In Focus
PHOTO GROUP NEWSLETTER

What's In This Issue

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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

Photo Group Diary

May 2017

Tues	9th	"Night Time Streetscapes" Outing.
Tues	9th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Sat	20th	Print Competition On Line Entry Closing Date. Closing Time: 7.00pm
Tues	23rd	Set Subject Competition: **"Seascapes"**
Closing Time:		**7.15pm**. <u>No</u> Print Entry will be accepted after this time.
Tues	30th	Lightroom File System Workshop.

All members are encouraged to view the Club's website at: (http://wollongong.myphotoclub.com.au/calendar) and click on the "Calendar" to view the recent change/s to the Club's Programme

Phone Contact:
0457 415598

Club Website:
http://wollongong.myphotoclub.com.au

Enquiries:
photogroup@wollongongcameraclub.com

All Competition Entries Online Entry:

http://wollongong.myphotoclub.com.au/members/competitions/

Photo Group Newsletter Editor:
editor@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.*"

Don (Donald) McCullin (1935) is a London born Documentary photographer known for his humanitarian images; War, Urban and Impoverished Lifestyles.

Vale; Martin Cook

The club received news of the passing of Martin Cook who had been in hospital. Martin joined the club in 2009 and continued as a member till the end of 2012. Martin was a large Print entrant and supported both the Colour and Monochrome sections. Whilst he wasn't a regular entrant the images he did enter were of a good quality for him to be a regular awardee of either Merits or Credits. Martin was a member of the band (Barry and Eunice Daniel, Laurie Fullerton) that travelled from Shellharbour to attend our meetings. Martin was also a member of the Kiama-Shellharbour Camera Club. Martin was 71 years old and is survived by his wife, Dawne, and two daughters. Our condolences to Dawne and the daughters.

Dates For Your Diary

Weekend, May 5th ~ 7th 2017: Sculpture in the Valley, Kangaroo Valley.

Sculpture in the Valley is an integral part of the Kangaroo Valley Arts Festival program and a major exhibition of outdoor and indoor sculpture. With prize money of $25,000 the event attracts sculptors and artists of the highest calibre and all exhibits are available for purchase on site. Around 2,000 visitors are expected over the 3 day period. *Cedar Grove,* the site of *Sculpture in the Valley,* is a beautiful property with breathtaking views as you look out across the hills into the spectacular cliff escarpment and farm land.

For further information visit the website: http://www.artsinthevalley.net.au/sculpture

Weekend, May 6th ~ 7th 2017: Wings Over The Illawarra.

2017 Wings Over The Illawarra May 6~7th 2017. Russell mentioned the airshow at Albion Park (Illawarra Regional Airport) that provides 2 days of aerial action as well as static displays of historical aircraft. See www.wingsoverillawarra.com.au for further details and tickets.

Tuesday, May 9th 2017: Night Photography Outing.

This evening's activity will be at Belmore Basin for a "Night Photography" Session to sharpen your skills for the upcoming "Night Time Photography" Competition in September.

Meeting	Time	Details
Levendi Café, Belmore Basin	5.00pm	Twilight Photography around Belmore Basin area
Levendi Café, Belmore Basin	7.00pm	Night Photography Session around the Belmore Basin area.

Please refer to the email sent on April 18th 2017 regarding additional information and equipment to bring.

Please note: If the weather is unsuitable then an alternative programme has been arranged at Figtree Heights Primary School (Normal Meeting Place). Please bring your camera equipment as it will be a practical workshop. If any doubt then please ring the club's mobile (0457 415 598) to confirm which location.

Tuesday, May 30th 2017: Lightroom File System Workshop.

A special extra evening has been included to conduct a Lightroom Workshop on its File System and other topics as time allows on this 5th Tuesday in May. New club member Mat Dawson will be leading this workshop. All welcome.

Tuesday, April 11th 2017

This evening's chairperson, President Bruce Shaw, welcomed the 18 members and 1 visitor to the night's meeting. Bruce noted that the club had received apologies from Geoff Gray, Jill Bartlett, Sue Souter, Wolfgang Kullik and Lynley Olsson.

Business:

Bruce mentioned the following for member's attention:

- Positions Vacant. Bruce mentioned the following positions;
  - Photography Group Leader. Bruce announced that Helen Robinson had offered to be the PG Leader and that her offer has been graciously accepted.
  - Property/Equipment Officer. This position requires someone to manage the club's equipment as well as any items that maybe "on loan" to members outside club hours. Negotiations are still ongoing.
- PG Monthly Competitions.
  - EDI Entry Closing Date Advices. Bruce advised the members that the April EDI Entry Closing Date advice wasn't sent out and no future ones would be. Hence there were no reminders. He said that over 50 EDI Entries had been received.
  - Entry Titles. Bruce advised the members that the new MPC Competition System allows the judge to "see" each Entry's Title but the judge cannot see the Entrant's Name. This was in response to comments from the March Competition where the judge mentioned the image's title on several instances. Currently it isn't possible to remove the "Title" under the new Competition system.
- PG Extra Meeting Nights. Bruce said it was possible for additional PG Meetings to be held on the 5th Tuesday of the Month and the 3rd Tuesday over the winter months (currently assigned to the Movie Makers Group). Bruce said that these additional nights need the membership support to continue.
  - Colin Marshman raised the question regarding Club Archive Print Mounting evening. Further information when the details are finalised.
- PG 2017 Club Programme.
  - April 25th (ANZAC Day) Open Competition Evening. EDI category is now closed. Reminder that all prints required both online registration and the actual Print on the Print Stand to be eligible.
  - May 9th. Night Time Outing Workshop. Elaine Duncan and Sue Souter are arranging this evening at Belmore Basin. They have a list of equipment members should have: Camera, Tripod, Spare Battery, Spare Storage (Memory) Cards, Torch, Camera Manual and Cable Remote Controller (Cable Release or wireless).
  - May 23rd. "Seascape" Competition.
  - May 30th. The first 5th Tuesday Meeting for 2017. Matt Dawson will be leading a session on Adobe's Lightroom Filing System.
  - Street Photography Outing with Hamish Ta-me. Currently the proposal is for either Sunday September 10th or September 24th. Minimum number required is 8 and a maximum of 12. Further details will be emailed soon. Hamish will be charging for his services.
  - Adobe's "Make It" Sydney Conference on Wednesday August 2nd and Thursday August 3rd 2017 at the Sydney International Convention Darling Harbour.

Movie Makers Competition Rules. Bruce advised the present members that the Management Committee had approved the revised Movie Makers Competitions and commented that a copy of these have been send out for them to read. He briefly said that the revision had been condensed and that it now had three (3) SECTION; Audio Visuals, Multi Media and Video. The members present ratified the revised Movie Makers Competition Rules.

Speaker:

Bruce introduced this evening's guest presenter, Barry Daniel AAPS, SSAPS, saying that Barry had been a long term and life member of the club. Barry is renowned for his club, National and International photography and especially for his Nature Macro and Close Up work.

Barry commenced his presentation asking the question; "what is macro/close up photography?" He then demonstrated this with a series of his displayed prints of a seagull in flight remarking that "was this a close up? After all it was taken with a 200mm lens". Barry remarked that there is a fine line between true macro and close-up today due to the production of zoom and specialist macro lenses however in the past the older film base cameras won't focus any closer that 30cm's. Barry then defined macro photography "… *as being where the subject is very close and very small. The image is generally reproduced on the sensor at say a tenth (1/10th) to life size – or a little bigger.*" Barry gave a brief definition of Macro Photography ("… being where the subject is very close and very small."), Photo Macrography ("… bigger magnification from life size up to ten times (10X) magnification.") and Photo Micrography ("… images taken by a microscope and over ten times (10X) magnification.")

Barry commented that he joined the club in the early 1960's when film as the king and digital hadn't been defined let alone discovered! Barry said his first camera was a Kim Anastigma Cross film based camera, all manual operation. None of these were just a point and shoot, a click away autofocus camera of today. He said that he had read every book he could find on the Macro/Close-up Photography topic he could and has been doing it for some 67 years. Over the years he has entered Club, Interclubs, Nationals and International Competitions with considerable success. He has also taught Macro/Close-up at Adult Education (Wollongong and Shellharbour) sessions and the occasional weekend courses held by the club.

Getting Close. Barry gave a brief outline of macro photography and how this has changed over the years. He spoke about the photographic equipment he has used beginning with the KIM SEM (pictured above), a Pentax SLR and finally to a Nikon system. His preference is a 60mm prime lens that Barry said he found to be ideal. Today's digital cameras' sensor has added another factor into in the equation. Barry remarked "… if you regularly photograph deadly spiders or Death Adder snakes you may prefer one of the long focal lengths …" resulting in a greater working distance and further away from danger!

Methods to getting closer;

- *Supplementary Close Up Lens*. These are similar to filter and come in+1, +2, +3 and +4 Dioptres. They can be used individually or in combination with the strongest (highest Dioptre "number") the first one. They will not affect the auto focus or exposure and simple to use. However you can lose some sharpness around the edge of these Close Up Lens.

- *Extension Tubes and Bellows*. Relatively inexpensive hollow tube placed between the lens' back and the camera body. They effectively move the lens forward and extend the distance between the lens and the camera's sensor. Bellows are similar to Extension Tubes except that it is one piece. For best results a small f-stop (f11, f16, f22, f32) should be used. The downside to these Tubes is the loss of automatic functions such as Autofocus, f-stop.

Extension Tubes	Bellows	Tele Converters	Reversing Rings

- *Tele Convertors*. Before the lens "zoom age" became dominant a tele Converter (2X, 3X, 4X) would convert the lens by the "Converters" factor, thus a 200mm lens with a 2X Converter would become a 400mm lens but with a reduction in light available at the film/sensor base.

- *Reversing Rings*. This was a cheap attachment that allowed the photographer to screw the "ring" to the lens front and then attach the lens (in reverse) to the camera body. The drawback to these rings was the high possibility of lens damage to the "rear" element and the loss of all auto functions (exposure, f-

stop). Once the lens' rear element is scratched the lens would be assigned to the "bin" as the scratch was very difficult (and very expensive) to remove.

- ❀ *Dedicated Macro Lens*. Today it is easy to purchase a dedicated macro lens ranging from 40mm to around 105mm or higher. The wider the lens, the closer the photographer has to get to the object for the same result as a higher focal length lens. A true Macro lens has been designed to work at close range in comparison to other lenses.

Problems With Macro Photography.
- ❀ *Depth of Field (DoF)*. This is the range of sharp focus. The closer the lens is to the subject the small the DoF. E.g. For a 1:1 magnification (life size) a 60mm Lens at f5.6 may have a 2mm DoF whilst at f32 it can be about 4mm's thus affecting how the photographer focuses and takes the shot. For the same lens at the more generally used 1:2 magnification (half Life Size) the zone of sharp focus at f5.6 is approximately 4.5mms and at f32 12.7mm's giving the photographer greater latitude to focus on the subject.
- ❀ *Camera Shake*. With higher f-stops and lower ISO settings the shutter speed is going to low. Even at a shutter speed of 1/200th second at such close subject range will produce a blur.
- ❀ *Exposure*. If the lens is moved further away from the camera body by tele converters, tubes or bellows the effective f-stop will change. Combine this with low lighting conditions (in rainforests, gardens, etc.) and working in manual mode the amount of light passing through the lens to the sensor could be half, or worst, of what you expect.
- ❀ *Subject Movement*. Anything subjects taken outdoors is affected by a number of factors, their normal (fleeting) movement, wind conditions and more makes using a tripod virtually impossible. The alternative is artificial lighting (flash).
- ❀ *Lighting*. Daylight is the best lighting but at very close subject range it creates many challenges with light drop off. Combine this with a high f-stop for DoF then the photographer needs "extra" lighting to fill the subject. The alternative; flash, or artificial lighting or a higher, grainier, ISO as high as ISO 3200.

Macro Technique. Barry spoke about how to set up a "system" so as to get the best from the equipment that he had. He spoke about:
- ❀ *Reproduction Ratio*. This is the degree of magnification being used by the photographer and usually equates to 1:1 (life size) or 1:2 (half-life size). A number of factors need consideration such as the Camera's Sensor size (Factor or Full sized), type of equipment used (Dioptres, Tele Converters, Tubes, Bellows, etc.) and the lens' focal length. Barry commented upon shrinking (A:B e.g. 1:2) or increasing (aX e.g. 2X "doubling") so as to fill your camera's "sensor's frame". It's all about what ratio the photographer needs to fill the frame with the subject.
- ❀ *Effective f-Stop*. As the photographer focusses closer the effective f-stop becomes smaller with less light being transmitted.
- ❀ *Flash/Artificial Lighting*. Barry commented that to have the right flash setup to deliver the correct amount of illumination at any f-stop. It's important to use how your flash unit/s works both in auto, manual modes and in combinations. Normally a photographer wouldn't use the "automatic" mode instead aiming for the constant flash output through the flash's various power options. Barry reminded us that the flash colour balance is normally equivalent to "pure daylight" (approximately 5,800° Kelvin) thus eliminating the "greenish" colour in a rainforest or any other colour cast that maybe present around the subject's environment. Using flash also increases the photographer's ability to use a faster shutter speed and reduce the dependence of setting up a tripod which in the meantime the subject has "fled" the scene. Barry recommends conducting exhaustive "trial and error" testing to find the best and consistent flash settings for a set f-stop (say f22 or f32) and set ISO (ISO100) that can be used without multiple camera/flash set-ups for every shot.
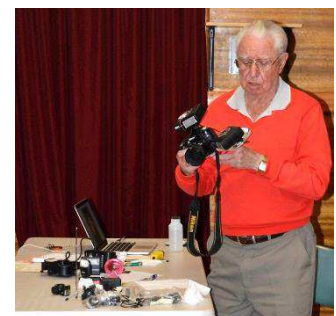
- ❧ *Inexpensive Flash Assemblies*. Barry shared a number of "home-made" Systems and bracket assemblies for equipment (flash guns) that he already own. He recommended the following website for ideas: http://edocfile.info/macroshooting/The_need_for_Flash.htm

Through his presentation Barry emphasised his point with a selection of his own images including flowers, insects and inanimate objects.

Boronia	Beetle	Green Tree Frog

"My Destiny"	Red Dragonfly	"Watch"

Brendon Parker said it was a great pleasure to thank Barry for his presentation, the effort he put into providing all this information on a subject that was evident a passion of Barry's. The meeting concluded with supper and audience members asking Barry further questions about his experiences, equipment and notes.

Tuesday, April 25th 2017

President Bruce Shaw extended a warm welcome to the 27 members and 2 visitors to the Photographic Group's Monthly Competition evening. He said that there were apologies from Kerry Gilmore, Lynley Olsson and Wayne Fulcher.

Bruce observed the night as a very special day in the life of the Australian history and culture. We remember those that have given the supreme sacrifice for those liberties that we, today, take for granted. Some of you all present may have lost family members on the battle lines from ANZAC Cove, Gallipoli to today's Middle East war zones. He asked that mark the next few moments in gratitude for their lives taken through International Conflicts with a time of quiet reflection. Lest we forget.

Business:

Bruce advised the members for the following:
- ❧ **Positions Requiring Filling**.
  - PG Co-ordinator. Filled, Helen Robinson;
  - Property Officer. Still being negotiated; and

- ❧ **PG 2017 May Programme**.
  - Make members aware that Judges have access to the Titles of both EDI's and Prints (reference Jill Bartlett's comments re Roy)
  - May 9th Outing. 5pm for Twilight Photography, 7pm for Night Time Photography. Email sent with list of equipment.
  - May 23rd Set Comp "Seascape". (Warren Keelan).
  - May 30th Workshop. Matt Dawson's workshop on Lightroom making files.

- Possible extra Tuesday Night Workshops. Bruce reminded the members of the additional nights that would be available 3rd Tuesday during the winter months and the August and October 5th Tuesday for meetings if members want to make use of them. Please see Helen or Bruce if you are interested.

📷 **FCC 2017 Topshot**
- Sunday May 28th Exhibition & Awards, Central Coast Leagues Club Gosford;
- Sat June 24th 2nd Exhibition: Narooma 10am ~ 4pm;
- Sat July 8th 3rd Exhibition: Warilla Bowls & Recreation Club 10am ~ 4pm;
- Sat Aug 12th 4th Exhibition: Wauchope RSL Club 10am ~ 4pm;

📷 **Hamish-Ta-Me Street Walk**.
- September 10th or 24th 2017. Minimum of 8 required, maximum of 12. Currently only 2 have responded to Dawne.
- Cost. Approximately $60.00 for Hamish and travel extra.

📷 **Domayne Warrawong Product Evening**.
Possibly mid-May (Wednesday night) with further details to be received for local photographers, camera clubs and representatives from Canon, Nikon (maybe), Olympus & others, to get together.

📷 **PG Comp Rules**.
a. Rule 9.5. "*Entries may be remade providing the original image content is used i.e. changes such as contrast, saturation, sharpening and cropping would be allowable.*"
- Who has used this in recent years, last 2 ~ 3 Years?
- Not compatible with the MPC System Re-entry of same image. Affects all categories.

Competition:

Bruce introduced this evening's judge, Tanya Du Toit for the April "Open" Competition. Tanya acquired her first camera, a Minolta DSLR with 2 lenses in the early 1990's. Since then she has been a part of the Camera Club movement being a member of the Cronulla, St George and Port Hacking Digital clubs and has had good success with her images including Print of the Year in a number of sections at both Cronulla and St George.

She enjoys photography as it captures the beauty of things we sometimes don't notice and it allows expression, creativity and admiration. Tanya specialises in portraits and macro and really loves creative photography. She believes in sharing her skills with her peers and believes you are never too old to learn something new. Tanya has extended her photographic skills by undertaking Club and FCC Competition judging sharing her knowledge with other photographers.

Tanya describes the perfect image as one that evokes an emotion, one that the viewer feels strongly about.

Tanya thanked the club for the invitation to share her thoughts on the club's Competition entries. She remarked that her comment for each entry was "… one person's opinion …" and in this case it was hers. She continued saying that in Camera Club Competitions she appreciated the judge's creative critiquing of her images and from this it is her intention to help get the best out of the photographer. Tanya hoped that everyone would get something out of the evening and apply it to their photography.

EDIs (**E**lectronic **D**isplayed **I**mage**s**):

The EDI category had been judged prior to the evening and Tanya was commenting upon the various entries. She commenced this section remarking that she like the strong selection of images with a variety of "topics" covered.

Landscape. Tanya said that she was a minimalist when it comes to Landscapes to concentrate upon the dominant elements/subject by focusing upon it and draw the viewer into the image. She commented upon

how easy it is to allow the viewer's eye to "wander around" not resting upon the main subject. Her advice was to look at your "scene" and assess, then re-assess before shooting so as to capture the best image.

Composition. Tanya commented upon the use of selective blur to draw and focus the viewer's attention to the main subject. "Empty Space" within the image was one area that Tanya commented upon harshly. If the area can't be filled then reduce it (crop) or fill it (clone) to reduce its effect upon the viewer. Most "empty space" is a highlight and the viewer's eye will be draw to it. She spoke about "Format" and its effect upon the final image. She encouraged the entrant/s to try different formats (Landscape, Portrait, Square/Off Square, Letterbox, etc) before deciding upon the final image. The digital world has opened many more adventures in the final presented imaged than ever before. Tanya said it's the photographer's choice as to which "format" they use but again encouraged to look for different presentations options.

Social Documentary (SD). Tanya said that SD is a powerful and emotive area of photography as it reflects life as it is happening. She commented that the photographer needs to be able to "pick the right moment" to take the shoot and in doing so will eliminate distractive backgrounds. This area of photography takes copious hours of practice and "seeing" the image before it occurs. The photographer has to learn how to judge all the elements and the way they move towards the "shoot". (For further information search for "Henri Cartier-Bresson's The Decisive Moment". *Editor*)

Background. Tanya commented upon this partly during her "Landscape" observations. Again she referred to the background "blurring" to emphasise the main subject.

View Point. Just as Tanya encouraged photographers to look for different image formats she was likewise enthusiastic about looking for the best angle, view point, to take the image. She suggested that photographers learn to walk around the scene and assess whether to take that shoot from high level, low level or a different angle altogether.

Vignettes. Tanya commented on the use of vignettes and in particular the "colour" used. She suggested that the use of a "white" vignette actually works in reverse to the purpose of using a vignette which is to draw the viewer towards the main subject; hence the vignette is usually black or dark gray. The white vignette creates a highlight to which the viewer's eye is drawn towards this lighter area and away from the subject.

	Best In Section: "**Pelican Pride**", Ruth Brooks
	Merits (6): Ruth Brooks, Kerry Gilmore, Andrew Gray, Colin Marshman, Tim Porteous, Lynley Olsson
	Credits (11): Joseph Baez, Jill Bartlett, Warren Causer, Allayne Foley (2), Kerry Gilmore, Andrew Gray, Colin Marshman, Vivienne Noble, Tim Porteous, Bruce Shaw
	Entries received: **55** *Entrants:* **28**

The judge's comments for Ruth's Award Winning entry was; "… *OMG one of the best pelican shots I have ever seen. Beautiful colours in his bill and in the see. Perfect exposure and sharpness*." Tanya's Competition evening's comments for Ruth's "Pelican Pride" was very complimentary in how Ruth had "nailed" the very white and very black colours of the pelican. Tanya said that Ruth had managed to get the perfect exposure without blurring or burning the bird's feathers. Well done Ruth.

The judge's comments for all EDI entries can be found on the club's website Competition Page.

Small Prints "C" Grade:

Tanya commented on the good selection of Small print entries in this competition. She spoke about the use of the Editing Tools with a caution about the over use of some "tools" such as the "Sharpening" and "Saturation" tools being the major offenders. Tanya remarked that these tools can be used to give an image more "punch" but there is a slender divide between being right and overdone.

Tanya commented on photographers' image taking skills by not over exposing their image when taking the shot. She remarked that this will lead to loss of detail and the give greater emphasis to any highlights in the scene.

Tanya spoke about composition, not just the usually leading lines, on the thirds, etc but the presentation format. She advise the entrants to look for different mounting formats, like the "letterbox" (panorama), square or off square to give the overall image greater viewing impact.

	Best In Section: "**Water 2**", Michael Cherviakov
	Merits (2): Ann Lamb, Clara Soedarmo
	Credits (2): Michael Cherviakov, Ann Lamb
	Entries received: **8** *Entrants:* **4**

Monochrome Prints "A" Grade:

Tanya commenced this section speaking about the good positioning of the person in respect to the other elements referring to the Social Documentation style of the image. She also made the same comments later with other entries.

Leading Lines. Tanya remarked that the photographer's foremost challenge is to draw the viewer to the image. The second challenge is to keep the viewer and take them on a journey through the image to where the image's message is realised. She said that one concept that takes the viewer on this journey is leading lines. Tanya recommended that photographers look for these leading lines before they operate the shutter.

Creative Effect. Tanya highlighted Greg Delavere's entry; "Gardenia" speaking about the creativity that makes the flower standout. She continued along the same creative ideas when she spoke about texture overlays being applied to image (Vivienne Noble's "Letting Of Steam") as it enhances to the image and produces the image's mood.

Tonal Range. Tanya commented upon the Tonal Range in the entries and in particular when it is applied to a low angled shot image.

	Best In Section: "**Pretty Birdy**", Elaine Duncan
	Merits (2): Elaine Duncan, Geoff Gray
	Credits (4): Vivienne Noble, Brendon Parker, Helen Robinson, Susanne Souter
	Entries received: **9** *Entrants:* **9**

It was noted the cheerleaders' enthusiastic response to Elaine being awarded the Best in Section. Well done Elaine and we are sure that you had not control over their support for you for this award.

Monochrome Prints "B" Grade:

Tanya again commented upon the good selection of entries in this category.

Use of Monochrome. Tanya mentioned that monochrome removes the complexity of colour and concentrates the viewer's attention upon the image's content, tones and textures. Using toning, such as Sepia, brings out the old world charm and needs to be applied to the right image in the right amount. She also remarked that a monochrome image can "reduce" the background's "busyness" that is often seen in colour versions of the same image.

Composition. Tanya responded to several "people" entries and remarked about the good space of people. She like the way the individual photographers had managed their "scenes" and the interaction with the people (subject) in the frame.

Lighting. Tanya suggested that "time of day" was a problem for those "mid-day" shoots. The harshness of the lighting conditions required the photographer/s to react, take another viewpoint or just look for a better angle to reduce, and hopefully eliminate, this harsh lighting result.

Clouds and **Textures**. Tanya says she loves clouds and she liked the way that the entrants had used them to draw the viewer to the main subject. Likewise Tanya commented on "textures" and thought that some overlay textures had actually resulted in the opposite effect with the viewer's eye's inability to rest on any one subject/element. She encouraged the photographer/s to again look at their image and ask "… how can I improve it with the texture overlay?" If the response is "it won't improve", then Tanya suggested that the overlay be removed. She said the texture was more pronounced at the image's edge.

	Best In Section: **"Ben, April 2017"**, Tim Porteous
	Merits (3): Matt Dawson, Sue Martin, Tim Porteous
	Credits (4): Joseph Baez, Jill Bartlett, Graham Hamilton, Valerie Porter
	Entries received: **11** *Entrants:* **11**

Tanya remarked that Tim had applied the right amount of lighting in his image "Ben, April 2017" and advised the other photographers that this is how portraiture is taken. The modelling of the light has created depth and wonderment. Congratulations Tim on your achievement.

Colour Prints "A" Grade:

Lighting. Tanya commented upon lighting in general and specifically. She referred to various entries talking about the "good" lighting that help make the individual images. She likewise spoke about the "golden hour" and "Time of Day" conditions where lighting conditions aids the emotive effect (golden hour) or creates harsh realities (Time of Day). Tanya advised all to look and learn how to read the lighting conditions before the camera's shutter release is operated.

Texture Overlay. Tanya continued where she left off earlier in the monochromes in respect to the inclusion of a "Texture Overlay" that complements the mood and boosts the emotive effect for the viewer. However she did caution us not to "overdo" as the reverse effect could result.

Getting In Close/Cropping. Tanya noted that photographers need to "get in close" to the action and in doing so draws the viewer along to the main subject/element. This can be accomplished either by "talking steps" before shooting the image or through cropping the image to reduce/eliminate distractive objects and backgrounds; however Tanya again cautioned us about where to and how to crop. She said cropping is an art and many photographers "cut off" body parts (like hands, feet) accidentally. If you need to crop make sure

that it is an intentional crop. Tanya conceded that it is the photographer's choice where and how to crop but as a viewer Tanya says it's odd to see part of a hand or foot.

Sharpening. Tanya said this is a technique that requires learning and how/when to apply it to an image. She remarked that there is a very fine line between "just right" and "over sharpening" with most photographers tending to "over sharpen" their images resulting in "halos" and pixelation among some of the revealing signs.

	Best In Section: "**Lithgow Blast Furnace**", Sue Souter
	Merits (2): Geoff Gray, Susanne Souter
	Credits (4): Elaine Duncan, Dawne Harridge, Colin Marshman, Vivienne Noble
	Entries received: **9** *Entrants:* **9**

Colour Prints "B" Grade:

Colour Saturation. Tanya responded to a "sunset" image commenting on the good colour saturation and points for the photographer's early start. She said too often this type of image results in either under or over exposure.

Composition. Tanya said that images that win are often those that "tell a story" that the viewer can relate to or work out quickly. This often brings out emotions within the viewer as they have experience something similar. In one such situation an image of a surfboat connected closely with Tanya as her late father was a keen surfboat sweep.

Cropping. Tanya again retraced her steps speaking about when and how to crop an image especially those body parts that photographers often cut off either in camera (time of shooting) or in post-production.

Complimentary Colours. Tanya spoke briefly on the Colour Wheel and the influence that "Complimentary Colours" have within a colour image. She said that these enhance the image and take it takes practice to learn, and recognise, the effects of complimentary colours.

	Best In Section: "**Good Morning Sydney**", Tim Porteous
	Merits (2): Allayne Foley, Tim Porteous
	Credits (4): Jill Bartlett, Ruth Brooks, Lynley Olsson, Valerie Porter
	Entries received: **11** *Entrants:* **11**

Tanya responded to a number of questions from the audience covering topics such as printers and Post Production Editing to give images more "punch".

Brendon Parker thanked Tanya for her informative comments and for the job of critiquing all the entries on display. Tanya replied thanking the club for the invitation and the challenge for her to give a creative response to every entry.

This is now the third Monthly Competition that the club has used the MyPhotoClub system. Whilst we are still "learning" the benefit of displaying an electronic version of the Print entry under comment has greatly improved the viewing of the all Competition Entries. There are still some minor areas to improve but we are gradually working these out and how to respond to them. (*Editor*)

POINTSCORES: April 2017

Colour Prints "A" Grade:

17	Susanne Souter	7	Dawne Harridge	7	Vivienne Noble
14	Geoff Gray	7	Brendon Parker	5	Elaine Duncan
9	Colin Marshman	7	Helen Robinson	3	Greg Delavere

Colour Prints "B" Grade:

15	Jill Bartlett	5	Joseph Baez	3	Sue Martin
12	Tim Porteous	5	Valerie Porter	2	Kerry Gilmore
11	Ruth Brooks	5	Lynley Olsson	1	Wayne Fulcher
7	Allayne Foley	5	Wolfgang Kullik	1	Warren Causer
7	Matt Dawson	5	David Hooper	1	Graham Hamilton

Monochrome Prints "A" Grade:

14	Geoff Gray	7	Brendon Parker	5	Greg Delavere
14	Vivienne Noble	7	Helen Robinson	5	Susanne Souter
12	Elaine Duncan	5	Dawne Harridge	3	Colin Marshman

Monochrome Prints "B" Grade:

15	Tim Porteous	6	Joseph Baez	3	Wolfgang Kullik
10	Allayne Foley	5	Jill Bartlett	3	Graham Hamilton
9	Matt Dawson	5	Valerie Porter	2	Kerry Gilmore
7	Ruth Brooks	5	Lynley Olsson	1	Wayne Fulcher
7	Sue Martin	5	Jim Ollis	1	David Hooper

EDI's:

22	Allayne Foley	12	Jill Bartlett	7	Ann Lamb
18	Vivienne Noble	12	Tim Porteous	6	Clara Soedarmo
18	Kerry Gilmore	10	Sue Martin	6	Jim Ollis
18	Colin Marshman	10	Valerie Porter	6	Michael Cherviakov
16	Greg Delavere	10	Dawne Harridge	6	David Hooper
14	Susanne Souter	10	Bruce Shaw	6	Al Cartwright
14	Andrew Gray	10	Sue Shaw	6	Kathy Pond
14	Lynley Olsson	8	Tim Hoevenagel	6	Wolfgang Kullik
13	Ruth Brooks	8	Matt Dawson	6	Joseph Baez
12	Brian Harvey	8	Brendon Parker	4	Warren Causer

Small Prints "C" Grade:

21	Ann Lamb	13	Clara Soedarmo	10	Tim Hoevenagel
		11	Michael Cherviakov		

2017 Competition: May

Competition: Set Subject   "**Seascape**"

Entry Conditions:

Section	*Closing Date & Time/Comments*
EDI's:	**2nd Tuesday of the Competition Month. Closing Time: 7.00pm**
Prints; *On Line Entry*:	**Saturday** <u>before</u> **the Competition Evening. Closing Time: 7.00pm**
Prints; *Judging Display*:	<u>**Must**</u> be on the Print Stand before 7.15pm on the Competition Night

On Line Entry:

Commencing 2017 all Monthly Competition Entry/Entries for both the EDI and all Print Categories will be by the "On Line" Registration and Entry Form found at the Club's website;

http://wollongong.myphotoclub.com.au/members/competitions/

Note: No Print Entry will not be received that hasn't been entered On Line prior to that Month's Competition.

Competition Subject Guidelines.

All members are encouraged to view the Club's website (http://wollongong.myphotoclub.com.au/) 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.

The Techno Shop

Western Digital Launches Its First Portable SSD

Western Digital has announced its first portable SSD, adding solid state storage technology to its My Passport line of portable storage devices. The new My Passport SSD comes with a USB Type-C port and with transfer speeds of up to 515 MB/s is WD's fastest current My Passport model. The My Passport SSD is available with capacities ranging from 256GB to 1TB and its small dimensions make it very portable. It has also been drop tested from a height of 2m / 6.5ft and Western Digital claims it can withstand 1500G of force.

Reference: https://www.dpreview.com/news/8900281647/western-digital-launches-its-first-portable-ssd

Adobe Adds New Camera and Lens Support to Adobe Lightroom and Adobe Camera Raw

Adobe has released updated versions of Lightroom and Camera Raw. Lightroom is now up to CC 2015.10 and standalone 6.10. Camera Raw's latest update brings it to version 9.10. Lightroom's update is aimed at

providing additional camera raw support, lens profile support and addressing bugs. Note that the camera support has also been improved in updated versions of Lr for iOS and Android. Visit the "Reference" link to view the Camera List.

Reference:http://www.imaging-resource.com/news/2017/04/12/adobe-adds-new-camera-and-lens-support-to-adobe-lightroom-and-acr

Nikon Introduces the D7500

Nikon has announced the newest addition to their D7000-series of enthusiast DX DSLR cameras, the successor to the popular Nikon D7200 with the Nikon D7500. D7500 uses the same 20.9-megapixel DX sensor, faster EXPEED 5 processor and 180k-pixel RGB metering sensor from their flagship DX camera, the Nikon D500. The result is a promising-looking enthusiast DSLR with a wider ISO range and faster continuous shooting than the D7200. But it's about more than still imaging with the new D7500. Video features have also been dramatically improved compared to the D7200. The D7500 now offers 4K UHD video as well as a bevy of other videographer-friendly features.

Reference: http://www.imaging-resource.com/news/2017/04/12/nikon-introduces-the-d7500-enthusiast-dslr

GoPro Wants You To Trade-In Your Old Camera For A New HERO5

GoPro, who has seemed to notice their customers' penchant for holding on to what they consider to be "outdated" equipment, has announced a program to try and get their huge user base to upgrade to their latest HERO5 action camera. In GoPro's words, they want all users "to experience the new, cloud-connected GoPro and unlock breakthrough software upgrades slated for 2017." This offer is valid until May 11, 2017, where GoPro will be offering $100 off a new HERO5 Black or $50 off a HERO5 Session when you trade-in any previous-generation GoPro HERO camera. To participate in GoPro's Trade-Up Program, visit the Trade-Up website, select the new camera you want to upgrade to, and then follow the instructions to return your previous-generation GoPro HERO camera.

Reference: http://www.imaging-resource.com/news/2017/04/12/gopro-wants-you-to-trade-in-your-old-camera-for-a-new-hero5

The Seagate/DJI Portable 2TB Drive With MicroSD Port

Seagate and DJI previously announced partnership has yielded its first product: the Fly Drive. With 2TB of storage and a built-in microSD card reader, the Fly Drive is designed to give drone pilots an in-the-field backup option. Seagate says the drive should appeal to drone users due to its small size, durability, built-in reader and fast transfer speeds, but did not provide any actual transfer speed numbers to expect at this time. Seagate has a few main points that they believe makes the Fly Drive a good option for drone pilots.

Reference: http://www.imaging-resource.com/news/2017/04/23/the-seagate-dji-strategic-partnership-yields-first-product-a-portable-2tb-d

Google Software Engineer Shows What's Possible With Smartphone Cameras In Low Light

Florian Kainz, a Google engineer, wanted to find out what a smartphone camera could do when taken to the current limits of technology and wrote an Android camera app with manual control over exposure time, ISO and focus distance. When the shutter button is pressed the app waits a few seconds and then records up to 64 frames with the selected settings. The app saves DNG raw files which can then be downloaded for processing on a PC. He used the app to capture several night scenes, including an image of the night sky, with a Nexus 6P smartphone, which is capable of shutter speeds up to 2 seconds at high ISOs. On each occasion he shot an additional burst of black frames after covering the camera lens with opaque adhesive tape. Back at the office the frames were combined in Photoshop. Individual images were, as you would expect, very noisy, but

computing the mean of all 32 frames cleaned up most of the grain, and subtracting the mean of the 32 black frames removed faint grid-like patterns caused by local variations in the sensor's black level. (The night image of the boat was taken by Florian Kainz – Google Engineer)

Reference: https://www.dpreview.com/news/9392152415/google-software-engineer-shows-what-s-possible-with-smartphone-cameras-in-low-light/

Quick Tips

How to Make Custom Gradients in Photoshop

Understanding how the Gradient tool works, is essential for all designers, Illustrators and photographers. In this tutorial, I'm going to show you how to use the gradient tool. There is a lot of info here! You will learn Gradient tool basics, making custom gradients, how to use presets, how to add depth and create shapes like Spheres, Cylinders and Cones and also how to make really cool patterns. Hold on to your seat belts! I bet there are a few tips and tricks you didn't know about here.

There is a 10 minute video tutorial to watch. The tutorial is also available on PhotoShop Cafe's YouTube channel: https://www.youtube.com/watch?v=4UTJICTgI3U

Reference: http://photoshopcafe.com/tutorials/how-to-make-custom-gradients-in-photoshop-gradient-tool-crash-course/

Dodging and Burning Natural HDR in Lightroom

Dodge and burn are techniques that come from the darkroom. When projecting a negative onto photopaper through an enlarger, photographers used to either block light, or cup the hand to direct light into certain areas. This allows underexposing or overexposing of different parts of a photograph. This is the kind of technique that Andsel Adams employed. Today, we can perform the same function very easily in Photoshop. There are two main reasons to dodge (brighten) and burn (darken). The first is to fix photos. The second is purely creative to guide the viewer's eye to the areas of the photograph that you consider important.

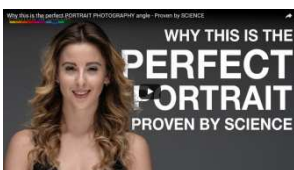There is a 16 minute video tutorial to watch. The tutorial is also available on PhotoShop Cafe's YouTube channel: https://www.youtube.com/watch?v=yidp3CdAQuI

Reference: http://photoshopcafe.com/tutorials/Dodge_and_Burn_Photoshop/dodge_and_burn_photoshop.htm

Video Tutorial on all 27 Blend Modes in Adobe Photoshop

Once you figure out how to achieve the results you desire in Photoshop, it can be easy to ignore rarely-used tools and features of the powerful software. Perhaps there are many tools in Photoshop you simply have never used, either because they are too complicated or it felt unnecessary. For some users, blend modes are an oft-ignored aspect of their Photoshop workflow. Photoshop Training Channel's Jesus Ramirez wants to change that with a recent video (over 40 minutes), which covers all 27 of Photoshop's blend modes in detail.

Reference: http://www.imaging-resource.com/news/2017/04/10/blend-like-a-pro-get-the-low-down-on-all-27-blend-modes-in-adobe-photoshop

What Is The Perfect Portrait Angle?

Ed Gregory of Photos In Color has gone through rigorous testing to look for the perfect portrait photography angle. Using a controlled environment, Gregory shot portraits of the same model from 16 different positions. He shot the portraits using a Nikon D800 and Nikon 85mm f/1.8 lens at f/8 in a scene consistently lit with two Elinchrom ELC1000 lights. He worked on a curve, keeping his camera six feet away from the model at all times, and shot at various angles. You can read about his precise method here. Obviously the "perfect" angle is subjective. There is 14 minute video embedded in the on line article, or

view it on YouTube (https://www.youtube.com/watch?v=UXBe-a211bM). Gregory found that shooting eight inches above the model produced the look he found most pleasing to the eye. What's particularly interesting is his chart of all the images, viewable here, which breaks down different moods of portraits captured at different angles. You can view all the images, labelled with their position, at the link above as well.

Reference: http://www.imaging-resource.com/news/2017/04/25/portrait-angle-how-subtle-shifts-in-camera-position-can-change-portraits

Robert MacFarlane, "The Still Point"

On Tuesday, March 28th 2017, the ABC TV broadcasted a documentary on the influential Australian Documentary Photographer, Robert MacFarlane. This broadcast is still available on the ABC's iView. It runs for 28 minutes and takes a look at MacFarlane's photographic life with interviews from various subjects, family and friends. It is available on iView until May 11th 2017. A highly recommended look at one of Australia's pioneering photographers and especially his social documentary work spanning many decades. It's well worth the 28 minutes view time.

http://iview.abc.net.au/programs/creatives-robert-mcfarlane/AC1607S001S00
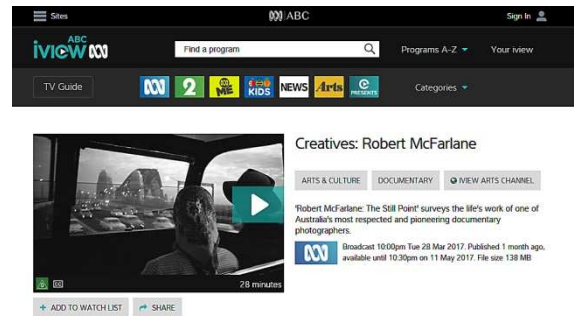
Applying Colour Theory to Landscape Photography

Colour Theory can be an extremely complex subject, especially if you start looking at the mathematics and physics behind the theory itself. On a more aesthetic level it's an integral part of what can make an image of a landscape pleasing to the eye. Composition, subject and light all play a considerable roll in landscape photography, but colour, and more importantly the idea of colour theory, helps to weave all of those elements together to form a successful image.

The most commonly utilized types of colour harmonies are analogous, monochromatic, complementary, split complementary, triadic and quadratic. These colour harmonies are essentially different combinations of groups of colours that work well with one another, or for lack of a better word, are harmonious in their visual representation.

The Triadic Colour Harmony present in the above image combines three groups of colours that are equally spaced from each other on the colour wheel. The greens, yellows/oranges and blues all work to add balance to the overall scene and to create a very well composed final product that is pleasing to the eye.

Use the "Reference" link for further information and a 40 minute video on Colour Theory with David Morrow (David Morrow Photography. You can also see David's video on YouTube at:

https://www.youtube.com/watch?v=-IMOOwR0kLo

Reference: https://www.dpreview.com/techniques/1270168771/color-theory-landscape-photography