



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

November 2015

Tues	10 th	"All About Composition" with Barry Daniel AAPS SSAPS
Tues	17 th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Tues	24 th	Set Subject Competition: "Street Culture & Urban Photography"

Closing Time: **7.15pm.** No Print Entry will be accepted after this time.

Closing Date: **All "Print/EDI of the Year Entries"** to be logged at completion of the November Competition Evening.

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

CLUB MEETINGS

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

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

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

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

2016 Membership Fees

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

2016 Membership renewals now due.

"I think the best pictures are often on the edges of any situation, I don't find photographing the situation nearly as interesting as photographing the edges." William Albert Allard. *Photographer and writer William Albert Allard has been a major force at National Geographic and in mainstream photography for over 50 years. It started with internship in 1964 and his intimate photographs of the Amish of Lancaster,*

Pennsylvania, a landmark of National Geographic's photographic evolution. Allard is also a former contributor to Magnum Photos and been published in major USA magazines and abroad. Allard is one of the few photographers of his generation whose entire professional body of work is in color.



We welcome the following new members to the Photographic Group:
Christopher Cotton

Club Documents Updated

At the Photography Meeting on Tuesday October 13th 2015 the following Photographic Competition Rules were ratified by a major of votes by the members present. The updated document can be downloaded from the Club's website:

<http://www.wollongongcameraclub.com/mgt-procedures-and-comp-rules/>

Summary of Changes:

The Photographic Competition Rules Annual Competition Rules (Rule 10.3.2) was reviewed by the Management Committee. A decision was made to rescind and remove the former Rule 10.3.2 regarding members having to entered at least 50% of eligible Competitions for that year before the member could be eligible to enter the Annual Competition (known as the Print/EDI of the Year Competition).

Please note:

- This ratified revised document replace all previous document revisions; and
- Take effect immediately;

Members are encouraged to download these new documents.

This notice is in accordance with the Club's Management Procedures and the Photography Competition Rules document policies.

Dates For Your Diary

Tuesday; December 8th 2015: Club's Annual Dinner and Presentation Evening.

The club's Annual Dinner and Awards presentation Evening will be held at Villa D'Oro Function Centre. The evening is to celebrate the 2015 year and acknowledge members for their photographic skills and club service. Further details will be published when they are announced.

Where: Villa D'Oro, 39 - 41 Flinders St. Wollongong, NSW, 2500

Time: 6:30pm

Parking: On Site.

Cost: TBA



Tuesday; November 10th 2015: Club's Perpetual Trophies to be Return.

All 2014 Awardees of the "Print/EDI of the Year" and Service Trophies are requested to return them at the next photography Group Meeting on to be held Tuesday November 10th 2015. This is to allow the Trophy/Trophies to be prepared for presentation at the Awards Evening on December 8th 2015.

Tuesday; November 17th 2015: Domayne Warrawong Photographic Trade Evening.

Brendan Thistlethwaite and Michael Bamford from Domayne Warrawong have arranged a camera club event night for the local camera clubs and enthusiasts in the Illawarra on Tuesday November 17th 2015. The event is to showcase Domayne's camera department as your local camera destination, and to share our love for photography with our community.



There will be refreshments and nibbles available on the night, plus special offers and door prizes on the evening. On hand will be representatives from Canon, Olympus, and Sony assist in answering your queries as well as some pro photographers who have work in both training and development with brands such as Nikon and others.

Should anyone be able to attend, could you please advise Dawne Harridge before Friday 13th November, so that she can confirm Club numbers to Brendan at Domayne.

Friday, October 9th 2015

The success of our BBQ last Friday would not have been possible without the tremendous help of a fantastic group of members, whose happy smiles and great camaraderie was inviting to all those who stopped by.

My sincere thanks go to John & Ann Devenish who provided me with all the "know how" on what was required to organise and run a "Bunnings BBQ". They are the experts, having successfully run two previous BBQ's for the Club which netted us excellent return. They were also present at 8.00 am on Friday to assist with set up and getting the sausages sizzling so that we could start selling before the appointed time of 9.00 am.



Our grateful thanks go to Ruth Brooks, Max Davies, Brian Harvey, Tom Hunt, Colin Marshman, Brendon Parker, Franki Pinkerton, Kathy Pond, Val Porter and Helen Robinson for your tremendous support and unstinting help. The "cooking staff" borrowed the Movie Makers aprons. Take note of Brian's "snazzy" apron!!

It was an unknown as to how lucrative a BBQ would be on a weekday, as opposed to the previous ones which were held on Saturday/Sunday. We did over cater somewhat, but we were able to on-sell what was left over and recoup some of our investment. Thanks to Carol & Colin

Marshman, Kathy and Val for this extra help. Our profit for the day was \$650 vital funds that the Club otherwise wouldn't have raised.

The club will again apply to Bunnings for a spot in the 2016 draw.

Tuesday, October 13th 2015

Our chairperson for this evening was Colin Marshman, a member of the Club's Management Committee and a member of the Photography Group who was stepping in for President, Brian Harvey who will be away for next few weeks. Colin extended a warm welcome to 13 members and 3 visitors. He also announced that the Club had received apologies from Brian Harvey, Brendon Parker, Jill Bartlett, Sue Souter, Lynley Olsson, David and Sandra Tibbitts.

Business:

Colin mentioned the following:

📷 **FCC 2015 Inter-Club.**

- Brendon Parker has been handed in Club's Entries to FCC. Unfortunately we did not have the full quota of 10 prints in the "Small Prints" section, as only 5 were submitted. Thank you to those who took the trouble to hand in prints.

- The Exhibition of entries from all Clubs will be held on 1st November from 10am at the Mosman RSL Club. This will be hosted by the Mosman Camera Club.
 - Club Representation. It would be very much appreciated if someone could represent our Club at this Exhibition. We have had representation from our Club the last two years, and it would be good to see this support continue. If anyone is able to attend, please advise Dawne, so that arrangements can be made to bring back our members' entries.
- 📌 Bunnings BBQ 09/10/2015. A number of Club members volunteered their services at the BBQ. We are happy to have raised much needed funds for the Club with the profit of \$650 that was made. Thank you to all who helped make this day a success.
- 📌 2015 Annual Print/EDI of the Year Competition.
- Number of Entries per member Eligible Section to submit two (2) entries in each category, i.e. two in Colour, two Monochrome, two Small Prints and two EDI's. All entries must have been entered in competitions during the course of the current year (2015).
 - Closing Date. We will be collecting Print entries at our Competition night on the 24th November. EDI selection too will need to be advised to Ruth by 24th Nov at the latest. Please ensure that an Entry Form is with your Entries.
 - All Print entries will need to have an electronic copy e-mailed to Geoff by the same date, i.e. 24th Nov. The e-mail address for forwarding these will be advised shortly. This is required for the purpose of projecting the image onto the screen so that the Judge can talk about the selected print.
 - Member's 2015 Entries. Bruce Shaw will arrange for all eligible members' entries entered during 2015 and their respective awards (if any) which will make it easier to select from.
- 📌 Photographic Competition Rule Change. Rule 10.3.2 in the current Photographic Competition Rules relating to end of year entries was rescinded by the Management Committee at their meeting on 6th October. This rule stated that a member had to have participated in 50% of their eligible competitions for the year in order to be entitled to submit entries for "End of Year". With the rescinding of this rule, all members are now entitled to submit their entries irrespective of how many times they entered competitions throughout the year.
- 📌 Perpetual Trophies ... a reminder to those who are holding Perpetual Trophies from last year, to please return them by our next comp night on 27th October.
- 📌 Matting of Archival Prints... A Club Workshop will be held early November, possibly on a Saturday, to re-mounting of around 70 Club Archived Prints. Members are invited to help with this and it will be a good opportunity to gain experience on how to correctly mount a prints.
- 📌 2016 Programme Update. The 2016 programme is currently underway. There will be a change on how the EDI's will be shown. We plan on incorporating the showing of the EDI's on the competition night with the Judge then having the opportunity to make his comments, which would already have been done on line as is current. This change is being made so that members will have the opportunity to further discuss their images with the Judge, or question his comments.
- 📌 Next Meeting, 27th October 2015. This is our last "Open" competition for 2015. The last Competition will be a Set Subject at the end of November.

Guest Speaker:

Colin then welcomed our guest speaker for this evening, Helen Woodward, who has kindly agreed to share with us, her photographs & experiences from a recent trip to the Galapagos Islands. Helen is relatively new to the world of photography and became serious about it with the advent of the digital world, about 10 years ago after purchasing her first digital camera from her "retirement" funds as a teacher and educator. Helen grew up in the Oberon area where her father, a very good photographer, had his own dark room. However Helen did not venture into this revered space. Today Helen combines her love of photography with her love of travel and says that she has discovered her creative side through what is made available by modern technology. Helen is a member of Kiama-Shellharbour having served on their Committee for some years as well as being on the Committee of the Federation of Camera Clubs.



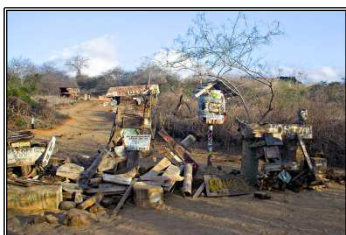
Helen commenced her presentation by asking if “anyone has been to the Galapagos Islands?” She then commented that this was one of her favourite places to visit. She then briefly outlined her recent trip travelling in a small group (8 people) from Ecuador to the Galapagos Islands where they spent 9 days in and around the various Islands. She said that tourism is tightly controlled and that Groups are allocated specific times to the Islands so that the Islands’ ecology is preserved.

Helen then continued with some other background to the Islands, especially its geographic and natural history. Its uniqueness is a result of the Islands’ isolation and the Ocean currents influencing the wildlife. Helen also briefly mentioned the work of Charles Darwin and his “Origin of Species”. Helen said the area was volcanic 4 Million years ago resulting in the formation of the Islands.

Helen continued to speak about the Islands’ wildlife as she projected various images to highlight her adventures with the wildlife. There were marine life (Iguanas, Sea Lions, Seals, crabs), Birdlife (Frigates, Mockingbirds, Pelicans, Galapagos Dove, Blue Footed Booby, Albatross, Nazca or Masked Booby, Red Footed Booby, Herons, Finches, Flamingos and many more), Reptile (Lava Lizard) and Tree Fungi. She said the small group was led along rocky tracks through where the wildlife was nesting. Helen said that the wildlife always had “right of way”, so if the track was occupied by a nesting bird or other animal, then the “tourists” had to stop and wait for the wildlife to move on or find another route around them.



Helen spoke about her visit to Santa Cruz and the tortoises, in particular “Lonesome George” which is over 100 years old. Helen explained how a tortoise’s age was calculated through their shell’s markings. She also talked about the Tree Fungus that varied in shape, size and colour due to the warmer climatic conditions of the Island.



Helen spoke about her visit to Post Office Bay on Floreana Island. It was commenced by whalers in the 19th Century. Today visitors can leave unstamped mail in a wooden barrel for fellow travellers to collect and hand deliver it. The visitors sort through the barrel to find cards and letters addressed to a location near their home to take back and then hand deliver it. No postage stamp required.

Helen spoke about the crabs on the Islands. She mentioned a few (Sally Lightfoot Crab, Blue Crabs) saying that only the local fishermen can fish in designated areas and this is protected through local law.



Helen said she was amazed at not just how close a photographer could get to the subject but the volume of wildlife. She commented that anywhere else in the world a photographer would require a very long lens, but here she was able to use a focal length around the 100mm mark. Again she reiterated that “wildlife had priority”.

Towards the end of her presentation Helen showed images of the nature landscape, solidified lava flows, lava tubes and a sequence of “sky and Sea” sea/landscapes.

At the presentation’s conclusion Helen responded to a number of questions from the audience, sharing her experiences on tour. This went on for about 20 ~ 25 minutes and has been one of the longest, and interesting, question/answer-time for a very long time.

Helen admitted that she wasn’t a technical person, knowing all the image’s details, camera and lens settings. She did talk about her camera equipment having tried Canon and now a Nikon dSLR with an 18~20mm zoom lens. Helen added that the zoom lens eliminated the need to change lenses. She just enjoys what she can when she can.

Helen commented upon her earlier family life and in particular that she was able to use a computer and not that adapt in her father’s darkroom. She continued saying that she never apologises for the post-processing editing she does with the computer.

Helen commented on famous Australian photographer, Frank Hurley, of the early 1900’s. Hurley was part of Shackleton’s Antarctic exploration and this inspired Helen and her work.

Finally Helen commented how the Camera Club movement had developed her photographic skills. She says she is a hobbyist, not a photographer and wants to know about the world, not just the photograph itself. She was asked if she had been on a photographic tour to which she replied no. She has asked other what they did after a day’s outing, saying they discussed their photographs. Helen says she wants to know more about the world she is current at and not to view her “holiday through the lens”.

Colin Marshman thanked Helen for her presentation and invited the audience to respond. Then the meeting was invited to supper and to continue talking with Helen and viewing her prints on display.

Tuesday, October 27th 2015

This evening’s Competition Night was chaired by Colin Marshman replacing the Club President, Brian Harvey who is taking some well-deserved R&R for a couple of weeks. There were ## members and ## visitors in attendance this evening. Colin said he had received apologies from Brian Harvey, Franki Pinkerton, Sue Souter, Sue Shaw ?????

Tonight we are saying farewell to two of our much loved and long-time members, Sandra & David Tibbitts. They are packing their bags and moving to Hervey Bay to enjoy their retirement. We have enjoyed some fun times together and seen the keen competition between the two of them, both vying for awards on competition nights. We will certainly miss you both!

Our very best wishes to you both for a successful transition and may you enjoy lots of happy times and great photography in sunny Queensland.

Business:

Colin announced the following for members’ attention:

- 📅 FCC 2015 Interclub.
 - The Exhibition of entries from all Clubs will be held on Sunday, 1st November from 10am at the Mosman RSL Club.

- Club Representation. It would be appreciated if someone could represent our Club at this Exhibition. We have had representation from our Club the last two years, and it would be good to see this support continue.
 - Club Entries. If anyone is able to attend, please advise Dawne, so that arrangements can be made to bring back our members' entries.
- 📌 2015 Annual Print/EDI of the Year Competition.
- Entry. Each member is able to submit up to two (2) eligible Prints/EDI's in each category. There's entries must have been entered in a club competition during 2015.
 - Closing Date:
 - Prints. Tuesday, November 24th 2015 at the completion of the November Competition.
 - All Print Entries must have an electronic copy e-mailed to Geoff by the same date, i.e. 24th Nov. Ensure that the details given on the electronic version, do match the details as stated on the label and Entry Form of the print. Dawne will be sending out an e-mail with the relevant details within the next few days. This electronic image is required for the purpose of projecting the image onto the screen so that the Judge can talk about the selected print.
 - EDI's. Please send Ruth an email (photocomp@wollongongcameraclub.com) advising her of the "Month" and "Title" of your entry. Ruth must receive your email no later than Friday 27th November 2015.
 - All Entries must have a standard Competition Entry Form submitted.
 - Competition Rule Change. See earlier in this Newsletter. The previously required 50% minimum entry is no longer required. (Previously Competition Rule 10.3.2).
 - Entry Guidance. Bruce Shaw will be emailing each eligible member a list of all their 2015 Competition Entries and any respective Awards to assist in making their selections.
- 📌 Perpetual Trophies. The current Holders of the Perpetual Trophies (awarded in 2014) are requested to return them by our next Club night Tuesday, 10th November 2015.
- 📌 Matting of Club's Archival Prints. A workshop will be held early November, possibly on a Saturday and members are invited to help with the re-mounting of around 70 prints. A good opportunity to gain experience on how to correctly mount a print. Further details will be advised shortly.
- 📌 2016 Programme. Provisional planning of the 2016 Programme is underway. There will be a change on how the EDI's will be shown. We plan on incorporating the showing of the EDI's on the competition night with the Judge then having the opportunity to make his comments, which would already have been done on line as is current. This change is being made so that members will have the opportunity to further discuss their images with the Judge, or question his comments.
- 📌 Next Club Evening. Tuesday, 10th November 2015 "All About Composition" presented by Barry Daniel. There will be much to learn from Barry's presentation, so please do endeavour to attend.

Farewell; David and Sandra Tibbitts.

Before hearing the judge's comments and the competition results Colin said that the Club would be losing two competent members; David and Sandra Tibbitts, who have decided to move to Hervey Bay at Queensland's Sunshine



Coast. Both Sandra and David first joined the club in 2007 and were keen Print entrants with Sandra being joint (with Colin Marshman) 2008 Monochrome Print Pointscore winner. In 2011 they had a break from the club and re-joined again in 2013 where they again entered their images in Colour and Monochrome Prints. In 2014 Sandra was the Monochrome "B" Grade Pointscore winner and also was awarded the Monochrome Print "B" Grade Print of the Year (2014). The friendly rivalry between David and Sandra would be heard

during Competition Evenings when one of the other would say; ".... Oh well, they are walking home tonight!" Over the years David and Sandra have supported the Monthly Prints (Colour and Monochrome) and EDI's Competitions taking many "Awards" home. David has also served the Club, particularly the Photography Group



on sub committees and preparing the meeting room. Their friendliness and warm smiles will be missed. They would share with anyone how they took their image. Dawne Harridge presented David and Sandra with a farewell card signed by the members. David thanked the members for their kind words, the companionship, fellowship and what Sandra and he have learnt over the years.

We wish David and Sandra a very safe journey “north” and all the best on their new adventure. As they say, Wollongong’s lose is Hervey Bay’s gain. Happy snapping and enjoy the good life. Remember your friends back in the ‘Gong.

Competition:

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



Malcolm thanked the club for the invitation to judge the October Competition and that it was good to be back with some fantastic images being exhibited. He continued to say that the Club was very fortunate as the invitation came at a time, better to say in-between, his very busy business schedule as he has just returned from overseas (Iceland) and going again (South America) to sought out possible photographic tours.

Small Prints:

Malcolm said it was good to see a Small Print section adding that many clubs have dropped these Prints from their Competitions. He said the Small prints have a purpose in Clubs in developing the beginner. He continued saying that the Small prints were the most challenging in so far that the Small Print has to have a strong subject matter as it isn’t possible to see the fine details that larger Prints allow.

Small Prints: 10 Entries received from 5 Entrants.



*Best In
Section:*

“Reflecting”, Michael Chervikov

Merits (2):

Michael Chervikov, Kerry Gilmore

Credits (3):

Ruth Brooks, Emma Foye, Kerry Gilmore

Malcolm spoke about image cropping, asking the photographer why and where would you “crop” an image so to present a better image. He also commented upon how the photographer is able, to some extent, to control the scene’s lighting especially where sand, snow, water and time of day play a vital part of the image. He suggested that the photographer learn to read the scene and make the most of the lighting condition/s through the use of filters or changing the angle of view to reduce the harshness of photographing directly into the sun’s rays are just a couple of tools the photographer has at their disposal. Malcolm suggested that photographers can overcome technical challenges of waterfalls, or any other water scene, by looking at the scene, using the lens’ zooming ability to “crop” out areas that create highlights or other problems that will be difficult to edit during post production.

Malcolm again spoke about “Balance”, the balancing of the elements within the image. He said that it was more important in Small Prints that this “balance” between the foreground and background is right. He then spoke about “Macro” photography saying that it is all about “seeing” the details.

Colour Prints:


“A” Grade

Malcolm commented upon the muted background that allowed the viewer to focus on the finer details of the main subject. He said that the photographer has a number of tools at their disposal when taking the shot such as aperture and shutter settings. Malcolm highlighted this by comparing a couple of prints or similar subject material saying there was some “movement” that draws out the impact and the image’s story line.

Malcolm commented upon image cropping saying that it is a personal choice but the photographer needs to ensure that their “choice” of cropping actually improve the image. Just as cropping is a selective tool, Malcolm said that “framing” the image with natural objects, such as tree branches, bridge and pylon etc, holds the viewer’s attention to within in the frame and to the main subject. However he did continue to say that the photographer needs to what colour casts or unnatural colours of the frame that draws the viewer’s attention away from the subject.

Malcolm’s third major area of commentary was “Composition”. Malcolm said that photographers need to look to what works; use the 1/3rd Rule, Horizon Line, and use it. But he did add that “rules” can be broken, again it’s a matter of personal choice by the photographer.

Colour Prints A Grade: 8 Entries received from 8 Entrants.

	<p><i>Best In Section:</i> “Einstein”, Geoff Gray</p> <p><i>Merits (2):</i> Greg Delavere, Geoff Gray</p> <p><i>Credits (3):</i> Colin Marshman, Vivienne Noble, Brendon Parker</p>
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“B” Grade

Malcolm commented on Colour Saturation and Colour Rendition especially with long exposures. He said that highlights draw the viewer’s eyes towards these areas, the brightest parts in an image. Whilst there is a case for such use he advised that the photographer needs to balance this use with the overall image story.


Malcolm liked images that pushed the idea a little further and the photographer’s experimentation. Using items to enhance such as a decanter’s stopper hanging in front of the scene and alike to reflect another image to tell a fuller story or deeper story. It’s the way that the picture’s elements work together that will draw the viewer to it. Malcolm mentioned using Topaz Adjust to bring out the elements within the image. He asked the photographer “What is appealing in it (the image)?” “Can I produce a better image through this enhancement?”

At one stage Malcolm stopped commenting on the images under review and spoke about the actual picture taking process. His advice was that before taking your camera out of the bag; take a walk around the environment, looking for what’s happening, how you are going to shoot it and understand the light and how it is “playing” upon the scene. By walking around Malcolm suggested that the photographer consider “Can I

enhance the image/story by using a different viewpoint and angle of view?" "How am I going to manage the whites from blowing out?"

One of the hardest "colours" to get "right" is skin tone but if it is wrong the image is severely hampered as the viewer's eye will be drawn to it.

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

	<p><i>Best In Section:</i> "Sands of Time", Elaine Duncan.</p> <p><i>Merits (2):</i> Elaine Duncan, Dawne Harridge</p> <p><i>Credits (3):</i> Joe Baez, Jill Bartlett, Kathy Pond</p>
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Monochrome Prints:

"A" Grade


Malcolm commenced this section speaking about Fore/Background separation by cropping. His best advice is to do this before the photographer presses the shutter release button, though during post production the photographer can have some control over this. He said the aim was to bring the main subject's details out.

High on Malcolm's agenda was the connection between the image's elements and the storyline of that the image was portraying. He said that he expects more from the "A" Grade photographers and thus he judging was harder. With this in mind, Malcolm liked the way the photographers linked their image's elements and story. He congratulated a number of photographers with the way they "extended" the photographic rules (conventions) so as to present different images.

Malcolm commented upon photographer's use of lines, patterns and leading lines to draw the viewer into the image commanding the viewer's attention through to the "final resting place" of the main subject.

Tonal range and impact are the main effects that a monochrome image, an integral part, has in respect to the image "jumping out" at the viewer where a colour image can rely on its vibrant colours to draw the viewer. He continued to say that tonal range did impact upon his selection.

Monochrome Prints A Grade: 8 Entries received from 8 Entrants.


	<p><i>Best In Section:</i> "Night In The Museum", Geoff Gray</p> <p><i>Merits (3):</i> Geoff Gray, Colin Marshman, Brendon Parker</p> <p><i>Credits (3):</i> Bernie Gromek, Vivienne Noble, Helen Robinson</p>
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“B” Grade

Malcolm spoke about a number of “Photo Effects”; a simple silhouette treatment of a dandelion and the tilting of the camera placing the main subject diagonally in the image’s frame. He suggested that if some “fill” flash was used and then some of the darker details would be brought out.

A number of people images were exhibited in the various sections this during this competition evening with Malcolm saying that he wasn’t too concern that the subject’s eyes didn’t have direct connect with the photographer.

Monochrome Prints B Grade: 7 Entries received from 7 Entrants.

	<p><i>Best In Section:</i> “Into The Mist”, Sue Souter</p> <p><i>Merits (2):</i> Elaine Duncan, Sue Souter</p> <p><i>Credits (2):</i> Joe Baez, Wayne Fulcher</p>
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At the conclusion of Malcolm’s comments and Awards there was a short “Question and Answer” time where Malcolm responded to a number of questions from the audience. Some questions related to the entries whilst a couple related to photographer in general.

Colin Marshman then thanked Malcolm for his judging and the meeting showed their appreciation with applause.

EDI (Electronic Displayed Images):

The EDI Competition Entries were prejudged by Malcolm and each Entry’s written comments can be seen in full on the Club’s Website EDI Gallery’s October 2015 Competition page. Malcolm’s comments are very constructive and in some entries comprehensive.

Malcolm wrote that photographers should use the “cropping” tool to:


1. Simplify the image;
2. Draw the viewer’s attention to the main subject; and
3. Removal of distracting elements.

Lighting. Malcolm’s general comments regarding “Lighting” were that the photographers handle the conditions well. However he did comment that street lights taken during long exposure tend to blow out and the photographer needs to learn how to control this situation. He added that in muted lighting conditions the image’s contrast is easier to control. Malcolm advised photographers to watch for unnatural looking colours as these distract the viewer.

Composition. Malcolm wrote about the general composition especially the “busy” entries. He suggested the photographer concentrate on a smaller section and using lines, patterns and textures top draw the viewer to the main subject. He also wrote about Fore/Background separation, their strengths and weaknesses in tying the image together. He wrote that where the viewer is able to see into a weak background the overall image is let down.

Format. Malcolm suggested that the normally Portrait or Landscape (rectangular) formats in this digital age isn’t the only formats that a photographer can use. He suggested try looking at others like a square etc to enhance the image’s presentation.

EDI (Electronic Displayed Images): 24 Entries received from 12 Entrants.

	<i>Best In Section:</i>	“Just For Fun”, Vivienne Noble
	<i>Merits (3):</i>	Ruth Brooks, Tim Hoevenagel, Vivienne Noble
	<i>Credits (7):</i>	Cathy Ashcroft, Dawne Harridge (2), Vivienne Noble, Brendon Parker, Kathy Pond (2)

The judge's comments for Vivienne's EDI entry judged as the Best in Section; “Compliments to the photographer for coming up with something a little different. Careful attention has been paid to the use of a wide/fisheye lens, composition and timing. I like the slow shutter speed used, as well as the balance of red between top and bottom. Well done.”

POINTSCORES: October 2015

Small Prints

71	Lynley Olsson	38	Kerry Gilmore	30	Tim Hoevenagel
70	Ruth Brooks	35	Michael Cherviakov	23	Clara Sudarmo
38	Emma Foye	31	Franki Pinkerton	9	Palesa Agland

Colour Prints

“A” Grade

38	Sue Souter	28	Helen Robinson	21	Brendon Parker
35	Geoff Gray	25	Greg Delavere	6	Justina Turpin
34	Bernie Gromek	24	Vivienne Noble	5	Barry Daniel
31	Colin Marshman			5	Eunice Daniel

“B” Grade

42	Elaine Duncan	21	Val Porter	6	Norm Melvin
34	Dawne Harridge	13	Barbara Hipsley	5	Joe Baez
31	Wayne Fulcher	13	Warren Causer	4	Sandra Tibbitts
22	Jill Bartlett	7	Jim Ollis	3	Casandra Best
21	Kathy Pond	6	David Tibbitts	3	Hamilton Graham

Monochrome Prints

“A” Grade

37	Bernie Gromek	27	Greg Delavere	6	Justina Turpin
37	Geoff Gray	25	Helen Robinson	4	Sandra Tibbitts
32	Colin Marshman	20	Vivienne Noble	3	Barry Daniel
28	Brendon Parker			3	Eunice Daniel

Monochrome Prints

“B” Grade

46	Sue Souter	18	Val Porter	3	Casandra Best
37	Elaine Duncan	6	Barbara Hipsley	3	Kathy Pond
36	Wayne Fulcher	5	David Tibbitts	3	Warren Causer
23	Jill Bartlett	5	Jim Ollis	2	Norm Melvin
		5	Joe Baez		

EDI

63	Sue Souter	33	Bruce Shaw	12	Justina Turpin
55	Dawne Harridge	30	Cathy Ashcroft	11	Warren Causer
49	Sue Shaw	30	Val Porter	10	Barry Daniel
47	Ruth Brooks	29	Vivienne Noble	8	Jim Ollis
46	Brendon Parker	24	Lynley Olsson	7	Tim Hoevenagel
44	Greg Delavere	20	Kathy Pond	2	Franki Pinkerton
43	Jill Bartlett	18	Barbara Hipsley	2	Palesa Agland

2015 Competition: November

Competition: Set Subject “Street Culture & Urban Photography”

Entry Conditions:

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

Competition Subject Guidelines. 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.

Member Acknowledgement.

Bruce Shaw recently gained an Acceptance at the SIEP 2015 (Sydney International Exhibition of Photography). Bruce says that the Accepted image was one that didn't receive any Awards at the Club's 2015 September EDI Competition. Bruce commented that this serves as an encouragement to all club members as an image unsuccessful in one Competition could gain an Award/Acceptance in another. Such is competitions.

The Techno Shop***Lomography Unveils Exclusive 35mm Film with An ISO Rating Of 6***

While digital cameras are focusing more and more on high-ISO capabilities, it appears analogue film manufacturers are headed in a different direction. Lomography unveiled Kono Donau, a new 35mm format film with an ISO rating of 6. The Lomography exclusive film is yet another experimental and creative film from Lomography's growing archive. According to Lomography, Kono Donau is 'one of the highest resolutions ever found in a color negative film. The film is designed with long exposures in mind, particularly those involving light painting. The film forgoes the traditional orange mask, leaving the resulting images with very blue tones that creates a very interesting aesthetic.

Reference: <http://www.imaging-resource.com/news/2015/10/19/lomography-unveils-kono-donau-a-blue-toned-film-with-an-iso-of-6>

Live GIF App; Turn your iPhone's Live Photos into GIFs and videos

Live Photos is a feature that automatically captures both a full-resolution photo as well as a few seconds of video before and after each photo. The result is a still image that can also show the few fragile moments that led up to and followed the decisive moment.

Reference: <http://www.imaging-resource.com/news/2015/10/19/live-gif-easily-turns-your-iphones-live-photos-into-gifs-and-videos>

Nikon D810 Firmware C 1.10 Now Available

Nikon has released updated firmware for its D810 DSLR, taking the software from version C 1.02 to C 1.10. The new firmware brings with it several changes, the majority of which are bug fixes. These fixes cover several issues, including incorrect or absent display information, audio static resulting from the use of external HDMI recorders while in movie live view, a 'rare' shutter release failure some owners experience in movie live view and recording issues related to the camera's HDR function, among others.

As always it is the camera owner's responsibility to ensure any updating is carried out in the Manufacturer's directions otherwise there is a risk the camera may not operate and require a specialist service.

Reference: <http://www.dpreview.com/articles/2958020637/nikon-d810-firmware-c-1-10-now-available>

Adobe is Rolling Lightroom Back to the Old Import Workflow

After a massive outcry from frustrated users, Adobe's Tom Hogarty announced (October 2015) that the next dot release of Lightroom 6 would restore the previous import experience. Lightroom 6.2 took away several features that many photographers used on a regular basis as a critical part of their workflow. For more information see the full article at the "Reference" link.

Reference: <http://www.photographybay.com/2015/10/17/adobe-is-rolling-lightroom-back-to-the-old-import-workflow/>

Split Toning Effect with Lightroom

Lightroom has several creative effect options available to test. Perhaps one of the easiest effects to accomplish – and the most stunning in appearance – is the Split Toning effect, which consists of an image in which the tonal values on Highlights and Shadows are replaced by tints selected by the user. To learn how to do this use the "Reference" link below.

Reference: <http://www.photographybay.com/2015/10/16/split-toning-effect-with-lightroom/>

Snapseed For Android Update Brings DNG Raw Editing

Since Google introduced DNG Raw support with its Camera API in Android 5.0, quite a few high-end Android smartphones have launched with the new imaging feature or have received it post-launch via software update. So, while shooting Raw on a smartphone is becoming easier, editing Raw files remains tricky. The Raw-capable editing apps we have seen so far have been either very limited in terms of functions or designed for use on larger tablet screens. However, today Raw editing on smartphones has made a huge step forward as version 2.1 for Android of Google's extremely popular Snapseed image editing app comes with the ability to edit DNG files from both smartphones and dedicated cameras, including those converted from other Raw formats.

Reference: <http://connect.dpreview.com/post/9732054956/snapseed-for-android-brings-dng-raw-editing>

Pocketwizard Plus IV Transceiver Gets TTL Pass-Through Hotshoe

Wireless flash communications specialist PocketWizard has introduced a new version of its Plus series transceiver that features a top-mounted hotshoe. The new hotshoe allows a flash unit to be fitted while the PocketWizard Plus IV is attached to the camera, as well as when the flash is positioned remotely and being controlled wirelessly. PocketWizard says that the Plus IV facilitates full TTL communication between the hotshoe-mounted flash and the host camera when the transceiver is mounted in the camera's own hotshoe. It is confirmed that the system is compatible with modern Canon, Nikon and Panasonic Lumix cameras, while Fuji X and Olympus models are still being tested. When used as a receiver the Plus IV can trigger virtually any hotshoe-style flash unit, according to the company, so long as the flash has been set to manual power output. Other than the new hotshoe, the PocketWizard Plus IV offers the same features the Plus III model does. The Plus IV is due to come to market in January 2016 at an as-yet undisclosed price.



Reference: <http://www.dpreview.com/articles/3094396983/pocketwizard-plus-iv-transceiver-gets-ttl-pass-through-hotshoe>

Counterfeit Batteries: Clever Fakes, Uncertain Risks

Recently on the Canon U.S.A. website and in their online advertising, Canon has been calling attention to the problem of counterfeit batteries. It's easy to understand Canon's concerns: besides the obvious issue of lost revenue, companies need to protect their brand reputation, and shoddy batteries and chargers with the Canon name on them (albeit without their permission) would reflect poorly on the company as a whole. There's also the potential that the fake products might be dangerous, though, as counterfeiters will have few compunctions about cutting corners on manufacturing control and safety measures if it would shave a few cents off production costs. Canon also probably recognizes that at least some people who wouldn't consider a third-party battery or charger might buy counterfeits, thinking they're simply getting a good deal on the real thing.

For further information read the full article using the "Reference" link.

Reference: <http://www.imaging-resource.com/news/2015/10/28/counterfeit-battery-fakes-with-risks>

Quick Tips

Sunset Photography Tips and Inspiration

A sunset can splash the sky with an array of colors, create a stunning reflection, and cast perfect light on your portrait subject. The window of opportunity to capture this golden light is usually small so planning ahead and showing up prepared is a necessity for great photos. Here is a list of helpful sunset photography tips and inspirational articles to help improve your own photos:

1. DPS – 12 Tips for Photographing Stunning Sunsets
<http://digital-photography-school.com/how-to-photograph-sunrises-and-sunsets/>

2. Digital Camera World – Sunset photography: how to balance exposures and get accurate colours
<http://www.digitalcameraworld.com/2015/01/28/sunset-photography-balance-exposures-get-accurate-colours/>
3. ePhotoZine – Top Ten Sunset Photography Tips And Tricks
<https://www.ephotozine.com/article/top-ten-sunset-photography-tips-and-tricks-4789>
4. Picture Correct – Five Tips For Great Sunset Photos
<http://www.picturecorrect.com/tips/sunset-photos-tips-techniques/>
5. Improve Photography – 30 Sunset Photography Tips
<http://improvephotography.com/416/30-tips-sunset-photography/>
6. iPhone Photography School – How to Take Stunning Sunset Photos With Your iPhone
<http://iphonephotographyschool.com/creating-the-perfect-sunset/>
7. NYIP – Sunset Photography
<https://www.nyip.edu/photo-articles/archive/how-to-take-great-photos-of-sunsets>
8. Weather.com – 50 Stunning Sunsets of 2012
<http://www.weather.com/news/news/stunning-sunsets-20121229>
9. DPS – 39 Colorful Sunset Photos to Start off Your Weekend
<http://digital-photography-school.com/35-colorful-sunset-photos-to-start-off-your-weekend/>
10. TPA – 52 Dazzling Examples of Sunset Photography
<http://www.thephotoargus.com/52-dazzling-examples-of-sunset-photography/>

Reference: <http://www.thephotoargus.com/sunset-photography-tips-and-inspiration/>

Camera Histograms: Tones & Contrast

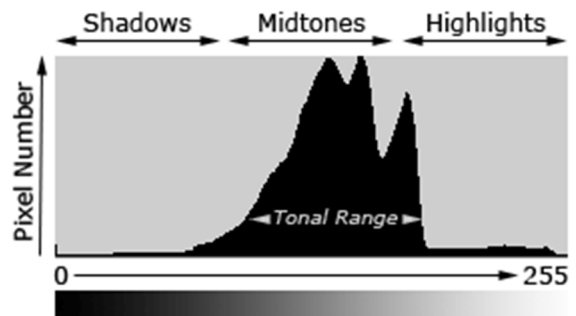
Understanding image histograms is probably the single most important concept to become familiar with when working with pictures from a digital camera. A histogram can tell you whether or not your image has been properly exposed, whether the lighting is harsh or flat, and what adjustments will work best. It will not only improve your skills on the computer, but as a photographer as well.

Tones: The region where most of the brightness values are present is called the "tonal range." Tonal range can vary drastically from image to image, so developing an intuition for how numbers map to actual brightness values is often critical—both before and after the photo has been taken. There is no one "ideal histogram" which all images should try to mimic; histograms should merely be representative of the tonal range in the scene and what the photographer wishes to convey.

Contrast: A histogram can also describe the amount of contrast. Contrast is a measure of the difference in brightness between light and dark areas in a scene. Broad histograms reflect a scene with significant contrast, whereas narrow histograms reflect less contrast and may appear flat or dull. This can be caused by any combination of subject matter and lighting conditions. Photos taken in the fog will have low contrast, while those taken under strong daylight will have higher contrast.

To learn follow the "Reference" link below.

Reference: <http://www.cambridgeincolour.com/tutorials/histograms1.htm>



How and Why to Diffuse Your On-Camera Flash

How to diffuse an on-camera flash is an important concept to understand; not just how, but why! Today's photo tip will explain diffusion and how to create and use it. If you're shooting with an undiffused flash; any kind of flash, not just on the camera, it has a tendency to be very harsh. It makes **deep shadows** on the face and so on. But, that's not all, it makes shadows on the walls and ceilings and the color of the light tends to be cold, harsh, and unforgiving. There *are* times when this is perfect and just what you're after, but not usually, particularly when you're shooting with a flash unit on your camera. Diffusion softens the light and makes it larger in relation to the subject. That's why you see studio photographers using softboxes and shooting through umbrellas. It's an in studio attempt at replicating a cloud. To read more follow the "Reference" link.

Reference: <http://www.picturecorrect.com/tips/how-and-why-to-diffuse-your-on-camera-flash/>

4 Tips for Using Camera Flash

Flash can either make or break your photos, but using it correctly will always give you great images. Don't feel intimidated by your flash; it's there to help you shoot great images in low light situations. Here are some great tips to help you shoot better images.

1. Fill in flash
2. Use a diffuser
3. Bouncing your flash
4. Off camera flash

When shooting images using flash you will need to experiment until you are comfortable with the different techniques. Learn how your on-camera flash works and how to change its settings as well as your external flash settings. Once you are familiar with them you will add another dynamic dimension to your low light images.

Reference: <http://www.picturecorrect.com/tips/tips-on-how-to-use-camera-flash/>

Photographing Water

Photographing waterfalls presents the photographer with the opportunity to create some very creative shots. When photographed properly, you can make running water appear soft and almost ghost-like. This technique is not difficult to master, but it takes a fair amount of stamina and perseverance to achieve, not to mention some physical agility. This technique is best suited for cameras that have the ability to manually adjust the shutter speed and focus. Digital Single Lens Reflex (DSLR) cameras are best equipped for this type of setup, but quality point-and-shoot cameras may work just as well. Things to learn:

- 📷 Shutter Speed;
- 📷 Bracketing; and
- 📷 Focus.

To read more follow the "Reference" link.

Reference: <http://www.picturecorrect.com/tips/how-to-photograph-water/>

Minimal Photography Tips and Inspiration

If you're someone who is naturally drawn to simplicity, you probably would appreciate minimal photography. Capturing the minimalistic image though isn't as simple as it seems. Some photographers take years of study and practice to fine tune their minimal photography techniques. When they do find the images they were looking for, the results can be stunning. The "Reference" article lists a number of websites with further explanations, tips and tutorials on the exciting world of Minimal Photography.

Reference: <http://www.thephotoargus.com/minimal-photography-tips-and-inspiration/>