



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

July 2016

Tues	12 th	Smart Phone Photography with Mark Kelly
Tues	12 th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Tues	26 th	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

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FIGTREE, NSW. 2525

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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

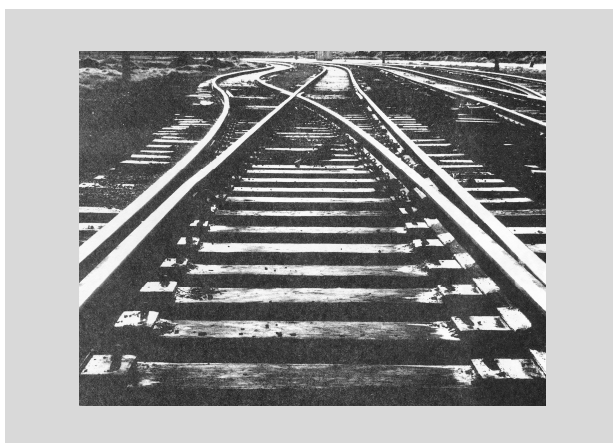
2016 Membership Fees

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

"For me, now, prints are not just a wall-hanger. Prints aren't just decoration. Prints are a physical embodiment of why I shoot, or why I even own a camera. They are reminders to myself that I still love this, and they serve as icons to my friends and family that say "I love you."" *Jaron Schneider, San Francisco based professional photographer, an internationally published writer, Editor in Chief of ResourceMagOnline, the Tech Editor for the printed magazine.*

Vale; Ken Kimmins 1925 ~ 2016.

The club was advised that Ken Kimmins passed away on Sunday, June 26th 2016 aged 91. Ken was a member of the club from 1960 to the late 1980's. During this time Ken entered the Print and Slide competitions and had the honour to win the 1978 "Black & White Print of the Year" (Rails). This image also was one of only four images to be reprinted in the Club's "The First Forty Years 1944 – 1984" Publication. The other 3 images were "Sharing" (Keith Smyth), "The Bachelor" (David Brooks LAPS, SSAPS) and "Mistletoe Bird" (Len Klumpes), all very fine photographers in their own rights. Late in 2015 Ken Kimmins enquired about receiving the Club's Magazine and Monthly Newsletter so that once again he could stay in touch with what was happening in the club.

**"Rails", Ken Kimmins.**

- 1978 Black & White Print of the Year" and
- Reprinted in the Club's "The First Forty Years 1944-1984" Publication.

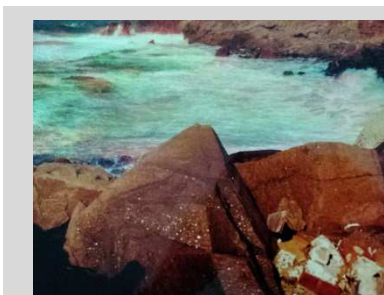
Ken served on the Club's Management Committee over the years; Secretary (1962-70), Treasurer (1974-84) and on the APSCON'82 Organising Committee, (1981-82) for the Australian Photographic Society's 1982 Convention held at Wollongong.

Ken, with David Brooks and Barry Daniels attended the Adelaide APSCON (1981) to present the Wollongong 1982 APSCON, a bit like the Olympics finishing with a presentation by the city that is next in line.

Ken was also part of the organising committees for the Wollongong Instructional Weekends held at the Mt. Keira Scout Camp in 1977, 1979, 1981 and the last one in 1986. The ladies (Estelle Brooks, Fran Kimmins, Kath Harvey and Thelma Smyth) were there to help at the Instructional Weekend with meals and the APS National.

Ken and his wife, Francis (died in 2008), were a part of the Wollongong Camera Club's travelling entourage to the yearly APSCON's along with David and Estelle Brooks, Col and Betty Beesley.

Ken was born in Broken Hill and lived there until his late teens when World War II had broken out. He was one of three siblings. They all played cricket in the backyard and on outings to Silverton. There "summer holidays" was to Glenelg (Adelaide). He enlisted in the Air Force and was a Morse Code Operator. In 1948 he married Fran, moving to Wollongong. Ken gain employment with Lysaghts (Port Kembla) before eventually building on land at Port Kembla which was his home up till his passing. Upon his retirement Ken and Fran travelled Australia (SA to see his brother), APSCONS and more.



"Coloured Water",
WCC Multiple Exposure Comp
25-06-1985



"Junker"
1988 FCC Interclub



Philippines Airline, Sydney
(Mascot), Plane Spotting

Note: The "Colour Water" image was produced during the Darkroom process when Ken had strips of coloured gel being moved slowly over the print as the scene negative was being exposed by the Enlarger.

Photography was a big part of Ken's life and he has a large camera collection as well as a darkroom. Barry Daniel says that he assisted Ken in setting it up with both purchasing a Rollei(flex) Enlarger Head to do their Home Printing. Ken was a keen plane spotter as well as catching trains and ships. He and Fran would spend hours at the southern end of Sydney Airport (Mascot) waiting for the arrival of a new carrier, a new plane or just a different livery on a major carrier.

My wife (Sue) and myself had the privilege to be part of this touring group for the 1983 (Hobart) and 1984 (Bundaberg) APSCON's as we shared a week of photographic talks, tours and generally "learning things photographically".

Brian Harvey said that he had spoken to him earlier this year and will reflect that he has always enjoyed his photography and never has stopped learning "the new digital stuff" indeed, he has a new canon camera and his son had ordered instruction manuals for him to use. He showed me many photos of birds and insects taken in his garden, also the photos of ships entering Port Kembla harbour which he could sit and watch every day from his rear window. We went through a series of club historical photographs and he knew every print and author. Never short of a word about his many friends, club members and club outings, his cheerful bright voice will be missed by me and his many friends. He was known as a "people" person and would talk with anyone.

Ken was always a very active and helpful member in the Club and what seemed like "a permanent" committee man. In recognition of his service to the club, Ken was awarded Life Membership in 1972.

Ken is survived by his two children, Daryl and Vivian, and a granddaughter, Chloe.



We welcome the following new members to the Photographic Group:

Monte Hunt and Peter Ralevski

Dates For Your Diary

Sunday; July 31st 2016. Greenacres M2M 2016.

Greenacres Disability Services' "Mountain 2 Mountain" fun run from Edmund Rice College (Mt. Keira Road) up Mt. Keira, along Harry Graham Drive and finishing at Mt. Kembla is on again. It's the same route as 2015. The club has been asked if it can supply photographers, both photographic and video, to cover the route. Greenacres have a professional photographer at the start and finish to capture each individual crossing the line; however, they are looking for candid and event shots along the route.



This is a major Fund Raiser for Greenacres. If you can assist, please contact Brian Harvey by e-mail:

president@wollongongcameraclub.com

For more information then visit the Greenacres website at: www.greenacres.net.au and follow the link to the M2M page.

Editorial

During the past 6 weeks my wife and I have travelled over 13,000 kilometres by trains, boats, planes, cars, taxis, buses and on foot, whether it's been catching the red super highways of Australia's Kimberley area or that endless ribbon of black bitumen throughout New Zealand. We have managed to spend time in remote areas around Broome, The Kimberley WA to the busy cities of Auckland and Wellington NZ. This has taken us away from computers and allowed us time to get back to taking pictures. Taking pictures you say? Yes,

not just competition images but time to look for new images, new ideas, new opportunities and pushing some boundaries that you don't back at home. It's been a time of reflection, photographically speaking.

Over the years I have had members talk to me about their images and in particular the success, or lack of success at the club's competitions. But what is "success"? Is it being awarded a merit, a credit or a Best in Section? How does one measure success? To most I guess it's the "awards" and the "point" position on the year's pointscore. By late January each year I'm excited about the coming Competition, by end of February the initial enthusiasm is waning and by April I'm looking to test the judges' ability to enlighten me about my images and different post production processes. Oh well, it's only ten (10) months to the start of the next Competition Year.

As Editor I subscribe to many different photographers' newsletters and websites searching for new ideas to test and report in our Newsletter, hopefully offering you, the reader, some advice, process or thought to be explored further. One such photographer/writer, Tony Bridges, had written about the "more of me, less of the photographer" judge. I guess we can all respond to that. In his article he wrote about people asking him to critique their image because they had been on the "receiving end" of such a judge. Tony went on to write how this changed, challenged, his photography. At first he was annoyed of the situation, but then he thought this through and in his opinion, the best outcome from a negative event. It challenged him to review his image taking, post production and presentation. From this he became a better photographer.

What's interesting about this is that Tony's email was forwarded to me from another club member a few days after I had read it. I think it had a different point, but the one I took was Tony's ability to challenge himself and then push through this "competition" thing. For many years I have referred new members/enquiries to consider our competition as an image critiquing process. Sure, there are Awards and points, with trophies awarded in December each year. Competitiveness isn't bad, however I consider our 4th Tuesday of the month to be a critiquing time. As many judges remind us on a regular basis that "everyone have different likes/dislikes" and we are all biased towards these likes/dislikes. That's art, that's photography. I consider that images I submit to be the "best" of the competition. If they aren't, in my opinion, then I should be reconsidering why I'm entering the image.

This also raises another question; do I listen to the judge's comments on other members' work? This is the real benefit of the competition evening, seeing and hearing how others are doing things. Sometimes this can be a hit and miss affair. But there's always something to learn. We just need to see and listen.

Another newsletter I receive regularly is "Behind The Shutter" Magazine from American Photographer Salvatore Cincotta. Salvatore is a portrait, wedding photographer, operating his own business and his newsletter is based on this. In a recent edition, "Building For Success", Salvatore wrote about the building blocks, which I believe apply equally to photographers, as well as business principles. Salvatore has seven (7) principles to photographic "success". They are:

1. Vision. Do you have a vision for your photography? What direction are you heading?
2. Education. Where are you learning from? Online, websites, books, films?
3. Accuracy. How accurate is your photography and the message you want to translate?
4. Contacts. Who helps you? Do you have someone that you can bounce ideas off, helps with technical aspects and problem solve?
5. Partnership. This is the inner circle of close photographers where you can delve deeper in growing as a photographer.
6. Inspiration. Who inspires you? Does Ansel Adams (Landscapes and B&W), Henri Cartier-Bresson (Moment of Time and Social Documentary), Robert Capa (War Photography), Dorothea Lange (Photo Journalism and Social Documentary), Edward Weston (natural forms), Max Dupian, Frank Hurley or Louis Daguerre (where it all began) mean anything to you? Do they inspire your photographic growth?
7. Consistency. How consistent is your photography? Are you developing your photographic skills in the pursuit to "being the best that I can be"?



As you work your way through these seven principles then you will find that "success" will come. It may not be in the form of a trophy presented at

the year's end, but personal satisfaction in knowing that your photographic journey is growing stronger. Success takes many forms, what's yours?

Bruce Shaw, Editor

Tuesday, June 14th 2016

Brendon Parker welcomed the members to this evening's Members' Night. Brendon announced that he had received apologies from Bruce and Sue Shaw (in New Zealand).

This evening's reporting was by Kerry Gilmore due the editor being away

This evening was a Member Interactive Meeting and according to our Secretary's, Dawne, email "These interactive evenings have been purposely incorporated into the 2016 Programme with the idea of helping our less experienced members with understanding how to take a good photograph, what to look for, camera settings such as Aperture, Shutter, ISO and Exposure ... The support of our more experienced members is required to help those who are still learning, especially newcomers to photography".



Meeting chairperson, Brendon Parker introduced the evening, reiterating that less experienced members would be putting up images in order to receive constructive criticism in terms of lighting, composition etc. Images from more experienced members could be used to illustrate technique and methods of processing images. He anticipated that feedback provided would be similar to that obtained on the APS site where images can be submitted for comment from experienced photographers.

Wolfgang Kullik volunteered to be first with his images of the Luna Park entrance gate. He had been advised on a competition night to crop the image and he put up several variations on cropping and post-processing treatment and printing for comment. Images were manipulated in Lightroom® and printed from Windows. Various options for cropping the image were discussed including advice not to crop too tightly, which could remove the context for the image.

Suggestions for general improvement of the images included:

- ✎ Improving the colours using Photoshop® auto-colour and/or specific colour sliders;
- ✎ Using Lightroom® or Photoshop® to ensure blacks as whites are true and to selectively enhance colours;
- ✎ Adjusting the vertical structures in the image using Lightroom® to remedy distortions;
- ✎ Always checking the edges for distractions around edges and not cropping too close as context may be lost; and
- ✎ Use of training videos e.g. YouTube to help with learning particular techniques.

Lynley Olsson's images were close-ups of a dahlia (closely cropped), other flowers and sporangia on a fern. Her problems were with quality of the photos in terms of contrast and lighting. She is printing from retail kiosks.

Suggestions:

- ✎ Use Hue, Saturation and Luminance (HSL) panel in Lightroom®;
- ✎ Use HDR processing to enhance lighting by setting different exposures on different lighting areas on the subject, then combining in camera or using software;
- ✎ Close up image of spores: optimise composition to create interest;
- ✎ Discussion was held on printing at home compared with commercial printing. Barry recommended beginners get a small printer for at home printing. Ink Cartridges can be as cheap as YYUDA cartridges at \$2.05 each. Geoff acknowledged that printing at home can be difficult; and
- ✎ Printer papers have a big effect on the final print: gloss papers have a higher dynamic range, and tend to bring up contrast. However lustres and silks still have good dynamic range.

Jim Ollis: "Landscapes of the Kimberley's".

- 📷 Polarised filters can be used to bring out colour in skies and avoid reflections;
- 📷 Bring up saturation in landscape images for competition;
- 📷 Holiday snaps don't always lead to good competition images as they are often more meaningful to the author;
- 📷 Composition: use lead-in lines but don't have them leading out of frame;
- 📷 Move around to get a better perspective on components of the image, e.g. may be able to generate lead-in lines or make a feature more dominant. Also from a lower perspective an interesting foreground can lead in to the image;
- 📷 Use a graduated filter to darken the sky or (upside-down) to darken the foreground or, in processing, use a graduated software filter to darken from any perspective in the image;
- 📷 If white clouds or objects are leading out of the image, can use a vignette to reduce the effect; and
- 📷 Overexposed areas can be a distraction.

Monty Hunt: Images of Lake Bled, Slovenia or Estonia

- 📷 Don't crop too tight, can lose features e.g. tips of turrets;
- 📷 When using commercial printing, prepare the image file at the dimensions you want to print and zoom in to check the image then the image won't be cropped on printing;
- 📷 Post processing: bring up the shadows to maintain detail;
- 📷 Can selectively enhance areas using Lightroom® or Photoshop® to bring up brightness and contrast.
- 📷 Move around the site to get a better perspective;
- 📷 Crop uninteresting parts of the image;
- 📷 Don't have distinctive objects, in terms of brightness or interest at the edge of the image. Rule of thirds: horizon should be ideally one third of the image;
- 📷 Reverse images if necessary to draw the eye in from left to right. Also have leading lines coming in from the left; and
- 📷 To emphasise details use Dodge and Burn tools (Photoshop®) on specific areas or increase clarity, to bring texture into water etc.

Brendon Parker's photo of flock of birds:

- 📷 Don't have wings or points of interest truncated;
- 📷 Expand area in front of moving subjects: to have room to move into;
- 📷 Use mounting/matts to compliment the image; and
- 📷 Use cropping to remove conflicting areas of interest in the image, to ensure image holds the viewers' attention.

**Brendon Parker's** Rock Platform:

- 📷 Textures: printing papers can be used to enhance textures e.g. Woven type papers, also metallic type papers or printing on metals enhance the depth of images; and
- 📷 To maximise interest in patterns (e.g. Rock platforms) use vignetting to draw the viewers eye in.

Jill Bartlett's travel photographs of Western Australia and South Australia

- 📷 Crop in close to focus the attention on points of interest e.g. Rocks;
- 📷 Be careful of crooked horizons;
- 📷 Saturate selectively to bring out regions of colour e.g. Photoshop® or Lightroom®;
- 📷 Hue/Saturation/Luminance in Lightroom®. Use the eyedropper to select the colour to change;
- 📷 Bring up highlights using Dodge and Burn (PS). Use sponge tool to saturate or desaturate colours;
- 📷 Can brush over areas and highlight to create leading lines; and
- 📷 Always zoom in before doing detailed work: 100% or 200 %.



Geoff Gray's travel image that was entered in Open Competition.

- 📷 Try a different crop to take out areas that distract from the main subject;
- 📷 Selectively enhance the object of interest to bring it out of the background;
- 📷 If a point of interest is truncated increase the canvas size and clone in more of the subject to fill in gaps; and
- 📷 Balance brightness by selectively enhancing areas up/down.

Brian Harvey's autumn leaves:

- 📷 To improve definition from background: tone down or change colour in the background selectively. Can also use Gaussian blur to change focus in select areas; and
- 📷 Or use Lightroom® to brush in negative Clarity.

Brian Harvey's Upper Turon river landscape mono-print:

- 📷 Print on different papers to enhance contrast;
- 📷 Crop to remove any distracting elements that don't contribute to the scene and to enhance the impact of leading lines;
- 📷 Use Dodge and Burn to enhance detail; and
- 📷 Flip image to enhance left entry with eyes moving to right.

Eunice Daniel's landscape old house

- 📷 Advice: when moving subjects into a different background, be careful that all shadows are in the correct directions.

Eunice Daniel's Aboriginal images:

- 📷 Combinations of images in black and white can be very effective e.g. In this case 2 slides were scanned, combined using software then printed.

**Dawne Harridge's**, Snow Gum image:

- 📷 Advice: for large prints, zoom in and scan up and down the image at full size to remove any distracting debris, modify blown out areas and correct colours e.g. snow; and
- 📷 Geoff suggested when printing in large format sequentially increase the image size by about 10% each iteration and resample to fill in pixels until you get to the size you want to print.

**Dawne Harridge's** Japanese image:

- 📷 Enhance image by bringing out complimentary colours eg orange/grey;
- 📷 Selectively lighten up dark area, whiten snow and tone down too bright areas;
- 📷 Soften large white areas but be careful not to lose grain; and
- 📷 Crop off anything distracting from the subject.

Emma Foye: Street Photography

- 📷 Clone out distracting or too bright areas;
- 📷 Focus on faces and move around to get a better perspective, or wait to try to capture more people moving towards the photographer to create more interest in the image;
- 📷 Also move around to enhance the perspective of leading lines; and
- 📷 Try printing on different media e.g. Canvas to enhance the grain of photos.

**Kerry Gilmore:** Waves at Bombo

- 📷 Optimise exposure by exposing to the right of the histogram without blowing out;
- 📷 Use multiple exposures for moving objects such as waves to optimise capture;
- 📷 Use a polarising filter for breaking waves to avoid overexposure;

- ✎ Use the graduated ND filter in Lightroom® to reduce brightness in sky. Can use multiple ND filters at different angles and adjust intensities of each; and
- ✎ Check out websites to learn how to use Lightroom® e.g. Yuri FineArt, Serge Remelli. Subscribe to YouTube and they will email alerts for new You-tube training videos. Noel Downey does lots of work on waves, email him from website for advice. He will do one-on-one tutorials. Also 16 Images.com and Steve Barnes website.

Michael Cherviakov's Waterfall images:

- ✎ Tone down image contrast using Dodge and Burn tool;
- ✎ Optimise shutter speed to create the effect that you want with moving water; and
- ✎ Need something different to win competitions with waterfall shots. It is difficult to get interesting waterfall shots.

Club Exhibition "Through the Lens"; June 24th ~ 26th 2016

This 4th weekend in June was the return of the Wollongong Camera Club's return to the Wollongong Old Courthouse adjacent to Belmore Basin for a public exhibition of member's works both photography and movie making. The Club's last Exhibition was in 2014. The weather, though the forecasted was for cold conditions, managed to give us fine weather, though a sheltered place from the wind kept people warm.

The Setup; Friday June 24th.

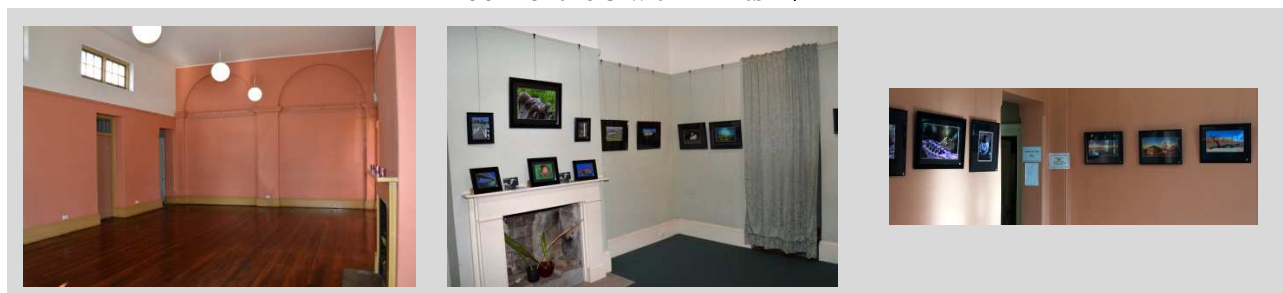
The club was able to access the venue mid-morning. A small team of members arrived to unload the cars, unpack the many boxes of prints and began to set-up the venue and sort prints for display.

From this: ↓

To this, the final display. 1

Room of the 3 with Prints ↓

Main Room



Thirteen (13) members arrived throughout the day for the setting up. Once the prints were sorted, various members attended to the tasks of preparing the walls for hanging these prints. In all 78 Printed images were on display from 20 Photography Group members and over an hours of video from the Movie Makers and Audio Visualists. The club had 3 rooms to hang the prints and a 4th room for the Movie Makers to arrange.



The Sorting Table.

Dawne, Ruth, Jim and Brendon

Colin and Sue.

Our thanks to the members who assisted in the setup; Dawne Harridge, Ruth Brooks, Val Porter, Sue Souter, Brendon Parker, Brian Harvey, Geoff Gray, Colin Marshman, Jim Ollis, Bruce Shaw with Movie Makers members; Chris Dunn, Ian Simpson, Peter Brown and Max Davies.

A very hardworking team also gave up many hours of their time to set-up on Friday. Bruce and Colin's knees took the brunt of it, with numerous trips up and down the ladders, adjusting, hanging, straightening, oh my knees groaned on their behalf! Thanks everyone for your part in setting up the Exhibition!

The Exhibition; Saturday/Sunday June 25th and 26th.



The morning commenced with final preparations, the placement of signs, banners and flags along the street frontage and checking of the exhibition. It was a cold winter's day. A quick glance across the road to Belmore Basin revealed few people out and about. As people arrived at the exhibition they were greeted by the ever cheerful Dawne, Val and Helen. These visitors were directed toward the displays and the "People's Choice" competition for them to vote in as the left. A number of members came in from the cold during the morning to view the display and fellowship with the Exhibition Helpers. Movie Makers' members were ready to assist visitors and ask their questions regarding the Movie Makers' activities.

The exhibition continued on the Sunday opening at 10.00am and coming to a close following the Raffle Draw at 4.00pm. Visitors were asked how they became aware of the Exhibition; Print Media, Radio or just Walking Past, so as to gauge how the various advertising methods worked. The "Walking Past" option was a clear winner.

Judging from the comments received over the weekend, those images on display were a real credit to our Club and very sincere thanks to those members for their support.

The Movie Makers had a very interesting and informative selection of short videos that ran on a continuous cycle, interspersed with images from the Photo Group's EDI's. On a very cold weekend, members of the public were more than happy to settle down and be entertained. Our thanks must go to Ian Simpson for his excellent choice of material, also for compiling the DVD and the Group members who managed that part of the Exhibition.



Unfortunately we were very much down on numbers, both on Saturday and Sunday and not sure whether it was the weather that kept people away or "Art in the Park" that had a good selection of art work on display, but they too failed to get the crowd. Overall, there weren't that many people around.

The People's Choice.

An interesting concept was added to our Exhibition this year, and I thank Ruth Brooks for introducing the idea. We had a People's Choice' vote, whereby members of the public who visited, were able to vote for what they considered to be the best print or one that they would like to have hanging on their wall at home. This definitely made people take more interest in what they were viewing, and we had a very interesting result. Following counting Graham Hamilton's "French Village Scene" was declared the winner. Congratulations Graham.



The first 3 positions in order were:

Photographer	Image Title	Votes Recorded
Graham Hamilton	French Village Scene	10
Colin Marshman	Floating Markets	8
Dawne Harridge	Himba Girl	7

The "**Best 4 Prints**" votes were: Dawne Harridge (17) and Colin Marshman (16).

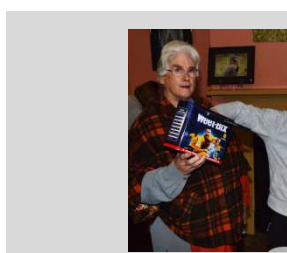
A draw of those voting for the "People Choice" Print was won by Jenny Smolders of Albion Park. Jenny will receive a copy of Graham's Print.

The Raffle; Sunday June 26th.

At 4.00pm all raffle tickets were collected and the Raffle, Draw took place with the prizes by Domayne's Warrawong Computer and New Technology Division. The Raffle tickets were drawn by Monte Hunt's Grandson, Cameron. Thanks Cameron for your participation. The following winners' tickets were drawn:



<i>Ticket</i>	<i>Winner</i>	<i>Prize</i>
1 st Prize:	Larry Jennett; Wollongong	iPad Nano 16GB
2 nd Prize:	Coral Erickson; Balgownie	Domayne Voucher for 18 x 24 inch in-store Canvas Print
3 rd Prize:	Megan Ollis; North Wollongong	Domayne Voucher for 18 x 24 inch in-store Canvas Print
4 th Prize:	Lynley Olsson; Barrack Heights	8 Piece Hanging Gallery Set
5 th Prize:	Madeline Parker; Cordeaux Heights	3 Piece Hanging Set



Drawing of the Raffle Tickets



Recording the "Winners"

Packing Up; Sunday June 26th.

Twenty members were on hand for the closing and packing up of the 2016 Exhibition. Following closing remarks by Brendon Parker and Brian Harvey thanking all who had participant. Brian especially thanked Dawne, Brendon, Jim Ollis and Ruth Brooks for organising this event. Then it was the members' task to dismantle the exhibition and pack the prints back into their wrapping/boxes. Numerous prints had to be removed from the club's Exhibition Frames before packing. Thank you all for your help.

Packing up the Club's
Banner

Sorting and Packing the Prints.



The Wollongong Camera Club would like to thank Domayne's Warrawong Computer & New Technology Division for their support and the Raffle Prizes.

The Club's 75th Birthday will be held in 2019 and the Club should begin to think how it could stage a very special Exhibition that year. If anyone would like to come up with suggestions on how this could be achieved, then the Management Committee would appreciate hearing from you.

Finally, our most sincere thanks to all those members who helped with set up, manning, take down, de-framing, loading and un-loading Dawne's car and everything else that went with it. Special thanks must go

to Val Porter without whose help, Dawne's work load would have been far greater; Val is like those Eveready batteries, she just keeps on keeping on!!!

Tuesday, June 28th 2016

Chairperson Brendon Parker opened this evening's meeting with a warm welcome to all members and visitors. He noted that he had received apologies from Allayne Foley. There were 28 members and 2 visitors.

Business:

- 📁 2016 FCC Topshot Results. Brendon mentioned that both Sue Souter and Bruce Shaw had entered this competition with their results on the FCC Website.
- 📁 Club Exhibition, June 2016. Brendon gave a brief report on the Exhibition, June 24 ~ 26th at the Wollongong Old Courthouse. He thanked all involved for their support and time.
 - Raffle. The raffle prizes donated by Domayne's Warrawong IT & Computer dept had returned a small profit for the club to use in providing additional assets/services.
 - Advertising. Brendon mentioned that visitors were asked how they heard of the Exhibition with most saying "Walking By" followed by the Advertiser.
 - People's Choice Voting. Brendon thanked Ruth Brooks for the suggestion and noted that 42 of the 78 Exhibition Prints received some level of support. Graham Hamilton's "French Village Scene" won this prestige award.
 - A special thanks to Dawne for all the hard work in getting this exhibition running.
- 📁 Next Exhibition. The Club's next official Public Exhibition will not be until the Club's 75th Anniversary in 2019. The Management Committee would like to hear from the members in regards to ideas and comments.
- 📁 July 12th Meeting. Will be a "'iPhone Photography with Mark Kelly".
- 📁 Assistance Required. Brian Harvey mentioned that our secretary, Dawne, will be off line until September. The club requires someone to look after the Club's Mobile for the duration. Please see Brian or Dawne if you can assist.
- 📁 Vale, Ken Kimmins. Brian mentioned that long time member, and Life Member, Ken Kimmins had passed away on Sunday, June 26th 2016. Brian gave a brief rundown of Ken's Club life.
- 📁 2019 75th Anniversary. Brian mentioned that April 6th and 7th 2019 has been booked at the Wollongong City Art Gallery for an Exhibition and Celebration Dinner. Brian also mentioned that a possible Mt. Keira Scout Camp Instructional Weekend is being considered.

Competition:

Brendon introduced our judge for this evening, Ilona Abou-Zolof, who is a member of the St. George Leagues Photographic Society and Camerally, then welcomed her for this Open Competition.

Ilona was ventured into her photographic journey later in life when she commenced to take pictures of her first grandchild and this soon expanding into capturing and documenting her family life. From her working career she had developed computing skills and these have been refined to include photo editing. She says "... now I love photography because it makes me see the world, my environment and people in a very different way." Ilona says that she found herself becoming more observant, taking closer look at the beauty in things that she would have walked right pass in past. Ilona has a Sony Alpha A900 (Full Frame) and the newer A77 digital cameras. She says that she have developed her photographic skills by moving out of her "comfort" zone and took pictures like landscapes, seascapes, human portrait, macro and "really anything that comes along". Her photo editing is accomplished in Lightroom® and Photoshop®.



Ilona thanked the club for the invitation and remarked that she does like the word "judging" but rather "comment and how I see the image and would improve it."

As has been the custom at recent Monthly Competition Evenings, the EDI's were the first section that the Ilona made comments as she had prejudged these entries prior to the evening.

EDI (Electronic Displayed Images):

As each entry was displayed Ilona briefly commented highlighting strengths, weakness and where improvements could be made. Her general comments were:

Macro. Ilona suggested where natural lighting wasn't possible then artificial light should be utilized. She also said that the photographer should learn to "blend" the artificial lighting so that "flash" lights don't appear. She also said that a Polariser Filter can aid in reducing, if not eliminate, those highlights. Other distracts can be eliminated by changing your View Point or through Cloning/Dodging and Burning.

Busy Pictures. Images can be "busy" at different levels through the image. The photographer needs to look at their image and then concentrate the image elements on the story line through this the photographer can strengthen the picture's impact. This is art that takes time to learn.

Technical Problems. A number of images suffered from some technical problems like out of focus main objects, contrast and the Saturation/Over-saturation. The photographer needs to adjust wisely then look into their image to if the "result" is what they are intending. Ilona suggested "adjusting" the contrast slightly to make an image "pop" out to the viewer.

Cropping. Comes from 2 sources; in-camera and post production. Ilona said the best cropping method is just before operating the shutter. However she also spoke about images that were too tightly cropped, bird missing parts of their tails or beaks, no move for elements to move all of which affects the image's message.

2 Picture? A number of entries, both EDI's and later in the Prints, suffered from two strong elements that in their own right can hold the viewer, yet together they clash and confuse the viewer where to look. Ilona suggested to crop to one or the other element


Colour Balance. Some abnormal colours were viewed, with Ilona saying she didn't know if it was intentional or the wrong camera setting was selected. If it was the camera, then the photographer needs to check the "Colour Balance" setting and match it to the conditions at the time.

Colour "Red". Is the moist difficult to photograph and if the image is predominantly "red" then the camera's "computer" will over saturate it and blow out the image. She suggested the photographer de-saturate the image in post-production. She also advised that all read their camera manual and learn how to overcome this problem area.

Snap Shot or Competition Image? Ilona commented about where an image was snap shot and not a competition image advising the photographer to look at the image and ask "does this image reveal a story?".

Ilona awarded the following:

EDI (Electronic Displayed Images): 36 Entries received from 18 Entrants.

	<p><i>Best In Section:</i> "Sunset In The Grass", Sue Souter</p> <p><i>Merits (6):</i> Jill Bartlett, Allayne Foley, Vivienne Noble, Bruce Shaw, Sue Souter (2)</p> <p><i>Credits (12):</i> Joe Baez, Ruth Brooks, Allayne Foley, Kerry Gilmore, Graham Hamilton (2), Dawne Harridge (2), Wolfgang Kullik, Lynley Olsson, Kathy Pond, Sue Shaw</p>
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The judge's written comments for Sue's Best in Section Award were: "Wow, I love the warm colours and the glow on the grasses. There are details from front to back. I also like the inclusion of the small part of the

sea and the pier. The tree in the background balances the composition. Of all the images in this collection this image is my favourite and the one I choose to be the Best in Section. Merit and Best in Section”.

All EDI Entry Judge’s comments can be view on the Club’s Website at the EDI Gallery 2016 “June”.

A brief break for the members and visitors to have a cuppa allowed Ilona the time to complete a final inspection of the Print categories and collect her thoughts on these images.

Colour Prints:

“A” Grade

Ilona commented upon the strange colours that existed in some entries and wasn’t sure what happened to produce them. Thus she wasn’t able to offer any suggestion on how to fix this condition.

Throughout the evening’s competition there was a number of Butterfly images with each taken from a different viewpoint. In this section the Butterfly had been seen from the side and this emphasized the insects wing details.


Image Sharpness. Ilona commented on images where the fine details stood out and was due to the sharpness of the image. On close examination she could see any abnormality due to a “sharpening” process and said the photographer got it right before operating the shutter.

Paper Choice/Printer Settings. Both of these can individually and together affect the final outcome of your edited image. There are many types of Papers from plain through to metallic, gloss to satin available for the photographer to choose. Each paper has characteristics that can produce different impact to suit the image. (For more information see <http://www.toptenreviews.com/computers/articles/how-to-choose-the-right-paper-for-printing-photos/> or <https://photographylife.com/guide-photographic-photo-paper>). The same can happen with your printer settings, just one small item missed in the settings will produce an output different to what you wanted.

Composition. Ilona commented on composition, colour, light and the blending of these to produce a pleasing image. She reminded us that the final image is more than just operating the shutter; it also includes our creative conception of the image through to the post production.

Ilona awarded the following:

Colour Prints A Grade: 12 Entries received from 12 Entrants.

	<p><i>Best In Section:</i> “Butterfly 3”, Brendon Parker</p> <p><i>Merits (4):</i> Greg Delavere, Brendon Parker, Helen Robinson, Sue Souter</p> <p><i>Credits (3):</i> Eunice Daniel, Bernie Gromek, Vivienne Noble</p>
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“B” Grade

Ilona commenced this section by commenting and congratulating the photographers for their well captured, balanced images.

Cropping. Ilona asked the question “when is too much cropping taken place?” She said that the subject matter will give the photographer the best idea on how and where to crop.

Photographer's Thoughts. Ilona commented that several photographers' thought were evident by the stunning scenery, the view point taken, details throughout the image and in return exposing the photographer's creativity.

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



Credits (3): Joe Baez, Wayne Fulcher, Lynley Olsson

“A” Grade

Composition. Ilona like the way that photographers had used leading lines to guide the viewer through the image to the main story, reflections in shadows and height comparison for the viewer to relate to the images.


Light and Texture. Utilising the available light from a window was well handle to highlight the elements and assist in bringing out the various textures in the image. This situation has been well handled, both during the photographing stage and the post-production.

Busy Image/s. Ilona found an entry that was very “busy” for her and that her eye continued to wander. She suggested considering relocating your photographing position and finding a better viewpoint.

Metallic “Shine”. Ilona said that it was very difficult to bring out the metallic shine of elements on papers. She demonstrated this with an image of steel tanks (industrial look). She commented that the photographer had succeeded without over doing it.

Ilona awarded the following:

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

	<p><i>Best In Section:</i> “Lumimance”, Bernie Gromek</p>
	<p><i>Merits (3):</i> Barry Daniel, Bernie Gromek, Brendon Parker</p>
	<p><i>Credits (3):</i> Eunice Daniel, Geoff Gray, Helen Robinson</p>

“B” Grade


Ilona commented on the loss of details in the shadows, suggesting that the photographer try to bracket the shot or use RAW. She also thought that a little “toning” down of the highlights may assist by not drawing attention to the darker areas.

Landscapes. In Ilona’s opinion a landscape should be sharp from front to back. A photographer can achieve this through the use of a tripod and using a higher f-stop.

Mid Grays. Ilona remarked that some entries had flat mid grays and suggested use of the Contrast slider to adjust this situation and bring the impact back in the tones.

Ilona awarded the following:

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

	<p><i>Best In Section:</i> “Budapest Rain”, Jim Ollis</p>
	<p><i>Merits (2):</i> Brian Harvey, Jim Ollis</p>
	<p><i>Credits (2):</i> Jill Bartlett, Ruth Brooks</p>

It’s good to see a club stalwart has returned to our competitions. Brian’s last Competition Entry was way back in November 2011. Suppose the Photography Group should have an Exhibition and a member’s interaction every month just prior to its monthly competition. Good to see Brian. The bar has been set!

Small Prints:


Colour Saturation. Ilona spoke about Colour Saturation and how this had affected a number of entries and in her opinion she thought that the photographer had over saturated the colours resulting in abnormal intensity of image colours. She suggested that adjusting (down) the Colour Saturation would give a better result. She also commented that it’s easy to over saturate, so be aware and look at your image before printing.

Cropping. Ilona spoke on tight cropping and demonstrated this with a bird image where the exhibited image showed that the bird’s tail feathers had been “cut off”. She suggested all photographers to look around their view finder before operating the shutter to ensure the composed image fits rightly in the frame and there are no “cut offs” or there is room to move. Ilona also demonstrated there “not enough crop” had taken place and asked the question “does my crop improve or enhance the image’s story telling?” Cropping is an art and an essential tool for all photographers to learn and become proficient at.

Shadow Details. Where there was a loss of some shadow details Ilona suggested that the “HDR” process or Lightroom® could be used to draw these details out. She also mentioned that taking your in RAW format would help.

Ilona awarded the following:

Small Prints: 11 Entries received from 6 Entrants.

	<i>Best In Section:</i>	“Buttress Roots”, Kerry Gilmore
	<i>Merits (2):</i>	Kerry Gilmore, (2)
	<i>Credits (3):</i>	Emma Foye (2), Ann Lamb

After Ilona had completed her critiquing and awards chairperson, Brendon, thanked her for a wonderful evening on such a cold winter’s night. Brendon also wished Ilona every success in her future photographic endeavours.

Members were invited to view the exhibited prints before packing up for the night.

POINTSCORES: June 2016

Colour Prints

“A” Grade

22	Sue Souter	18	Brendon Parker	11	Colin Marshman
21	Helen Robinson	18	Geoff Gray	11	Greg Delavere
21	Vivienne Noble	17	Elaine Duncan	8	Wolfgang Kullik
20	Bernie Gromek	15	Eunice Daniel	1	Brian Harvey
		13	Barry Daniel		

“B” Grade

19	Ruth Brooks	14	Joe Baez	10	Graham Hamilton
17	Wayne Fulcher	13	Dawne Harridge	10	Val Porter
16	Jill Bartlett	13	Warren Causer	7	Monte Hunt
15	Lynley Olsson	10	Allayne Foley	5	Kathy Pond
14	Jim Ollis			1	Norm Melvin

Small Prints

40	Kerry Gilmore	25	Clara Soedarmo	21	Emma Foye
25	Ann Lamb	22	Tim Hoevenagel	14	Michael Cherviakov

Monochrome Prints

“A” Grade

24	Barry Daniel	18	Vivienne Noble	13	Eunice Daniel
20	Geoff Gray	15	Colin Marshman	12	Wolfgang Kullik
19	Brendon Parker	14	Bernie Gromek	11	Sue Souter
19	Helen Robinson			7	Greg Delavere

“B” Grade

19	Jim Ollis	15	Elaine Duncan	5	Brian Harvey
18	Ruth Brooks	13	Allayne Foley	5	Graham Hamilton
17	Jill Bartlett	11	Lynley Olsson	3	Kathy Pond
17	Wayne Fulcher	10	Joe Baez	3	Monte Hunt
		8	Val Porter		

EDI

41	Jill Bartlett	30	Vivienne Noble	20	Wolfgang Kullik
37	Sue Souter	26	Kerry Gilmore	18	Joe Baez
32	Bruce Shaw	26	Ruth Brooks	18	Val Porter
32	Kathy Pond	24	Cathy Ashcroft	13	Graham Hamilton
31	Allayne Foley	24	Sue Shaw	11	Jim Ollis
30	Brendon Parker	22	Lynley Olsson	4	Clara Soedarmo
30	Dawne Harridge	21	Warren Causer	2	Tim Hoevenagel
		20	Barry Daniel		

2016 Competition: July

Competition: Subject “Open”

Entry Conditions:

EDI's Closing Date: Tuesday two (2) weeks before the competition, (**2nd Tuesday of the month**) **Closing Time: 7.00pm;**

1. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
2. 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.

2016 National Exhibitions of Photography**2016 Sutherland Shire National Exhibition of Photography (SSNEP)**

Entry Open: Now open and receiving entries.
 Entry Closing Date: **Sunday, August 14th 2016**
 Entry Submission: This is an all-digital exhibition with entries to be submitted via Upload on the exhibition website.
 Entry Form: Online Entry Form: <http://www.ssnep.org.au/>
 Sections: Open Monochrome; Open Colour; Creative and Nature

2016 1st Redlands International Exhibition of Photography (Brisbane)

Entry Open: Now open and receiving entries.
 Entry Closing Date: **Monday, July 18th 2016**
 Exhibition Judging: Saturday, August 6th 2016
 Entry Submission: Digital entries submitted via email or posted on CD;
 Print entries Posted.
 Entry Form (Online for Download): <http://www.redlandscameraclub.org.au/exhibitions.html>
 Sections: **Print and Digital:** Each has the following 6 Sections. Open Traditional, Nature, People, Social Documentary/Photo Journalism, Photo Travel and Creative.
 More Information: <http://www.redlandscameraclub.org.au/exhibitions.html>

2016 FCC Topshot Results.

Congratulations to both Sue Souter and Bruce Shaw who entered the FCC's 2016 Topshot. Sue entered 4 Digital Sections (Monochrome, Colour, Nature and Australian Landscape) whilst Bruce entered 3 (Monochrome, Colour and Australian Landscape). Hopefully in 2017 the Club can raise more members to enter.

The Techno Shop***PhotoTex Semi-Adhesive Textile***

Do you want an alternative to framing your prized images and hanging them on a wall or two! Well, then PhotoTex just might solve the situation. PhotoTex peel-and-stick is a peel-and-stick product that

can be removed and reused as many time as needed, without leaving any adhesive residue. PhotoTex provides high quality, easy-to-use, non-toxic materials that do not weaken or strengthen over time, are wrinkle-free, can withstand all weather conditions, and will not shrink or curl like other material. It can be installed on any flat surface, whether indoor or outdoor.



Reference: <https://www.des-pl.com.au/brands/phototex-peel-stick-wallpaper>

SanDisk Launches 128GB Capacity Memory Stick with USB-C And A Connections

Memory manufacturer SanDisk has announced a new series of portable flash drives that feature a retractable, reversible connector that allows users to pair the stick with both USB Type-C and Type-A devices. The company suggests the dual compatibility of the Ultra Dual Drive USB Type-C will make it easier for smartphone users to transfer images and data from the phone to a computer, as well as offering a solution for expanding the storage memory of the device. SanDisk claims the USB sticks have a maximum read speed of 150MB per second but says that the write speed is dependent on the device it is connected to. Android users can download the SanDisk Memory Zone app that features a convenient interface for transferring files between the phone and the external storage areas. The flash drives come in capacities from 16GB to 128GB and have a five year warrantee.



Reference: http://www.dpreview.com/news/3568062975/128gb-capacity-memory-stick-with-usb-c-and-a-connections-launched-by-sandisk-for-smartphone-users?utm_source=newsletter&utm_medium=email&utm_campaign=generic&ref_=pe_1822230_196513540_dpr_nl_206_14

Meike iPhone Lens Adapter Case Takes Ring Light and Sony QX1

Hong Kong accessory manufacturer Meike has introduced a new case for the Apple iPhone 6/6s that accepts three accessory lenses and offers a mount for a ring light and Sony's ILCE-QX1 E-mount 'lens-style camera'. The MK-H6S PRO comes with a hand grip that has a Bluetooth-enabled shutter release button to deliver a more camera-like experience for mobile phone photographers. The Meike MK-H6S PRO will cost £45/\$65.



Equipped with the wide-angle, microspur and fish-eye lens for mobile phone.

Reference: <http://www.dpreview.com/news/7529353958/meike-iphone-lens-adapter-case-takes-ring-light-and-sony-qx1>

Avast Photo Space Lets You Store More Photos on Your iPhone

Software maker Avast, known for its mobile and desktop anti-virus products, has now launched an app with a totally different use case, Avast Photo Space. This app allows you to increase the number of pictures you can store on your iPhone by up to 7 times by reducing the resolution of the images that are stored on your device down to the resolution of the screen. At the same time, the app connects to your personal cloud service, currently Dropbox or Google Drive are supported, where it stores the full-size versions. So you can always access the original files when needed, but still have a usable smaller image on your device.



Avast Photo Space also comes with its own camera app which automatically transfers, optimises and syncs your images right at the point of capture, for a totally seamless user experience. Given the iPhone does not offer any local storage expansion options the app sounds like a good idea for those users who are constantly on the verge of running out of photo storage space and don't rely much on image magnification while viewing. Avast Photo Space is now available as a free download from the Apple App Store.

Reference: <http://www.dpreview.com/news/9553141738/avast-photo-space-lets-you-store-more-photos-on-your-iphone>

New Lightroom® Plugin Allows Direct Instagram Posting

Despite its success and millions of users, many people still think of Instagram® as an image sharing platform for teenagers to post selfies and pictures of their breakfast. In reality, Instagram® is full of inspiring photography as many professional photographers and talented amateurs have discovered the platform as a viable tool for promoting themselves and their work. The problem is that Instagram® remains a mobile

platform and posting pictures that have been taken with a non-connected camera and edited on a computer typically involves some third-party uploading tool or image transfer to a mobile device for upload.

Solution? A new Lightroom® plugin makes things considerably easier, at least for those users who rely on Adobe's editing and image management software. LR/Instagram® lets you post images to Instagram® directly from Lightroom®. Once installed you can authorize one or more Instagram® accounts. Images are uploaded by dragging them into a publish collection and before you do so you can add hashtags or captions or crop your images to an aspect ratio that is supported by Instagram®. By default images are auto-padded with a white border

The plugin can be downloaded and installed for free from the LR/Instagram website but the developers ask for a \$10 contribution via registration in the Lightroom Plugin Manager if you like the tool.

Reference: <http://www.dpreview.com/news/2882053661/plugin-allows-for-instagraming-directly-from-lightroom>

Sony Warns Against Use of Unauthorized Third-Party Apps

Sony Japan has issued a brief statement about the use of third-party apps, advising camera owners that it cannot guarantee non-authorized software will work as advertised. The statement also seems to suggest that using them will void a camera's warranty, whilst it isn't clear to what extent; whole camera or the repairs will be covered by the warranty. The advisement refers to unauthorized firmware, camera apps, and scripts made available by websites other than Sony's. This includes things like the *STG Uploader* app that enables Sony cameras to upload directly to Google Photos, and a recently *publicized* hack that removes video recording limits from some Sony cameras.

Reference: <http://www.dpreview.com/news/7116421171/sony-warns-against-use-of-unauthorized-third-party-apps>

Quick Tips

Julianne Kost's Top 5 Favorite Features for Photographers in Photoshop CC

Julianne Kost (Adobe Services' principal digital imaging educator for Lightroom® and Photoshop® products) demonstrates her top 5 favourite features in Photoshop CC® in Adobe Camera Raw® 8 and image upsampling and sharpening, including the new:

1. Upright;
2. Radial Filter; and
3. Advanced Healing Brush with a new "Visualise Spots" tool to see where 'dust/spots are before you print your masterpiece;
4. Rounded Rectangles; and
5. Camera Shake Reduction. This tool analyses the image to find the "direction of camera shake" and then correct it.

This is a YouTube video and runs for 12 minus and 12 seconds.

Reference: <https://www.youtube.com/watch?v=Vjg4RtV4UAk&feature=youtu.be&em>

Photoshop CC 2015.5 June 2016 Release, New Features Tutorials

Colin Smith a Scottish born Los Angeles based photographer, digital artist and author and known for his pioneering work in HDR Photography and Aerial Drone Photography, and the founder of PhotshopCAFE.com reviewed the recently release of Photoshop CC 2015.5. He writes "...It's always exciting when Adobe releases a new version of Photoshop, with exciting new features. From performance to really useful new features, this release won't disappoint." For a full review and video (running just over 8 minutes) then follow the "Reference" link.

Reference: http://photoshopcafe.com/photoshop-CC-15-5-new-features-tutorial?mc_cid=b9f0a3e6c7&mc_eid=317174965a

5 Tips for Overcoming Self-Doubt

Photographer and writer, Jason D. Little wrote recently in Lightstalking e-newsletter about some strategies in overcoming self-doubt. He began by asking the reader to think back to when they were “new” to photography, just yesterday or 40 or more years ago. He also stated that some find the craft of photography more natural than others and yet we all “experience essentially the same growing pains” in becoming a competent photographer. He continued saying that in spite of our creative growth some are still hounded by self-doubt. It’s the confidence in sharing your work, sharing your vision that makes you. He offered that following thoughts to help ease that pain of sharing:

1. *Know Why You Take Photos;*
2. *Don’t Worry About What Others Think.* This is easier said than done. Look for people who offer constructive criticism;
3. *Don’t Gauge Your Life or Your Art Against Social Media.* Social media definitely has its benefits but it’s something that needs to be kept in perspective.
4. *Don’t Try So Hard, You’re Doing Fine.* There’s a dark side to deadlines; stress! Pressure can also take you out of the moment;
5. *Take Some Risks Along The Way.* Throw caution to the wind and avoid overthinking things.

In conclusion Jason wrote “... Sharing your work takes courage; opening yourself up to the condemnation of others isn’t an amusing proposition but this is the ordination of all photographers. There’s not much of a point in stockpiling all your photos just for no one to see them. Find a way to overcome or, at least, suppress your self-doubt so others may experience your passion and you can continue to grow as a photographer.”

To read the full article then use the “Reference” link to go to Lightstalking.

Reference: <http://www.lightstalking.com/5-tips-for-overcoming-self-doubt/>

Converging Parallels; A Powerful Composition Tool

Jason Row is a British born travel photographer now living in Ukraine. His images have been licensed to companies such as Cunard, Ethiad and Virgin Atlantic as well as multiple newspapers and magazines. He wrote recently in Lightstalking e-newsletter about the power of converging parallel lines.

Are you ready to take your Composition Skills to the next level, creating some stunning images of your own by learning the skills of a composition master and learn “How to Get Beyond the ‘Rule of Thirds’”? There are many reasons to avoid converging parallels in photography. In fact the marketplace has expensive, perspective control lenses that enable us to avoid them. However, like many things in photography, there are two sides to the coin and converging parallels can be used to create some striking images with great depth.

There are uses for Converging Parallels:

- ❏ *Leading lines.* Converging parallels naturally draw your eye into and through the image; and
- ❏ *Sense of depth.* Be it rail tracks, a road or even the shadows of a tall building, those lines give us a three-dimensional feeling to a two-dimensional shot.
- ❏ *Abstract imagery.* Take the simple escalator to create an abstract feel to converging parallels. Due to their natural symmetry, converging parallels work beautifully with the rule of thirds and by positioning subjects at points where the lines intersect with the third, we can create very powerful images.

Viewpoint is an important part of the composition when shooting parallels. If you get down low to the ground then you can exaggerate the perspective and sense of depth, if you shoot from a higher level you can foreshorten the foreground and give the feeling of space above the horizon.

Despite the many articles telling us how to avoid the “curse” of converging parallels, the fact is that they are a powerful compositional tool and can be used in many ways to create images that create depth and impact.

Reference: <http://www.lightstalking.com/converging-parallels-a-powerful-composition-tool/>

Learn Ansel Adams' Biggest Secret for Stunning Photography – Visualization

Have you heard of the great American photographer, Ansel Adams? Adams is placed alongside some of the great contributors to the Art of Photography and shares the mantle place with the likes as Henri Cartier-Bresson, Louis Daguerre, William Henry Fox Talbot and alike. Adams is the most widely known photographer in history; you don't need to look very far to see one of his images. What is Adams' secret to success? The answer in one word; Visualisation. In a video interview with Adams' son, Michael, with Marc Silber learns Ansel's secret. Along the way Michael Adams tells how Ansel went from merely recording an image, to being an artist who interpreted the image to tell the story he wanted. Ansel's breakthrough was in the climbing of California's Yosemite "Half Dome", an iconic monolith. The moment Ansel realised that his normal "Yellow" filter wasn't up to the task, he switched to a "Red" filter and Ansel's picture taking took a dramatic turn that has challenged and inspired thousands of photographers of all ages and nationalities over the years. "Ansel said the whole key lies in first visualizing the image you want, rather than just snapping away." Unlocking the scene and creating the mood that Ansel had visualized. He (Ansel) knew what he wanted and he got what he wanted

These are Ansel's key points that you can practice to continually improve your photography:

- Look at the external event, and then visualize what you want it to look like, clearly and decisively.
- Try to make the photograph of what you saw and felt.
- Train yourself to see what the camera sees by comparing what you see, with what it looks like in the camera.
- Practice your craft and do your homework so you can make the photograph you desire by going through these steps to capture what you visualized.
- Placing the camera: Find the best point of view of the lens.
- Make a proper lens selection.
- Decide on your depth of field and set your aperture.
- Control your exposure and later, the development.

As Michael says, with practice this becomes automatic and instinctive. Put Ansel's advice into action and see your results. The "Reference" link takes you to the article with the video (just over 5 minutes) between Michael Adams and Marc Silber. It will be the most productive 5 minutes that you will ever spend on the Internet. (Editor).

Reference: <http://digital-photography-school.com/learn-ansel-adams-biggest-secret-for-stunning-photography-visualization/>

Photoshop Tutorial – How to Remove Tourists From Crowded Locations

French photographer from Paris, Serge Ramelli, demonstrates how to remove unwanted crowds of people in your photos in a video tutorial using Photoshop®. We have all been there and this can happen especially at popular tourist locations. One way is to avoid the crowds; but if you want to capture the entire scene, how do you "remove" those people! The video (a YouTube) runs for about 16 minutes and can be found through the "Reference" link or directly at: <https://youtu.be/pwYE3qhpQWo>

This is a very heavy data (number) crunching process so you need to be patient if you attempt this. Watch the video, there's always something to learn.

Reference: https://www.digitalphotomentor.com/photoshop-tutorial-how-to-remove-tourists-from-crowded-locations/?utm_source=Weekly+Recap&utm_campaign=3078f08304-PWN_7_2_16&utm_medium=email&utm_term=0_0d67b90196-3078f08304-339782501