In Focus
PHOTO GROUP NEWSLETTER

WOLLONGONG CAMERA CLUB

What's In This Issue

Photo Group Diary

April 2017

Tues 11th "Macro Photography" with Barry Daniel AAPS, SSAPS

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

Sat 22nd Closing Date Print Online Entry. Closing Time: 7.00pm

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

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

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

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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

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

"Great photographs show not only what something looks like but also what it feels like for the subject in that particular moment."

Stephanie Sinclair, a Brooklyn based American photojournalist for the National Geographic. She has worked for the Chicago Tribune covering the Middle East Region (Iraq, Beirut, Lebanon). Stephanie is renowned for her sensitive gender issues and human rights around the world. She contributes regularly to National Geographic, the New York Times Magazine, Time, Newsweek, Stern, GEO, Marie Claire and other Publications.

Dates For Your Diary

April 5th 2017:   44th Warragul National Photographic Competition Closing Date.

Closing Date:	**April 5th 2017**
Sections: Digital	Open, Photo Journalism, Nature, Still Life, Seascape. (Colour or Monochrome)
Sections: Prints	Open, Animals, Architecture, Creative Prints, Landscape, Portrait/People, Trains (Colour or Monochrome)
Website:	http://www.warragulnational.org/

FCC 2017 TOPSHOT Competition.

Closing Date:	**April 7th 2017. 4.00pm**
Sections:	3 Print Sections and 5 Digital Sections.
Entry:	On Line registration via the MyPhotoClub Network (http://nswfcc.myphotoclub.com.au)
Information:	This is an *__individual__* entry open to all affiliated Clubs with the FCC. More information: http://nswfcc.myphotoclub.com.au

April 16th 2017:   Sydney Harbour International Competition Closing Date.

Closing Date:	**April 16th 2017**
Sections: Digital Only	Open (Colour and Monochrome),Creative, Nature and Nature Wildlife
Website:	http://sydney-harbour-international.org.au/

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

March 1st ~ April 30th 2017:   Gary Steer's "Wanderings" Exhibition, Kangaroo Valley.

Gary Steer, Kangaroo Valley based is a multi-award winning photographer and film-maker. Many of the documentaries he has made were in different parts of Australia and taken him to some of the magnificent National Parks of Africa and North America. He has shot films in New Zealand, Papua New Guinea, Vanuatu and Israel.

The Exhibition: "**Wanderings**" at Jing Jo Gallery Restaurant. Shop 8/160 Moss Vale Rd, Kangaroo Valley. Gary says his "… exhibition "Wanderings" is an expression of things I have seen on my travels that captured my third eye."

Editorials

"Ford Vs. Holden Syndrome" For decades the Australian public have debated which car was better; the Ford or Holden? I guess it all depends upon which stable you were raised in. To me there are only two classic cars; 1964 Ford Mustang Coupe and the Ford Falcon GTHO Phase III (1971) which was the fastest four-door production car in the world and it took the Lotus Carlton 19 years to break the record. Many Holden believers would argue this with the Monaro and the Torana GTR XU-1. This product debate isn't just limited to cars. Take the modern Camera Club; cameras (Nikon/Canon/Olympus/Ricoh), Image Editing (Abode/Corel/GIMP/ON1), communication devices (Apple/Android), Windows/Apple based PC/Laptop? The list goes on……

Photography has been around for a very long time. It wasn't always known as "photography"! Way back in 5 Century BC the Greek and Chinese Cultures recognised the Camera Obscura to illuminate outside scenes onto the darken room walls inside, the original murals. It wasn't until the 1800's (1822) that Nicéphore Niépce produced the first permanent photoetching.

Recently a presentation appeared on YouTube®; (https://www.youtube.com/watch?v=1nOfucucw4U) "Digital Vs Print" where the originator appears to making a case for showing only digital images (Digitally Projected Images) as opposed to the printed form of an image. As the presentation progressed the viewer is presented with many "facts" to legitimise their position. I guess they were attempting to convince people that one "form" was better "another". This isn't new to the world of Photography. Since Photography's invention there have been many arguments. In the beginning photographs competed with (traditional) Art works in Exhibitions that ultimately lead to the split between the two art forms. As one early Photographic Society of London member "… complained that the new technique was "too literal to compete with works of art" because it was unable to "elevate the imagination"." So the debate begun and continues some 160 or so years onwards.

Where does all this fit into this recent presentation? Hopefully to demonstrate some idea that photography has always been open to debate and people's perceptions. Any camera club member that joined the fraternity after the mid 1990's and who haven't formally studied photography will have missed one of the greatest experiences of their photographic journey; seeing the first black and white print being developed, slowly one portion of "black/grey" image appearing, then another until the whole image appears. This is photography at its rawness.

The presenter makes their case for "digital" image over the printed image. They outline many points including a "Workflow" for both Prints and Digital images. Surprise the "digital" image's workflow is about a third of the Print Workflow. Then there's the "wastage" of resources (printer inks, paper, not getting it right 1st time), cost effectiveness and other considerations. It seems that Prints are heading for that last great recycle bin.

It's very interesting to note that unless today's photographer commenced their photographic journey before the late 1990's then they will have no, or at best very limited experience with film, transparencies (slides) or negatives. Today's photographer only has a digital image taken with a digital converter (camera) and storage as a digital file. To process this image a computer/laptop or other digital means is required with software (myriad on the market) and other tweaking digital equipment before sending the "image" to a printer for final reproduction. Whilst I must admit that I prefer the digital image format, my preference for a variety of post shoot reasons, I still like the look of a well printed image on the wall. There is skill in both forms of presentations, problems that require the photographer to understand (the problem) and then rectify it for the final result. In the past the photographer's post production knowledge had to encompass chemicals (developing, fixing, bleaching, etc), papers (characteristics and responses) and time. The darkroom's enlarger has been replaced by the "sliders" of your Photo Editing Software but your skills are still in high demand in "seeing" your creative idea come to life. Think about it; in the darkroom the photographer uses their hands for "dodging//burning"; in digital life it's how to apply a particular effect "tool".

We all need to encourage each other, digital or print worker, in creating the best image we can and learn from each other. As a recent Club Competition Judge advised us "… it's my job to push your (photographic) development …". If we as photographers don't develop, then we stagnate and regurgitate the same old work

time and time again. As one club member pouts it "…- it's all about the therapy of the process - the end result is very satisfying …"

We all have our preferences, perceptions that form us as humans. Maybe the author of the presentation had other agendas hidden inside the presentation. Maybe there's a "silent" cry out for people to accept different formats, maybe it comes down to the competition night setup being accomplished by the same few members. Then again could it be the social interaction, or lack thereof, as the author states "… digital images can be entered without having to attend …" One thing is certain about this whole debate; a Camera Club exists, and survives, for the betterment of each and every member and visitor that walks through the meeting's doors. The learning and sharing of knowledge "pushing each other" down our own personal photographic journey has room for both print and digital workers; after all we are all photographers.

As side note: from the early 1800's (1822) when a permanent image (photoetching) could be reproduced it's been one development after another until the present time. In 2000 Kodak reported some 80 Billion photos had been taken worldwide. Whilst in 2016 an estimated 1.2 Trillion (a million million or 1,000,000,000,000 or 10^{12}) images had been taken. In anyone's language that's a lot of images, especially "selfies".

 (https://www.nytimes.com/2015/07/23/arts/international/photos-photos-everywhere.html?_r=0)

If one prints each image taken in 2016 on a 4"x 6" (10cm x 15cm) in landscape format and join all these prints together it would stretch for approximately 120 Million kilometres (or approximately 80% of distance from Earth to the Sun).

Bruce Shaw
(*Editor*)

Tuesday, March 14th 2017

In the absence of Brendon Parker and President Brian Harvey, Bruce Shaw volunteered to chair this evening's Photography Group's meeting with 22 members and 1 visitor present. Bruce mentioned there were apologies from Brian Harvey, Brendon Parker, Eunice Daniel and Sue Shaw.

Business:

Bruce introduced Russell Field (FCC Treasurer) who announced the following:
- 🎞 FCC 2017 Topshot. Russell said this is an individual Entry and the FCC are now receiving entries both Prints and Projected Images. Entry is via the FCC's MyPhotoClub website. Closing Date April 7th 2017.
  - After judging the 2017 Topshot has been scheduled for a country NSW Exhibition Tour.

- 🎞 FCC Workshop. Associated with the 2017 Topshot Touring Exhibition will be a Workshop "What Judges are looking for". Russell said that he is still negotiating a suitable date and venue in the Illawarra. Further details as they become available.

- 🎞 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.

Bruce then mentioned the following for the members:
- 🎞 2017 AGM, March 21st 2017.
  - Held at Figtree Heights primary School Multipurpose Room;
  - Election of Management Committee;
  - Club's Financial Status; and
  - Reports on the Club's Activities for the past year.
  - If unable to attend, then Proxy Vote Forms can be downloaded, filled in and sent to the Secretary.
- 🎞 Photography Group Chairperson required. Please see Brendon, Brian, Dawne or Bruce.
- 🎞 Photography Group Meetings:
  - Tuesday, March 28th. Competition Night, set subject "Nature". Roy Killen is the guest judge;

- Tuesday, April 11th. "Macro Photography" with Barry Daniel; and
- Spare Tuesdays. Bruce mentioned, for consideration, that the Movie Makers' winter meetings will be only on the 1st of each month. Bruce suggested that the Photography Group might consider these nights for "specialist" one-on-one workshops, education evenings. He also said there were a couple of 5th Tuesdays. Further discussion required. Watch this space for further information.
- March 26th Street Photography Outing. March's judge, Hamish Ta Me, is running a Street Photography session in Sydney with a minimum 8 and maximum of 12. All day outing. Dawne has sent out an email with details. The group's size is almost at maximum.
- MyPhotoClub.
  - FCC 2017 Topshot entry via the MPC Network.
  - Club's Competition Entries. Bruce encouraged members to make use of the website and comment in each other's monthly competition entries in a way to encourage personal and group development.

Speaker:

Bruce introduced the evening's topic, "What does it take to be a Photography Judge" saying that three club members had been asked to present their thoughts as each had completed the FCC's Judges' Course in recent years for a variety of reasons.

Greg Delavere. Bruce said that Greg has been a member since 2002 and over this time has entered the club's monthly competitions in gaining many awards including Prints/EDI's of the Year. Greg has also served on the Management Committee and is a Club Life Member.
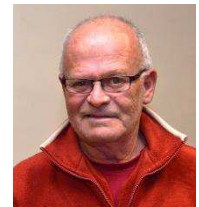
Greg commenced his presentation identifying the types of competitions; Club, State, National and International with the exception of the Club a judge will only have a few seconds to form their opinion of the image displayed in front of them. So the entrant has those few seconds to impress the judge and score the points. It's a visual competition; no verbal communications takes placed between the judge and others. However the Club competition is different especially if the images are on display when the judge arrives. They take a quick glance over the images soon form an opinion. The judge is looking for that standout image, the one with the "WOW" factor of colour, good story line that "hits" them in the eye and leaves the others behind. So your one and only aim should be to impress the judge.

Factors that could do this:
- An explosion of colour.
- Strong textures.
- Beautiful vista/subject.
- Strong emotion.
- Strong story line.
- Leading lines to take us on a journey through the shot.
- Converging lines for the same reason.
- Associated items to step us through the image e.g a   line of stepping stones/rocks in a seascape.
- Strong points of interest.
- Well balanced image (no large areas of negative or dead space.

Points of interest could be highlighted by:
- Framing.
- Light.
- Focus/depth of field. (a portrait of a human, animal,   bird etc the eyes must be pin sharp) most other subjects the foreground must be sharp (seascapes, landscapes, legs or paws of a reclining animal).
- Leading/converging lines.
- General composition.

Negative points or distractions.
- Bright spots/areas especially near the edge of the frame.
- Attention grabbing colours that are not the subject, elsewhere in the frame. (red, yellow, orange).

- ⚜ Chopped off items – heads, legs, arms, flowers, tails, trees, shrubs, petals etc.
- ⚜ Cropped too tight – subject too near the edge of the frame.
- ⚜ Directional moving subjects without room to move into i.e space in front of the subject (planes, cars, animals, humans, birds).

Dead Space. Too much area of blacks, blue skies, bland featureless skies or water (oceans, rivers lakes). These items make for an unbalanced image.

Often 'LESS IS MORE", too much content, messy or cluttered images confuse the eye and the mind. Especially in monochrome images the photographer which should aim for strong contrasts, strong textures and clean/uncluttered images.

Halos are the result of overworked images, like saturation, sharpening, contrast. Over enlarged images will give you noise/grain.

Do not copy other people's art work without adding your personal spin on the subject, else it will only be a record or holiday happy snap e.g. art, buildings, statues, art installations like Sydney's Vivid. Imagine going to a Monet exhibition and taking a photo of one of his paintings then entering that in a competition.

Now the hardest point of all – when reviewing your shot you MUST remove ALL your personal emotions attached to the work. The judge will not have the same emotional contact as you would have with your child, grand child, relative, pet or even an image that you put a lot of work into achieving. They won't care if you hung upside down from a tree overlooking a 100metre cliff; the resulting image is all that the judge will see. Get a 'buddy' to HONESTLY review your photograph as they will not have the same emotional attachment as you.

If a judge has to separate several images to decide 1st, 2nd, 3rd place or merits from credits or best in section, they will look for minor faults which may appear to you to be harsh or nit picking, but, at times it has to be done. A good judge should offer alternatives when discussing faults in images so as to educate the audience.

Jim Ollis. Bruce said that Jim has been a long term member joining the club in the early 1980's. Jim has been a Slide, EDI and Print entrant during this membership. He has also taken on various administration roles including Photo Group Chair and Workshop Leader in recent years.

Jim spoke about his reasons for doing the FCC Judges' Course in a hope that it would help him understand what judges were looking for in images. He briefly spoke about the actual course and the day remarking that it was long and by day's end he managed to appear on the FCC Judges' list. Jim outlined a couple of items, such as Public Speaking and Image Critiquing, with the "do's" and "don't" of each. Jim said that we need it improve our photography with the help of "judges" being encouraging and to comment positively about the image in front of them. It "isn't the role of the judge to distribute awards", but encourage development, though Jim admitted the very nature of "competitions" awards are given. In conclusion Jim said that the Judges' Course had helped him to understand his own picture taking and entries for competition.

Geoff Gray. Geoff joined the Club in 2009 and has been a prolific Printworker in both Colour and Monochrome (large) Prints. Geoff has also taken on several administration roles including Webmaster, and elected to the Management Committee (serving as Member, Treasurer and Vice President).

Geoff remarked that he learns from both mentor (with Greg Delavere) and through the Internet. Geoff mentioned that Anthony Morganti, US Professional Photographer and Educator based in NY, has an excellent site on YouTube®. (https://www.youtube.com/user/AnthonyMorganti) Morganti in particular has a "Photo Critiquing" area where he will talk about how he would process sent images with the

purpose of helping both the author and watchers as he would using Lightroom®. Geoff showed one such video to demonstrate Anthony's abilities.

A Summary of Anthony's Video on Critiquing.

Plugins. Anthony says that he uses third party plugins such as Topaz Filters but he doesn't use then unnecessarily. There's a time and place. A photographer needs to learn when, what and how much of these "filters" to use. In this example Anthony only used Lightroom®.

Cropping. Anthony reminded us that cropping reduces the total number of pixels to work with and eventually to print with. So it's important to plan your post production workflow.

Work The Scene. Anthony continually reminded the viewers about working the scene when shooting. He commented that he doesn't take just one shot! Photographer today is cheap as compared to the film days. With this in mind, Anthony suggested the photographer take many shots varying the angle, Format, viewpoint covering every possible "angle" to get the right shot.

Geoff said that he had learnt from the Judges' Course resulting in improving his images. He believes in the "buddy" system and regularly meets with Greg Delavere to discuss their respective images saying that outside eyes will see things that the author won't see.

Barry Daniel briefly spoke about his judge's experience saying that everyone should take the opportunity to visit other clubs and become involved in a Judges' Course. Both offer the opportunity for photographers to learn and develop their skills.

Bruce thanked all the contributors to this evening's topic saying that one point coming through was "mentoring" and its benefits. Bruce also encouraged the members to use the Club's website Competition enhancement of commenting on fellow entrants images.

Tuesday, March 21st 2017; AGM

President Brian Harvey opened the 2017 Annual General Meeting extending a warm welcome to the 14 members in attendance, who braved the autumn stormy weather. There were apologies from: Brendon Parker, Sue Shaw, Joe Baez, David Hooper, John and Ann Devenish, Peter Brown, Tom Hunt and Wayne Fulcher.

Matter Arising from the 2016 AGM.

Brian responded to the three matters raised at the last AGM in particular that a Group Leader be appointed to chair the Photography Group. Brian said that this is an ongoing concern as no one has indicated their willingness to take on this vital role. Brian acknowledged that several club members are working hard in the background but the Photography Group requires someone to actively tie the Group's activities together.

Bruce Shaw responded that the days leading up to the Group's March "Topic" night an urgent plead for help was received and assisted several members to plan and execute the programmed topic for the evening. Since then the rest of the 2017 Programme has been reviewed with several members currently working hard to confirm the Topic Presenters. However the Photography Group still requires a leader for the rest of 2017.

The Public Address system has been increasingly used by both the Topic Presenters and the Judges and has helped some of the club's elderly members to (mostly) hear the proceedings, however there is still a tendency of some visiting Presenters/Judges to not use the microphone.

President's and the Photography Group Report

Brian Harvey, Club President commenced his Annual Report thanking all the members who contributed to the smooth running of the club during the past year and to all those who participated in club activities.
We are fortunate in having two active groups with The Photographic and Movie Makers groups.

The following members deserve special thanks:

- Brendon Parker who has been a very active Treasurer, Chairperson and competitor in the competitions.
- Geoff Gray continuing his task of maintaining and further developing our club website and an important asset to the Club.
- Our Sound and Lighting team of Sue Souter and Allayne Foley.
- Bruce Shaw and Ian Simpson who do a great job of producing our club newsletters every month. Bruce for also working very hard on the new constitution and Competition rules and the Competition and membership databases.
- Ruth Brooks efficiently managing the EDI competition and did a great job as Judge co-ordinator.
- Dawne Harridge continued her long-standing contributions to the club through her secretarial work on the Committee and her assistance on club nights.
- Chris Dunn and Peter Brown were valuable members of our Committee.
- Ruth Brooks continued to moderate the Facebook page. Also Tom Hunt and John Devenish maintaining the Movie Makers Blog /Facebook pages. Although this is not a formal part of our club it is proving to be a new venue for club members to exchange ideas and information, and to keep up to date with club activities.

In addition to those mentioned above, there were others who contributed to the smooth running of our club groups competition nights by helping with recording results, erecting stands and lights and doing all the other necessary tasks. All your efforts are appreciated.

Membership
The total membership of the club has changed slightly over the past year. We currently have 47 members; Photography Group involving approximately 35 members and Movie Makers approximately 12 members.

Club Competitions
The competitions continued to be a key part of our club activities and the overall standard of entries is consistently very high. Our grading system is designed to make the competitions more even and to a large extent this has been successful.

Some members were regraded at the end of the year.

2016 Competition Year In Review

The year has been very successful with 37 Members entering the six (6) categories;
Overall there were 845 Images entered for judging with 195 Merits and 277 Credits awarded.
The EDI's were well supported with 358 Images entered.

16 Members obtained the maximum of "3" Categories,
15 Members the maximum of "2" categories and
 6 Members entering "1" category.

It appears the days when low entries for Set Subject competitions are long gone with the members supporting all competitions almost equally.

It is noted that the quality of the images hasn't fallen and the members relished the opportunity to test their creative skills and focus on the "set subject".

Movie Makers (Refer to Chris Dunn's report)

There are two stars in the Movie Makers Group who due to a lot of effort each year have been the successive winners of the Annual Trophies, namely:-
- CONGRATULATIONS!! Bruce Shaw on winning the Best Audio-Visual of the Year for the last four years.
- CONGRATULATIONS!! Max Davies on winning VOTY for seven out the last ten years – truly a magnificent achievement.

So there is a challenge for the other Movie Makers members to see what 2017 can bring.

The Committee would certainly like to hear from members who do not ever participate in competitions so that we can ensure that the club is meeting your needs.

We have agreed that Judges need not add feedback online until the comments are made on the Competition night. EDI's are now projected successfully with comments made.

In readiness for each New Year, the Committee has to review the operation of our monthly competitions – checking that the rules are still relevant, deciding on set subject topics, reviewing the grades of members, and so on This has resulted in the competition rules updated for 2017.

In order for the Committee to make the best possible decisions on these matters we need input from as many club members as possible. If you have any comments or suggestions then please pass them on to a Committee member.

The MyPhotoClub website

A small team of Bruce, Brendon, Geoff, Joe and chaired by myself have been working for the last 12 months and has done a great job of developing the new club website in conjunction with the developer, Colin woods.

It will provide us with a much improved system for entering monthly competitions and has the benefits of greatly reducing the work involved in managing the competitions and keeping track of the Competition point score system. It also enables much easier communications between the executive and club members. The team continues to refine the website and welcomes feedback and comments from members.

We ask that all members access it on a regular basis. Those who access the site frequently will gain the most benefit from all that it has to offer. In particular, I can see members commenting on images that are entered in monthly competitions so that each member is getting a broad range of feedback.

All new members will now be Graded by the Grading team using this system.

The development of the MyPhotoClub site for I(Image)OTY will make the process much simpler than in previous years. Members no longer need to wait until the end of the year to decide which images to enter; entries can be made (and modified) progressively. I urge all members to take advantage of this, rather than waiting till November to think about their I(Image)OTY entries.

Tuesday Nights

The 2nd and 4th Tuesdays each month have been well attended. A variety of speakers and Judges ensured some excellent skills were discussed and demonstrated. Judges were also very helpful even though some found the travelling to the Club difficult. We appreciate their coming from outside the area to judge.
Thanks to some mentioned here: Len Metcalf, Des Crawley, Gavin Roberts, Noel Downie, Mark Kelly, William Patino, Malcolm Fackender, Luciano Vrannick, Greg, Geoff, Sue, Barry and other members who spoke on their topics.

Other club activities

Events such as these are organised for the benefit of all club members and I want to thank everyone who organised and participated in them. I hope that in the coming year there will be even greater support from members when such events are organised; Walkabout in the Botanical Gardens, Col Marshman's Trip to the Falls and Tunnel, M2M, FCC competitions and the Annual Exhibition in the Court House.

Later in year, the Committee decided that it would be appropriate to ask people attending sessions to make a gold coin donation. The money raised in this way goes into the general funds of the club and helps to pay for visiting judges and speakers. Club members who present training sessions are not paid.

Organising a full year of activities is a challenging task, particularly since we have club members at all levels of photographic knowledge and skills. The best way to get training sessions on topics that interest you is to

send an email with your suggestions to the Secretary. If you have any special skills or interests that you would like to share with other club members then please volunteer to make a presentation.

Financial Matters (Refer To The Treasurers Report.)

The club continues to be in a strong financial position. The in-coming committee will review the club's financial position in preparation for 2017 to ensure that we continue using finances for the benefit of current and future members.

What do you want from your club?

Our club exists to assist and encourage our members to learn about photography and develop their photographic skills. This is best achieved through a willingness of all members to participate in club activities and freely exchange ideas. The club Committee does its best to manage the club affairs and arrange activities that meet the needs of club members. However, ultimately the success of our club depends on what all members put into it. Therefore, I would ask that all members carefully consider the following ways in which they might contribute to the club in the coming year:

1. Help out on club nights.
2. Talk to new members and visitors to see what you can do to make them welcome.
3. Be part of our monthly competitions. The best way to improve your photography is to share it.
4. Support the things that the committee and others initiate. For example, when an exhibition or special competition (such as the FCC Topshot or InterClub) is organised take the time to prepare and enter some images.
5. Think about ways in which the club could be improved and talk to a committee member about your ideas.
6. Attend the training sessions so that you can support those who present the training and don't be shy about sharing your own experiences and knowledge.
7. Don't leave everything to the committee. Take the initiative and organise a club activity that other members can be part of. Ruth is now the outings co-ordinator for 2017.
8. Spend half an hour a month commenting on members' images on the club website.
9. If you come across something interesting take a few minutes and share it with Bruce Shaw or Ian Simpson so that it can be included in the club newsletters.

In a club our size, it is a challenge to keep track of all that is happening, particularly when many of the behind-the-scenes things are done by willing workers who are not expecting any special recognition. I am bound to have overlooked some of these people and I apologise for that.

My 2016 Aims

Last year, on my acceptance of the President's role, I had to ensure the Club would be a viable unit for the future, certainly to celebrate its 75th Anniversary on 23 April 2019.
To achieve this, I gave myself three main aims for 2016:-

1. Arrange for all club meetings to meet on Tuesday evenings.
2. To introduce The MyPhotoClub software into our Club to reduce the work load on those members who so willingly gave many hours each month.
3. Encourage new blood onto the 2017 Management Committee. I noticed through the year that some members are more suitable for these roles and it's good to see some new members nominated.

These aims were achieved and I am comfortable now, having completed this term as President to know that the Club will continue into the future. I look forward to seeing the new Committee in place for 2017.

Thank you all for your help and support during the year. I hope that all members enjoy their programme for this coming year and will support their representatives on the Management Committee.

Brian Harvey

(*President 2016*)

Movie Makers' Group Report

Vice President and Movie Makers' chairperson, Chris Dunn, presented the Movie Makers' Annual Report to the Club members in attendance at the AGM. He said there has been little change in membership over the last 12 months. The present group is stable but attendance is affected by holiday periods. We are a again moving into a time when several members will be off in their caravans on holidays. This will result in some reduction in attendance. In spite of this there has been significant team work in resulting in the production of several videos which have been shown at combined club meetings and in the video of the year competition. John Devenish has been very busy putting the Club's videos on Vimeo. Most are now available to view.

The new club web site should be a point from where the public could look at our work. The change from Thursday to Tuesday nights has resulted in some disruption to member attendance, mainly due to prior commitments, but members affected by the change are making moves to alter their other responsibilities.

The Movie Group has purchased a series of tutorials on DVD. This was due to a grant from FAMM. The disks have been copied and are available for members to borrow. Subjects such as colour balance, editing and sound recording are covered.

The static membership is of some concern and we hope that greater exposure on social media such as Facebook will attract more members.

In the next 12 months we will continue to be active. The programme for the year includes activities (a Task Set) that all members can attempt and then discuss those activities with rest of the group and show their work. One anticipated task is the production of a one minute documentary with discussion at the following meeting. These tasks are learning experiences and should improve our skills by sharing our experiences. Hopefully new members may be attracted by such activities. It is hard to pick any particular person to thank for their help during the year. I will therefor thank all members of the Movie Makers as they have all worked hard and had fun.

Chris Dunn
(Vice *President 2016*)

Treasurer's Financial Report

In the absence of the Treasurer, Brendon Parker, the Public Officer (Bruce Shaw) presented the 2016 Audited Financial, the Treasurer's and the Auditor's Statements to the members. The Treasurer reflected that the 2016 Financial Year ended with a slight surplus compared to the previous year's small loss. This surplus resulted mainly from the introduction of the "MyPhotoClub" website and members paying their 2017 fees before the commencement of the new year. The Management Committee had worked hard to find ways in consolidating funds and in raising extra revenue.

We thank Brendon for his hard work in keeping the books and guiding the club financially throughout 2016 and look forward to him continuing in the future.

Election of Office Bearers

President Brian Harvey stood down the chair and the Public Officer took over for the election of members to the 2017 Management Committee. Bruce thanked Brian for his leadership of the club in the past year and for the other members who willingly gave up their time to administer the club's direction and finances.

Election Results:

Position	Nominations Received	Successful Nominees
President	Nil.	*Vacant*
Vice President	One; (John Devenish)	John Devenish
Secretary	One; (Dawne Harridge)	Dawne Harrdige

Treasurer	One; (Brendon Parker)	Brendon Parker
Ordinary Members	Three; (Ruth Brooks, Helen Robinson and Ian Simpson)	Ruth Brooks, Helen Robinson and Ian Simpson

There were no pre-election nominations received for the President. Bruce asked for any nomination from the floor and none were forth coming. Bruce declared the Position of President "*Vacant*". The new Management Committee will be required to resolve this at their first Management Meeting.

Brian Harvey resumed the Meeting's chair for the rest of the meeting. With no "New Business" being raised Brian officially declared the 2017 AGM closed.

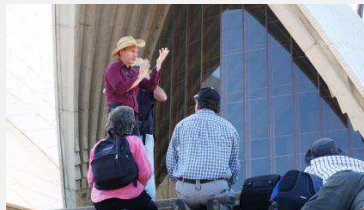## Sunday, March 26th 2017

Street Photography Outing With Hamish Ta-Me

After several weeks of rain, the day dawned bright and sunshiny. Ten Club members and friends boarded the train to Redfern hopeful of a great day of learning and photography, led by our enthusiastic and energetic leader, Hamish. We transferred by bus to Newtown station, where we met Hamish, who explained that the bright sunshine was perfect for distinct shadows. He briefed us on his plan for the day, after giving us some insights into the camera settings and the types of scenes we should be looking out for. We headed off in groups around the streets of Newtown, looking for interesting compositions, light and shadow plays and interesting graffiti to enhance our shots. We re-grouped for a delicious lunch of Thai food and complimentary fresh fruit juice, and conversation about our experiences so far and those to come. We boarded a bus to Martin Place (due to track work preventing us going by train from Newtown station).

Images supplied by Brian Harvey

Jill Bartlett, Hamish Ta-me and Kerry Gilmore at Redfern Station	Hamish and members at the Opera House	Matt Dawson and Mark Wann at Martin Place.

We arrived in Martin Place and Hamish identified some great spots for working with shadows, light, shapes and people. Our passage down Martin Place was blocked by a large crown of people celebrating Greek National Day, however as we made our way to Circular quay, ever on the lookout for opportunities to photograph silhouettes, shapes and window reflections, the street procession to the Opera House forecourt created more interesting and unexpected opportunities for street photography. Hamish shared with us some of his favourite locations, overlooking Circular Quay and the harbour on the Cahill expressway, the walkways around the Quay, and locations at the Opera House where shapes, shadows and people were abundant. This marked the end of our time with Hamish, who encouraged us to upload our best photos to Facebook for his comments and suggestions.

Images supplied by Kerry Gilmore

|		
Jill and Kerry with Street Graffitti	On the Street discussing the options	Greg and "The Bike"

We made our way back to Central for the train home, stopping on the way to watch the Greek dancing, or to grab a coffee. I felt that I learned a lot, and that Hamish opened my eyes to what street photography is about, a genre that I have had very little experience with and was reluctant to try.

Images supplied by Hamish Ta-me
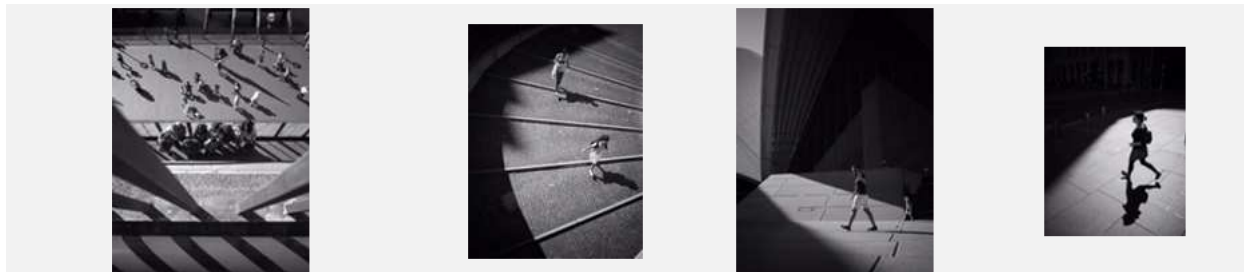
Thanks to Hamish for his enthusiasm, expertise, and willingness to share his passion and some of his favourite locations for street photography with us.

Kerry Gilmore

Tuesday, March 28th 2017

In the absence of the Photographic Group's chairperson Bruce Shaw chaired this evening's Competition night and extended a warm welcome to the 27 members and 3 visitors in attendance (Roy Killen and wife (Ann)). Apologies had been received from Sue Shaw, Greg Delavere, Joe Baez, Helen Robinson, Wayne Fulcher and Kathy Pond. It was good to see Brendon back though a little tired from his Japan trip.

Business:

Bruce mentioned the following:
- **Photographic Exhibitions**.
  -
  - Warragul (Victoria) National, Closing Date April 5th 2017. This is both Print and Digital.
  - FCC 2017 Topshot, Closing Date April 7th 2017. On line entry/Registration through the FCC's MyPhotoClub website. There are 3 Print and 5 Digital Sections.
  - Sydney Harbour International, Closing Date April 16th 2017. On line entry through its own website. This is a Digital only Exhibition.
- **Exhibitions**.
  - Gary Steer's "Wanderings" Exhibition at Kangaroo Valley. Currently open till April 30th 2017.
  - "Scrulpture in the Valley", Kangaroo Valley May 5th ~ 7th 2017. Some members have already booked accommodation at Kangaroo Valley. Why not make a weekend of the festival.
- **Photography Group Programme**.
  - April 11th. Macro Evening. Barry Daniel will be our presenter.
  - April 25th. "Open" Competition Night.
  - May 30th. Workshop with Matt Dawson (new member). Matt will be looking at Lightroom's File Storage System.
- **Club's Leadership**.
  - 2017/2018 Management Committee. Bruce announced the new Mgt Committee; John Devenish (Vice President), Dawne Harridge (Secretary), Brendon Parker (Treasurer) with 3 Ordinary Members being Ian Simpson, Ruth Brooks and Helen Robinson. The President's position is currently vacant.
  - Photography Group (PG) Leader/Co-Ordinator. Bruce advised the membership that the PG's requires someone to co-ordinate the Group's Activities. Bruce added that the person doesn't need

to do the "out the front" role as there are members who could do this but rather to tie all the activities together with others helping. Please see Dawne or Bruce for further information.

- ☙ PSA Membership. An information brochure on the PSA (Photographic Society of America) regarding membership, courses and other activities was available on the Information Table. Roy Killen is the Australian Membership Co-ordinator for the PSA.

Competition:

Bruce introduced this evening's judge, Roy Killen GMAPS, GMPSA, EFIAP remarking that Roy is no stranger to the club's door especially when it comes to Nature presentations and competitions. Roy commenced his photographic journey at age 10 with a Brownie Box Camera and then immigrated to 35mm cameras in 1965. In 1978 he had his first SLR, a Pentax Spotmatic. Roy then took up the digital challenge with his digital camera in 1998 and then a dSLR in 2002.
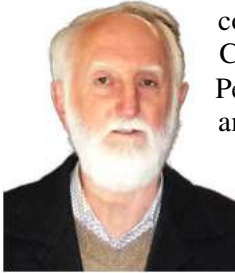
Roy has been participating in National and International Exhibitions (Competitions) since 2008 and over that time he has achieved over 4400 International Acceptance and over 300 Awards. He has attained the "Grand Master" status with the Australian Photographic Society (APS) and Photographic Society of America (PSA) and the "Excellence" Award with the International Federation of Photographic Arts (FIAP). In addition to these Photographic Honours Roy has received the APS's highest Exhibition Ward (APSEM – APS Exhibitors Medal) and in 2015 the APS Nature Medallion. Roy is still active at club level being the Belmont (just south of Newcastle) 16s Photography Club's current President and just been award Life Membership for Services to the Club in Administration, Training and Member Mentoring. Roy is also the "Australia Member Director" for the PSA.

Bruce remarked that Roy's ability to communicate comes from 25 years teacher training in the School of Education at the University of Newcastle (Associate Professor (Retired)).

Roy was invited to commence his remarks with the EDI's as he had been pre-judged these entries. Roy commenced his commented that all the EDI entries have had his written comments on the website and encouraged all members to access them and read his comments. Roy continued saying that each time he comes to the club it is to judge a "Nature" Competition. He continued saying that the "Nature" Competition has a strict definition and those entries must meet the definition's conditions. He emphasised that the important part "…*The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. …*"

Roy posed the questions:
1. "Is the image telling a nature story or just a descriptive image?" This is what he asks himself each time he views a new "nature" image; and
2. "What can I (the photographer) do to add to the nature story?"

With this Roy then commenced with his thoughts on the EDI section.

EDI's (**E**lectronic **D**isplayed **I**mage**s**):

Roy spoke about a number of do's and don'ts in Nature Photography based upon the official Definition for Exhibitions. Roy said that normally a "Vignette" would be applied to draw the viewer to the core subject/element, however in Nature Photography a "Vignette" isn't allowed. He suggested for light areas in the corners of the frame then the photographer use the dodge/burn tool to adjust this area/highlight. The amount of adjustment should not be too noticeable.

Time of Day and **Story Telling**. Roy remarked that the time an image is taken can affect not only its quality (lighting, etc) but also the story line. Roy has suggested that one should ask "is this a natural occurrence for this time of day?" Roy remarked about redirecting light into the image to illuminate the main elements by using a reflector, even a white sheet of paper especially for fungus that are so close to the ground and in low light areas. Most of all nature images must looks "natural". Be careful how to post process the image as any "weird" lighting is a major problem especially if the viewer isn't expecting that sort of lighting effect.

In story telling Roy was looking for the multiple levels that incorporated an overall story, interaction between various elements and what draws the viewer in. It's all about "what is happening". Audience reaction is a good indication that the photographer has attained that in their image.

Viewpoint. Roy asked "Is this the best angle, can there be a better view for the action?" Roy said he recognises that action occurs quickly in nature photography and that it may not be possible to select another advantage spot. If you can, then take full advantage and sort the images out later.

Technical Issues. Roy highlighted a few of the more common technical issues associated with Nature Photography.

- ☛ Over Exposure. This can be so easily done. He suggested photographer shoot in RAW so as to recapture parts that JPEG images can't. He demonstrated this with a series of animal images indicating where the over exposure (otherwise seen as highlights) occurred. This occurs more in macro/close up photography due to the short camera –to-object distance.
- ☛ Focus/Sharpness. Again close proximity of the subject and the photographers/camera's ability to focus at this short range. The selection of Aperture is also critical, the wider the aperture the narrower the depth of field; whilst the smaller the aperture the deeper/longer the depth of field. It is important for the dominant part of the image to be in focus as this is what the viewer sees.
- ☛ Over Enlarging. Roy said we are all guilty of this, taking a small part of the resultant image and enlarging it. It's better to shoot with a longer focal length lens or get closer than crop hard during the post production.
- ☛ Camera Angel and Depth of Field.
- ☛ Colour or Monochrome? Does converting the image to a monochrome "make a better image?" Often leaving the image as a "Colour" reveals a better story. It's the photographer's choice, but the judge comments!
- ☛ Framing. Does the main or dominant element have room to move or are they "going out of the frame?
- ☛ Red Saturation. A major problem with early digital cameras and their sensor's ability to handle the "red" frequencies. This over saturation results in loss of detail.

Best In Section:	"**The Last Supper**", Vivienne Noble
Merits (4):	Greg Delavere, Allayne Foley, Vivienne Noble, Valerie Porter.
Credits (12):	Al Cartwright, Jill Bartlett, Ruth Brooks, Matt Dawson, Allayne Foley, Dawne Harridge, Brian Harvey, Lynley Olsson, Brendon Parker, Tim Porteous, Bruce Shaw, Susanne Souter
Entries received: **55** *Entrants:* **28**	

The judge's comments for Vivienne's Best in Section image, The Last Supper were: "A great Nature image. There are many layers to the Nature story being told here – the success of the breeding, the small nest in which the chicks hatched, the hard work of the parent trying to feed all the chicks, the demands of the middle chick, the type of food being offered, and the environment on which the story is unfolding. You could improve the image by slightly lightening the head of the adult – dodging is permitted in Nature images – but keep it subtle. The image should then do well in a National or International competition."

Roy's closing comments on the EDI's was that he wanted the photographer to go home "happy" but more importantly that they have learnt something about their images and how to improve their future image taking. With this in mind, Roy suggested that some EDI entries would fare much better in an Open or Pictorial Competition than a Nature Competition.

Print Sections. During the Print critiquing the on line EDI sized registration image was displayed for members to view especially those at the other end of the room to the Print category under comment. Roy

throughout the rest of the night, whilst he had judged each Print Entry as a printed medium did refer to some projected images remarking about the technical strengths and weaknesses.

Small Prints "C" Grade:

Roy remarked upon the technical and clarity of the entries exhibited. He also spoke about compositions and where a photographer could improve the composition with a little cropping to give a stronger image. He also commented upon the "busy" image where it was difficult for the viewer to concentrate on the photographer's message. He asked the question; "what to focus on?" Does the photographer come in close to concentrate of one or two major elements or take a few steps back and get the whole story (show all)? The photographer has the final decision.

Best In Section:	"**The White Bear**", Clara Soedarmo
Merits (2):	Tim Hoevenagel, Clara Soedarmo
Credits (1):	Ann Lamb
Entries received: **8** *Entrants:* **4**	

Colour Prints "A" Grade:

Roy set the challenge for all photographers to get the image right and not to blow out the highlights. He was remarking on how this affects how the viewer sees the printed image. He said another concern was the photographer's use of "saturation". In the *Nature Definition* oversaturation isn't allowable, commenting that "In Conversation" an image of a flock of Lorikeets would appear to be "oversaturated" if judged by an International judge who wouldn't know how colourful these birds are. In many ways, its "knowing your audience" and how to present your image.

The Challenge. Roy set the challenge for all photographers to get the focus area right and not to blow out the highlights but at the same time not losing the shadow's details. He continued the challenge by requesting the story's main element being captured has some of its environment with it.

Lens Choice and **Focus**. This can make or break an image. The photographer's choice will determine how much of the scene is captured. Focus is a real problem with the action taking place very quickly and the subject not normally "hanging around" for retakes. With macro, or close-up, the photographer is challenged by the very shallow depth of field even with a small aperture. So care in focussing is essential.

Cropping and **Framing**. Are your image's elements too tight/close to the frame edge? Does the image have the room to move or breathe? Roy demonstrated this with several images where the main element details either ended up outside the frame ("where's the chainsaw?") or the whole story line was missing the final part. Roy challenged us to look at and around our image before printing the final edited version.

Best In Section:	"**Homeward Bound**", Geoff Gray
Merits (2):	Geoff Gray, Susanne Souter
Credits (4):	Dawne Harridge, Colin Marshman, Brendon Parker, Helen Robinson
Entries received: **9** *Entrants:* **9**	

Colour Prints "B" Grade:

Composition, Detail and **Framing**. Roy again spoke about the options that the photographer has to give their entry the best possible composition. He again asked the photographers to consider "… Can I take that image or do I go further?" Again some entries had the top, bottom or sides "missing" and wondered if the printed image was made to fit the frame. He remarked that the matt frame should be cut after the printed image has been finished. This will eliminate "element parts" missing. Details, strong detail is required to draw your viewer to your image. Without this they will just walk pass. The photographer wants the viewer to stop and look at their image.

Technical Faults. Roy commented on the "technical" faults saying that no matter how good the image was if there are glaring "technical" faults (focus, sharpness, over exposure and alike) then the viewer will pick up on these and walk away.

Story Telling. Does your image tell a story for the viewer to understand or is the image too complex with multiple storylines that are not connected? Roy said that it's fine to have multiple stories within the overall image but they must be connected somehow. That's the photographer's responsibility.

Focus. Roy asked "… What do I (the photographer) have to do to get the elements into focus?" Roy suggested we "should take a walk around" the scene to find the best viewpoint and angle of the subject.

Best In Section:	**"It's Freezing"**, Jill Bartlett
Merits (2):	Jill Bartlett, Ruth Brooks
Credits (2):	Matt Dawson, Wolfgang Kullik
Entries received: **12** *Entrants:* **12**	

Monochrome Prints "A" Grade:

Roy's general comments were that these entries were of a good standard and would be exceptional "open/pictorial" entries.

Shutter Speeds. Roy noticed that a slow shutter had been used on one or two of the entries and as pictorials they were very good. However in a Nature Competition the use of a slow shutter speed makes the image look unnatural, especially for water as we don't normally see water in this way. He continued saying that the milky water style is more a creative style and is out 0of place in "Nature".

Angel of View. Roy's advice to pre-shutter operation is for the photographer to "look around" not just in the camera's viewfinder but also at the environment itself. Ask yourself; "is there a better picture?" or "can I see a different angle that would produce a stronger image?"

Best In Section:	**"King Tides"**, Vivienne Noble
Merits (1):	Vivienne Noble
Credits (4):	Geoff Gray, Dawne Harridge, Brendon Parker, Helen Robinson
Entries received: **9** *Entrants:* **9**	

Monochrome Prints "B" Grade:

Composition. Roy revisited this area again especially where the image's elements don't complement each other. Again Roy referred to the *Nature Definition* especially what a photographer can and can't do in the post editing process, noting that an image can't have any cloning and that only some "basic" editing tools can be used.

Conversion. Roy stated that is the converted image to monochrome "… going to make it better?" If the answer is "yes", then go for it. If the answer is "no", then the photographer needs to reassess the image and most likely look for a better image. Again, Roy mentioned that, under the Nature Definition, images can only be "Colour" or "Grey Scale Monochrome" is permitted, so singular colour (Sepia, Blue, Green, etc) cannot be entered. It is worthwhile remembering this when entering National, Internationals and any other external Competitions/Exhibitions that operate under the Rules of the *Nature Definition*.

Over Cropping and **Mounting**. Roy advised the audience not to "over crop" their image, whether in the image itself or when it comes to mounting the print. Be care that elements to the story line don't "disappear" out of the image. Again Roy's advice was to "… print the image first and then cut the matt to suit the printed image" and not fit the print into a precut mount.

	Best In Section:	"**Black Cockatoo**", Allayne Foley
	Merits (1):	Allayne Foley
	Credits (4):	Joseph Baez, Ruth Brooks, Lynley Olsson, Tim Porteous
	Entries received: **11** *Entrants:* **11**	

Roy completed his presentation with a short "commercial" advertising the upcoming St. George Leagues Club Photographic Society's Workshop over 5 Weekends being arranged by Des Crawley commencing Saturday May 22nd 2017 at St. George Leagues Club. To view the Programmes outline:

http://www.stgphoto.org.au/uploads/1/7/5/2/17521935/st_george_photography_education_program_for_2017__logo_version_.pdf

At the conclusion of Roy's comments he was open to a number of questions and responses from the audience. It was noted that using the MyPhotoClub judging process allows for Print entries to be projected so that members at opposite ends of the room can see what the Judge was talking about to. It was also noted that these digitally projected images had more in the "frame" than the printed version that Roy raised earlier in various Print categories where elements were "out of frame".

Brendon Parker thanked Roy for travelling the long distance to Wollongong and for his expert critiquing of the Club's Monthly Competition Entries.

POINTSCORES: March 2017

Colour Prints; "A" Grade

11	Susanne Souter	6	Helen Robinson	4	Vivienne Noble
9	Geoff Gray	6	Colin Marshman	2	Greg Delavere
6	Brendon Parker	4	Dawne Harridge	2	Elaine Duncan

Colour Prints; "B" Grade

12	Jill Bartlett	4	Joseph Baez	2	Valerie Porter
8	Ruth Brooks	4	Wolfgang Kullik	2	Lynley Olsson
6	Matt Dawson	2	Allayne Foley	2	Sue Martin
6	Tim Porteous	2	Kerry Gilmore	1	Wayne Fulcher
5	David Hooper			1	Warren Causer

Monochrome Prints; "A" Grade

11	Vivienne Noble	4	Dawne Harridge	4	Helen Robinson
9	Geoff Gray	4	Brendon Parker	2	Colin Marshman
6	Elaine Duncan	4	Greg Delavere	2	Susanne Souter

Monochrome Prints; "B" Grade

9	Allayne Foley	4	Matt Dawson	2	Valerie Porter
9	Tim Porteous	3	Joseph Baez	2	Wolfgang Kullik
6	Ruth Brooks	2	Kerry Gilmore	2	Sue Martin
5	Jim Ollis	2	Jill Bartlett	1	Wayne Fulcher
4	Lynley Olsson			1	David Hooper

EDI's

16	Allayne Foley	8	Lynley Olsson	6	Ruth Brooks
14	Vivienne Noble	8	Dawne Harridge	5	Ann Lamb
14	Greg Delavere	8	Sue Shaw	4	Clara Soedarmo
12	Susanne Souter	6	Tim Hoevenagel	4	Jim Ollis
10	Brian Harvey	6	Matt Dawson	4	Michael Cherviakov
10	Kerry Gilmore	6	Andrew Gray	4	Kathy Pond
10	Colin Marshman	6	David Hooper	4	Wolfgang Kullik
8	Sue Martin	6	Brendon Parker	4	Tim Porteous
8	Jill Bartlett	6	Al Cartwright	2	Joseph Baez
8	Valerie Porter	6	Bruce Shaw	1	Warren Causer

Small Prints; "C" Grade

13	Ann Lamb	9	Clara Soedarmo	4	Michael Cherviakov
		8	Tim Hoevenagel		

2017 Competition: April

Competition: Set Subject   "**Open**"

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

Adobe Updates ACR and Lightroom, Addresses Minor Bugs

Today Adobe has released Lightroom CC 2015.9 and Adobe Camera Raw (ACR) 9.9, which introduces additional camera raw support, lens profile support and a few bug fixes. Adobe Lightroom and ACR both received 13 new camera profiles, including new cameras from Panasonic (such as the GH5) and the Leica M10. Use the "Reference" link to view a list of cameras, lenses and "bugs" included in this update.

Reference: http://www.imaging-resource.com/news/2017/03/07/adobe-updates-acr-and-lightroom-addresses-minor-bugs

Cutting Through The Noise: What is the best noise reduction software available?

Amateur Photographer (http://www.amateurphotographer.co.uk/accessory_reviews/noise-reduction-software-test-100814) looked at five noise reduction options: Adobe Camera Raw (ACR), Google Nik Collection Dfine 2, DxO OpticsPro 11 Elite, MacPhun Luminar and Topaz DeNoise. For many photographers, the improved high ISO performance of their cameras has been one of the biggest changes in camera technology over the past few years. We push our cameras to higher and higher ISOs, but that doesn't mean we don't still want to reduce noise in images. The noise and sharpness balance is subjective, but part of what makes noise reduction software good is the level of control you have over reducing different types of noise while maintaining good detail in the file. Use the above link or the "Reference" link for more information and test results.

Reference: http://www.imaging-resource.com/news/2017/03/08/cutting-through-the-noise-what-is-the-best-noise-reduction-software

Toshiba TransferJet

Many new cameras these days offer some form of wireless connectivity, be it in full-on Wi-Fi, NFC o Bluetooth Low Energy, or all of the above. Each wireless protocol has its pros and cons; some are clunky to setup, others have slow transfer rates, etc. But what do you do if your camera doesn't have any connectivity built-in? There are very of options for "add-on" connectivity such as Eye-Fi and FlashAir cards, but one of the more interesting protocols is TransferJet. Demonstrated in Toshiba's booth at CP+ (Camera and Photo Imaging Show 2017 in Japan) their TransferJet SD cards function similarly to NFC-based SD cards or devices in that it's a close-proximity wireless transfer system. Yet the major benefit for TransferJet is the sheer transfer rate offered, at up to 560Mbps for its theoretical maximum -- much faster than NFC transfers.

Reference: http://www.imaging-resource.com/news/2017/02/28/toshiba-transferjet-like-nfc-but-way-way-faster

Lumee Duo is an iPhone Case with Built-in Illumination

The LuMee Duo is an iPhone case that, thanks to rubber edges and a solid shell, offers protection for your device. But it also comes with a feature that many mobile photographers will appreciate: Integrated LEDs on the front and back. They offer a brighter and softer illumination than the phone's built-in LED flash, making it an interesting option for those who frequently take smartphone images in dim light conditions. The LEDs are dimmable which Lumee claims to reduce the red-eye effect in flash photos. The case comes with a built-in battery that provides power for up to two hours and for 36 hours at the lowest brightness. The Lumee is available for iPhone 7, iPhone 7 Plus, iPhone 6s and iPhone 6s Plus, and comes in Black Matte, Gold Matte and Rose Matte.

Reference: https://www.dpreview.com/news/0378487639/lumee-duo-is-an-iphone-case-with-built-in-illumination
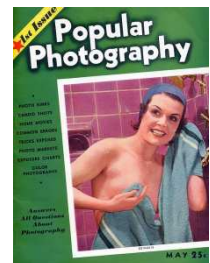
In Memoriam: Olympus Brings Down the Curtain on the Legacy Four Thirds System

Four-thirds.org latest catalogue states the production of Olympus's Zuiko Digital line of Four Thirds lenses has been discontinued. It's been six and a half years since the launch of the last Four Thirds mount camera, so it's understandable that Olympus has decided to move on, but we thought we'd look back at Four Thirds: what it meant and where it led. In 1999, Olympus engineer Katsuhiro Takada selected the 4/3"-type sensor as being the optimal size to allow smaller cameras capable of high quality images. Olympus developed the lens mount and communication protocols and was joined by other makers including Kodak, Fujifilm and Panasonic. The system specifically designed for digital; a wholly new lens system, providing the focal lengths that make sense for the sensor size and adopting a policy of making telecentric designs, which project light straight onto the sensor, rather than at increasingly challenging angles, towards the edge of the sensor.

Reference: https://www.dpreview.com/articles/9877975278/olympus-brings-down-the-curtain-on-the-four-thirds-system

'Popular Photography' Magazine and Popphoto.Com to Close After Nearly 80 Years

Franklin D. Roosevelt was president of the United States of American when the first issue of Popular Photography Magazine hit newsstands in May of 1937. Now, nearly 80 years later, one of the world's most widely circulated photography print publications is closing. The last issue will be during March 2017 and no new content will be published on PopPhoto.com. Pop Photo's sister publication, American Photo Magazine, a Web-only issue for the past couple of years; it will also stop updating its website at the same time. The image on the left is Popular Photography's 1st Issue's (March 1937) Cover.

Reference: https://www.dpreview.com/articles/9877975278/olympus-brings-down-the-curtain-on-the-four-thirds-system

Google Guetzli JPEG Encoder That Creates 35% Smaller Files

Google has announced the open source release of Guetzli, a new JPEG encoder able to reduce a JPEG's file size by up to 35%, without any significant loss of quality. Guetzli 'aims to produce visually indistinguishable images at a lower bit-rate than other common JPEG encoders,' including libjpeg. However, the study goes on to caution that the compression tool is 'currently extremely slow.' Google announcement detailing it as a proof-of-concept that can be freely used by webmasters and others to reduce the size of JPEG image files. The algorithm merges 'advanced psychovisual models with lossy compression techniques,' according to the study, to produce high-quality compressed images. It's a different approach than that taken by other Google projects we've looked at recently like RAISR. Google expresses a desire to see future compression research that is inspired by Guetzli's own psychovisual underpinnings.

Reference: https://www.dpreview.com/news/3002172137/google-guetzli-is-an-open-source-jpeg-encoder-that-creates-35-smaller-files?utm_source=newsletter&utm_medium=email&utm_campaign=2017-march-22&ref_=pe_1822230_231715680_dpr_nl_251_48

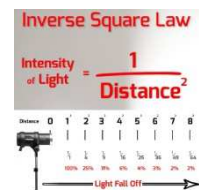## Quick Tips

Photoshop Smarter Selections

How to make clean selections and improve your photo editing .The better you are at selecting things, the better you are at Photoshop. It's one of the most fundamental skills. While Lightroom and other similar software are amazing for making a wide range of edits to your images, for making complex selections, Photoshop cannot be beaten. However, it is not always easy to make good selections and Photoshop's built-in tools can be a bit daunting for new users. Nathaniel Dodson of Tutvid, a maker of many great tutorials has a new tutorial (https://youtu.be/z6off4PVn8E) all about selections. In the tutorial, which includes ten tips and tricks for making difficult selections and masks, Dodson will teach you how to "cut out anything in Photoshop."

Reference: http://www.imaging-resource.com/news/2017/03/11/smarter-selections-in-photoshop-how-to-make-clean-selections

Understanding Light Falloff: Applying the inverse square law of light to your portrait photography.

Peter Hurley (Premier Portrait Photographer in New York City and Los Angeles) says that you do not need to be crunching numbers on set. But what is important is that photographers understand the concept of the inverse square law of light and how it applies to your photography. If you're shooting in a studio or using flashes or other studio lights, you must understand how light falls off. You will be able to get more consistent results as soon as you understand how light falls off over distance. The inverse square law is basically centred around light falloff. While you don't need to be constantly thinking about the mathematics of the inverse square law while shooting, it is important to have that knowledge under your belt. To view a 15 minute except of Peter's work "Illuminating the Face" then use this link:
https://www.youtube.com/watch?v=xO-J42VM448

Reference: http://www.imaging-resource.com/news/2017/03/03/understanding-light-falloff-applying-the-inverse-square-law-of-light

5 Tips for Photographing Water

Water is a beautiful subject to photograph. It can be as dramatic as a waterfall, predictable as a fountain, vast like the ocean, or just a winding exciting river. Whatever the source, it can be a point of interest in your image or an element of your composition. If you are enchanted with photography water, here are a few tips you can use to improve your final image.

1. Capture Motion. What do you want to convey so shutter speed is crucial;
2. Mirror, Mirror. Water is a natural mirror so does you reflection enhance or distract the image;
3. Filter it. Use Polariser and Neutral Density Filters to enhance your image;
4. Underexpose when photographing water. Use a Polariser Filter to reduce the glare. Experiment and try between ½ and 1/3rd stops. Pixels are "free"; and
5. Get your feet wet. Take care and be safe for yourself first and your equipment. Remember water (ocean) can change quickly and rocks become slip hazards.

Reference: https://digital-photography-school.com/5-tips-photographing-water/?utm_source=newsletter&utm_medium=email&utm_campaign=Mar-2317

Urbania – Lightroom and Photoshop Presets

Cities offer so many opportunities for photographers to capture the hustle & bustle, the human activities and architecture. What's missing? Making those photographs come to life. The 18 Photoshop actions included in the Urbania set are sure to help. Each Photoshop action in this set creates a group that contain all the adjustment layers and effects and is non-destructive so you retain 100% of your original image. This set contains a "play all" action that runs through each action so you can then easily compare the effect with your original image. This set of actions is compatible with Photoshop CS4 and newer. Price: $US16.00 on line purchase only from the "Reference" website.

Reference: https://contrastly.com/store/urbania-photoshop-actions/