten, there's no going back.

He said that he using several products to produce the image effect that he wants, has envisaged with Snapseed, Juxtaposer, Image Blender, Blur Fix, Distressed FX, Flipper (Reflections), aremaC (editable filters) and more.

Snapseed. This editing effects filter was the first product that Mark demonstrated. He took a number of images, in turn, and ran through a number of Filter possibilities for each image, giving the audience some impression on how this product can “transform” your image. Mark demonstrated his ability to use the “pen” tool essential for editing, his fingers, for scrolling, sliding, activating numbers filter exposures and much more. He then briefly spoke about the 9 Main Filter groups and demonstrated some of them on the screen.

Blur Fix. Mark demonstrate this filter’s abilities including various degrees of image “Blur”, by selecting and then change the width and angle of the “blur”.

DistressedFX. This is one of Mark’s favourite filters. Mark demonstrated this filter’s versatility by applying numerous filter effects and then adjusting that effect by applying a “texture” to produce the image effect that he is looking for by tweaking the “effects” strength. He continues until he finds the look he wants. His advice is to “get in, play and have fun”.

Big Lens (Blur). This was another filter effect that Mark demonstrated briefly and how to change what is “in focus” and what part of the image is “out of focus”. It has the same effect as selecting different apertures.

aremC. Mark said that he found this filter by accident. He says that the “Presets” are downloaded from a central library, and in true open source style, the photographer is able to edit a particular preset, “save as” (different file name) and then upload it back to the central Library to share with other photographers..

Mark noted that mobile photography is all about convenience and accessibility and when used in conjunction with “cloud” storage provides the modern photographer with greater flexibility and opportunities. He indicated that his preferred “cloud” storage is Dropbox (dropbox.com) as this allows him to upload and download image/s where ever he is and when he has the time to do some editing. The only downfall is that he requires an Internet connection. He continued saying that “App’s” selection is usually by reference from friends and colleagues. He rarely comes by them accidentally. Mark added that mobile photography is limited by a person’s phone batter power, their creativity and the low cost of various Apps/Filters (ranging from “Free” to “a couple of dollars” each).

Mark responded to a number of questions/queries from the audience throughout his presentation including editing dSLR captured images by transferring the image by wireless technology from his dSLR to his iPhone, various “how to” questions and where to find these Apps/Filters.

The evening concluded with chairperson, Brian Harvey, thanking Mark for his enlightening presentation on iPhone Photography. Mark responded that it’s all about mobile photography, its uses and how to extend photography as a tool for interaction especially on the Social Media arena.

Brian then asked the members to assist in packing up and that Mark would be available for a short time to answer more questions.

Tuesday, July 26th 2016

Brendon Parker chaired tonight’s competition evening after being away earlier in the month. Brendon extended a warm welcome to the 22 members and 2 visitors in attendance. Brendon acknowledged that the club had received apologies from Dawne Harridge and Kathy Pond.

Business:

Brendon mentioned the following for members’ attention:

📌 M2M Run.

- Brendon mentioned that additional photographers’ were required for the Greenacres’ “Mountain-2-Mountain” run on Sunday July 31st 2016. General photographs are all that is required.
- Members who have already committed themselves were reminded that they need to be in their allocated place before 7.30am. The “Run” starts at 7.30am at Edmund Rice College.

📌 Meeting Audio Assistance. Brendon asked if anyone would be able to assist Allayne Foley with the microphone and audio system at the Photography Group’s meeting. Please see Allayne or Brendon.

- ☞ Lake Macquarie National. Brendon asked if anyone has entered this National. Brendon acknowledged that the closing date wasn't until later in the year and that members had plenty of time.
 - Entry to the "LMN" uses the same website that the club is currently trailing. Its hoped that members will enter the National and thus use the "Sign On" process with the view of testing how Wollongong Camera Club will be conducting it's Club's Monthly Competition commencing in 2017.
- ☞ August 9th 2016 Meeting. This meeting will be "Mastering Monochrome Conversion".
- ☞ Upcoming Competition Meetings.
 - August 23rd 2016; is an "Open";
 - September 27th 2016 is the Set Subject, "Music". Please visit the Club's Calendar for guidance in this competition.
- ☞ Enquiries. Kerry Gilmore raised the question about entering Nationals. She asked "how" and "what to enter". A number of members offered advice. Should anyone be interested in entering a National or International then please see Brendon, Bruce or Brian who will assist you further with your enquiry.

Competition:

Brendon then introduced this evening's guest judge, Malcolm Fackender, photographer, specialist tour director and workshop convenor. Brendon outlined Malcolm's credentials saying Malcolm is an award-winning Australian travel and commercial photographer specialising in small group photographic tours. Since 2007, Malcolm has led photographers of all skill levels on 32 small group photo tours throughout Vietnam, Cambodia, Myanmar (Burma), China, India, Namibia, East Africa and Iceland. He is an accomplished photographer with more than 30 years in the photography industry. He initially focused primarily on macro and bird photography but his photographic interests broadened over the years to encompass many other genres, including travel and landscape photography. Malcolm is a natural educator and regularly conducts educational and inspirational talks at various photographic clubs throughout Australia. Malcolm believes that photography is a cycle of continuous improvement from a technical, hardware and creative perspective and, as such, perpetually continues his own growth as a photographer. Malcolm was last at the club for the October 2015 Competition.



Malcolm thanked the club for the invitation to judge this month's "Open" competition. He said the club was lucky to get him in the country citing that for the past 40 weeks he has been out of the country conducting tours for 26 of those weeks. Certainly a man on the move!

Electronic Displayed Images (EDI's):

Throughout 2016 it has been the practice that the pre-judged EDI's were screened with Malcolm commenting on each entry. He said that he found judging "digital" images challenging as they are critiqued away from the club, thus allowing him more time to scrutinise each entry whereas in the Print realm there is a very limited time to make an assessment. He continued saying that he was able to zoom in, "play" with entries so that he can provide the best judgement. He also commented that today people are more likely to enter a "digital" competition than a Print Competition.

Malcolm commented upon the way the entrants had utilised some of the basic composition methods through the usage of leading lines, shapes and textures. He also mentioned the way several photographers had handled the lighting conditions especially in controlling the sun's effects, whether it was a sunrise or sunset. However he did say that some images would have been assisted with stronger foregrounds and that a higher f-stop would have facilitated this.


Double Exposure. Malcolm said that in such images, the main elements need to compliment each other so it's essential that the photographer thinks above what they are trying to accomplish. He also suggested that one ask the question; "does it make the image stronger or cause conflict?" Malcolm then related a short story about film days and the exposure process.

Attention to Detail and Perspective. Malcolm says we, photographers, need to get it right at the time of taking the image and not rely on post processing to "correct" the situation. He says "cloning" and similar methods are fine but the photographer should be matching the image and limiting distractions. Perspective

“makes a world of a difference” to your image. Malcolm suggested the Photographer’s 2-Step, moving either left or right 2 steps to change the viewpoint. This could eliminate some distracting object “lurking in the background”.

Leading Lines and Portraits. Malcolm asked the questions; “where are these lines going? Is the main element there?” He said it was interesting how these basic lines changes the way the viewer’s attention is drawn and held through to the main subject. He demonstrated this with a portrait image saying how the hand was placed just in the right position with the fingers leading the viewer towards the model’s eyes. Here lies the photographer’s challenge.

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

	<p><i>Best In Section:</i> “Bee on Flower”, Vivienne Noble</p> <p><i>Merits (7):</i> Ruth Brooks, Allayne Foley (2), Vivienne Noble (2), Bruce Shaw, Sue Souter</p> <p><i>Credits (10):</i> Joe Baez, Jill Bartlett, Ruth Brooks, Barry Daniel, Kerry Gilmore, Dawne Harridge, Kathy Pond (2), Val Porter, Bruce Shaw</p>
---	---

Malcolm’s written comments for Vivienne’s “Best in Section” image were: “Lovely creative image of flower with bee and a texture. I like how the stamen of each flower frames the bee. The texture compliments the image nicely. Merit + Best in section”.

The full comments for all the EDI entries can be seen on the club’s website in the EDI Competition Gallery (2016) <https://wollongongcameraclub.smugmug.com/2016-Open> then select “2016 July”.

Following a short break for supper and to allow or judge to “collect” his thoughts regarding the Print Sections Brendon called the meeting back to hear from Malcolm.

Before embarking upon the Prints, Malcolm took the time to promote his photography business; tours and workshops, quickly outlining what he was accomplished since September 2015. He mentioned that his latest tour had a last minute cancellation and there were two places at a reduced rate. If interested then to see him at the end of the meeting. He commented that his tours and workshops were small groups so that he can provide the best interaction and instruction with the tour members as he can.

Colour Prints:

“A” Grade


Malcolm commenced the Colour Prints “A” Grade commenting on the entry that eventually was awarded “Best in Section” saying that the photographer has handled the lighting well. Malcolm then spoke briefly about “Time of Day” lighting and how it affects an image with its harsh lighting conditions.

Distractions. Malcolm reiterated distraction in a presented image. He said it’s essential for photographers to “look around the scene” before operating the shutter. He suggested the “Photographer’s 2-Step” and change the viewpoint as best you can.

Details, Textures and Patterns. Malcolm commented on the use of cropping to focus the viewer’s attention to their image. He continued on the subject of “Sharpness/Oversharpening” saying that photographers need to examine their image and to choose when and what amount of sharpening is required without affecting the image’s overall look.

In making his awards, Malcolm said that he usually awards 30% of the entries; however this section challenged him to award a greater percentage. (None of the entrants were complaining, except those that missed out. *Editor*)

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

	<p><i>Best In Section:</i> “Fuzzy Head”, Vivienne Noble</p> <p><i>Merits</i> (2): Colin Marshman, Vivienne Noble</p> <p><i>Credits</i> (3): Greg Delavere, Helen Robinson, Sue Souter</p>
---	--

“B” Grade

Cropping. Malcolm’s advice to this section’s entrants was to “look into your image and crop out any unnecessary area/s”. He says that this will create greater drawing power of the viewer to your image.

Paper Types. The type of paper that the photographer chooses to print on can have a big effect on the Print’s overall appeal. There are many different types of papers; gloss, satin, metal and so on. Each is design to produce different effects, styles. A photographer needs to know when to use a particular paper type.

Storyline and Artwork Reproduction. Malcolm remarked that “the viewer needs to be able to relate to the story”. He said there were some hits, and misses, in this section with a “miss” directing the viewer to “move on”. Malcolm commented on the photographing of other people’s artwork and whilst this is reasonable, the photographer has to discover a way of adding their creativity to it. Otherwise it’s just another replica of the same idea.

Exposure/Over Exposure. Exposure can be very difficult to master especially in situations of brightness and heavy shadows, in particular the sky will be loose detail due to over exposure and the camera’s metering of the shadows/dark areas. Malcolm suggested that photographers could use a ND (Neutral Density) Filter ensuring that the filter’s “graduation line” is situated on a horizon or similar area so as not to create a “band” effect. He also mentioned that if the image was saved in RAW, then during the post production stage the shadows, and the lighter areas details, can be drawn out.

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

	<p><i>Best In Section:</i> “Lost In Any Language”, Jill Bartlett</p> <p><i>Merits</i> (3): Jill Bartlett, Dawne Harridge, Monte Hunt</p> <p><i>Credits</i> (2): Wayne Fulcher, Jim Ollis</p>
---	---

Monochrome Prints:**“A” Grade**

Malcolm commenced this section briefly commenting on “fences” and how they have the ability to “divide” an image or block the viewer’s attention. However he said that in a rural scene entry he commented that “history is full of them!” and it this image it plays an integral part. He continued saying that the photographer needs to understand when and where a fence is justified. He asked the question; “does it (the fence line) divide the picture and adds to the storyline?” If so then use it. If in doubt leave it out.


Print “Flatness”. An entry or two suffered (in Malcolm’s opinion) from being “flat”. He suggested that the photographer could rectify this by adjusting the contrast and/or a different type of paper.

Image being too “Busy”. Malcolm asked the photographer “what is happening?” Malcolm said that the viewer needs to be drawn to the centre of interest and dispense with the “unnecessary” elements. He suggested that the photographer could use lines to draw the viewer’s attention along them. However he remarked beware of lines that intersection at various angles that take the viewer away from the central elements.

Image Appeal. Malcolm spoke on two ways an image has audience appeal. The first was “Subtle Lighting” that creates mood lighting and has an effect on the viewer. Malcolm proposed we all look for this occasion to use this great tool for drawing the viewer in. The second was “Memories” where an image, or rather the subject matter, appeals to the viewer and brings back some past memories or activities such as the simple task of a parent and child fishing.

Post Production. Malcolm mentioned that Post Production required extra attention by the photographer to bring the detail and to refine the image to its “presented glory”. It’s here that small adjustments can reduce the effects of highlights, bring out details in shadows and concentrate the viewer’s attention to the storyline through cropping.

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

	<p><i>Best In Section:</i> “Salisbury Cathedral”, Brendon parker</p> <p><i>Merits (3):</i> Eunice Daniel, Vivienne Noble, Brendon Parker</p> <p><i>Credits (2):</i> Helen Robinson, Sue Souter</p>
---	---


“B” Grade

Element Relationships. Malcolm commented upon this area saying that there are relationships between the elements of an image. Sometimes these relationships are plain and easy to see whilst other times they are difficult yet play a part in concealing (or confusing) the storyline. Malcolm suggested a number of ways to improve the relationship by cropping the unnecessary elements out. However, and he also demonstrated this, that to crop “too tightly” can have the reverse effect. There must be room for the main element to move, the bird to fly, the person to breathe. He continued that it’s a prerequisite for a photographer to know when to crop and by how much.

Format. An important part of image presentation is to know what format be suites the image. Will it be landscape, portrait, square, panorama or any other “odd” dimension? Today’s photographer isn’t just limited to paper size, enlarger size, etc. A quick print and a cutter is all that’s required!

Photographer's Challenge. Malcolm commented that the elements within the image must “gel” for an effective image. He said that the image has to have element harmony. This is one of the fundamentals that a photographer has to learn.

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

	<p><i>Best In Section:</i> “Holly Wine”, Elaine Duncan</p> <p><i>Merits (2):</i> Elaine Duncan, Wayne Fulcher</p> <p><i>Credits (3):</i> Joe Baez, Val Porter</p>
---	--

Small Prints:


Malcolm's general comments were that Wollongong Camera Club seems to one of very few clubs that conduct a Small Print competition.

Image Simplification. In Malcolm's opinion many of the images on display were over simplified. He said we need to look at the small elements within the image and to see if they add to the image or confuse the viewer. He also says the best time to simplify an image is that time just before operating the shutter release button. He added if the image seems “crowded”, then change your viewpoint and attack the scene from a different angle.

Image Framing. Malcolm recommended that photographers learn to use elements in the scene, such as tree branches, etc to frame their image and to reduce the effect of too much sky. This will also focus the viewer back down into the area that the photographer wants them to view.

Separation. Separating the various elements within an image can be difficult and it takes skill, and many trial/errors, to learn how and when to use it. The idea is draw out the textures in images by adjusting the light and tonal range within the image. This can also be achieved by adjusting the contrast. Malcolm then briefly mentioned Nik® Software “Viveza” that makes it possible to make adjustments to color and light in your digital images. Malcolm said a couple of entries could have been improved with the application of this Filter effect.

Small Prints: 6 Entries received from 3 Entrants.

	<p><i>Best In Section:</i> “High and Dry”, Kerry Gilmore</p> <p><i>Merits (1):</i> Kerry Gilmore</p> <p><i>Credits (2):</i> Emma Foye, Kerry Gilmore</p>
---	---

Following the conclusion of Malcolm's comments our chairperson, Brendon Parker, thanked Malcolm for a wonderful evening's judging. The members responded with a wholehearted round of applause. Members were requested to leave their Prints on display so that all could have a closer look and for people to assist in packing up.

Sunday, July 31st 2016

Today was the running, or walking, of the Greenacres Disability Services 2016 “Mountain to Mountain” run. The course was from Edmund Rice College on Mt. Keir Road, up Mt. Keira then along Harry Graham Drive to finish at Mt. Kembla. It was a “shotgun” start with runners, and walkers, of all ages eagerly awaiting the 7.30am start.

The Club was asked to supply a number of photographers, Photography and Movie Makers, for various parts of the course to record the event, what happened throughout the event. It’s all about participation and not just the runners themselves. Our President, Brian Harvey, was the Club’s coordinator and at the end of the event collected the various Memory Cards of photographs and video footage for downloading with the eventual images to be handed over to the Greenacres’ Event organisers.

Thank you for all those members who helped out on this community event.

POINTSCORES: July 2016

The Photography Group’s 2016 Pointscore standing as at the completion of the July Competition is as follows:

*Colour Prints***“A” Grade**

27	Vivienne Noble	19	Brendon Parker	14	Barry Daniel
25	Sue Souter	18	Elaine Duncan	14	Greg Delavere
24	Helen Robinson	18	Geoff Gray	8	Wolfgang Kullik
21	Bernie Gromek	16	Colin Marshman	1	Brian Harvey
		16	Eunice Daniel		

“B” Grade

22	Jill Bartlett	16	Lynley Olsson	11	Allayne Foley
20	Ruth Brooks	15	Joe Baez	11	Val Porter
20	Wayne Fulcher	13	Warren Causer	10	Graham Hamilton
18	Dawne Harridge	12	Monte Hunt	5	Kathy Pond
17	Jim Ollis			1	Norm Melvin

*Monochrome Prints***“A” Grade**

25	Barry Daniel	20	Geoff Gray	15	Bernie Gromek
25	Brendon Parker	18	Eunice Daniel	14	Sue Souter
23	Vivienne Noble	16	Colin Marshman	12	Wolfgang Kullik
22	Helen Robinson			8	Greg Delavere

“B” Grade

22	Wayne Fulcher	18	Jill Bartlett	5	Brian Harvey
21	Elaine Duncan	14	Allayne Foley	5	Graham Hamilton
20	Jim Ollis	13	Joe Baez	3	Kathy Pond
19	Ruth Brooks	12	Lynley Olsson	3	Monte Hunt
		11	Val Porter		

EDI

45	Jill Bartlett	34	Ruth Brooks	22	Val Porter
43	Sue Souter	32	Brendon Parker	21	Warren Causer
41	Allayne Foley	30	Kerry Gilmore	20	Wolfgang Kullik
41	Vivienne Noble	26	Cathy Ashcroft	13	Graham Hamilton
40	Bruce Shaw	26	Sue Shaw	13	Jim Ollis
38	Kathy Pond	24	Barry Daniel	4	Clara Soedarmo
34	Dawne Harridge	24	Lynley Olsson	2	Tim Hoevenagel

Small Prints

49	Kerry Gilmore	25	Clara Soedarmo	22	Tim Hoevenagel
27	Ann Lamb	25	Emma Foye	14	Michael Cherviakov

2016 Competition: August

Competition: Set Subject “Open”

Entry Conditions:

1. EDI's Closing Date: Tuesday two (2) weeks before the competition, (**2nd Tuesday of the month**) **Closing Time: 7.00pm**;
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

Competition Subject Guidelines.

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.

The Techno Shop*The MIOPS Smart Trigger*

The MIOPS Smart Trigger is many things you may want in photography accessory; small, rugged, and multipurpose. But it may not be the perfect answer to any solution, but its range of modes and really cool connectivity options, make it a very useful and intriguing tool nonetheless with a price tag of \$US199.99 (at Amazon) for the standard model, the MIOPS Smart Trigger is great value when you consider



the depth of its functionality. The trigger features seven different modes of operation, all available with various sensitivity settings, they include: Lightning mode, Sound trigger mode, Time lapse mode, Laser mode, HDR mode, DIY mode (experts only) and Scenario or custom mode.

Versions of the kit are available for Canon, Nikon, Sony camera systems, as well as other brands including Olympus and certain smartphones.

Reference: <http://digital-photography-school.com/review-of-the-miops-smart-trigger/>

Raw Editing On the Road.

Mobile photographers can now download the latest updates for Lightroom for Mobile. The iOS release now stands at version 2.4, while the Android variant is at version 2.1.

The iOS version 2.4 includes two major improvements: Raw technology preview and local adjustment tools. Minor improvements include the ability to use keyboard shortcuts when using a keyboard with an iPad, an option to copyright imported images, lens profiles (if supported) and an assortment of bug fixes and overall enhancements. Raw technology preview allows you to import, edit and share raw photo files on an iPhone or iPad. There's a catch, however. You need to have an active connection to work with raw files. Once you've imported a raw file, it will automatically be synced across all of your Lightroom-connected devices. On the topic of importing raw files to your iOS device, you need to use a camera connection kit or SD to USB kit and import the photos into iOS' built-in Photos app.

Lightroom for Android 2.1 has introduced a new DNG capture interface and better experience within the application. Also, the built-in camera mode now offers shutter speed, ISO, white balance and manual focus via its new "Pro" mode. An additional improvement is better exporting of full-resolution files. Lightroom for Android 2.1 is available now and like the iOS app, you need an Adobe Creative Cloud subscription to use it.

Reference: <http://www.imaging-resource.com/news/2016/07/14/raw-editing-on-the-road-in-ios-lightroom-mobile-updated-ios-android>

Canon Updates PRO-1000 for Longer Custom Prints

The Canon imagePROGRAF PRO-1000 is a 17" printer and the first in a new series of professional printers provided excellent performance. Among the very few issues encountered with the printer was that the printer's driver didn't allow you to make prints longer than just over 23 inches. While it doesn't offer roll printing, many users utilize either 17" x 25" sheet paper or would like to make panoramic prints using roll paper that is manually fed into the printer. 17" x 25" sheet paper can now be fully utilized by the PRO-1000 with Canon's new firmware update 1.1 for the printer. After installing the update, you will be able to select a custom maximum printable height of 25.5 inches (647.7 millimetres). I can now



Reference: <http://www.imaging-resource.com/news/2016/07/13/a-small-but-significant-upgrade-canon-updates-excellent-pro-1000>

Forget Retro Filters, Algorithmia Instantly Colourises Old Photos

While today's Photo Editing packages have been able to "age" a new photo for a long time there is now a new software could allow the opposite; "Algorithmia" that automatically colourises black-and-white photos. Colorizing old photos is a long process, but using a "convolutional neural network," (CNN's) Richard Zhang, a UC Berkeley computer vision PhD student, has developed a program with a much higher success rate than earlier attempts. Algorithmia uses multiple layers of overlapping input regions to create a better representation of the original image.

Reference: <http://www.digitaltrends.com/photography/algorithmia-colorizes-black-and-white/>

Camera and Lens Firmware Updates

Firmware Updates from five different manufacturers for 16 cameras, nine lenses and (as if that wasn't enough) one printer as well! The manufacturers include; Canon, Fujifilm, Nikon, Ricoh and Sigma. Use the "Reference" link below to view the list of updates.

Reference: See your camera's manufacturer's website

Quick Tips

Color Tone Scales and How to Use Them

Colour has a major impact in a picture but if you use the wrong colour combination, the picture simply won't work. So how about combining colours in the sense of neighbouring colours versus complementary colours and using no more than three main colours, two that work best and what doesn't. This is where an understanding of colour tones help and how to use them. The tutorial with this article focusses on the major (high contrast) and minor (Low contrast) tone scales. The way major and minor key tones are used can be observed in classical art.

Reference: <http://www.lightstalking.com/color-tone-scales-and-how-to-use-them/>

Things You Can Learn from Film Photography (and Apply to Digital Photography)

Digital photography has many advantages and has certainly made photography more accessible to everyone, largely due to vastly reduced with digital photography; memory cards that can be reused and there's no developing costs. Here's some advice from the article:

- 📷 **Technique.** Learn from the principles of film photography. When we shot on film we don't "see" our results until the film is developed. This means that we had to understand how the exposure triangle worked and how to read light correctly.
- 📷 **Shooting Less.** Shooting film meant that you had to think about what you are shooting rather than today's "rapid fire" of the shutter hoping to get the right image! Film made us think about our image taking, create the correct exposure, create good composition and then capture it.
- 📷 **Pushing Yourself.** The instant nature of digital photography can make us lazy! Film photography made damn sure we waited around until all the dynamics were as we wanted them.
- 📷 **Variety.** Another common casualty of digital photography is often variety, due mainly as there's no limit on the number of shots you can take. But this isn't pushing yourself if you've just fired off the shutter without any variety of variants.

Read the full article by following the "Reference" link below.

Reference: https://contrastly.com/things-you-can-learn-from-film-photography-and-apply-to-digital-photography/?utm_source=Contrastly+Dispatch&utm_campaign=009a448fdc-Contrastly_Dispatch_85_Jul_12_2016&utm_medium=email&utm_term=0_812fa065a4-009a448fdc-107662717&mc_cid=009a448fdc&mc_eid=6b6bf6fe42

How to Use Leading Lines to Improve Your Photography

Leading lines are one of the simplest and most powerful tools in photography composition. They draw your viewers into your photos and lead them on a journey through your image. Typically these lines grab your viewer's eyes and point them toward something cool within the photo. Leading Lines continually comes up at our Monthly Competitions, so what can I (the reader) learn about leading lines. Use the "Reference" link below to go to the article. There is a short video (just over 5Minutes) by Joshua Cripps Photography on the subject.



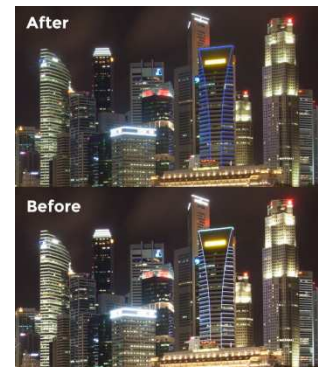
Reference: <http://www.picturecorrect.com/tips/how-use-leading-lines-to-improve-your-photography/>

How to Enhance Urban Night Photographs Using Luminosity Masks in Photoshop

As the sun sets on a city's skyline, thousands of lights come flooding the concrete jungle, turning every urban scene into a photographer's paradise. Every corner around the city suddenly seems too irresistible not to be photographed. Often the results are uninspiring, over exposed highlights (due to long exposure times) but this can be fixed/adjusted with luminosity masks.

The article takes you through, step by step, the "how to" use luminosity masks and create a more appealing image.

Reference: <http://digital-photography-school.com/how-to-enhance-urban-night-photographs-using-luminosity-masks-in-photoshop/>



How to be Creative with a Wide Angle Lens

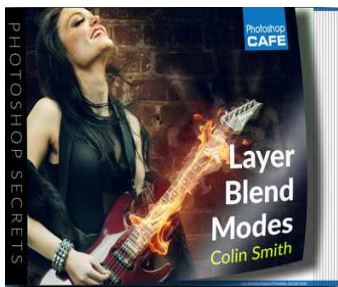
Wide angle lenses have tremendous creative potential. The way they affect perspective and line helps you make dynamic and exciting images. Yet, care is required to get the best out of them. It takes a little thought to avoid the messy compositions characteristic of photos taken with wide angle lenses by careless photographers. Andrew offers the following advice:

1. Use your Wide Angle lens when it's foggy or misty;
2. Add foreground interest to landscapes;
3. Take the "Simplify Your Composition" challenge;
4. Photograph the night sky;
5. Photograph people in the landscape;
6. Use the Wide Angle lens to take photographs of buildings;
7. Use your Wide Angle lens to emphasise line and shape; and
8. Create an Environmental Portrait

Reference: <http://www.picturecorrect.com/tips/how-to-be-creative-with-a-wide-angle-lens/>

Layer Blending Modes in Photoshop

One of the fastest ways to get amazing looking images is by using Blending modes. Each blending mode changes the way that a layer reacts with the layer underneath it. You get a small inkling of this by adjusting the opacity of a layer. Using blending modes opens up an entirely new world. These are like sunglasses for your layers that can become x-ray specs and a whole lot more. There is a scientific explanation of each blending mode in the help menu of Photoshop. Don't get too caught up in the definitions. What matters is how it looks and the best way to determine this is to experiment.



This site has a video (8 Minutes) , a written tutorial and even provides a link to a free ebook guide (13 Pages). Use the "reference" link below to access all.

Reference: http://photoshopcafe.com/complete-guide-layer-blending-modes-photoshop/?mc_cid=009d307dd9&mc_eid=317174965a

MCP Actions – Closed Down

From time to time this Newsletter has brought to your attention various Actions, Presets and Tutorials for the Adobe® stable of products; Lightroom®, Photoshop® and Elements®. MCP Actions will be closing its virtual doors to its website and business with the last day of trade on August 2nd 2016. All recent email communications indicate that it will not be reopening.

Reference: <http://mcpactions.com/>