In Focus

PHOTO GROUP

NEWSLETTER

WOLLONGONG CAMERA CLUB

What's In This Issue

Photo Group Diary

October 2016

Tues 11th   Preparing An Image for Print

Tues 11th   EDI Competition Entry Closing Date. Closing Time: 7.00pm

Tues 25th   Competition: **"Open"**

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

Tues **Nov. 22nd**   2016 "Print/EDI of the Year" Entry Closing Date.

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

"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."

Don McCullin CBE Hon FRPS (1935 ~) is a British Photojournalist and Documentary photographer known for his war images, and images of urban and impoverished lifestyles.

Dates For Your Diary

Friday, August 19th ~ Sunday, October 9th 2016:   Australian Museum

For the first time ever, the presents this prestigious national photography competition, focusing on the wildlife and landscapes of our region featuring images taken by professional, emerging and junior photographers, this exhibition documents the story of our unique and ever-changing natural world.

Event:	**Australian Geographic Nature Photographer of the Year 2016**
Date:	Friday, August 19th 2016 to Sunday, October 9th 2016
Time:	09.30 AM to 05.00 PM
Location:	Australian Museum, 1 William Street, Sydney. Ground Floor
Admission:	$20 Adult, $11 Concession, $3 Child including general admission
Further Information:	http://australianmuseum.net.au/event/australian-geographic-nature-photographer-of-the-year-2016?utm_source=DCW&utm_medium=website&utm_campaign=AGNPAugust

Plus! Vote for your favourite image in the People's Choice Award and win a Fujifilm all-weather kit valued at $2500 courtesy of Digital Camera Warehouse.

Special Meetings.

Due to changes in New South Wales Assocations Incorporation Regulations the Club's Constitution has been reviewed and the appropriate changes/inclusions been made. Two (2) Special General Meetings have been scheduled for early November 2016 for the members to vote upon. These meetings are:
1. Thursday, November 3rd 2016, normally the Movie Makers general meeting; and
2. Tuesday, November 8th 2016, normally the Photograghy Group general meeting

commencing at 7.30pm at the Figtree Heights Primary School Multifunction Room (normal meeting place).

Our secreatry will be sending out the Offical Club Notice in accordance with the Club's current Constitution notifying the date, time, place and the agenda for this Special Meeting. Pleas note members may attend either one, the other or both. However if attending "both" meeting a financial member can only vote once. The Notice will include the revised Constution, explainations, several new "Controlled Documents" (for club operations and other material. The Public Officer urges all members to consider the material and attend either meeting.

The Photography Group attendees are advised further that the Photography Group Competition Rules have been reviewed and edited to allow for the development of the move to the "MyPhotoClub" software package.

MyPhotoClub Update

In last month's In Focus Newsletter you we introduced to the Club's proposed new software package, MyPhotoClub and the "Registration" Process. This package will allow the administration and operation of the Photography Group's Monthly Competition easier and reduces the number of members required to run the Competition. Essentially the member will, in the future, enter their own entries, whether Prints or EDI's for each Monthly Competition themselves eliminating the need for the current Entry Form that can be handled by as many as four individual groups; The Entrant, Sorting Desk, Competition Result Recording and Data Entry down to two; the Entrant and the Results Entry person.

With this new system there will be an increased responsibility on the Entrant however it will alleviate the time spent in the Data Entry side that currently takes about 2~3 hours (all going right) up to 4~5 hours if there is error/misinterpretation of individual Entry Forms. This has been a particular (increasing) problem throughout 2016 with entries being received but no Entry Form to match. The solution? This new package!

The Photography Group's Monthly Competitions are set during the previous year. The MyPhotoClub Competition Entry allows a member to enter all Monthly completions in advanced and still be able to modify an entry until the "Competition's Closing Date".

The Entry Process is easy. Any member that has entered a National or International online in the last couple of years will be very familiar with the layout to the Club's Entry Form. So, how does it work?

1. Enter Competitions. The Entrant can commence the "Enter Competitions" in one of two ways.
   a. The first method. Across the top of the "Home" page below the Club's Logo and image there is a line of areas that the member can enter. Find and highlight "For Members" and a dropdown box will appear with several options including; "Enter Competitions". Click on this and the below screen will appear.
   b. The second method is easier. On the "Home" page's right hand side there is a "Quick Links". Listed here is a link to the "Enter Competitions". Click on this link and the below screen will appear.

The above image is a screen shot of the Club's evaluation package, thus there is only three Monthly and the Annual (Image of the Year) Competitions. Once the Club signs up to this package the whole year's Monthly Competitions will be visible. This screen also reminds the entrant of Entry Conditions and references to the Photography Group's Competition Rules.

2. Select the "Month". Select the "Month" that you want to enter and then double click on it. In this example the "Month" of October was selected with the "Entry Form for October 2016" displayed.

Each member's Entry Form will be slightly different only in the categories that the member can enter. This example is based upon Bruce Shaw's membership and being "Graded" as an "A" Grade for both Colour and Monochrome Prints. Hence the Entry Form has the following:
   ☞ A Grade Colour Print (1 Entry Permitted);
   ☞ A Grade Monochrome Print (1 Entry Permitted; and
   ☞ EDI – Digital (2 Entries permitted).

Each member's Entry Form will be different and is based upon their individual grading. Your Entry Form will look a little like this:

Then it is just a matter of populating the fields with your Entry Details and where the image can be located in you filing system. At this point am I suggest that you, the entrant, select all you images for the Competition and to place them in a designated folder for ease of access/location. It's up to the entrant how best to manage their images.

3. Category Entry. This where the entrant enters the details of their Entry/Entries and the uploading of the entries. In this example we'll have a look at the "Colour Print" Entry section as seen in the image below.

Please note that your Entry Form might be worded slightly different. This is what a Colour Print "A" Grade Entrant would see. (2016 October A Grade Colour Print). A "B" Grader would see "2016 October A Grade Colour Print". A Small Print "C" Grader **will not** see this Entry Form section with only one (1) Entry option, there will be two (2) Entry Options the same as the EDI's.

What do the various part mean?
   a. "TITLE". This is your Entry's Title. Please note the system will not accept a "blank" or "No Title". The entrant must enter a "title" for their image.
   b. "IMAGE FILE". This is where your file is located on your computer system. Hence the suggestion to set up a folder with your entry/entries for a "one stop" file selection.
   c. "Browse…". Use this to search your computer to where you have your Entry.

d. "Submit". When ready to upload your image use the "Submit" button for that section to send your Entry (Colour Print/Monochrome Print) or Entries (Small Prints/EDI's).

4. Selecting Your Entry/Entries for uploading.
   a. On the Entry Form's right hand side select "browse" and find your entry on your computer. The select your entry and then click "Open". This will load your entry into the Entry Form ready for uploading; then
   b. In the "TITLE" field enter the Image's "Title". Remember that a "blank" or a "Not Title" are not accepted.
   c. Repeat (a) and (b) for additional entries.

Entry form for 2016 October

2016 October A Grade Colour Print

*TITLE ← 3a.		*IMAGE FILE ← 3b.
Picnic At Bear Point		C:\Cameraclub Comps\ Browse...
		↖ 3c.

Submit ← 3d.

5. Submitting/Uploading your Entry/Entries. When you have completed entering all your Entries, and then select the "Submit" button to send your entry/entries to the Club's Competition. Each category has its own "Submit" button. Just follow the screen.

Remember that the uploading may take several minutes depending upon your Internet connection and PC/Laptop. The maximum upload size is 8Mbytes. The "Entry Form" will "grey out" so be patient. When everything is completed you will then be able to navigate back to "Home" or any other page of the Club's website.

Two (2) more things to remember:
1. The Closing Date for both the EDI's and Prints are different.
   a. EDI's will still be remotely judged prior to the Competition Evening; and
   b. Prints will still be judged on the Print. The Entry Form attached EDI is used by the system to indicate where the entrant puts their Print.
2. The Closing Dates and Time are automated. Once Closing Date and Time are reached, no further entries can be accepted or changed.

By now if you are a Print Entrant you are wondering "why it is necessary to pre-enter my Print Entry with an electronic copy"? The system reviews all entries in a particular category and sets up a "Layout" sheet to identify where an Entrant places their entry on the Print Stand thus eliminating the requirement of the Print Collection Desk. This Layout sheet is also utilised for the judge's awards and the updating of the Competition results.

The onus is on the Print Entrant:
   a. Pre Enter your Entry before the Competition Closing Date and Time. See the Competition Rules);
   b. On Competition Night:
      i. Place the Print Entry in the position as indicated on the Stand Layout sheet; and
      ii. Have the Entry on the Stand by the allocated time.

Tuesday, September 13th 2016

Our Photography Group chairperson, Brendon Parker, opened the evening welcoming the 16 members and 4 visitors to the evening's "Skills" night. Brendon mentioned that he had received the following apologies; Geoff Gray, Colin Marshman, Bruce and Sue Shaw, Kathy Pond, Val Porter, Jill Bartlett and Elaine Duncan.

Brendon explained the evening's activities for the Skills' Workshop and introduced the leaders of each location; Jim Ollis (Photoshop), Simon? (Lightroom), Brendon Parker (Macro), Brian Harvey (Matt Cutting, Image Resizing and Monitor Calibration) and Sue Souter (ebay good stuff to buy on the cheap).

Business:

- ⌲ MyPhotoClub.
  - President Brian Harvey gave a short presentation on the new club website, how everyone needs to register and get acquainted with the site as it will be the only way to enter competitions next year. Brian also gave a briefing on what this new Software Package could offer the membership.
  - Printed Award Cards. Brian enquired the members' opinions on whether the Club should continue to print the Monthly Competition's Award, the Merit and Credit cards. After some discussion the majority it was agreed that the Club could do away these cards. These Printed Award Cards will cease to be printed at the conclusion of the 2016 Competitions.
- Member's Details. Brendon advised the members that the Public Officer had requested that all members check their details, especially Residential, Postal and email addresses. Should anyone have changed any of these in recent times due to a number of factors; change of residential address, NBN changes and a change in email/s and alike, then please advise the Public Officer:
                    (email to: publicofficer@wollongongcameraclub.com)
  The Public Officer is required by New South Wales' Legislation to have the Club's Register of Membership up to date. Thank you for your assistance.

Workshops:

Brendon then invited the members to work their way around the various set-ups and to interact with each other and the presenters at each skill station.

Jim Ollis, (Photoshop®) has been a long term member of the club joining the club in 1999. Jim has been a regular contributor in the Photography Group's Monthly Competitions in the Large Prints (both Colour and Monochrome), Slides and EDI's (Electronic Displayed Images). Jim has also led numerous weekend workshops covering such topics as Basic Camera Skills, "Getting Off Auto" and Photoshop®. This evening Jim demonstrated some of his Photoshop® skills and invited members to join him and try their skill and to learn new ones. Jim answered as many questions as he could.

Simon Kutassy (Lightroom), is new to the Club and on his first night provided the members with an overview and some image manipulation using Lightroom®.

Brendon Parker (Macro Photography) is a recent member to the Club joining in 2013. Brendon has made his mark with his images, particularly in the architectural area, and is a regular contributor in the large Print (Colour and Monochrome) sections as well as ED's. Brendon has been a presenter several times since joining the Club with "Monochrome Conversion" being his most recent. Brendon led his area into the world of Macro Photography. Brendon was the ideal choice as he is able to relate his work life (Microscopic Work) to this world of close-up and macro photography.

Brian Harvey (Matt Cutting, Imaged, Resizing and Monitor Calibration) is a very long term member joining the Club in early 1970's. He has been a Large Print (Colour and Monochrome), Slides, Small Prints, EDI's and Movie Makers contributor over the years as well as a stalwart of the Club's Management. Brian presented a couple of workshop areas:

- ☛ Matt Cutting. Brian demonstrated how to mark up and cut out a Matt board for mounting Prints. He then invited several people to try their skills at this "seemingly" easy task. It wasn't long before our "beginners" realised that this task isn't as easy as it seems. Whether not holding the cutter down into the corner to allow the clean removal of the inside cut-out to not measuring correctly and holding the cutting tool square.
- ☛ Image Resizing. Brian demonstrated the use to which a person can resize their digital image. Late in 2015 Brian reviewed a freeware product, Picturetray.exe (www.picturetray.com).
- ☛ Monitor Calibration, unfortunately time ran out for Brian to demonstrate this part of his area. If you are interested then please contact Brian and I'm sure he'll be only too happy to demonstrate this process using the SmileMunki product.

Sue Souter (ebay, Photographic Goods on the cheap). Sue joined the Club in 2010 having progressed through the Club's Competitions; Small Prints, EDI's and large Prints (Colour and Monochrome) being the awardee of many Monthly Awards , Yearly Pointscores and Print/EDI of the Year recipient. Sue, ever on the watch for a bargain, presented a segment on search for the best bargains on eBay, where to buy and how to spend those hard earnt dollars.

Thank you to all our presenters this evening as it seemed the night was a great success with new skills being learnt. It was also a great chance just to socialise with other members as we all seem to be busy on Competition Nights. A special thank you to Simon Kutassy one of the visitors for helping out with his Lightroom presentation.

Tuesday, September 27th 2016

Chairperson Brendon Parker opened this evening's Monthly Competition Meeting by extending a warm welcome to the 25 members and 2 visitors to the club. Brendon announced that he had received apologies from Colin Marshman, Geoff Grey, Kathy Pond and Lynley Olsson.

Business:

- ✇ Member Details. The Public Officer (Bruce Shaw) has requested that all members please check their details with him, especially those who may have changed any contact details in recently as some important Club Information will be sent out shortly.
- ✇ 2016 Annual Dinner.
    - To be held on Tuesday December 13th 2016 at Villa D'Ora Function Centre Flinders Street, Wollongong (same venue as last year);
    - Cost: $40.00 per person. A 2 Course Meal of Mains and Desserts. Brendon commented that this would be "good for our health".
- ✇ Print/EDI of the Year Competition.
    - Set to two (2) eligible Entries per member in each eligible category; and
    - Each Entry must have been entered in any one (1) of the 2016 Monthly Competitions;
    - This Competition is an "Open. Set Subjects are welcome but will be judged as an "Open";
    - Closing Date: Completion of November's Competition Evening (November 22nd 2016);
    - EDI entries. Members to email Ruth Brooks with details of your entry/entries with the Title and Month it was entered and
    - Annual Competition Perpetual Trophies to be returned to the Club before November's Meetings.
- ✇ Next Meeting. Tuesday, October 11th: "Preparing Your Image for Printing". This will be a workshop style meeting.
- ✇ Next two (2) Monthly Competitions.
    - October is an "Open" Competition; and
    - November is the Set Subject, "Mountains". Brendon highlighted that images of Mt. Kembla wouldn't be acceptable due to Mt. Kembla's height or similar situations. Please choose wisely.
- ✇ Volunteers/Assistance Requested. A number of key members have requested assistance until the end of the year:

- Kerry Gilmore Digital Projection; and
- Dawne Harridge.

anyone who is able to assist then please contact Kerry, Dawne or Brendon.

President Brian Harvey raised a number of issues with the members present:

☐ 2017 Membership. Not sure what the membership will be for 2017 so Brian asked the members to speak to people about the club and its benefits.

☐ 2017 Fee Increase. Brian said the Management Committee are investigating ways to reduce Club costs though a move to a new software package would alleviate a number of members of routine tasks and assist the club. An Annual Fee increase of $5.00 per Category with a $10.oo increase for the Family membership. Other fund raising ideas (like Bunnings' BBQ, Auctions, etc) are being investigated.

☐ Club Meeting Supper. Brian mentioned that a "Supper Charge" (gold coin donation) each meeting for supper to assist with the costs in this area. He said that he has been to some clubs where, as a visitor, he has been asked for an Entrance fee (around $3.00) and then a $2.00/$3.00 charge for a cuppa at the end.

☐ MyPhotpoClub.

➢ Brian gave a brief update on this project saying that Geoff Grey (Club's current webmaster) will be looking after the club's current system however due to family concerns he will not be able to carry on with the new package. Simon Kutassy has been asked to assist Geoff and be the MyPhotoClub webmaster

➢ Membership Registration. Brian requested that members register on the MyPhotoClub. Simon has agreed to set up a Laptop with internet access at the October 11th meeting to help members to register. Bruce Shaw, also on the SAT group will assist where possible. Please contact him if help is required.

➢ Test Competition Trial. Brian advised that the club needs members to take part in this trail, however they must be registered first, hence the above request. At this stage the club has only one (1) opportunity to test the system so the November Monthly Competition has been allocated for this purpose.

Brendon then mentioned that a Constitution Change is underway and said that two (2) Club Meeting dates in November have been set aside to deal with this. A formal Notice will be sent out by Dawne (Secretary) regarding the dates, time and the agenda of such meetings. Thus the Public Officer's request for memebrs to check their contact details.

Competition:

Brendon extended a warm welcome to our guest judge for the evening, Jeff Akers, from Sydney. Brendon gave a brief introduce to the members of Jeff's background and photographic history. He said that Jeff had owned a camera since his childhood but wasn't until a New Zealand holiday almost 20 years ago that his interest in photography really began. Like most photographers Jeff was disappointed with the developed film images and resolved to find ways to improve his photography. So Jeff enrolled and completed a 12 month TAFE Photography course and then joined the Ryde Eastwood Leagues Camera Club. Jeff enjoys macro photography, photographing Architecture, Landscape photography and travelling with his wife.
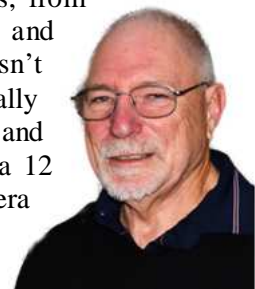
Jeff has served the Club joining committee in 1998 and has held several positions including President (2006 ~ 2010), Vice President (2004 ~ 2006). In 2008 Jeff joined the Pennant Hills Photographic Club and has held been on the Committee and serving as a Vice President (2015 ~ 2016).

Jeff's photographic career has lead through the Small Print, Slide, Large Colour and Monochrome sections in the club's competition. He has also been successful in FCC (Federation of Camera Clubs NSW) Interclub as part of the Ryde Eastwood Leagues Camera Club entry. In 1998 undertook the FCC's Judges Course and has been on the rounds since sharing the joys of photography. Jeff has used his photographic skills for the Hills Triathlon Club, where his wife and son are members, with his images used by Triathlon N.S.W., the Parramatta Park Trust and other Triathlon clubs.

Jeff said it was good to be back at Wollongong commenting that some may, whilst other may not remember him. He continued saying that he was invited to judge the club's Competition and that "… when a judge, it's my interpretation … it's a subjective thing, opinion." He then added that it was his job tonight to comment upon what he sees and if anyone wants to disagree then feel free to do so or speak to him later. "So it's on with the judging".

EDI's (Electronic Displayed Images):

The EDI's were the first category for Jeff to comment on. This category had been pre-judged and Jeff commented that he hoped his comments this evening matched those he wrote on the Club's website as he left his written comments back in Sydney. Jeff commenced with some general comments saying that there were interesting selection of digital images. He said that he judged the images on his monitor, that he calibrates using "Sypder®" Calibration System and that the images may be different when displayed at the club. He also said that he wanted to see something different in this Set Subject, "Music".

Cropping. Jeff commented on a number of images that would have benefitted from some form of "cropping", whether it was to remove some distractive element or to focus the viewer's attention to the main story, thus eliminating those "peripheral" elements that distract. He highlighted several situations like; cropping out a "red" object (the eye leads straight to it), focus on the story (removing those needless elements).

Composition. Jeff's "compositional" comments were mixed. He said that in general the composition was good however several entries, in his opinion, could be made stronger. He suggested to photographers to look around and see that they have the best possible composition. Jeff briefly commented how a long exposure can result in an overall story line of the image. It's how the photographer using it.

Light and Light Source. Jeff commented that some images could benefit from fill flash to boost the image's lighting. Using fill flash would help improve "flat" images.

Monochrome. Jeff commented that strong highlights in monochrome images will tend to draw the viewer's attention away from the main subject towards another area of the image.

Element/Object Interaction. Jeff spoke about the interaction between the various element/objects can affect the way a viewer sees the image. This interaction reveals how the secondary elements supports the main subject.

Jeff completed his EDI comments saying that the viewer needs to have an emotional connection with the image for the communications to work successfully.

EDI (Electronic Displayed Images): 34 Entries received from 17 Entrants.

	Best In Section:	"**Jazz Musician**", Allayne Foley
	Merits (5):	Allayne Foley (2), Vivienne Noble, Sue Souter (2)
	Credits (7):	Ruth Brooks, Dawne Harridge (2), Sue Martin, Kathy Pond, Sue Shaw (2)

Judge's comments for the EDI Best in Section that was awarded to Allayne Foley for : "Jazz Musician" were "Beautiful monochrome image that conveys the musicians interaction with the music produced. (Merit, Best in Section)."

Small Prints:

Jeff commented that this category had an interesting collection of images where the photographers had created a feeling of music. Some had used humour to complete their story whilst others had included sheet music as a background.

Live Music. Jeff commented that the stage lighting at live music venues creates problems for photographers and that they need to work hard and look for various angles for their composition to work and create that special image.

Highlights. Jeff suggested, where possible, to get in close and stay close where highlights are a distraction so that the subject isn't lost. Stage lighting, continuously changing can create both emotional setting but also be a distraction especially when the lighting "colour" changes as the photographer pressing the shutter button.

Reflections. Jeff remarked that an image or two even had the photographer included through the reflection in the highly polished brass instruments. He suggested that, as photographers, we should look around the view finder and if necessary to change the angle of view, or step back, to eliminate oneself from the image. At least the photographer should have minimal impact in the image.

Small Prints: 9 Entries received from 5 Entrants.

	Best In Section:	"**How Much Is That Doggy In The Window?**", Ann Lamb
	Merits (3):	Tim Hoevenagel (2), Ann Lamb
	Credits (4):	Emma Foye (2), Kerry Gilmore, Clara Soedarmo

Colour Prints:

"A" Grade

Jeff spoke about the construction of an image for this competition's subject of "Music". He said the use of cloning and having "music notes" as a background was evidence that the photographer had thought about the image and the story they wanted to portray. Though he did comment upon some of the music and whether the music piece was actually the "right" piece for the instrument in the image.

Sharpness. Jeff commented that at live music venues it was often difficult for the photographer to get a clean, sharp image however this should not be an excuse for the photographer not trying to get the image sharp.

Stage Lighting. Stage lighting can one of the most difficult aspect to "get right" as it is constantly changing and not necessarily at regular interval. He also commented about how this lighting affects the people's faces. However selecting the right time, and lighting condition, the photographer is able to create emotion within their image to draw the viewer in.

Story Telling. This is a major part of making the image. The viewer wants to connect with the story that the photographer is attempting to convey. If the viewer can't connect, then they will turn and walk away.

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

	Best In Section:	"**Class Brass**", Bernie Gromek
	Merits (3):	Elaine Duncan, Bernie Gromek, Helen Robinson
	Credits (4):	Eunice Daniel, Wolfgang Kullik, Vivienne Noble, Brendon Parker

"B" Grade

Jeff complimented the entrants in this category for the good range of images exhibited. He said that "it was having fun is just what music is all about".

Element Interaction. Jeff spent time commenting on this with most entries. He said that the photographer has to be careful when "walking the fine line" between the supporting elements (objects) and the main element of the story. The photographer's main objective is to ensure that all the elements interact in a manner that image balance is accomplished and that the distractions are non-existent/eliminated. So before operating the shutter, look around the view finder at your "scene" and check for the harmony.

Composition. Jeff remarked that there were some interesting compositions due to different takes by the photographers. He said the use of diagonals to draw the viewer towards the main subject was evident that the photographer had thought about their subject and the story line.

Colour Prints B Grade: 10 Entries received from 10 Entrants.

	Best In Section:	"**Young Buskers, Istanbul**", Monte Hunt
	Merits (4):	Jill Bartlett, Allayne Foley, Monte Hunt, Val Porter
	Credits (5):	Ruth Brooks, Wayne Fulcher, Dawne Harridge, Sue Martin, Lynley Olsson

Monochrome Prints:

"A" Grade

Tonal Range. Jeff remarked that monochrome images require a lot of work by the photographer especially when attempting to develop a good tonal range. It can often be a "hit or miss" affair when it comes to live music, the venue, lighting and the audience all playing their part. The photographer often doesn't have the time, or the best location, to grab the shot. Jeff continued saying often a "muddy" print with a poor tonal range is flat and uninviting to the viewer. He said that "emotions draws" the viewer, a poor monochrome print will turn the viewer away. As a judge, and viewer, Jeff said he was looking for the full Tonal Range from black to white with the grey tones in-between.

Lighting and Composition. Jeff complimented a number of photographers on how they had handled their scenes with good composition and controlling the light to the best they could. He said this was evident that the photographer/s had thought about the image and the story that they were perusing.

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

	Best In Section:	"**The Jazz Man**", Vivienne Noble
	Merits (2):	Vivienne Noble, Helen Robinson
	Credits (3):	Barry Daniel, Bernie Gromek, Brendon Parker

"B" Grade

Jeff opened this critiquing of this category commenting on the background activity. He said that in a few entries the background had "too much activity going on". He also asked the audience if they thought if an entry "fit the competiton?" As he said it's the way that he viewed the image and his understanding of "Music".

Image Techniques. Jeff remarked about the good tonal range (that is expected of monochrome images) of several images as well as the "muddy" effect of others as a result of low tonal range. This "muddy" effect results in a poor image and suggested to the photographer/s they return to the image and try to improve. However he did remark that beginning with a poor image cannot be improved no matter how much post production "adjusting" is attempted.

Backgrounds. Again the use of music score as a background was very evident with Jeff again commenting about some music scores not quite matching the main element/instrument. It was probably a misfortune for the entrants that our judge, or at least his wife, has a good knowledge of music scores and was able to pick many pieces even from the very small snippet in the background.

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

	Best In Section:	"**Baby Piano**", Sue Martin
	Merits (2):	Ruth Brooks, Sue Martin
	Credits (4):	Jill Bartlett, Elaine Duncan, Lynley Olsson, Val Porter

Concluding his comments for the Competition entries Jeff remarked that it was hard to judge the Competition's subject; "Music". He thanked the club for the invitation to judge and said that all entrants had done a good job in interpreting the subject. He said he was open to anyone approaching him to further discuss and comments that he may have said during the evening.

Chairperson Brendon thanked Jeff for his very thoughtful and precise comments and that he was sure that the entrants would have learnt from Jeff. Brendon then invited all present to supper, to view the Prints on display and talk with the judge about anything comments the Jeff had made.

POINTSCORES: September 2016

Colour Prints

"A" Grade

36	Helen Robinson	28	Sue Souter	18	Geoff Gray
32	Vivienne Noble	26	Brendon Parker	14	Greg Delavere
29	Bernie Gromek	23	Eunice Daniel	13	Wolfgang Kullik
29	Elaine Duncan	19	Barry Daniel	4	Brian Harvey
		19	Colin Marshman		

"B" Grade

29	Jill Bartlett	21	Lynley Olsson	13	Warren Causer
28	Dawne Harridge	20	Val Porter	10	Graham Hamilton
25	Ruth Brooks	18	Allayne Foley	7	Sue Martin
25	Wayne Fulcher	18	Joe Baez	5	Kathy Pond
24	Monte Hunt	17	Jim Ollis	1	Norm Melvin

Monochrome Prints

"A" Grade

34	Brendon Parker	22	Sue Souter	19	Colin Marshman
33	Helen Robinson	20	Bernie Gromek	19	Eunice Daniel
33	Vivienne Noble	20	Geoff Gray	15	Wolfgang Kullik
30	Barry Daniel			8	Greg Delavere

"B" Grade

28	Elaine Duncan	20	Jim Ollis	8	Sue Martin
27	Jill Bartlett	19	Lynley Olsson	6	Brian Harvey
26	Ruth Brooks	18	Val Porter	5	Graham Hamilton
23	Wayne Fulcher	17	Allayne Foley	3	Kathy Pond
21	Joe Baez			3	Monte Hunt

EDI

60	Allayne Foley	40	Sue Shaw	28	Val Porter
59	Sue Souter	38	Brendon Parker	26	Wolfgang Kullik
55	Vivienne Noble	37	Cathy Ashcroft	21	Warren Causer
53	Jill Bartlett	36	Barry Daniel	15	Jim Ollis
50	Bruce Shaw	32	Kerry Gilmore	13	Graham Hamilton
46	Dawne Harridge	30	Lynley Olsson	8	Wayne Fulcher
46	Kathy Pond	28	Joe Baez	6	Sue Martin
46	Ruth Brooks			4	Clara Soedarmo

Small Prints

61	Kerry Gilmore	36	Tim Hoevenagel	31	Clara Soedarmo
37	Emma Foye	34	Ann Lamb	29	Michael Cherviakov

2016 Competition: October

Competition: Set Subject   "**Open**"

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.

Member Recognition

- 🏛 **2016 SIEP** (Sydney International Exhibition of Photography). Sue Souter (Nature) and Bruce Shaw (Open Colour) each were awarded an Acceptance in this International Competition. Interesting statistics from the 2016 SIEP from the Australian Entrants; Open Colour 1930 Entries with 533 Acceptances/Awards and in the Nature there were 975 Entries with 247 Acceptances/Awards.

- 🏛 **2016 Redlands National** (Queensland). Sue Souter received 5 Acceptances in this National. Well done.

- 🏛 **2016 SSNP (Sutherland Shire Nation Exhibition - NSW).** Sue Souter received 5, Brendon Parker received 4 and Dawne received 1 Acceptance in this long run National.

The Techno Shop

Fujifilm to Reinvent Medium Format, Launches the GFX System (GFX 50S Camera)

Fujifilm hopes that photographers will look back at Photokina 2016 as a game-changing event with their hopes to reinvent medium format photography with its newly-announced GFX 50S camera. Paired with the 51.4-megapixel medium format sensor is a new X-Processor Pro imaging processor, although currently there are no details on the processor or the continuous shooting specifications. Fuji has found using a mirrored camera design decreased image resolution by 15%, with mirror shock decreasing image quality increases as the sensor size increases. Opting for a mirrorless design was an easy decision. In addition to maintaining high image quality, the mirrorless design allowed more flexibility when designing the new line of Fujinon GF lenses with three (3) at launch and three (3) more in late 2017. Pricing will be available at a later date, but Fujifilm is targeting a rather aggressive price point "way under US$10,000" for the GFX 50S body, 63mm f/2.8R WR lens and

external viewfinder. To put that target into context, the Hasselblad X1D body costs just under $9,000 with the two launch lenses selling for around $2,300 and $2,700. As they say; watch this spot.

Reference: http://www.imaging-resource.com/news/2016/09/19/fujifilm-aims-to-reinvent-medium-format-photography

Olympus Flagship OM-D E-M1 II Camera launched; Photokina 2016!

A new flagship model for the OM-D line, claimed to "exceed APS-C cameras in overall value" with a new 20 Megapixel Live MOS Sensor optimised for low power consumption, higher speed data readout, better noise performance and dynamic range. It will also have a high speed, high precision autofocus system with 121 Autofocus points, 50% faster start up time and 3x faster internal data writing speed and 2x more raw buffer capacity. For a fuller list of specifications then use the "Reference" link to view them.

Reference: http://www.imaging-resource.com/news/2016/09/19/olympus-news-live-from-photokina-2016

Adobe Adds DNG Raw Capture Support to Lightroom for iPhone and iPad for Apple's iOS 10

Although iOS 10 now supports DNG raw capture, Apple's built-in Camera app won't let you shoot raw images. Instead, you'll need to rely on third-party apps, and Adobe's is first out of the gate. Photoshop Lightroom for iPhone and iPad will now support DNG raw capture using the built-in iSight camera on any iOS 10 device with a 12-megapixel camera. That's a fair few devices, including not only the iPhone 7 and 7 Plus which are due to start shipping in a couple of days, but also the iPhone 6s, 6s Plus and SE, as well as the 9.7-inch iPad Pro, once you've upgraded to iOS 10 and Lightroom 2.5.0

Reference: http://www.imaging-resource.com/news/2016/09/14/as-apples-ios-10-lands-adobe-adds-dng-raw-capture-support-to-lightroom-for*

Sandisk and Western Digital Announce World's First 1 Terabyte SDXC Card

Western Digital Corporation (owner of SanDisk early 2016) has just announced a prototype SanDisk SDXC card with a massive 1 terabyte (TB) of storage. The card has been designed to "meet the increasing demand for high quality content, for example, 4K and 8K resolutions and the exponential growth of data-intensive production requirements, the company continuously exceeds the limits of technology." To put the 1TB card into perspective, sixteen years ago saw Western Digital releasing the world's first 64 megabyte (MB) SD card and now with SanDisk they are achieving 1TB capacities. (That's 15,625 times the capacity for those of you keeping score at home!). This is still a prototype and therefore no pricing or availability information is yet available.

Reference: http://www.imaging-resource.com/news/2016/09/20/sandisk-and-western-digital-announce-worlds-first-1tb-sdxc-card1

Nikon Patents 81x Zoom Lens for 1-Inch Sensors

A new patent seen via Egami suggests Nikon might be looking to make a high-zoom lens designed for a camera with a larger 1-inch sensor. The lens patent is for a 7.4-600mm f/2.8-6.3 lens, which would provide a 20-1620mm equivalent focal length when paired with a 1" sensor. The patent discusses a lens which would extend to a total length of over 12 inches, which would be massive for a 1-inch sensor camera. Nonetheless, the 81x zoom raises an interesting possibility.

Reference: http://www.imaging-resource.com/news/2016/09/12/patent-watch-nikon-patents-81x-zoom-lens-for-1-inch-sensors

Quick Tips

Take Better Photos? Have Patience

Image taking is all about patience! Darlene Hildebrandt from Digital Photo Mentor writes "slow down and taking photos more intentionally". Less "spray and pray" and more using the decisive moment. This goes right along with that advice and it's to stop and wait a moment for the scene to unfold before your eyes. Having patience and waiting for just the right shot will help you take better photos. The key to patience is not just stand there, but actually be ready to shoot it when the right moment does appear. If the camera is by your side, or has a lens cap on, you'll miss the shot. So; be ready and patience will get you results.

Reference: https://www.digitalphotomentor.com/have-patience-take-better-photos/?mc_cid=71fc43ca56&mc_eid=ecdc576212

How to Remove Tourists from Crowded Locations; Photoshop Tutorial

With world travel very high on many people's bucket, getting those popular tourist locations without crowds in it is getting more difficult. Parisienne based French photographer Serge Ramelli, in a 16 minute video, demonstrates how he removes unwanted crowds of people in your photos. It will work better if you do use a tripod, and shoot as many images as you can so that Photoshop has lots of data to work with. Wait a little bit between each shot – don't shoot them rapid fire – so you give the people a chance to move around within the scene. The "Reference" link to the article and a video is embedded in it, or try the YouTube link: https://www.youtube.com/watch?v=pwYE3qhpQWo

The video's summary:
1. Shoot all images in RAW, taking a sequence of images, e.g. 2 seconds or longer apart;
2. Load all your image files into your "tray";
3. Load your first image into Photoshop and make the necessary image edits/adjustments (Shadows, Highlights, Exposure, White Balance and anything else you want);
4. After completing the first image's retouching (adjustments) select all files in the tray, then select "Synch" (bottom right hand corner) and then select "Synchronise" from the dropdown dialog box;
5. Select all images and then right click. From the dropdown dialog box select "edit in" and open as "Layers in Photoshop". This may take some time depending upon the file size of each image, especially if in RAW;
6. Select "All Layers", then "Edit" and then "Auto Align Layers";
7. Convert all layers to "Smart Objects"
8. Select "Layers", "Smart Objects" and then "Stack mode".
    a. "Mean" Method. Looks at all layers and leaves only the common objects on the screen. Thus any object (person) that has "moved" will disappear. You will notice some "ghosting" that can be cleaned up later; or
    b. "Median" mode. Same principle as the "Mean" method but more "objects" are removed; or
    c. Use any other "method" from the list and "see" the results that best suits your image.
9. Right click the image and change it to a "Rasterise Layer" to allow cleaning up of the image and the erasing/removal of the ghosting or other objects not completely removed.
10. Crop the final image to size and save.

This process is heavy in the number crunching area with all the layers (in RAW format) being analysed. So be patient.

There is an alternate method; wait on site until there is no-one about. This could be a long time and in some popular tourist spots like the Louvre in Paris be prepared to answer questions from the authorities! (Editor)

Reference: https://www.digitalphotomentor.com/photoshop-tutorial-how-to-remove-tourists-from-crowded-locations/

Tips for Developing an Eye for Details in Your Photography

In a recent article for Digital Photography School London based wedding and portrait photographer, Lily Sawyer (www.lilysawyer.com) wrote that she is a firm believer in the power of photographing details. She posed the situation about walking into a busy restaurant and whether to decide to stay or join the long que, then asked "why"? She then analyses her decision to stay, all the little details. She writes "..The details – they may seem small and insignificant but never underestimate their power. It is the details that make anything – a place, a wedding, a special birthday, an anniversary, a family photoshoot." Lily says that we need "to train our eyes" to see details. Details are everywhere. The trick is in the selection and in the art of seeing them. Lily sets out a couple of ideas:

- Follow the Light. Study light, follow it, and position yourself correctly. Watch for the different types of light (soft, hard, etc);
- Find Patterns and Shapes. Anything that looks interesting or repetitive can be a good starting point for a good image;
- Look for Contrast. Contrast is so crucial in photography, without it, you will have a very flat image. You want enough contrast going on in your image so that it looks more 3 dimensional;
- Train your Eye to See the Unusual;
- Use Juxtaposition. The most difficult aspect and requires a strong sense of what goes together effectively.

Reference: http://digital-photography-school.com/developing-eye-details-photography/

How to Emphasise Your Main Subject

Raymond Winters writes in PictureCorrect that in most cases, a photograph comes to life when it contains one main point of interest. A landscape, for example, may contain a single tree, beautifully lit, that stands out from its surroundings. When you have decided on your main subject, there are a number of photography tricks that you can use to put it into prominence and not any post production editing 'tricks'. It's the choosing your viewpoint and composition thoughtfully and carefully, when shooting, will greatly enhance the power of your image. Here are three ideas that will help emphasise your intended subject:

1. Lines;
2. Positioning; and
3. Contrast

to make your main subject standout. It will also help in setting the mood and emphasise shape.

Raymond writes "…Try hard to capture the image you want in the frame as you take it so that any subsequent Photoshop work is used with subtlety to enhance, rather than repair, your photograph."

Reference: http://www.picturecorrect.com/tips/how-to-emphasize-your-main-subject-in-photography/