



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

November 2016

Tues 8th Travel Photography; “What Do I Need and Pack”

Tues 8th EDI Competition Entry Closing Date.
Closing Time: 7.00pm

Tues 8th Club’s Special Meeting (Special Resolution) at 7.30pm

Tues 22nd Set Subject Competition: “**Mountains**”

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

Tues 22nd Closing Date; “2016 Print/EDI of the Year” Entries. At conclusion of 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

2017 Membership Fees

Member	\$75.00	Pensioner	\$65.00
Student	\$45.00	Family	\$115.00

“Photography for me is not looking, it’s feeling. If you can’t feel what you’re looking at, then you’re never going to get others to feel anything when they look at your pictures.” Dorothea Lange (1895 – 1965) was a photojournalist made famous by her photographs taken during the Depression-era in the United States.

Dates For Your Diary**November 1st and 8th 2016: Special Meeting/Special Resolution.**

A Special Meeting has been called for a “Special Resolution” concerning the review of the Club’s Constitution following changes to the NSW Legislation governing the Associations’ Incorporation Regulations (2016). Two (2) Special Meetings are called;

1. Thursday, November 1st 2016 (Movie Makers meeting) at 7:30pm; and
2. Tuesday, November 8th 2016 (Photography Group meeting) at 7:30pm.

Both meeting will be held at the Figtree Heights Primary School Multi-Purpose Room (normal meeting place) to vote upon these changes. On the agenda is the introduction of “Controlled” Documents required for the Club’s general operations.

Please note:

- a. Members can attend either, but can only vote at one (1) meeting; and
- b. At November 8th Meeting the Photography Group Competition Rules will be ratified.

Our Club Secretary has already sent out the Special Resolution Notice and agenda with all the required documentation under review.

Tuesday; November 8th 2016: Club’s Perpetual Trophies to be Return.

All 2015 Awardees of the “Print/EDI of the Year” and Service Trophies should be returned before this meeting. This is to allow the Trophy/Trophies to be prepared for presentation at the Awards Evening on December 13th 2016.

**December 13th 2016: Annual Dinner and Presentation Evening.**

The club’s 2016 Annual Dinner and Awards Presentation Evening will be held at Villa D’Oro Function Centre. The evening is to celebrate the 2016 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: \$40.00 per person. Our secretary has already sent out an email outlining the cost and payment system.



Volunteers Required. A number of our members who assist in the running of the Annual Dinner will not be available this year. New volunteers are required to help set up, run and general ensure all required areas for a successful night are covered. If you can assist, then please speak to Brendon or Dawne. Your help will be greatly appreciated.

December 31st 2016: 2017 Fees Due.

Please note that your fees for 2017 are due before January 1st 2017. However if you haven’t paid before then you will not be able to access the Club’s new Website (wollongong.myphotoclub.com.au)

Vale – Noel Gibson (1933 ~ 2016).

On Tuesday, October 11th 2016 Noel Gibson passed away following his fight with cancer. Noel has been an active member of the Wollongong Camera Club since he joined in 2012. He first came along to the Photography Group's meetings and entered the Monthly Competitions late in that year. He was a talented and brilliant landscape artist, a semi professional photographer.

He then discovered video making and the production of videos was more of his interest. He was an active member often participating in many projects conducted by the Movie Makers being a talented actor and reliable member. He was ready to be active in the planning, the take an acting role during shooting, behind the camera work and an assisted with his editing skills. His role play in some of the Movies that the team produced, were very well done and most entertaining. He thoroughly enjoyed taking part in early morning photographic shoots and acting in the Team Production of "The Diamond Lift".

A child of the Great Depression, Noel was humble, kind and caring. His first training was as a Cabinet Maker and Carpenter with side interest in the CMF Tank Core. He began as a Trooper and finished as Sergeant. Noel was a keen surf lifesaver at Nobby's Beach Newcastle and a keen Rugby player.

After finishing his apprenticeship at age 21 Noel joined the NSW Police Force and moved to Sydney in 1955 for his basic training. He transferred to Newcastle, his home town, after only two months duty in Sydney. Noel married in Newcastle, had three daughters then, after ten years, transferred to Guyra and had five happy years there. As a Sergeant third class he transferred to Culcairn. Next was a transfer to Lismore, mainly due to his wife's poor health. As a Sergeant First Class Noel retired in 1980 and was his wife's primary carer until her death in 1997.

Noel travelled much of Australia in a small motorhome. On one trip he met a woman who was also travelling alone in her Winnebago. A life changing meeting, they then travelled together in their separate vehicles and ended up in Lismore. After a stint on their farm between Lismore and Kyogle they moved to Lake Heights. Noel and Heather travelled extensively through SE Asia and throughout Outback Australia by 4WD and Caravan. Noel and Heather had fifteen years of great happiness together.

In 2014 Noel was a member of the "Best Team Entry" in the club's 2014 "Video of the Year" Awards. Noel continued to be a part of the Movie Makers, being an integral part, until he couldn't attend meetings in 2016. Noel's passing will be felt by many in the Club. His happy and cheerful personality will be missed at Club meetings. Rest in Peace, Noel.

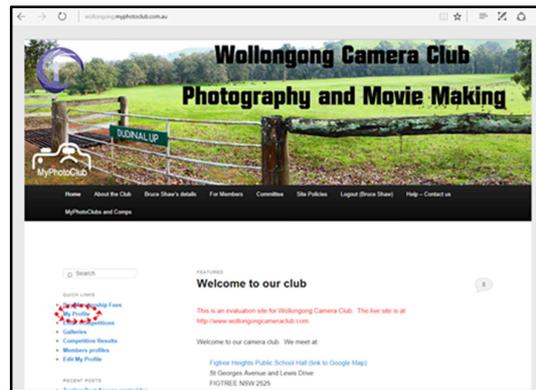
Vale – Gary Barnes.

It is with sadness that we note the sudden passing of Gary Barnes, former member of the Wollongong Camera Club during the late 1970's and early 1980's, on October 17th 2016. Gary was predominately a slide worker in these early days at the club. During the 2010 ~ 2015 period Gary was a guest presenter and judge for both the Photography Group and the Movie Makers. As a presenter he would challenge some of our conventional ideas. He was constantly trying to find ways to do things easier. One of his last presentations to the Movie Makers he demonstrated his dolly system that allowed him to conduct "moving" panoramic images, both photographically and in video form. He was ready to explain the "How to do" to anyone wanting to know.

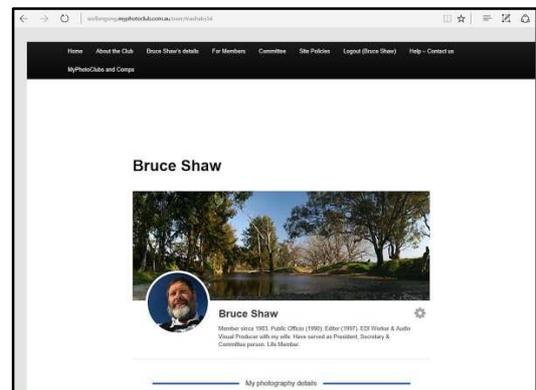


Gary's interest in photography started in high school when he was given an Olympus trip 35 rangefinder as a Christmas present - (which he still had) before graduated to his first SLR Olympus OM-1 and started doing photography at occasional weddings and parties.

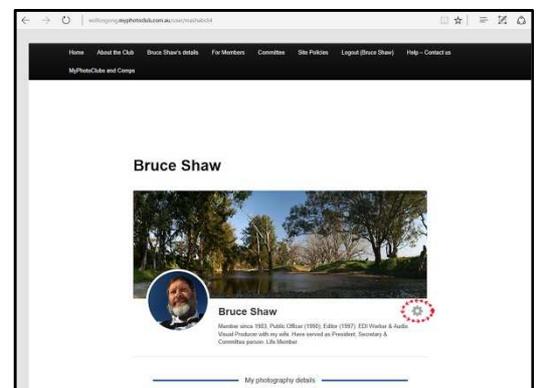
- From the “Quick Links (Left hand side) select and double click the “My Profile” link to open your member “Profile”



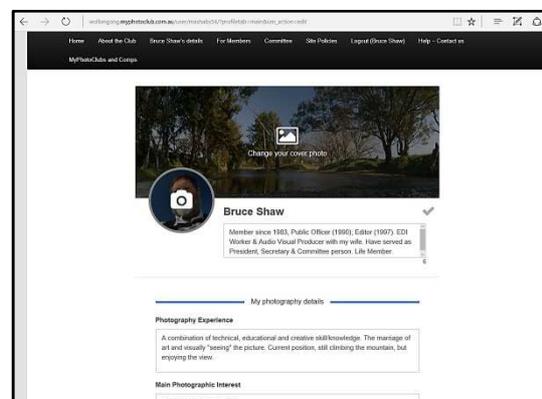
- Your Membership Profile will appear. The “editable” areas will have nothing in them.



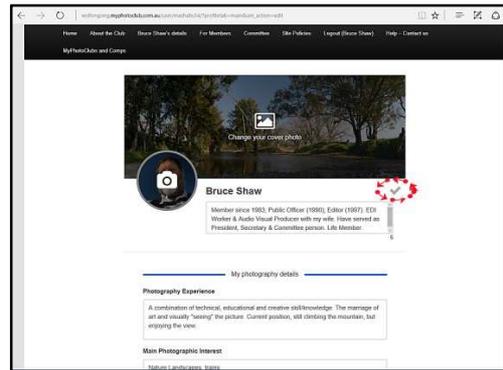
- Select, and double click on the “Gear Cog” on the right hand side, just under the main picture (as indicated) to open the editing process.



- “My Profile” opens in the “Edit” mode to allow you to change, add, remove and upload images. Just go to the section you want to edit and then fill in the information. Please note that in the “text” fields there is a limit to the number of characters allowed in each field. As you type away you will notice this number “counting down” to “0” (zero). The process will not allow you to save any character/s after zero, this number will turn “red” and commenced to increase. Suggest you re-edit that field’s information.



6. Final step. Save you changes. To do this click on the grey “tick” (✓) just under the main picture (right hand side). You will notice that this is the same location as the “Gear Cog” used to commence this “Editing” process.



7. Congratulations. Your “My Profile” will be updated and the new information/images will be on displayed.

Monthly Competition Entry Process Update.

In the September 2016 Newsletter we discussed how to “Enter Competitions”. During October we have been asking registered members to test the system by uploading their October 2016 Competition Entries. Just to refresh your memory the following is your Entry Form (with adjustments for your personal Gradings).

As I only enter the EDI Section there is something that I missed in respect to all Categories. It occurs that you can populate your Entry Form with all your entitled entries, both for EDI’s and Prints. If you enter Prints and EDI’s or both Colour Prints and Monochrome Prints, then you can only “Submit” one section at a time. Once that first category is uploaded, you will receive a message on the refreshed the page and ask if you “want to leave this page?” The response is: “NO”, if there are more categories to upload. Only respond “YES” if all categories are uploaded.

My apologies for any inconvenience that this may have caused anyone as the system is a learning curve for all of us.

Tuesday, October 11th 2016

Brendon Parker chaired this evening opening it with a warm welcome to the 24 members and 2 visitors in attendance. He said the Club had received apologies from Brian Harvey, Jill Bartlett and Eunice Daniel.

Business:

Brendon mentioned the following for member's attention:

- 📌 2016 Annual Dinner.
 - Volunteers. Your assistance for this evening would be appreciated,. Please speak to Brendon or Dawne. Thank you;
 - Cost. \$40.00 per person. Dawne has already sent out an email in respect to payment details.
- 📌 2017 Membership Fees. Brendon advised the members that the fees have increased slightly to cover the Club's increasing costs. They are: Member (\$75.00); Pensioner (\$65.00); Student (\$45.00) and Family (\$115.00).
 - Brendon has requested that members attend to this as earliest as possible as he will be away. Also the 2017 Fees are required to be paid before 31st December 2016 so that a member will be able to log into the Club's new Software Package.
- 📌 Perpetual Trophies. All Perpetual Trophies are required back as soon as possible for any engraving and preparation required before the 2016 Annual Dinner. Please see Dawne.
- 📌 Supper. Unfortunately the cost of Supper at the Meetings has increased to a "Gold Coin" donation. As announced in August. 
- 📌 November 8th Meeting. Topic is "Travel Kit". Members were asked to bring along their photographic travel kit for discussion.

Bruce Shaw spoke about two items:

- 📌 Club Constitution Review. As the Club's Public Officer, Bruce advised the meeting of the Special Resolution at the November 3rd and 8th General Meetings. A Special Meeting will be held prior to the commencement of the General Meeting. All members have been advised by email regarding these meetings and a number of documents have been attached for members' perusal.
- 📌 Additional Documents for ratification. New Controlled Documents necessary for the Club's operation and the Photography Group Competition Rules (changes due to new "MyPhotoClub" package).
- 📌 MyPhotoClub. Bruce asked the meeting if members were experiencing any difficulties with Registering and Joining (Wollongong). A number of issues were discussed with Bruce answering as many problems as possible. Bruce also said the last two (2) Photography Group Monthly Newsletters have a "step-by-step" detail in "how to do".

Speaker:

Brendon then introduced this evening's topic; "Preparing an Image for Print - whether printing at home or at a commercial photo laboratory". Brendon commenced by confessing that "I print my own prints". He then asked the meeting "Why?" Was it better than Commercial printers? Was it cheaper? No! But as Brendon said "I like it, I take it, I print it" process, the whole process from image taking through image editing to the final image printing.

Brendon's opening remarks certainly stirred the horn's nest. It was long before several members began to comment with most debating the "real" cost to the printing process, with Commercial vs the Home (machine, paper, inks, re-runs/redo's, maintain the monitor's colour calibration, etc). Many of the Home Printers said that they used the "Soft Proof" of their image that is available with several Image Editing Packages like Lightroom that doesn't require running the image through a printer. This "cost" discussion was lively with some questioning where the costs were derived.

At this stage Brendon adjourned the discussion and invited all to supper reminding them of the "gold coin" donation. He commented further saying that his opening remarks were designed to get the meeting into a discussion. Well succeed.

Following supper and the numerous discussions going on, Brendon called everyone back for round 2. He said that he had invited a number of members to share their ideas and practices with the audience and hoped that the friendly debate earlier would continue.

Barry Daniel AAPS, SSAPS. Barry said that he has been printing since 1939 in a homemade darkroom. He outlined his long association with a brief “walk through” history of his printing from chemicals, enlargers and the type of printing process, each having their own characteristics. He remarked that his Cibachrome days required a total dark darkroom; no slight light ray was acceptable. He remembers the times of fitting various coloured filters into the enlarger’s filter tray through to the Colour Head analyser and dialling in the required colour configuration. He commented that he had to learn the colour additive/negation that was required for home printing. Barry displayed a number of the colour filter gels for the audience to view.

Today Barry utilises the digital process working with a generally cheaper printer and third party inks. Of course he still has a more expensive printer, but uses the cheaper unit more often as, in his opinion, it gives a reasonable result.

Colour Determination. Barry said for him it was a trial and error approach making a small (6”x4”) print to determine if any adjustment is required. However he does have a wealth of experience from his “darkroom” days that gives him a good idea if the colours are right. If not, he is able call upon his memory for the required adjustment.

Before finishing Barry demonstrated the “Colour Wheel” to the audience. From his knowledge Barry is able to determine whether there is a colour problem and what is required to “fix it”.

Completion his presentation Barry spoke briefly about Printer problems demonstrating these points with a print of the problem. “Banding” is a problem but it always evident what the cause is. Barry said a “Nozzle Check/Clean” indicated that one cartridge was out of ink, hence the banding. It could also indicate a block nozzle. He also said that “High Speed Printing” option wasn’t a desirable option as the ink is laid differently.

Barry finished saying “you may not agree with me, but he was happy with the results”.

Thank you Barry for your informative contribution to the evening’s topic.

Geoff Gray spoke about his “Printing at Home” and that it’s important to understand your PC/Laptop’s Operating System and what can be achieved and where not to venture. He said that most of his “learning” was the “trial and error” process so he has had plenty of “not quite right” results. Geoff also remarked that Barry (Daniel) knows colour with 50 ~ 60 years’ experience however a greater percentage of today’s club members are relatively new in comparison. Geoff said that he “loves” the “Printing at Home” process. It is satisfying to him and he isn’t constrained by cost but by the love and satisfaction. Today Geoff uses a Canon Printer, having prior to that an Epson.

Geoff spoke about his “Printing Process” saying that he uses Lightroom® to edit/process his image and then he outputs the image to the printer through Lightroom®. Before the final print, Geoff utilises the “Soft Proof” system matching the paper type and characteristics with his printer. If there are any errors, or problems, then these can be corrected before outputting to paper. Geoff continued saying that he will download the Paper’s Manufacturer’s Profile, which are free, so that he acquires the results he wants. Thus the printer and the paper are matched. He is also able to see how the print will look when “mounted” through the ability of selecting the final mount “colour”. He will allow Lightroom® to manage the Colour Management system. He continued saying that this isn’t a cheap pastime, yet it is very satisfying.

Geoff remarked that he has had many conversations with Greg (Delavere) over the years in respect to papers but in the end “one needs to find the right paper for themselves”. Geoff spoke about his paper supplies that in the past have come in from overseas (had family overseas at time) however the shipping costs have increased the overall printing costs. Geoff generally likes the “gloss” but it can be a little harsh whilst for monochromes he prefers Fine Art paper for the good look.

Brendon Parker then took the floor to speak about his printing at home experiences. He said that there is a loss of dynamic range when comes to paper. He explained that the human eye (generally) can see eighteen (18) zones, a camera fourteen (14) but printing paper only five (5). He said that:

- ☞ Matt Paper is good especially if the image doesn't require a high dynamic range.
- ☞ Gloss is reflective and the lustre is close to gloss but not as reflective.
- ☞ Lustre, or Photo Pearl, is a common paper and available from most manufacturers.

Brendon introduced the Printer challenge; Canon Vs Epson, similar to the Nikon Vs Canon cameras debate with a couple of members taking part in this. Greg Delavere advised the meeting that HP had recently made firmware changes to their printers that restricted the use of 3rd Party Inks. There was a mixed response to the 3rd Party inks, some use them without problems; others have problems. The message from this discussion was; user beware and research your equipment and consumables.

Greg Delavere LAPS said that his preference was a Metallic type paper. He continued saying that he had spent many months researching the various papers and that in his opinion it's "a personal choice" in the end. It's what you like and feel about the paper. He added that one should look for a paper that suites a majority of the photographer's images. In his case this about 2/3rds of his printing, remarking that most people won't notice any difference in the paper used. Greg also commented on the Dynamic Range saying that metallic paper delivers more "punch" to his printed images.

Colin Marshman spoke about Monitor Calibration, print checks as part of his final image's preparation for printing. Colin uses a commercial printer and has tried a few over the years with mixed success. He said the biggest problem is leaving his image for printing and going back a day or two later resulting in several car journeys, parking and or hassles. But he likes this preferred method. If the result isn't what he wants, then he can ask for a reprint (customer service). He says it's his choice. It also means he doesn't have to have a wide stock of various papers, inks and other consumables. So it is a cost balance for Colin.

Kerry Gilmore, a relatively new member to the club spoke about her commercial printing experiences and the cost of printing.

The Aftermath. The jury is still out for a definitive answer and we don't expect an answer in the short term. The closest one could judge is that Image printing is a very personal choice with a number of factors contributing to this, what appears to be a simple question, complex situation. Commercial or personal (home) printing, how much and what type of papers, genuine or 3rd Part inks, cost effectiveness all contribute to how an image is printed.

Then there's the question of what to do with your printed images after you have finished with them. Greg (Delavere) LAPS and Eunice Daniel AAPS have turned their Print stockpile into donations (or low cost purchases) to Nursing Homes, especially the Dementia Units for bright coloured images; Cafes, local market stalls, Hospital's Children's' wards, SCARF will gratefully accept printed images.

2017 Programme. With a few minutes "up our sleeves", Brendon raised the question about possible workshops, introductory sessions like a "How to get into it" for Image editing and other topics.

Brendon thanked all who contributed to this evening of discussion and enlightenment.

Tuesday, October 25th 2016

Brendon Parker chaired this evening's Competition meeting and extended a warm welcome to 26 members and 3 visitors.

Business:

Brendon mentioned the following for the members' attention:

- ☞ 2016 Annual Dinner and Presentation Evening. Brendon advised the meeting that the Dinner's cost was \$40.00 per person for a 2 Course meal. He said he would appreciate early payments by Cheque or better still to use the direct deposit system as outlined in the recent email from the Secretary.

- ☛ 2016 Print and EDI of the Year Competition.
 - Print Entries. All Print entries will be collected on Tuesday November 22nd at the end of the Competition night. Vivienne Noble is managing the Print entries.
 - EDI's. EDI entrants are to advise Ruth Brooks by email outlining their entries. Please indicate the Title, Name and the Month entered.
- ☛ 2017 Annual Fees. Brendon advised the members that the 2017 Fees were “the same” with a slight increase of \$5.00 per Membership group except the Family Group which is up by \$10.00 He asked that the members consider the direct payment as he will be away for the next meeting. He also mentioned the “gold coin” donation for supper.

Greg Delavere mentioned the following:

- ☛ Warren Keelan Newspaper Article. The Sunday Telegraph's Zenon Kosmider wrote a short article about Warren and his “Ocean Photography” and appeared in the October 23rd 2016 edition with 7 of Warren's images. Warren commented that he spent his former days searching for that great ride on his surfboard. Now it's in search of the magic blend between liquid and light that consumes him. Warren also mentioned the safety issues with cameras, safety lines and body board says “... is like having one of your mates attached to you in the surf, sometimes you go where it goes.”
- ☛ Will Patino Photographic Article. In the October 2016 Issue of Australian Photography (AP) Will talks about his four year odyssey from a tradesman to an up and coming Australian Photographer. AP's Mike O'Connor writes about Will's experiences sandwiched with a number of Will's iconic images, the images that we, at Wollongong Camera Club, have grown to see when Will has been our guest judge or lecturer.
- ☛ Gary Barnes' Passing. Greg mentioned Gary's sudden passing during the month and outlined Gary's funeral arrangements for those wishing to attend. As mentioned earlier in this edition, Gary is a former Club member (late 1970's ~ mid 1980's) and was a mentor to many Club members of those years and even up 'til now. Vale Gary.



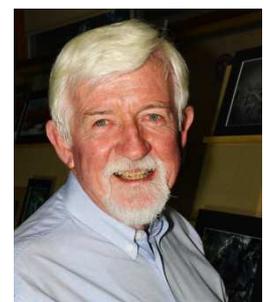
Bruce Shaw spoke about:

- ☛ Special Resolutions and General Resolutions. Bruce, as the Club's Public Officer, mentioned the upcoming Special Meetings for the Club's Constitution (Special Resolution), Club Documents and the Photographic Group's Competition Rule Changes (General ratifications). Bruce advised the members that the documents have been sent out for their reading. The two (2) Meetings are on Thursday November 3rd (Movie Makers) and Tuesday November 8th 2016 (Photographic Group). Members may attend either meeting, but vote at only one (1). Meeting commences at 7.30pm at the Figtree Heights primary School Multipurpose Room (normal meeting room).
- ☛ MyPhotoClub. Bruce then spoke about the MyPhotoClub website and the October Monthly Competition which several members participated in. There were a couple of “glitches” and these have been raised with the software developer. We are awaiting a response. Bruce responded to numerous questions/queries from the membership.

Competition:

Chairperson Brendon Parker introduced this evening's judge for the Club's October “Open” Competition. Brendon said that Philip Ramsden's association with Camera Clubs goes back over 50 years in Australia, USA and London. He is a Life Member of the Mosman Camera Club having just retired as President for the 13th time.

Philip's background is in Pathology where he first used a camera seriously. It was during his training that he learnt to take photomicrographs on glass plates. Philip spent 6 years working at Baltimore Massachusetts' John Hopkins School of Medicine in the Medical Research Area. It was here that he learnt to use an electron microscope and again taking photos on glass plates.



Philip’s personal photographic journey has taken him all over the USA, Canada, Europe and South America. He spent weekends photographing weddings to supplement his income from the Hospitals and University life. In 1971 he return to from Europe to Australia via the “Overland” route using Kodachrome 25 and TriX400 until the film supply ran out. This trip took 9 months to complete.

Back in Australia Philip worked in a couple of Pathology labs until he was “head hunted” to work for Leica in the Microscope Division. This lasted 20 years and included teaching Microscopy and Scientific Photography for Leica and at Sydney TAFE.

Philip says he always carries a camera and takes all sorts of subjects, however street photography has always been his passion.

Brendon then invited Philip to comment upon the EDI’s that he had pre-judged before the evening. All entries’ comments can be found on the Club’s EDI Gallery website.

Small Prints:

Philip opened his comments to this section by speaking on colour and details within the image. He commented on the Colour Wheel, the mix of Primary and Complimentary colours, where these colours are located in the wheel and how they can make or break an image. He demonstrated this point with Ann Lamb’s “Poppy Buds”. The green and purple colour blend together, complimenting each other resulting is a pleasing image to view.

Highlights. Philip commented upon highlights that caused him concerns. He suggested to the individual photographers that these “highlights” can be fixed during the editing process by burning (darkening) the elements as the highlights draws the viewer’s attention away from the main subject towards these lighter elements. He continued saying that a vignette, a very subtle one, with also help to “tone down” the corners and push the viewer’s eye back towards the main subject.

Signage. Philip advised the audience that signage; street signs, billboards, business names, advertising boards and alike is an automatic element that will draw a viewer’s attention to it as the viewer will want to read what’s on it. He remarked that unless it is an integral part of the main subject it would be better to eliminate the sign. He suggested moving around for a different view point to take the photograph.

Small Prints: 7 Entries received from 4 Entrants.

	<p><i>Best In Section:</i></p>	<p>“Poppy Buds”, Ann Lamb</p>
	<p><i>Merits (2):</i></p>	<p>Ann Lamb (2)</p>
	<p><i>Credits (2):</i></p>	<p>Emma Foye, Kerry Gilmore</p>

EDI’s (Electronic Displayed Images):

Philip commenced his general EDI’s comments highlighting the “timing” of many of the entries. In most cases he thought the photographer had the right moment, the right lighting.

Lighting. Philip mentioned a variety of lighting conditions and how each one has its benefits and problems; when to use and when to stay clear. These included back lighting, flash and frontal lighting sources. In back lighting Philip said that the photographer need to learn how to take control of it and that it is a good way to “separate” the background and foreground from each other. Philip spoke about “adding” light onto the

subject through the use of flash. In particular “off the camera” flash. He said the best thing a photographer can do with the camera’s built-in flash is to “pop it up” and take to it with a pair of pliers. For the best results he advocated for off the camera speedlite/flash, so stretch those arms.

Image Message/Story. Philip commented that several images, in his opinion, were “messy” and that he wasn’t able to read the message that the photographer was attempting to portray. He advised the meeting these image/s needed to be simplified by the removal of the unwanted objects that are distracting and causing the viewer’s attention to be dragged elsewhere. He commented upon the “General Rule of Objects” (1, 3 or 5; not even numbers) to create the centre of interest (attention).

Image Structure. Philip said this refers to the photographer’s ability to control the elements within the image such as people, poles, and other elements that are distractions. His advice is to take another viewpoint or simply ask the “people” to move slightly or turn their head. He continued saying photographers need to be patient and wait for an orderly progression from the front to the back of the image. He also spoke briefly about “background blurring” saying that this is accomplished through a large Aperture, Long Lens and getting in close.

Image Editing/Post Production. Philip raised the question regarding “cropping” an image. He remarked that cropping diverts the viewer’s attention to the subject at the same time removing unnecessary competing objects. He asked the audience if they use the “sliders” within their image editing package. He commented they are a good way to see how their image could be enhanced.

EDI (Electronic Displayed Images): 43 Entries received from 22 Entrants.

	<p><i>Best In Section:</i></p>	<p>“Storm Swell”, Wayne Fulcher.</p>
	<p><i>Merits (8):</i></p>	<p>Ruth Brooks, Wayne Fulcher (2), Tim Hoevenagel, Brendon Parker, Kathy Pond, Sue Souter (2)</p>
	<p><i>Credits (15):</i></p>	<p>Jill Bartlett, Ruth Brooks, Barry Daniel, Allayne Foley, Kerry Gilmore (2), Tim Hoevenagel, Dawne Harridge (2), Ann Lamb, Lynley Olsson, Brendon Parker, Bruce Shaw, Sue Shaw, Clara Soedarmo</p>

The judge’s written comments for Wayne’s Best in Section were: “This is a wonderful shot, you have captured the ferocity of the wave and the pink sky behind gives a good colour contrast to the photo. Merit BIS”. Congratulations Wayne.

Colour Prints:

“A” Grade

Philip liked the good use of colour in this section’s entries. However he did remark about watching the light source, whether it be natural or otherwise, and how it affects the various elements within an image. It’s the way the lighting comes, passes through and then leaves the image. He asked “do you understand how the light is working in your image?”

Depth of Field (DoF). Philip reminded the entrants that they need to control the Depth of Field especially in macro/close-up of nature and the shallow DoF. He said it can be control by Aperture, the Lens’ Focal Length and the Distance to the Subject.

Philip the remarked about the closeness of colours when converted into a monochrome image saying colours like green and blue are very similar and when combined with a low contrast subject produces a flat visual image. He demonstrated this with one of the entries of a parrot eating seed in the grass, greens, blues were abundant.

Leading Lines. Philip like the way the photographers had used the “leading lines” whether they were paths, roads, rails or nature’s to draw the viewer’s eye towards the main subject. He demonstrated this with Wayne Fulcher’s “Best in Section” awarded image. The good contrast also added to this image’s award.

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

	<p><i>Best In Section:</i> “Beyond Byron”, Wayne Fulcher</p>
	<p><i>Merits (3):</i> Elaine Duncan, Allayne Foley, Wayne Fulcher</p>
	<p><i>Credits (3):</i> Ruth Brooks, Sue Martin, Val Porter</p>

Brendon thanked Philip saying it was a superb evening of judging being excellent in comments and humour resulting in an enjoyable night.

POINTSCORES: October 2016

Colour Prints

“A” Grade

39	Helen Robinson	31	Brendon Parker	18	Geoff Gray
38	Vivienne Noble	31	Sue Souter	14	Greg Delavere
34	Elaine Duncan	24	Barry Daniel	14	Wolfgang Kullik
32	Bernie Gromek	24	Eunice Daniel	5	Brian Harvey
		19	Colin Marshman		

“B” Grade

33	Dawne Harridge	24	Lynley Olsson	13	Warren Causer
30	Jill Bartlett	24	Monte Hunt	11	Kathy Pond
28	Wayne Fulcher	21	Allayne Foley	10	Graham Hamilton
26	Ruth Brooks	19	Joe Baez	10	Sue Martin
25	Val Porter	17	Jim Ollis	1	Norm Melvin

Monochrome Prints

“A” Grade

38	Vivienne Noble	25	Eunice Daniel	20	Geoff Gray
35	Barry Daniel	23	Bernie Gromek	19	Colin Marshman
35	Brendon Parker	23	Sue Souter	18	Wolfgang Kullik
34	Helen Robinson			8	Greg Delavere

“B” Grade

33	Elaine Duncan	22	Joe Baez	11	Sue Martin
29	Ruth Brooks	21	Val Porter	6	Brian Harvey
29	Wayne Fulcher	20	Jim Ollis	5	Graham Hamilton
28	Jill Bartlett	20	Lynley Olsson	3	Kathy Pond
22	Allayne Foley			3	Monte Hunt

EDI

69	Sue Souter	46	Brendon Parker	21	Warren Causer
64	Allayne Foley	44	Sue Shaw	19	Wayne Fulcher
57	Jill Bartlett	40	Barry Daniel	15	Jim Ollis
57	Vivienne Noble	39	Cathy Ashcroft	13	Graham Hamilton
54	Bruce Shaw	38	Kerry Gilmore	10	Tim Hoevenagel
54	Ruth Brooks	34	Lynley Olsson	8	Clara Soedarmo
52	Dawne Harridge	30	Joe Baez	8	Sue Martin
52	Kathy Pond	30	Val Porter	3	Ann Lamb
		28	Wolfgang Kullik		

Small Prints

65	Kerry Gilmore	41	Emma Foye	31	Clara Soedarmo
45	Ann Lamb	36	Tim Hoevenagel	30	Michael Cherviakov

2016 Competition: November

Competition: Set Subject “Mountains”

Entry Conditions:

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

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

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

“Best in Section” awards to be sent to: editor@wollongongcameraclub.com for inclusion in the Club's Newsletter/s.

The Techno Shop

Gray Market Blues: Fuji North America Sues More Than 50 Sellers for Lost Profits and Damages

What is “Gray Market”? It’s where a product is sold by a competitor and marketed as a “genuine” product of the original producer. These products generally don’t come with the same warranty coverage or customer service compared to the genuine product. Is this a problem? Well the answer is yes. The genuine product producer spends heaps of money in the development and refinement of their product only to have the authentic product sold at greatly reduced prices and service. As the article in Image Resource® says “...Fujifilm is seeking damages, including lost profits, costs, legal fees and punitive damages.” This issue is further complicated when gray market sellers don’t market their cameras as such, potentially causing headaches for customers who need warranty coverage or are sold with third-party accessories which do not always work correctly.

To learn more about the gray market, read Dave Etchells' excellent article (<http://www.imaging-resource.com/news/2015/11/23/canon-usa-looking-to-put-an-end-to-gray-market-camera-sales-in-us>) from last fall about why the market exists and how it affects camera manufacturers.

Reference: <http://www.imaging-resource.com/news/2016/10/17/gray-market-blues-for-fujifilm-fuji-sues-more-than-50-sellers-for-damages>

Adobe Announces Photoshop and Premiere Elements 15

Adobe has announced the release of Adobe Photoshop® Elements 15 and Premiere® Elements 15. The new software continues Element's trend of featuring easy-to-use, accessible photo and video editing capabilities. Utilizing behind-the-scenes technology from Adobe's professional applications, Elements offers users powerful tools without being overwhelming. Organizer 15 is also now compatible with touch-enabled computers.

This emphasis on saving you time carries over to Photoshop Elements 15. Rather than having to take the time to find an online tutorial or figure out a certain edit by yourself, Elements 15 comes loaded with 45 "Guided Edits." Guided edits break down a task into step-by-step instructions that lead you through the process and reportedly help you achieve excellent results.

Photoshop Elements 15 and Premiere Elements 15 is now available with an estimated street price of just under US\$100, although current Elements users can upgrade for \$80. Or you can buy them both for around \$150, netting yourself a savings of \$50. Again, current users have an upgrade option, with a bundle available to them for just under \$120.

Reference: <http://www.imaging-resource.com/news/2016/10/04/faster-and-accessible-adobe-announces-photoshop-and-premiere-elements-15>

The Kodak Ektra ; A New Smartphone Aimed At Photographers

Eastman Kodak Company and Bullitt Group have announced the Kodak Ektra smartphone. The device follows in the footsteps of other camera-centric smartphones such as the Nokia Lumia 1020, which might be considered a camera first and a smartphone second. Named after older Kodak models, the Ektra features a rear-facing 21-megapixel sensor with a fixed f/2.0 lens, and a front-facing 13-megapixel sensor with a fixed f/2.2 lens. The smartphone component of the device uses the Android 6.0 (Marshmallow) operating system, with a 2.3GHz Decacore processor and 3GB RAM. Internal memory is 32GB, and is expandable with MicroSD cards. The device uses a 3000mAh battery. The Kodak Ektra will be available in Europe later this year at a price of £449; there's no word yet on international availability.



Reference: <http://www.imaging-resource.com/news/2016/10/21/a-new-smartphone-aimed-at-photographers-the-kodak-ektra>

Keep Your Cool: Primalucelab's Modified Nikon D5500a Cooled Is Ready to Capture the Night Sky

Italy's PrimaLuceLab specialises in astronomy and astrophotography products, and their latest product, the Nikon D5500a Cooled DSLR, is the world's first "cooled" Nikon camera for this specialized purpose. Indeed, the D5500a Cooled combines the astrophotography capabilities of a specialized, cooled CCD camera with the usability of a DSLR. For users looking to capture great astro shots without the complexity of equipment, this modified D5500 looks to be an excellent option. The cooling system is engineered to keep the sensor from overheating and thereby reducing visible noise in long exposure and high ISO images. It's designed with a double Peltier cell which keeps the sensor at a constant temperature, as cold as -27 degrees Celsius. PrimaLuceLab's Nikon D5500a Cooled is available now for just over US\$2,400 (€2,190) and it can be purchased directly from their website.



Reference: <http://www.imaging-resource.com/news/2016/10/11/keep-your-cool-primalucelabs-modified-nikon-d5500a-cooled-camera>

Chronos High-Speed Camera: Nearly 22,000 Frames Per Second Recording for US\$2,500

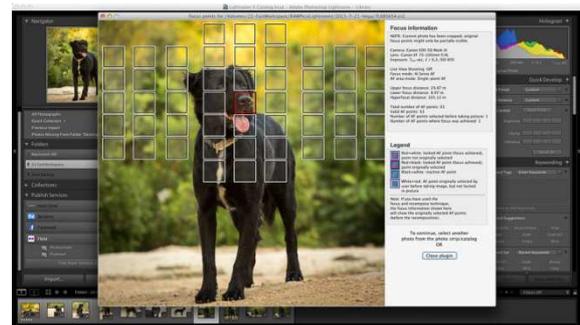
High speed cameras are very cool, but typically very expensive, such as the Phantom Miro C110 which costs nearly US\$12,000 and doesn't have the same capabilities as the Chronos. The Chronos hopes to help alleviate the high cost barrier to entry for photographers interested in high speed imagery. Impressively, the Chronos was designed by a single engineer, David Kronstein. Although limited to a maximum resolution of 1280 x 1024, the camera can shoot at a blazing fast 21,649 frames per second with a throughput of 1.4 Gigapixels per second. It uses a Nikon EN-EL4 battery and features a LCD touchscreen. It accepts C mount lenses, but adapters are available to attach other lenses from companies such as Canon and Nikon. It can be purchased for a mere US\$2,500.



Reference: <http://www.imaging-resource.com/news/2016/10/26/chronos-high-speed-camera-nearly-22000-frames-per-second-recording>

Quick Tips*Show Focus Points*

Craig Parker, GMAPS EPSA EFIAP a former club member sent this, saying a minor frustration he has had with Lightroom is it not showing "Focus Point" information. He remarked that this is available in the Canon software but not viewable in Lightroom. Interesting for sports and wildlife shots. So "Show Focus Points" is a plugin for Adobe Lightroom. It shows you which focus points were selected by your camera when the photo was taken. It's a free plugin for Lightroom and installed OK.



<http://www.lightroomfocuspointsplugin.com/>

System requirements: the plugin works in LR 5, 6 or CC (make sure to use the latest version of the plugin!), and currently only Canon and Nikon DSLR are supported.

How to Fix Your Damaged Tripod with DIY Repair Kit.

So you have spent hundreds of dollars in purchasing your prized tripod. Now a little older, yet still in good shape except for the holding screw it's still your best photographic friend. This can be frustrating but it's not the end of the world or having to fork out more dollars to replace it. Filmmaker Tom Antos (Polish born Canadian Cinematographer) has experienced this and produced a video (use the "Reference" Link or Youtube® <https://www.youtube.com/watch?v=gn2mM6vg5U>). It's approximately 7 minutes in length. Antos introduces and then demonstrates the "E-Z Coil" repair kit from Amazon. The cost is under \$US25.00 Any time you can fix your own gear rather than ship it out for time-consuming and often expensive repairs, it's a big win. Repairs don't get much simpler



Reference: <http://www.imaging-resource.com/news/2016/10/18/when-tripod-threads-go-screwy-fix-your-damaged-tripod-thread>

Caffeine Priority: Quick Tip; Focus Stacking Landscapes in Photoshop.

Imaging Resource's Jeremy Gray recently wrote about his landscape photography and the inclusion of "an interesting foreground in my landscape images". He expanded upon this writing that one could use a wide angle with a small aperture, with its problems (diffraction, soften image) however Adobe's Photoshop® provided him with a way to address the issue with a sequence of images, when edited, creates an image tack sharp across the entire frame. Gray wrote about the whole process from image set up (equipment), image taking and finally image editing. To learn more use the "Reference" link below to the article.

Reference: <http://www.imaging-resource.com/news/2016/10/15/caffeine-priority-quick-tip-focus-stacking-landscapes-in-photoshop-is-easy>

Smarter and Non-Destructive: Dodging and Burning Made Easy With Jimmy McIntyre

Dodging and burning may seem simple and effective in Photoshop, but traditional techniques are not only destructive but can also have undesired side-effects. Photographer and educator Jimmy McIntyre (Travel Photographer, Educator) wants to teach us to dodge and burn more effectively in Photoshop by utilizing different techniques, including blend modes, different brushes and masks. In only a few short and simple steps, you can much more effectively dodge and burn your images. If you're like me (McIntyre), you may have given up on using dodge and burn as a means for selectively brightening and darkening your image due to problems with the standard process.

The Imaging Resource's article has an embedded video (runs for almost 12 minutes) or you can view the video on YouTube® (https://www.youtube.com/watch?v=_Qc6GWXN6CU)

Read more about Jimmy McIntyre and visit his website "Through Strange Lenses" at:
<http://www.throughstrangelenses.com/>

Reference: <http://www.imaging-resource.com/news/2016/10/10/smarter-and-non-destructive-dodging-and-burning-made-easy>

How to Retouch a Face in Photoshop, Workflow Tutorial

How to retouch a face in Photoshop. Learn how to retouch skin, enhance eye and do contouring to define the shape of the face. Learn the entire portrait photography retouching workflow for free here from Colin Smith at PhotoshopCAFE. There is an embedded video (14 Minutes30 Seconds in length). Alternatively you can view this video on Youtube® at: <https://www.youtube.com/watch?v=kdYNnshJNZk>

Reference: http://photoshopcafe.com/tutorials/how-to-retouch-a-face-in-photoshop-workflow-tutorial/?mc_cid=de21911f78&mc_eid=317174965a