



PHOTO GROUP NEWSLETTER

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Photo Group Diary

June 2013

Tues	11 th	Mogo Zoom Weekend Presentation & Social Evening
Sat/Sun	15/16 th	Club Exhibition at Wollongong Old Court House
Tues	18 th	EDI Competition Entry Closing Date.
Tues	25 th	Set Subject Competition: "Photo Journalism" <u>No</u> EDI Freestyle Competition <i>Closing Time:</i> 7.15pm. <u>No</u> Print Entry will be accepted after this time.
Sat	29 th	Outing. Taronga Park Zoo.
Sun	30 th	Fund Raising 9am ~ 4pm BBQ; Bunnings Wollongong Store

July 2013

Mon	1 st	Photographic Planning Group Meeting
Sat	6 th	<i>Workshop: "A Moment in Time"</i> Aperture/Shutter control

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

2013 Membership Fees

Member	\$50.00	Pensioner	\$40.00
Family	\$80.00	Student	\$25.00
Additional Fee For Competition			\$10.00

Club Document Changes.

On Thursday, May 2nd and Tuesday, May 14th 2013 the club's membership ratified the changes to the Club's Controlled Documents. Since 1990 when the club was incorporated the Competition Rules which previously formed part of the Club's Constitution was created as a separate document to the Constitution. This document was enlarged to include; Management Procedures, Photographic Group Competition Rules and the Movie Makers (Video Group) Competition Rules. Over this 23year time span many changes to this document has occurred, usually to adjust to the challenges of technology.

As ratified at these meetings this previous single document has now been replaced by three (3) separate documents and they are known as:

1. Management Procedures. Deals with additional items for the club's Management Committee that isn't covered directly by the Club's Constitution.
2. Photo Group Competition; and
3. Movie Makers Competition Rules.

These documents can be either:

1. Downloaded from the Club's website: www.wollongongcameraclub.com or
2. Email the Public Officer publicofficer@wollongongcameraclub.com

Editorial

At the May 14th meeting Greg Delavere, Outings' Co-ordinator, asked the members for suggestions for the May 25th Outing as it was the "Members' Choice". The ensuing discussion resulted in a lack of member involvement and the May Outing being cancelled. Alternative day/s or times were raised but again this resulted in no outing.

Greg requested the editor to distribute an email to the members regarding both the Outings and the Photographic Group's 2013 Portfolio Group commencing late May/early June and to indicate their participation.

The editor received a reply with a number of questions. In particular the author said about going on "Outings" that **"... about exposing my lack of ability in front of more experienced people"**. These outings are not about being "brave" as a member has already been "brave" by entering the club's competition/s. These outings are designed for the members to share together and to develop their skills through this sharing time. Sure there are quite a few very accomplished photographers within the club and a larger portion of beginners to medium level photographers. These outings are the "practical" aspects to the skills developed through the information/lecture evenings where a camera can't be found at the meeting. By going out on these outings it is hope that photographers such as Greg, Colin and others can take images for themselves but at the same time spent time with the newer members and to discuss ways in taking a particular shoot, settings, light conditions in a more relaxed environment so as to develop your skills in image taking. But the most important thing is that the "inexperienced" members may be able to teach us something new (In November 2011 Brian Harvey asked the club to assist him with the U3A group from Dapto. We went to Macquarie Pass National Park for a photo shoot. We budded up with a couple of these Dapto photographers. It was the best day many of us club members had in years. They made me think about how we took an image, back to basics but at the same time they pushed us with "Why did you it that way?"). This might seem strange it's true. We never stop learning until we don't want to anymore. Then it's "curtains" cause that means we've closed our mind to a different: perspective, way of shooting images or we have lost the enjoyment of taking photographs. So being a photographer at any level your skills can be developed and most of all; it's about the sharing and fellowship with have together in a common hobby; taking images. Most of all it can be a time to get to know others that we wouldn't normally get to at a club meeting on the Tuesday night.

I think to that Dawne sums up the Outings extremely well with *"... It is a pity, as these outings can assist those who are keen to improve their photography skills, and there are many in our Club, who like myself are*

not skilled photographers. Greg is a great teacher and is more than happy to impart his knowledge to anyone that needs it”.

The second part to the email reply was in respect to Portfolios. “What is a Portfolio?”. 2012 was the first time the Photo Group had this special interest group. It was borne from a workshop held with Sue Robinson (Sydney lecturer) who specialises in this style of photographer. The idea is that a photographer chooses a topic and throughout this course the topic is developed both photographically and ideas-wise with inputs/discussions with fellow Portfolio members. Do you remember Norm Melvin’s “Bark Faces” or Allayne Foley’s “Installations” or Greg’s “Wollongong, After Dark”? The topic could be just a word like “happy” or “sad”. How does a photographer express this in their images? What does the topic mean? This may seem very in-depth but it’s not. It designed to get the photographer to think “out of the box”; to try new things, develop their style of photography. So often we see “competition” images on our Comp Nights. In some ways they are old, boring and predictable. Occasionally we see something very different and this should challenge us members, hopefully our judge as well. But this is a rarity. For more info on this have a look at the December 2012 PG Newsletter. The November 2012 meeting has a report of the Portfolio Group and their presentation on that evening. For more info talk to Greg Delavere, Allayne Foley, Geoff Gray or Norm Melvin. They would only be too helpful to talk about this.

There are a small number of members working very hard in the background to provide all members with opportunities to develop their photographic picture taking and presentation skills. We all realise that we cannot be at all outings or being part of a specialist group due to our life’s activities away from the club. However if we don’t turn up to such activities, then they just might disappear from the club’s calendar. That in itself would be a shame.

Bruce Shaw (Editor).

The opinions expressed in this editorial are those of the editor and does not in any manner reflect the opinions of either the Wollongong Camera Club Management Committee or the Photographic Group Planning Committee.

Since the preparation of the above editorial both the future Outings and the Portfolio Group will not proceed due to minimal interest. The current June Outing to Tarango Park Zoo will be held planned.

Dates For Your Diary

June 4th ~ 29th 2013. “Figure and Form”

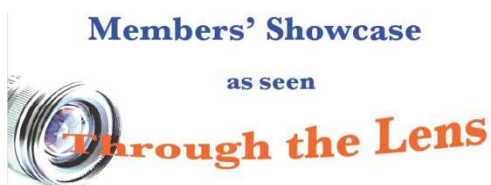
This exhibition is a collection of photographic art examining the tension between form and space by a number of leading photographers/artists from New South Wales (Des Crawley, Rosemary Atkinson, Carolyn Pettigrew, Dawn Zandstra, John Chapman to name a few), the Northside Creative Club.

It is being held at the Gallery Lane Cove , 164 Longueville Road, Lane Cove NSW 2066. Exhibition hours Monday ~ Friday: 10am ~ 4.30pm and Saturday’s 10am ~ 2.30pm.

Dare to be challenged? For further information: www.gallerylanecove.com.au

Friday/Sunday; June 14th ~ 16th 2013. “Club Exhibition, Belmore Basin”

The 2013 Club Exhibition will be held at the Wollongong Old Courthouse, Belmore Basin.



Volunteers are required for the Friday Exhibition set-up and the manning of the exhibition over the weekend. So if you can assist then please contact Kathy, Dawne, Geoff or John. As they say; “many hands make light work”, it also eases the burden on the few.

Saturday; June 29th 2013. “Club Outing; Taronga Park Zoo”

Details of this outing will be emailed out. It is expected that this will be a train trip to Sydney, leaving the car at the Station.

Sunday; June 30th 2013 “BBQ at Bunnings Wollongong Store”.

Volunteers are being sought for this Club Fund Raiser. John Devenish, our Vice President will be organising this. To share the weight of this function the more that volunteer the less each member will have to do.

Tuesday, May 14th 2013

Brian Harvey chaired this evening’s Member “Education Evening” by welcoming those present, 20 members and 3 visitors. He especially welcomed back a couple of happy holidaying members; Greg Delavere LAPS (just home from touring western New South Wales), Bruce and Sue Shaw (Toured the Victorian High Plains and Alpine Region). In welcoming the visitors Brian asked how they had learnt about the Club. They all responded that the Club’s Website was their primary source of information and had then decided to attend.

Brian then mentioned the following for the members’ and visitors’ attention:

- ☛ Club Sponsorship. Brian said that the club had secured a financial sponsorship from Wollongong Drawing Office Equipment (WDOE). John Rifkin had been working hard to secure this sponsorship. It means that the club has some additional funds available for the Club’s activities.
- ☛ Lightroom® Workshop. Brian mentioned that the latest workshop was a held with a number of members benefitting from Craig Parker LAPS mentoring.
- ☛ Club Exhibition, June 15 and 16th 2013. Brian mentioned that member’s entries were required by Tuesday, may 28th, the next club meeting. Dawne Harridge confirmed that there were a few Club Frames left for members’ use.
- ☛ Bunning’s BBQ, Sunday 30th. Brian mentioned that this fund raiser is on again and that volunteers are required throughout the day. Those interested should contact John Devenish (4268 4222). The more that volunteer, the lighter the work for everyone else.
- ☛ Competition Awards. Brian advised the members that the monthly Competition Awards will not be handed out in the future but will be on the Information Desk for the members to collection. Brian said that in the past when these Awards were being presented and large percentage of Awardees weren’t present.

Brian then asked Greg Delavere to speak about:

1. Club Outings. Greg said that the May Outing was a Member’s Choice. He asked for suggestions and received none. There was very little interest from those present as to any outing. This then raised the question about whether to continue to organise any Outings. Greg asked whether a change in day, time (morning, afternoon, early, late) would assist the members. Still very little discussion pursued.
2. 2013 Portfolio. Greg mentioned that this specialist group would be commencing at the end of May or early June, meeting on a Saturday afternoon for a couple of hours. He said that the format would be different to last year’s as the group would not have a mentor as such, rather the group would be mentoring itself and he (Greg) would be organising the group. Greg asked for interested members to contact him.

Public Officer, Bruce Shaw, provide a package regarding the Club’s Control Documents; Constitution and Management Procedures and Competition Rules. Bruce said that it was necessary to split the Management Procedures and Competition Rules from one document into three separate documents for better control and usage. These new documents were presented and the members voted in the affirmative for this to occur.

The evening’s activities was for five club members to speak about their photographic activities:

- ☛ Eunice Daniel AAPS, Image Restoration;
- ☛ Barry Daniel AAPS, SSAPS, Exhibition winning entries;
- ☛ Norm Melvin, Portfolio and Bark Images;
- ☛ Allayne Foley, Installations; and
- ☛ Colin Marshman, People and Travel images.

Eunice Daniel, AAPS.

Eunice Daniel, AAPS



"John Bull", Original Print



"John Bull", Restored Print

Before Eunice spoke to the meeting Brian Harvey invited them to come forward and view Eunice's displayed work. After the audience had a good look at her work, Eunice then spoke about the various images, explaining how she accomplished the various results.

She said that the original images weren't in good condition when she received them; creases, rolled up, stains, cello tape or heavy duty tape (similar to duct tape) were often part of the image. Eunice said that she attempts to repair the original print as best she can do before it is scanned. The then hard work begins. Using Photoshop® (her preferred Photo Editing software) she starts repairing the image pixel by pixel to those damaged sections/areas. She said that an image restoration could take upwards to 30 hours of computer work. Eunice says her main repair tools were the "Quick Selection", "Clone" and "Brush". She added that she doesn't use layers but duplicated the image to further work on it. With the Quick Selection she is able to select a portion (bit by bit) and then using the "Contrast and Brightness" to adjust that part of the image. Eunice said that she continually writes notes about what she has done so as to assist her should it be required later. She usually works in colour even if the original image is a monochrome.

Eunice then briefly spoke about the individual images on display. She had provided a direct copy of the original and with the finished product to allow the viewer to see the restoration completed. She spoke about stained prints in particular those with a yellow stain. In this situation she will convert the image to mono and then adjust the "Yellow" Adjustment Slider fully to the right, thus removing that stain's affect.

Thanks Eunice for a very enlightening insight into the world of Image Restoration.

Barry Daniel, AAPS, SSAPS.

Barry Daniel, AAPS, SSAPS



Sample of Barry's Award Winning Prints

Barry has been a camera club member for the past 58 years. During this time he has seen a fair amount of photographic development. Barry has been a prolific image maker over this time, entering not the club competitions but also National and International Exhibitions of Photography. The prints on display were a mix of darkroom produced print to today's digital prints from an inkjet printer.

Barry said that his photography began when film speed was 10ASA and he used Kodachrome. In the early days he used a SEM KIM Camera circa 1946. Barry print selection ranged from Macro, Nature through to Social Documentary/Photo Journalism. He said that he has a vast amount of nature images and added that good macro work requires manual focus, using manual camera settings and focussing by moving in and out until the image is sharp as the photographer's depth of field is only a few centimetres. Barry said that he employs two (2) flashguns (power setting at ¼ Power) and sets his lens at f32 for maximum Depth of Field.

Barry commented on his "Movement" Prints, especially the "Ballroom Dancers" series saying that they were taken with out of date film stock with the aid of flash to produce the images. The resultant effects of a blurring subject with a fine sharp section gave the images a surreal affect.

Most of the images that Barry spoke about were award various "Acceptances" with Winners, Champion Prints, Merits and Highly Commended awards. He has entered many Nationals and Internationals and as a result he earned his LAPS and then AAPS from the Australian Photographic Society. Barry related a story that one of his images was submitted to the APS as part of a Portfolio for higher Honours however the judging committee rendered one print not worthy. That Print has won at International level and numerous other National and International Awards. (Just goes to show how personal photography is. *Ed*).

Barry said that he doesn't normally work with layers usually just adjusting the Contrast and Brightness is all an image requires. Barry now scans his old film based images resulting in 64MByte files which he saves in the "TIFF" format.

Barry says that PJ (Photo-Journalism) images must tell a story with all the elements combining to play their part of the story. This was evident in the PJ Prints on display.

It is obvious that Barry loves his images by the care that he takes in assembling, presenting and looking after them. And the way that he is willing to share them with the audience.

Thanks Barry for your images and the relating the story behind the individual images. It certainly challenges us all to move outside the normal Camera Club competition and to take the plunge into Nationals and Internationals.

Allayne Foley



Allayne Foley



Sample of Allayne's Installations

Allayne is a relatively new member to the camera club however her images show years of experience. Her photography has developed outside the club competition as her interest in scrapbooking; card production and installation call on her photographic and other creative skills. Allayne says that she searches the Internet for backgrounds and textures for her cards and installations so that she can then apply her own images. She had a photobook, *Travelodge of Istanbul*, which she talked about. She developed the photobook and along the way commenced to insert sayings into the photobook after ideas came from others that she had seen. This was then applied to her cards. Allayne says that she uses Blurb Books from Albumworks. (You can read about Blurb Books at <http://au.blurb.com/>)

Thank you, Allayne, for introducing the audience to another side of photography and the application of our photographs. Allayne would be happy to talk to anyone who wants to know more about what she is doing.

Norm Melvin



Norm Melvin



Sample of Norm's "Bark Faces"

Norm has been a club member for over twenty years and has a wealth of knowledge and experience particularly in the colour arena. A lot has to do with his trade, sign writing and the mixing of colours for effects.

Norm said that his display was designed to be mounted on a mantle place however he then realised that he didn't have one! He spoke about the difficulties in assembling his portfolio as the glues for applying his images to the background had to be modified, a trial and error process before the final product was completed.

Norm spoke about how an U3A field trip commenced his journey of "barking up trees" so to speak to educate him into the "faces in the bark". Norm spent time reworking his images and graphics so that he was able to acquire the right combination. Norm said that he has over 300 bark images and has produced a short video. Currently this video has no background audio and it was mentioned that he should use Bach music!

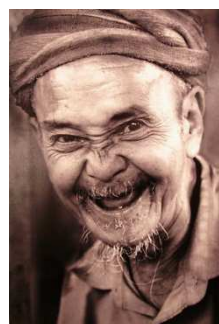
Norm said that he utilises his art skills and then spoke about the difficulties of scanning his artwork during the transfer from one editing programme to another. Norm says that he uses layers so that he is able to combine the various images before blending the merging into one final image for use on items like T-Shirts and Christmas Cards. He said that he had made a T-Shirt for one grandchild only to be asked by another why he had missed out. Norm then demonstrated his products by showing the audience T-Shirts.

Brian Harvey thanked Norm for his contribution and it was evident that Norm enjoyed his photography.

Colin Marshman



Colin Marshman



Sample of Colin's Prints

Colin has been a Club member for 14 years. Col said he was asked to bring along a mixture of his images and had 16, mainly, people prints on display. His people images were a collection from the Asian Countries through to Turkey including the Indian Sub-Continent. Each image was very similar and yet Col was able to bring the cultural differences in his images. Col said that he has only entered club competitions with his images with the occasional FCC Interclub when the club has asked for contributions. He said that maybe he might venture out to Nationals but was happy producing prints for club competitions.

He says that he likes to travel and take images of the places and people he travels to. He likes to get in close to his subject so as to reduce the background's affect. Col suggested that once a shoot is taken he then shows the image to the subject. This seems to help the subject relax and may lead to a more relaxed subject as they then tend to let their "guard down". Sometimes he takes the shoot because the conditions are just what he wants, whether it's the lighting, the interplaying elements or some other item that can't be recreated.

Before shooting Col says he looks around the environment checking the background for distractions, harsh highlights and other items that will affect the picture, taking the appropriate action by changing view point or cropping a little tighter. Col says that he usually has the idea of what he wants and then goes looking for it. He just doesn't "fire off a few shoots" but waits patiently for all the elements to fall into place. He related the story behind his "Young Monks" images in that he "saw" the lighting condition one day and later a single monk watering down the street. He went back to the same scene and waited for these elements to all come together with a bonus of another person interacting. Saw the elements, an idea and then waited; result great image.

Brian Harvey in thanking Col for his presentation commented that Col's Prints were always well presented, the secret to a successful display. Col mentioned that he uses an adhesive spray to attach his print to the backing board before attaching this to the front mount.

Brian then thanked all the contributors to this evening and for showing the audience a little insight into their approach to photography.

Tuesday, May 28th 2013

Jim Ollis chaired this evening's activities and opened the meeting by welcoming the 41 members and 6 guests before inviting all to join together for a social gathering and enjoy a cup of tea while the judging took place.

- ☛ The Club's Vice President, John Devenish, discussed the forthcoming fund raiser in particular the manning the BBQ Stall at Bunnings Wollongong Sunday 30th June. John was asking for volunteers to assist during the day. If anyone is able to help, please put your name on the BBQ roster or speak to John. John also explained about the WINGS OVER ILLAWARRA Photographic Competition
- ☛ Greg Delever explained that due to only 4 people being interested in doing the Portfolio course this year that it would not be held. Also due to lack of interest in excursions Greg will no longer be organising the monthly photographic excursions.
- ☛ The Annual Wollongong Photographic Exhibition June 15th 16th 2013 will be held at the Old Court House Belmore Basin. If any members were unable to lodge their image this evening – then please email your Exhibition entry form to Kathy by Friday 7th June and get your framed print to one of the Exhibition Committee members.
- ☛ Dawne is preparing a Roster for the Friday – set up, Saturday and Sunday – Support Team to man the Old Court House hall and to pack up late Sunday. Please contact Dawne if you are able to support your Club's Exhibition weekend.

Jim introduced tonight's Judge; Alan Hitchell from Western Sydney. Alan has been a Camera Club member for 33 years and a FCC judge for 25 years. Allan was last at Wollongong in 2011. His passion for photography commenced at 15 when he purchased his first camera and many cameras later the passion remains. He has been a Camera Club member since 1980 and a FCC Judge for the past 27 Years, judging at Club, National and International levels. Alan has served the NSW photographic



fraternity on the FC Committees including both president and Vice President. Since 2004 Alan has developed strong links with Chinese photographers in Australia and China. This has led to him taking Australian photographers to China and they have grown since then.

Before commencing the evaluation of the images Alan gave some tips on how to think about shooting Photo journalism images. He suggested members look at what the items are in the Newspaper each day – Current Affairs, business, sport, social issues, conflicts, fashion, education, Government issues, etc. Alan said photojournalism images are a social documentary of the world today.

Colour Prints.

Alan then provided comments on the 41 Colour prints. He explained to the new members and guests that the judge’s comments are designed to be a teaching tool of how to take better images. In some images he explained how cropping the foreground would improve the image. With the photo of the Remote controlled sailing boats, Alan said it had beautiful light and beautiful colours. With other images Alan explained how the lighting varies due to the angle of the sun and due to the season of the year.


Alan said that being too tight in cropping sometimes will delete part of the subject too much, so always take many shots and don’t crop tight in camera. One can always crop later on the computer. Alan liked the Red sky and great reflections with leading lines of the Rangoon Island sea shot; it was very dramatic.

Some images confused the judge and Alan’s advice was to make sure the viewer knows what they are looking at. Alan liked the composition of the close up image of the face that just showed half the face. With the image of the old water wheel, it was the moss growing on it that made is more effective as a stand out image. The close up of the pelican head was very sharp and showed great detail.

The image of the red and yellow flowers was really 2 images in one with the lower part not really relating to the upper part. The image of the window being washed was effective in that it showed part of the scene through the soapy part of the window and the remainder of the scene through the freshly cleaned window. With the waterfall image the judge suggested to lock the metering system onto the shaded area so more detail would be shown in the shaded area. Alan liked the pattern cubed effect on the high rise building and said to be aware of your surroundings.

The Credit and Merits were announced and Best in Section was Dawne Harridge’s “Kimba Girl”.

Colour Prints: 41 Entries received from 21 Entrants.


	<p><i>Best In Section:</i></p>	<p>“Himba Girl”, Dawne Harridge</p>
	<p><i>Merits (4):</i></p>	<p>Laurie Fullerton, Dawne Harridge, Colin Marshman, Vivienne Noble</p>
	<p><i>Credits (8):</i></p>	<p>Allayne Foley, Bernie Gromek, Colin Marshman, Jim Ollis, Kathy Pond, Helen Robinson, Dana Smith, Matt Tucker</p>

Small Prints.

Alan then commenced the evaluation of the 14 Small Prints. He stated how hard it was to capture an image that has shade, light, shade light, but he did like the overall effect. The rock image had beautiful colour but perhaps needed a point of interest. With night shots, if shot in December ~ January one can still get detail in the sky/clouds. Alan thought the wave was very effective in the image with Sailing boat and light house.

Awards were announced and Best in Small Print Section was John Rickleman's "Capuchin", Alan liked the way the eyes looked straight at you and the hair detail was very sharp.

Small Prints: 14 Entries received from 7 Entrants.

	<i>Best In Section:</i>	"Capuchin" , John Rickleman
	<i>Merits (2):</i>	Warren Causer, John Rickleman
	<i>Credits (1):</i>	Warren Causer


Monochrome Prints.

With Monochrome, Alan said (the photographer) to make sure one has a point of interest, as well as a good range of tones as this will make the image stand out and to beware of loss of detail in the white sections of the images. The countryside scene showed great detail and seems to have been treated with infrared treatment. Moving in close and shooting a close up of the medals on the Anzac Digger's chest was very effective. Using sepia added to the old style of the street buildings. The leaf image showed fantastic detail and Alan liked the black surrounds. The lone building on the hillside was well captured. The unusual twisted chimneys made this image stand out. Alan liked the created effect of the 2 old timers in front of the old building with one the reverse of the other.

Alan liked the tall chimney and crane but was not too sure whether having the boy in the image improved it or not. The image of the old dunny at Silverton was well captured and showed good detail and tonal range. With the musical instrument image, Alan described how effective it was even though there was a lot of black, the areas that the author wanted to highlight; the hands, face, the instrument were the important features of the image.

Alan awarded best in Monochrome Section to Allayne Foley for her image of Tower Clock- the strength was in the composition and lightning.

Monochrome Prints: 35 Entries received from 19 Entrants.

	<i>Best In Section:</i>	"Timescape" , Allayne Foley
	<i>Merits (2):</i>	Allayne Foley, Vivienne Noble
	<i>Credits (8):</i>	Barry Daniel AAPS, SSAPS, Eunice Daniel, Greg Delavere LAPS, Laurie Fullerton, Geoff Gray (2), Colin Marshman, Helen Robinson

In conclusion Alan advised that lighting and angles make all the difference with your image and suggested one should never just take one image; take many images at different levels, different angles, different composition different settings, so that you will then have a choice of the most effective image to work on. Appreciation was shown for Alan and his wife coming down to Wollongong club.


EDI Normal (Electronic Displayed Images): 31 Entries received from 16 Entrants.

The judge's general comments for the EDI Normal section was that the award winners had a good, sharp image that had a wow factor that drew the viewer to the particular image.

In a couple of images the judge commented that a method of stabilising the camera, whether by bracing it or using a tripod, to allow a sharper image to be taken. He also commented on the "lighting" or rather the lack of natural light that resulted in images being "let down" by the recorded lighting condition.

He also wrote about the number of elements within the image. In some entries he was concerned that some appeared to be had too much going on affecting the image's composition or that an image required a "little more" to add drawing power to the image.


The judge commented about "time of day" by writing ".. when looking at photography, time of year, the season, and the hour are all important in the capture of the image."

	<p><i>Best In Section:</i> "Valley View", Justina Turpin</p> <p><i>Merits (7):</i> Cathy Ashcroft, Vivienne Noble, Vicki Packer, Bruce Shaw, Justina Turpin (2), John Zamuner</p> <p><i>Credits (7):</i> Cathy Ashcroft, Carol Benjamin, Dawne Harridge (2), Kathy Pond, Sue Souter, Tera Wheway</p>
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The judge's comments for Justina's "Valley View" image was ".. All of the mono images have been outstanding as is this one. This image was awarded a Merit Award and Best In Section."

EDI Freestyle (Electronic Displayed Images): 8 Entries received from 4 Entrants.

The judge commented that a couple of images weren't the type of image that he would interpret as being a Freestyle image and that the photographer hasn't "worked" the image enough.

	<p><i>Best In Section:</i> "Layers Of Dahlias", Kathy Pond</p> <p><i>Merits (1):</i> Kathy Pond</p> <p><i>Credits (3):</i> Cathy Ashcroft, Bruce Shaw (2)</p>
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The judge's comments for Kathy's "Layers of Dahlias" images was ".. Very good colourful and sharp. A real standout image. This image was awarded a Merit and Best In Section."

The Judge's comments for all entries in both the EDI Normal and EDI Freestyle can be found in the Club's "Wollongong Camera Club Image Galleries" at: <http://wollongongcameraclub.smugmug.com/>

POINTSCORES: June 2013

Colour Prints

37	Dawne Harridge	20	Kathy Pond	14	Jo Raseta
34	Colin Marshman	18	Jennifer Delavere-Lepard	12	Vicki Packer
32	Greg Delavere	18	Helen Robinson	11	Chris Stimson
30	Matt Tucker	16	Eunice Daniel	10	Jim Ollis
29	Bernie Gromek	16	Norm Melvin	6	Casandra Best
24	Vivienne Noble	16	Val Porter	5	Laurie Fullerton
24	Sue Souter	16	John Zamuner	4	Allayne Foley
21	Barry Daniel	14	Ken Jenkin	4	Dana Smith

Monochrome Prints

30	Bernie Gromek	20	Dawne Harridge	9	Chris Stimson
29	Geoff Gray	20	Helen Robinson	8	Norm Melvin
27	Greg Delavere	14	Eunice Daniel	8	Vicki Packer
27	Vivienne Noble	14	Val Porter	6	Casandra Best
26	Colin Marshman	12	Ken Jenkin	5	Laurie Fullerton
26	Matt Tucker	12	Jo Raseta	4	Barry Daniel
23	Sue Souter	11	Allayne Foley	4	Kathy Pond
22	Jennifer Delavere-Lepard			3	Jim Ollis

EDI

49	Justina Turpin	20	Warren Causer	16	Bill Mowbray
38	Sue Souter	20	Kathy Pond	16	Sue Shaw
35	Cathy Ashcroft	20	Val Porter	9	Carol Benjamin
31	Vicki Packer	20	Tera Wheway	8	Wayne Fulcher
30	John Zamuner	19	John Rickleman	6	Chris Butcher
28	Dawne Harridge	18	Laurie Fullerton	4	Mahendra Parekh
27	Vivienne Noble	18	Jo Raseta	4	Brendon Parker
22	Barry Daniel	18	Bruce Shaw	2	Lynley Olsson

Small Prints

34	John Rickleman	25	Gail Grant	10	Brendon Parker
27	Elaine Duncan	14	Wayne Fulcher	6	Chris Butcher
25	Warren Causer	14	Lynley Olsson	4	Paul Rifkin
		12	Mahendra Parekh		

EDI Freestyle

21	Kathy Pond	12	Bruce Shaw	4	Brendon Parker
15	Barry Daniel	9	Laurie Fullerton	3	Vivienne Noble
14	Jo Raseta	8	Cathy Ashcroft	2	Chris Butcher
		8	Bill Mowbray		

2013 Competition: June

This is a Set Subject; "Photo Journalism"

Competition: "Set Subject"

Photo Journalism

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

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

Guidelines for the June Competition: "**Photojournalism (PJ)** – *Realistic, Unaltered – as it happened, as you see it. Story telling photographs such as are seen in the news media and periodicals, which may include documentary, contemporary life, illustrative, spot news or human interest*" http://www.a-ps.org.au/index.php?option=com_content&view=article&id=68&Itemid=93&limitstart=1

Photojournalism, combines skills of photography that can paint a picture and tell the story that can be understood in any culture.

Reference:

http://www.thephotographyshack.com/photo_journalism.html

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

Member Recognition.

We haven't seen any entries from Craig Parker so far in 2013. However that has meant that he has been very busy entering National and International competitions in the pursuit of attaining personal goals. In 2011, along with fellow member Greg Delavere LAPS, Craig was awarded his LAPS from the Australian Photographic Society (APS). Craig has now graduated from LAPS to the recently awarded AAPS honours as well as his AFIAP Honours (FIAP = Federation Internationale de l'Art Photographique). At Craig says that he hopes that this does inspire the members to step out of their safety zone and enter national and/or international competitions. Congratulations Craig on your wonderful achievement.

As a side light Craig wrote and illustrated an article in the June 2013 Issue of Australian Photography about his trip to the Antarctica.

National and International Exhibition of Photography.**1. 38th Chinese YMCA International Salon of Photography 2013.**

PSA Recognition to be held in Hong Kong. There are two (2) Divisions: Monochrome/Colour Prints and Colour Digital Images. Closing dates for the Prints is July 18th 2013 and the Digital Images on July 25th 2013. For further information: <http://sites.google.com/site/ymcaps/> or email: ymcaps@yahoo.com.hk

2. SIEP (Sydney International Exhibition of Photography).

This is a Digital Image Exhibition with Open; Colour and Monochrome; Altered Reality and Nature sections. Entry uploading links open in early July 2013 with a closing date of September 2nd 2013. For further information, Entry Conditions then visit the SIEP Website: <http://www.siep.org.au>

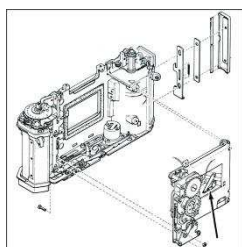
Both Internationals provide an opportunity to have your images, if accepted, to be placed on the world photographic stage.

Circle of Life:

1. Jo Raseta became a grandmother earlier this month when her daughter gave birth to a baby girl; Milica. Al is well in the family and the club's newest "grandma" is over the moon! It is understood that Jo's photography will be taking second part for the time being. There's no truth to the rumour that there will be ten (10) monthly set subject competitions "Baby/Babies".
2. It's with sadness that we mention Warren Causer's father passed away during the month. He was 82. Our thoughts are with Warren and his family at this time.

**Upcoming Club Workshop**

"Moment In Time" – Aperture and Shutter



A workshop will be held on Saturday, July 6th 2013 regarding the operation of both the Camera's Aperture and Shutter Controls. You need to bring your camera, cable for downloading images and your lunch. Morning Tea will be provided.



Further details as will be posted as they come to hand.

The Techno Shop

"GIF" Creator Honoured.

If you've ever wondered who to thank (or blame) for those 8-bit animated graphics that remain prevalent even on today's high-bandwidth Internet, Steve Wilhite is your man. He was honoured for that achievement at this year's Webby Awards and took the opportunity to once again remind us how 'GIF' should be pronounced.



Reference: <http://www.dpreview.com/news/2013/05/22/webby-gif-inventor-pronounce>

Canon Pursuing Foveon Style Multi-layer Sensor Design

Canon has patented a colour-sensitive multi-layered sensor design, showing the company is still pursuing the technology. Like Sigma's Foveon chips, the multi-layered design allows each of the sensor's pixels to capture colour information without the need for coloured filters. The patent, discovered by the Japanese Engineering Accomplishment blog, suggests a system to promote resonance within the sensor, in an attempt to make the lower layers of the sensor more sensitive.

Reference: <http://www.dpreview.com/news/2013/05/23/Canon-patents-refinement-of-foveon-style-multi-layer-sensor>

Craft Boxes

Brian Harvey has found the ideal storage units for chargers/batteries and cables/mics etc, all those bits you need when on a holiday or shoot. Crafright 405mm and 305mm plastic tool boxes at Bunnings; \$6 and \$3. Bunnings hide them opposite the Tool section at Flinders street so you can't find them!!!

Flash Accessories

The INTERNET has many options for photographers to adjust the camera's Flashgun Output. The use of diffusers and soft boxes allows the photographer to reduce the amount of light (Diffuser) or to direct the light in a particular direction (Soft Boxes).



Sample of Flash Diffusers



Samples of Soft Boxes

Reference:

http://stores.ebay.com.au/photography-camera-accessory-store/Flash-accessory-/_i.html?_fsb=2467038013&_sid=1055729083&_trksid=p4634.c0.m322

Comparometer

This tool lets you compare reference images from digital cameras side-by-side. These images are JPEGs straight from the camera, and were taken under carefully-controlled conditions, to provide valid comparisons of camera capabilities in actual shooting situations. You can also download the images (using your browser's "save image as" function) and output them on your own printer, to see how the cameras involved will perform in your application.

Reference:

http://www.imagingresource.com/IMCOMP/COMPS01.HTM?utm_source=newsletter&utm_medium=email&utm_campaign=2013-05-17

Quick Tips

5 Tips For Capturing Great Street Portraits

It can be a bit daunting to go up to a stranger and ask them to take their photo, but after a day or two it becomes addictive! Here are some tricks that might make it a bit easier for you:

1. Always have your camera with you. Don't lug your whole photo bag or a tripod around like a tourist in your own town.
2. Have a good lens, this makes a huge impact. A 50mm F1.4/F1.8 and the 85mm F1.4/ F1.8, they are also small and relatively lightweight. The wide aperture isolates your subject nicely with a shallow depth of field.
3. Don't use a flash! Remember you want to maintain a low profile. Rather push your ISO up if you have to.
4. Before approaching a person to ask him or her if you can take a photo, have your settings spot on. When they say yes, lift your arms and snap snap snap, say thank you, and walk away. Easy.
5. If you are taking a shot of someone without them knowing, keep the auto focus assist light off, otherwise they will see it and spoil the mood.

Reference: <http://digital-photography-school.com/5-tips-for-capturing-great-street-portraits#more-26576>

Canon Announces Production of 90 Millionth EF Lens

Canon has announced that it has now produced 90 million EF lenses since the launch of the EOS system in 1987. The proliferation of digital SLRs has seen a rapid increase in lens production in recent years, and the company's 90 millionth lens - an EF 24-70mm f/2.8L II USM - was manufactured on May 23 2013, just over 9 months after its 80 millionth. The company's lens lineup currently consists of no fewer than 84 models, ranging from the inexpensive EF 50mm f/1.8 II to high-end exotica such as the recently-announced EF 200-400mm f/4L IS USM Extender 1.4x - the world's first SLR lens with a built-in switchable teleconverter.

Reference: <http://www.dpreview.com/news/2013/05/29/canon-announces-production-of-90-millionth-ef-lens>

7 Strategies For Avoiding Flash Blow Out

Existing ambient light is important as it is the natural light of the scene you're trying to capture. Your flash should be used to supplement existing light rather than as the primary way of lighting a scene. As a result of knowing this you'll find that most of the following strategies are about making the flash more subtle or making the natural light more noticeable. With this in mind here are some strategies to reduce the effect of using your Flash:

1. Take a Step Back and increase the distance between the subject and the photographer. Flash blow out occurs because the photographer is too close to the subject flooding it with light.
2. Diffuse the Flash Output. The use of diffusers or other creative means such as semi opaque material over the flash.
3. Redirect the Flash Output. Redirecting or bouncing the flash's output off another surface before illuminating the subject.
4. Use "Night" Mode. This mode usually applies a "slow synch flash" by incorporating a slower shutter speed, thus allowing more of the scene's ambient light to be obtained. However this may require the camera to be braced or a tripod to be used to keep the resultant image to be sharp.
5. Decrease the Flash's Output. If your camera allows decrease the flash output by a stop or two. It will require some experimentation to determine the best impact setting.
6. Add Light. Make use of white walls to reflect extra lighting into the subject.
7. Adjust ISO, Shutter Speed and/or Aperture. Adjusting one of these camera exposure functions will affect the others.

Reference: <http://digital-photography-school.com/7-strategies-for-avoiding-flash-blow-out/>

Creative Colour Processing (Part 3)

In the March and April Newsletter issues we looked at Creative Colour using "White Balance" and "Split Toning" to compliment colour in your image to give more colour control. In this third part we have a quick look at using your photo editor's "Tone Curve". Basically each tone curve actually controls a pair of colors, and the shades between them. The Tone Curve is perhaps the most powerful tool in our creative color tool box and is usually used for precise contrast control. Not all Editors have this ability to use "Tone Curve". The Creative Colour Process application has been based upon Lightroom® 4.

Reference: <http://digital-photography-school.com/creative-color-processing-part-33-tone-curve#more-44289>