



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

June 2015

| | | |
|----------------------|------------------|---|
| Tues | 9 th | "Wedding and Social Photography" with Anna Fitzgerald |
| Tues | 16 th | EDI Competition Entry Closing Date. |
| Tues | 23 rd | Competition: "Open" |
| <i>Closing Time:</i> | | 7.15pm. <u>No</u> Print Entry will be accepted after this time. |

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

CLUB MEETINGS

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

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

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

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

2015 Membership Fees

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

"Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited, and the wealth and confusion man has created. It is a major force in explaining man to man". *Edward Steichen (1879-1973)* born in Luxembourg, migrated to USA in 1881 and settled in the American Midwestern (Michigan and then Milwaukee; 1889). He studied painting, helped organize an Art Students League and served as a designer for a lithographic company. He was one of the

founding members, along with Alfred Stieglitz and F. Holland Day in the early 1900's that promoted photography as a fine art in general and photographic pictorialism. He commanded the American Armed Forces Photographic Division of Aerial Photography during WWI. he was the director of the photography department at the Museum of Modern Art in New York between 1947-1962. In 1952, Edward Steichen began to organize an exhibition which would be a compilation of the best photographers in the world, *The Family of Man*. The exhibition was seen by more than nine million people in 69 countries and millions of books from the exhibition were sold.

In Focus Newsletter Update

The Photographic Group's "In Focus, May 2015" Edition has been updated and posted on the Club's website. The only addition to the Newsletter is the inclusion of the EDI Judge's credentials that weren't available at the time of the publication. The updated edition can be viewed at: <http://www.wollongongcameraclub.com/newsletters/>

Dates For Your Diary

Sunday; June 14th 2015 "Indoor Studio Portraits" Workshop

Robert Billington presents a practical workshop providing opportunities for students to experiment with portrait taking and to learn ways that images can be styled or influenced by nature without the use of computer manipulation. Learn to use everyday objects for effective lighting in portraiture and discover how to make the lighting work to your advantage while looking at the effective techniques of the "Old Masters";

Cost: \$150.00 per person; includes morning tea and lunch.

Informations/Bookings sales@robertbillington.com.au

Sunday; June 28th 2015 "Photographic Portrait Prize" Closing Date

Wollongong City Art Gallery Friends invitation to the Photographic Portrait Prize 2015.

Entry delivery: Tuesday, June 23rd to Sunday, June 28th 2015

Exhibition: 4 July - 20 September 2015

Cost: Professional/Amateur: \$30.00 Student: \$20.00

Further Information: J Duncan; Phone (02) 4227 8500; email jduncan@wollongong.nsw.gov.au

Entry Pick-up: Tuesday, September 22nd ~ Sunday September 27th 2015

October 2015 FCC Interclub

The Federation of Camera Clubs (NSW) 2015 Interclub will be conducted during October 2015. The exact date hasn't been announced. Brendon Parker has kindly raised his hand to co-ordinate the selection of Club's Entries. He will require assistance. All members are requested to think about any entries that they may wish to submit for the club's selection process. Please contact Brendon upon his return sailing the blue waters.

Tuesday, May 12th 2015

President Brian Harvey chaired this evening's meeting welcoming the 21 members and 1 visitor to the night's activities on this Australian Budget evening.

Business:

Brian mentioned the following for the members' attention:

📷 **Phot Group Competitions:**

- June 2015: "ANZAC and Australian Military History";
- July 2015: Open; and
- August 2015: "Old and New" in one image. Brian emphasised that this competition isn't a montage but the subjects must appear in the same image.
- EDI Entry Forms: Reminder for all Entry Forms to be handed in on Competition Night, or if the Entrant is unable to attend, a copy can be sent to the "Editor" email address.

📷 **FCC Business.**

- Latest Newsletter is available, please check the FCC website;
- 2015 Topshot. Top Prize is a Photographic Trip to Iceland. Brian asked the members to consider the odds (low at winning) of entering with such a great prize. He encouraged the member to enter the competition. Closing date, Friday; May 15th 2015.
- Adobe Workshop. "An Evening with Julianne Kost", how to get the most out of Adobe's CC (Creative Cloud) on Tuesday May 19th 2015 at Castle Hill RSL Club (Sydney).
- FCC Interclub 2015. Brian mentioned this Interclub Competition (later in 2015) and Brendon Parker indicated he would be happy to co-ordinate a team to arrange and send the club's entries. More to come on this.

📷 **Photographic Group.**

- A number of members meet on May 5th to review the Group's strategies with the rest of 2015 Programme looking good.
- Brian is looking for members to assist in various "jobs" on meeting nights. Please help out to make each meeting a success.
- 2016 Programme. Any ideas/suggestions? Please pass these onto to Geoff Gray.

- 📷 **Adobe's Lightroom/Photoshop CC Subscription/s.** Brian mentioned this subscription and the cost \$9.99 per month. Please check out the Adobe website (<https://creative.adobe.com/plans>) for further details.

Guest Speaker:

Brian then introduced the guest speaker for this evening, Christopher (Chris) Chan, Staff Photographer at the Illawarra Mercury. Brian said that Chris had completed his Diploma of Photography (NMIT; North Melbourne Institute of TAFE); Bachelor of Arts, Photography (Applied Photography) degree at RMIT (Royal Melbourne Institute of Technology). Since graduating Chris has a freelance photographer (2010), Staff Photographer, The Gladstone Observer (Queensland; 2010~2013) and now Staff Photographer with the Fairfax Media; The Illawarra Mercury (2013~now).



Chris thanked the club for the invitation to speak and shared a little about what he does as a News Photographer. He very briefly spoke about his background and where he had served during his photographic journey. He also mentioned a few of the events he had covered: 2014 NRL Ruby League Grand Final, 2014 State of Origin Ruby League and the events went on.

Chris' presentation was divided into 4 areas and spoke on each of these;

📷 **How To Photograph Accidents.**

Chris said that the news photographers are fed information from scanners (listening to two-way communications) regarding accidents. He said that the scene is usually "barricaded" upon the photographer's arrival to secure the scene for investigations. He said that he will scan the scene to take in what is happening and how the people are behaving. He says that a polite and courtesy attitude is required and being respectful to those involved whilst still "doing his job". Chris added the best way to

accomplish this was by “staying unnoticed” and knowing your rights as a photographer. Chris exhibited 7 images during this section depicting the various aspects he was speaking about.

☛ **How To Photograph Death.**

Chris said that this can be difficult but commented that a photographer has to be respectful and courtesy towards the relatives and associates. Again Chris displayed 6 images showing various scenes as he spoke. He said it's often the image's composition and not concentrating on what's exactly in the picture. He says that this is often a time of raw emotions and it's very important for the photographer to look for the image from an unobtrusive position.

☛ **Equipment.**

Chris gave us a rundown of the equipment that the Mercury Staff Photographers use. He spoke about each piece and the “standard equipment” that he would normally carry on him. The kit comprises of several Canon dSLR Camera Bodies (Mark III' or IV's) Canon Lenses from 16~35mm f2.8, 24~70mm f2.8, 70~200mm f2.8, 50mm f2.8, 300mm f2.8, 400mmf2.8, 600mm f4. Chris added that they will have 580EX Canon Speedlites (x3) and several remote trigger units. Chris said that the flash units were operated manually where he can control everything commenting that TTL metering will overexpose especially if black clothing are in the scene. The remotes allowed for off the camera lighting where a pre-arranged assignment has been organised. Chris also explained that sometimes uses coloured gels with the flash gun/s to provide a coloured background. Chris prefers to use a monopod to a tripod for the ease of use. He has 5 Battery packs as one never knows when battery power will be required. The images are stored on SD Cards and he carries multiple 16GB Spares to reduce potential image loss in the event of a Memory Card failure.



☛ **How To Protect Your Equipment.**

Chris says that he could have many thousands of dollars' worth of equipment in his car at any time. He says that he needs to think about the task and the equipment that he'll require. It's no fun carrying all the equipment about, so careful consideration is required. Chris says it doesn't pay to advertise, so he uses “no brand” where ever he can, such a camera straps and alike. Brand names stand out and people begin to notice you especially when you want to remain unobserved in the background. His advice; be smart, blend in.

☛ **Image Editing.**

Chris said image editing is very limited especially when images are being sent in from the “field”. He mainly manipulates the contrast; crop the image to make it “punchy” but generally that's all. On occasions he'll use Snap Seed to accomplish these tasks. He said that all his images are taken in RAW so that he can get the most out of every shoot. Then he'll use the social media of Facebook, Instagram and twitter to keep people informed about his work with images uploaded and the camera's/image's technical details being displayed. This is one area that Chris believes modern photographers need to embrace.



Sue Souter, Graham Hamilton and
Franki Pinkerton



Dawne Harridge, Sandra Tibbitts,
Jim Ollis and Wayne Fulcher

Brian Harvey thanked Chris for his presentation saying it was very interesting. Chris then invited the audience to view his equipment and discuss any part of his photography they wanted to. [It was noticed that one of Chris' Camera bodies was briefly relocated to another "home" but was safely returned – *The editor*].

Photographer's Rights in Australia.

Following Tuesday (May 12th) evening's meeting and a couple of comments from Chris Chan regarding the Photographer's Rights in public. An email has been sent out to member with a number of links for the members to review and print-out so as to refer to these document/s in the future. These links are for your information:

- 📄 Visit the Arts Law Centre of Australia web site. (<http://www.artslaw.com.au/info-sheets/info-sheet/street-photographers-rights/>)
- 📄 At OCAU Wiki, (Overclockers Australia) website. (http://overclockers.com.au/wiki/Photographers_Rights,_General_Privacy,_and_Copyright_in_Australia)
- 📄 "Photographing in a Public Place" by Barry Daniel. (http://overclockers.com.au/wiki/Photographing_in_a_Public_Place)
- 📄 "Your Right To Take Photographs" by Andrew Nemeth BSc (Hons) LLB (Bachelor of Law). (http://overclockers.com.au/wiki/Your_right_to_take_photographs)
- 📄 A useful summary of photographers' rights (in a form that could be carried by a photographer) is available at: www.forsterdigitalphoto.com/files/nswphotorights.pdf



Chris Chan clearly emphasised that photographers should know their rights when photographing in a public area and if confronted you can say "we are within our rights to so". To remove any "heat" in during this confrontation the best advice would be to polite, courteous and refrain from the situation "getting out of hand".

Please note that this is for Australian situations only. Photographers when overseas should review the Country's laws in regard to this aspect.

Tuesday, May 26th 2015

President Brian Harvey opened the evening welcoming the 24 members to the May Competition night, a set subject; "ANZAC and Australian Military History". Brian mentioned that there were apologies from Barry and Eunice Daniel and extended a warm "return" to Greg Delavere (back from a long trek) and Vivienne Noble (renewing her Membership) after having a year "off". Brendon Parker was also absent; sailing the blue waters somewhere in the North-western Hemisphere.

Whilst Brian was addressing the meeting the judge for this evening, David Miller GMAPS, AFIAP was critiquing the Print Entries and allocating the awards.

Business:

Brian mentioned the following for the members' attention:

- 📄 2015 FCC Interclub.
 - Brendon Parker has agreed to co-ordinate a team to select the club's entries in the 2015 FCC Interclub. Members were asked to consider helping but most importantly to consider their images as possible entries. No exact date has been announced by the FCC Committee in respect to when this will be held. Expected to be in October 2015.
 - David Miller (FCC President) spoke briefly about the "Nature" Definition for the Interclub saying that "... there is to be no hand of man ..." in the image.
 - Mounting. Only 3mm Mount Board will be accepted. Any Print entry mounted on the polystyrene mounting will not be accepted by FCC. This is to allow the "accepted" Prints to

be inserted into frames. Also all frame/mounts to be 50 x 40cm, again this is to reduce the damage to other competitor's entries.

- 📷 2015 FCC Topshot. Brian commented about the inability to direct upload EDI's (Digitally Projected Images) with FCC for this year's Topshot. Again David spoke briefly about this, saying that the upload would have got a FCC Member's private email/storage.
- 📷 Club Competitions;
 - June 2015. Open Competition; and
 - July 2015. Set Subject "New and Old". Brian commented that entries are not montage but the "new" and "old" are in the same (single) image. Members are advised to read the guidelines in the Club's Calendar on the website: www.wollongongcameraclub.com
- 📷 2016 Programme. Brian asked the member for any ideas, suggestions, workshops, Competition Set Subjects, etc for the 2016 Programme. The members are asked to send their ideas to Dawne at: secretary@wollongongcameraclub.com
- 📷 Competition Set Subject/s. The issue as to how many "Set Subject" competitions was raised. There was no conclusive response. Members are encouraged to discuss this and speak to Geoff Gray.

Following the above business Jim Ollis reported the Award winners of the May 2015 EDI's.

Competition:

Jim Ollis introduced our judge for the evening; David Miller, GMAPS (Grand Master APS); AFIAP; current President of FCC (Federation of Camera Clubs (NSW)). David is also a member of the St George League Club Photographic Society (life member, 18 years membership and president of 5 years); founding member of Dooleys Camera Club (membership of 10 years, President for 4 years) and founding member of Ingleburn RSL Camera Club.



David obtain his first camera, a Pentax MX (film base) when he was 15 years old. He likes Sports, Fine Art Nude, Performance and Event photography with his most notable achievement being an accredited photographer at the Paralympics and Commonwealth Games 2006.

David thanked the club for the invitation to come to Wollongong. He spoke about his "Photographic Honours" saying that he was very happy to get his "Grand Masters" the highest photographic Honours a person can obtain. He mentioned that to achieve this he had to receive 300 Acceptances at the International level of Photographic Exhibitions. He also said that he had entered 190 Exhibitions in 2014 to achieve this Honour. Personally he said that over the past 18 years he has taken 1.5 million images.

Colour Prints:

"A" Grade

David said that there was a good group of images, sharp and with good exposure. He said that photographers need to see "things and then do something more for the photographer to claim it as their own". He especially mention that this applied to statues, etc otherwise these object just become a reproduction of the original item.

David commented upon some entrant's "lack" of interpretation of the Set Subject and this weighed heavily in his allocation of awards. However David did comment favourably where the photographer was abler to include a "human interest" by the way of a hand, people or the interaction of mankind and other objects.

He spoke about image "softness", the lack of sharpness suggesting that it may have resulted from a slow shutter speed. David offered advice on how to improve this; use a faster shutter speed (use Shutter Priority mode), increase ISO. He also advised the new members to speak to more experienced members in how to overcome the "blurred" result.

David talked about "image balance", the placement of items/objects within the frame and how to create a balanced image.

"B" Grade

David asked "how has the photographer made this image their own?" This was in response to an image of a statue, War Memorial or monument where the objects were just as casted/sculptured years ago. Again he liked images that had a human element in it, in particular the old letters with a ribbon around them and the old wrinkled hands. To David this told a story of a lost loved one, of a time before the "war" so long ago. It has a great story, good composition and the fact that the subject was on an angle didn't worry him.

David spoke using the "Burn" tool at about 5~10% opacity to reduce the highlights that affected a number of entries. He said at such a lower value the photographer can gradually build up the effect until they were satisfied with the result.

Depth of Field (DoF) was a problem with some entries. David said that there was a "softness" with the DoF being too small for an image requiring the main interest to be sharper a deeper DoF was required.

David awarded the following:

Colour Prints, A Grade

8 Entries received from 8 Entrants.

*Best In
Section:*

"Memories"

Greg
Delavere



Merits

(2):

Greg Delavere, Sue Souter

Credits

(2):

Bernie Gromek, Vivienne Noble

Colour Prints, B Grade

8 Entries received from 8 Entrants.

Best In Section:

**"Remembering Old
Mates",**

Barbara Hipsley



Merits (1):

Barbara Hipsley

Credits (3):

Jill Bartlett, Wayne Fulcher, Kathy Pond

Monochrome Prints:*"A" Grade*

David again commented on the "human interest" element in the images saying that this has been generated emotions from the old diggers' faces. He suggested that photographers should get in close to bring this emotion out in their printed story. He liked the clear statement of the entries in this section and this aids the viewer to focus their attention onto the subject. Like other Print sections David said that he wanted to see more human interest, interaction, and a connection between today and the past.

David said he thought some images didn't fit the Set Subject's guidelines and suggested that all entrants be sure that they have checked the competition guidelines to ensure that their images fit the competition.

David spent a little time speaking on Photo Editing saying that the best shots require little editing, a contrast tweak, maybe a little sharpening etc to make them "respectable".

“B” Grade

David commented upon an image of an ANZAC Day March (around a bend in the road) and the position of the photographer so as to achieve an image that gives an indication to both the day and the many participants. David again questioned “where was the photographer’s claim to make it their own?” He was referring to images with monuments, statutes and other “objects” that were a direct “copy”, or “sameness”, thus there was no input of the photographer.

David commented upon the “crop” problem that bugs all photographers; “too close or not close enough”! In several images David thought the image suffered from the photographer coming in too close and not allowing the “fuller” story to be exposed. He went on to say that photography is about telling a story. The photographer needs to assess the situation and decide what to tell and how.

David also asked the question; “does this image fulfil the Competition guidelines? If not, then what do I (the photographer) need to do to accomplish this”.

In this section the judge decided that he could award any image a “Merit”, thus the “Best in Section” was selected from the Credit Awards.

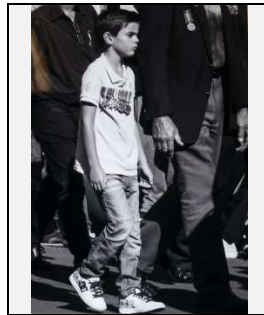
David awarded the following:

Monochrome Prints, A Grade

7 Entries received from 7 Entrants.

Best In Section:

“Respect”,
Brendon Parker



Merits

(1): Brendon Parker

Credits

(2): Greg Delavere, Helen Robinson

Monochrome Prints, B Grade

7 Entries received from 7 Entrants.

Best In Section:

**“We Will
Remember Them”,**
Val Porter



Merits

(0): No “Merits” were awarded.

Credits

(2): Jill Bartlett, Val Porter

Small Prints:

David spoke about including a human interest, whether it was a full or partial, to the image so to engage the viewer making the viewer a part of the overall process. The human interest will also strengthen the photographer’s story line especially in an image in a competition where people are such a part of it.


David commented on the photographer’s in decision where the image’s focus covered two or more story lines. He said the photographer needs to survey the scene, interpret what is happening and then choose what they want to say through their image. Having more than one story line confuses the viewer; their eyes just wander around unable to stop at any object/item, so they will just move on to the next image. David suggested that photographers in this situation either “crop” at time of taking the image (zoom in/out or move a “step” forward/back), or later during the post editing process. David related a principle that he uses after taking images; he usually waits a month or some period of time to allow the emotion of the time to subdue and then judge the image purely as it stands.

David commented that not all images required the people to face the camera. He demonstrated this with a “Dawn Service” with the photographer shooting from behind the crowd towards the Cenotaph. In this

situation the photographer had successfully captured the story and the viewer is able to engage with the image. There was depth with rows upon rows in the crowd all focused towards a single object, the Cenotaph.

David awarded the following:

Small Prints: 11 Entries received from 6 Entrants.

| | |
|---|---|
|  | <p><i>Best In Section:</i> “So Proud”, Lynley Olsson</p> <p><i>Merits (2):</i> Tim Hoevenagel, Lynley Olsson</p> <p><i>Credits (2):</i> Ruth Brooks, Lynley Olsson</p> |
|---|---|

Following the completion of all print sections David was invited to exhibit a number of his own images for the audience to view. David provided 11 Prints; 5 Monochrome and 6 Colour, and spoke about each one as he placed the Prints on the print Stand. David related a number of stories about each Print, some he provided a little background to the image and others he provided some antidotes. He gave some indications to technical details like lighting, Aperture to assist the audience in how the image was taken.

David said “that photography is a journey and hopefully the photographer is getting better with each image taken”. He said that he wants the viewer to engage with his image and to think about what they are viewing.



David spent a little time talking about his “studio work”, the use of flash, lighting soft boxes and how he utilises a light modifier.

Jim Ollis thanked David for providing his comments and awards for the May Competition and this was reflected in an acclamation from the audience.

David remained with the prints to respond to members’ questions, queries in both the Competition and David’s own Prints.

EDI’s (Electronically Displayed Images):

The judge’s (David Miller GMAPS, AFIAP) full comments for each entry can be read on the club’s EDI Competition Gallery “2015 Competition” page and then selecting the “May” Gallery on the Club’s website. The EDI’s were judged prior to David arriving at the Club’s Competition night.

David’s interpretation of the ANZAC Spirit is about people, past and present, thus he wrote that he was looking for people, their faces and emotions.


Cropping; when to crop? David wrote that in some entries the “story” was just on the fringe of the frame, being partially cropped out, either at the time of taking the image or during the post-production editing process. He also commented; “too close or not”. David liked entries where the photographer had appropriately cropped their subject so as to reduce or remove distracting backgrounds.

Technically David commented on entries that were over exposed, had distracting highlights or contrast problems. He suggested ways to overcome these problems so that the photographer could produce an image with greater impact than that on display.

The story line, David asked “what is the subject to this photo?” Mixed story lines eventually miss the mark. His advice is simplicity, there’s no missing the story. As in the Prints David asked the photographers “what have you added to this image?” Photographers need to be aware of what they are taking and how the message is being transmitted to the viewer. Though David did comment “is there enough here to tell a story?”

David awarded the following:

EDI (Electronic Displayed Images): 25 Entries received from 13 Entrants.

| | | |
|--|-------------------------|--|
|  | <i>Best In Section:</i> | “Age Of Innocence”, Sue Souter |
| | <i>Merits (3):</i> | Dawne Harridge, Barbara Hipsley, Sue Souter |
| | <i>Credits (7):</i> | Jill Bartlett, Ruth Brooks, Greg Delavere, Lynley Olsson (2), Bruce Shaw, Sue Shaw |

The judge’s written comments for Sue’s “Best in Section” Award were: “I liked this image from the moment I saw it. The red poppies on the wall contrast the monochromatic right side of the image. The lone figure is seen examining the wall. Is it for her husband, father, grandfather or son? This is my winning image for the night.”

POINTSCORES: June 2015

The Photographic Group’s Competition Pointscore as at the conclusion of the May 2015 Competition.

Colour Prints

“A” Grade

| | | | | | |
|----|----------------|----|----------------|---|----------------|
| 19 | Sue Souter | 13 | Geoff Gray | 6 | Justina Turpin |
| 16 | Bernie Gromek | 13 | Helen Robinson | 5 | Barry Daniel |
| 15 | Greg Delavere | 12 | Brendon Parker | 5 | Eunice Daniel |
| 14 | Colin Marshman | | | 4 | Vivienne Noble |

“B” Grade

| | | | | | |
|----|-----------------|----|----------------|---|-----------------|
| 19 | Elaine Duncan | 12 | Val Porter | 3 | Cassandra Best |
| 17 | Dawne Harridge | 8 | Jill Bartlett | 3 | Jim Ollis |
| 15 | Wayne Fulcher | 8 | Kathy Pond | 3 | Warren Causer |
| 13 | Barbara Hipsley | 5 | David Tibbitts | 1 | Sandra Tibbitts |
| | | 5 | Norm Melvin | | |

Monochrome Prints

“A” Grade

| | | | | | |
|----|----------------|----|----------------|---|-----------------|
| 17 | Brendon Parker | 12 | Helen Robinson | 3 | Barry Daniel |
| 15 | Bernie Gromek | 10 | Colin Marshman | 3 | Sandra Tibbitts |
| 15 | Geoff Gray | 6 | Justina Turpin | 2 | Vivienne Noble |
| 12 | Greg Delavere | | | 1 | Eunice Daniel |

“B” Grade

| | | | | | |
|----|---------------|---|-----------------|---|----------------|
| 21 | Wayne Fulcher | 9 | Val Porter | 5 | Jim Ollis |
| 14 | Sue Souter | 6 | Barbara Hipsley | 3 | Cassandra Best |
| 12 | Elaine Duncan | 5 | David Tibbitts | 3 | Kathy Pond |
| 12 | Jill Bartlett | | | 1 | Norm Melvin |

EDI

| | | | | | |
|----|----------------|----|-----------------|---|------------------|
| 29 | Sue Souter | 19 | Ruth Brooks | 8 | Kathy Pond |
| 27 | Sue Shaw | 18 | Barbara Hipsley | 8 | Lynley Olsson |
| 26 | Greg Delavere | 16 | Brendon Parker | 4 | Barry Daniel |
| 22 | Dawne Harridge | 14 | Cathy Ashcroft | 2 | Franki Pinkerton |
| 20 | Jill Bartlett | 14 | Val Porter | 2 | Palesa Agland |
| 19 | Bruce Shaw | 12 | Justina Turpin | 1 | Warren Causer |
| | | 8 | Jim Ollis | | |

Small Prints

| | | | | | |
|----|---------------|----|--------------------|---|---------------|
| 34 | Lynley Olsson | 17 | Franki Pinkerton | 9 | Palesa Agland |
| 29 | Ruth Brooks | 16 | Michael Cherviakov | 8 | Kerry Gilmore |
| 22 | Emma Foye | 16 | Tim Hoevenagel | 4 | Carol Jordan |
| | | 10 | Clara Sudarmo | | |

2015 Competition: July

Competition: Set Subject “Old and New” in one picture

Entry Conditions:

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

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

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

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

Competition Awards.

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

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

Future Cameras Will Make Living Photographs Reality

In the May 2015 Edition of the In Focus Newsletter we looked at where photography had come from and where it is today, especially the effect of the computer has had on the hobby as seen through the eyes of the article author; Jon Cartwright. From the iconic images of the past to the computer manipulation in the digital age under the disguise of technology in changing the playing field; has algorithms taken over from photographic skill? We continue with Jon’s assessment of our hobby.

Algorithm developer, Kari Pulli, and scientist, Wolfgang Heidrich, ideas are set to improve smartphone image quality. However this raises the question, or the spirit of photography expressed by French Photographer, Henri Cartier-Bresson and the “decisive moment” when the photographer operates the camera’s shutter. Is there more to great images than just “quality”? Where does creativity exist? Is it wrapped up in the photographer’s risk in taking, as Laura Pannack calls it, “beautiful mistakes”?

Could this be the biggest shift in how photographers take images? Just simply take a shot, and then with the aid of a computer decide on the composition, the focus, or even the image’s message/story. Is this a futurist view of photograph? The answer is; the future has arrived! In 2011 California based Lytro launched its “light-field” camera. It “acts” like a normal camera; focussing light through a lens towards a sensor. However the “camera” captures bundles of light rays and focusses them onto individual pixels to what is called the “light field”. With algorithms the Lytro’s output can be re-examined as if the lens had focussed differently. Hence the ability to “refocus photos after they are taken” would be a key benefit. This could lead to the photographer “selecting” different angles of view and then process the “best option”. No more “a different angle of view” would be heard from the judge! Is this what Cartier-Bresson meant when he talked about the “decisive moment”, or technology pushing the algorithm further?

Computer scientist Kyros Kutulakos from the Canadian University of Toronto is developing “relighting”; the ability to impose light that wasn’t there when the shot was taken. Traditional photographers will labouriously set-up artificial (flash) lighting to achieve the lighting requirements the light-field cameras could include a “spot light” effect automatically, saving a great deal of time.

Where does it leave us now? Laura Pannack says she stands by her “trusty Hasslblad” and the film it takes. She says that they (photographers) need to know what works and what doesn’t.

There is a place for technology but at what price? Earlier it was mentioned the “risk” of capturing a photograph. With risk comes reward to those who can, not only “see” the image, but is able to develop that idea/image into a stunning photograph. It must be here that we photographers will excel as no algorithm can ever replace the creativeness of the human behind the camera’s lens. As Laura says we need to learn to see, then to create and finally publish the best image we can. Science and technology can only take us part way on this journey and when used in a balance way will have the viewer wanting more.

This raises another question; do we take pictures for competitions with all the manipulations that a Photo Editing Package can deliver or do we seek to express ourselves and build a niche or expression of our creative self? Only one person can answer that!

Reference: <http://www.newscientist.com/article/mg22630150.400-future-cameras-will-make-living-photographs-reality.html>

The Techno Shop

The CASE Remote Trigger and App

The CASE Remote from Cheering Tech is a small box that connects to a DSLR camera via a USB cable and lets you wirelessly control almost every function, and some more. The design of the CASE Remote is really nice, fairly small at two inches square and 70 grams (2.5oz). The size makes the remote convenient, and easy to throw anywhere in the camera bag.

What can it do?

- 📱 Live view support on iOS (iPhone, iPad) and Android devices
- 📱 Download photos to your device
- 📱 Set camera functions right from your phone or tablet
- 📱 HDR function
- 📱 Time-lapse function
- 📱 Focus stacking function
- 📱 GPS function



The device is ideal for different types of shooting, but especially for landscape or architectural work. The app is well designed and easy to use. There is a delay on the live view function from the camera to the app, and there is also a brief delay when you press the shutter before the camera fires. But this is not usually an issue for the type of photography mentioned above. Approximate cost: \$136.00 at Amazon.com

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

Leica Issues Product Advisory Due To DNG Flaw That Can Wipe Out Apple Photos Libraries

Leica has discovered a major flaw in regards to the RAW DNG files from its new Monochrom (Typ 246) camera. According to a product advisory posted on Red Dot Forum, the camera's DNG files have been causing issues with Apple's Photos app, potentially corrupting users entire photo library. Specifically, the product advisory says that loading a DNG file from the new Monochrom (Typ 246) camera into Apple's Photos will cause the app to 'crash continually on loading,' which could lead to photos taken with other cameras to be lost. Until further notice, Leica says it 'does not recommend using the Apple 'Photos' App for DNG files from the new Monochrom (Typ 246) camera.' Leica notes that it's working with Apple to resolve the issue, which will likely be implemented on Apple's side in the next update to Apple's Photo app.

Reference: <http://www.imaging-resource.com/news/2015/05/14/leica-issues-product-advisory-due-to-dng-flaw-that-can-wipe-out-apple-photo>

Shutterdial: A Search Engine That Helps You Find For Images Based On Camera Setting

Flickr's latest update dramatically improved its search function by better providing intelligent, contextualized search results. But as rich as its search capabilities may now be, it still doesn't allow you to search for photos based on camera settings. Enter Shutterdial, a search platform that does just this. Developed by Tianhe Yang, Shutterdial is designed to let users search for images based on camera settings to better grasp how certain parameters affect the outcome of an image.

Reference: <http://www.imaging-resource.com/news/2015/05/13/shutterdial-lets-you-search-for-images-based-on-camera-setting>

Snap Me Up Alarm App

Here's one for the "hard to get out of bed in the morning" people, it's a new Android app called "Snap Me Up". It just might be the solution for you. Rather than using a button or a shake to wake you up in the morning, Snap Me Up makes you take a photo of yourself before your alarm is dismissed. Each snap from your morning awakening will be saved into an album titled 'My Sleepy Snaps,' where you can browse through your selfies at your own discretion. So no more over sleeping the alarm, but beware, you will need to look "your best" for your social group.

Reference: <https://www.imaging-resource.com/news/2015/05/13/snap-me-up-alarm-app-wont-stop-ringing-until-you-snap-a-selfie>

Samsung reveals improved PRO Plus and EVO Plus memory card.

Samsung improved compact storage the Pro Plus and EVO Pro, both available in MicroSD and SD form. The Pro Plus memory cards come in 64GB and 32GB storage capacities, while the EVO lineup offers an additional 128GB option. Also included in the new offerings is Samsung's updated '5-proof' features, which include waterproof, temperature proof, X-ray proof, magnetic proof and shock proof. The waterproof aspect is now able to withstand being submerged in salt water up to 72 hours, a day improvement over its previous iterations.



Reference: <https://www.imaging-resource.com/news/2015/05/06/samsung-reveals-improved-pro-plus-and-evo-plus-memory-card-lineups>

Quick Tips

creativeRAW Lightroom Videos

Christopher O'Donnell is a Boston, Massachusetts based professional photographer and Educator who specializes in Landscape photography especially in the USA's New England and Maine regions. Christopher has written numerous eBooks and hosts the "creativeRAW" website.

His latest venture is to create a series (7) of online videos; "FREE Lightroom Training mini-course". This is ONLY available for email subscribers and isn't being offered publicly on his website. To sign up to his email list go to: www.creativeRAW.com and fill out the form. Note this is a Lightroom Course specifically created for landscape photographers. Even if you don't have Lightroom there are plenty of valuable tips that can be utilised in your own Photo Editing package provided your software has "Layers" capability.

Reference: <https://creativeraw.com/>

12 Tips for Mastering the Clone Stamp Tool in Photoshop

The major Photo Editing Packages have many good post processing tools for making minor edits to your images like the Healing Brush and the Spot Healing Brush. However for major "intensive surgery" to your image there's no substitute for the "Clone Stamp" tool. This is a tool that Lightroom just doesn't have in its arsenal. Here are 12 tips on how to use the Clone Tool:

1. Work on a New Layer
2. Zoom in (way in)
3. Set Your Brush Size Quickly
4. Set the Proper Brush Hardness
5. Clone Without Adjustments
6. Grab the Low Hanging Fruit
7. Watch for Patterns
8. Follow the Lines
9. Avoid Selecting from Adjacent Areas
10. Muddle Through (accept the messiness)
11. Use the Mirror Function; and
12. Change the Cloned Areas with Adjustment Layers

Remember that using the Clone Stamp tool can be a messy process. Don't worry if you find yourself having to redo changes or make things up as you go. There is no magical "clean" process. To know more go to the full article at the "Reference".

Reference: <http://digital-photography-school.com/12-tips-for-mastering-the-clone-stamp-tool-in-photoshop/>

Early Sunday Morning

“Early Sunday Morning” is a beautiful street photography / documentary project by French photographer Julien Coquentin, who spent two years living and photographing in Montreal but is now a resident of le Mas; near Nice in France’s Southeast. The photos were mostly captured while Julien was on his way home in the morning, after working through the night at the emergency room of a large hospital. Read Julien’s whole story and view the rest of his series on Behance;

<https://www.behance.net/juliencoquentin>

This is a very interesting story about how to understand the subject before shooting it. This could help you with the “Street Photography” Set Subject Competition at the end of the year (2015).

Reference: <http://www.cooph.com/features/projects/detail/article/early-sunday-morning.html>

6 of the Most Essential but Underused Camera Features

If you are just getting started in photography, you’ll be pleasantly surprised to find these six often overlooked features in the menu of your DSLR. While each one can be used to create professional quality results, extensive experience is not required to leverage their usefulness. Best of all, there’s no need to upgrade to a high end model. These settings are now found on even the most entry-level camera bodies. With the ability to take full control of your camera, you’re more likely to get the shot right at the time of the exposure.

1. Flash Exposure Compensation
2. Two Second Timer
3. Histogram
4. Highlight Alert
5. Live View
6. Single AF Point

Reference: <http://digital-photography-school.com/6-of-the-most-essential-but-underused-camera-features/>

Colour and Photography

Wayne Turner lives in Cape Town, South Africa has been a photographer for 40 years, teaching photography for 25 years and has written three books on photography. Wayne writes “We live, eat, sleep, work, and relax in colour. Our worlds are profoundly influenced by colour. We feel in colour and experience life in colour. So, we need to use colour to the best of our ability and create images reflecting this. Understanding and controlling colour is fundamental as you learn digital photography”. Here are 7 tips from Wayne:

1. Reflect mood with colour;
2. Make colour your subject;
3. Create harmony;
4. Photograph muted colours;
5. Shoot contrasting colors;
6. Use accents; and
7. Emphasize patterns with colour.

For a fuller explanation of Wayne’s tips then go to PictureCorrect and view the whole article on line. Just follow the link in the “Reference”.

Reference: <http://www.picturecorrect.com/tips/colour-and-photography/>