In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Photo Group Diary

June 2017

Tues	13th	"Capturing Movement"
Tues	13th	EDI Competition Entry Closing Date. Closing Time: 7.00pm
Sat	24th	Print Competition On Line Entry Closing Date. Closing Time: 7.00pm
Tues	27th	Competition: **"Open"**

Closing Time: **7.15pm**. No 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 to review any recent change/s to the Club's Programme

CLUB MEETINGS

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

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

"I found myself a completely self-taught photographer which means basically you make a lot of mistakes for a long time and then eventually you correct them (mistakes).But being self-taught you ca not forget them (mistakes and corrective actions)."

Robert MacFarlane (1942 ~) is an Australian born photographer and photographic critic who specialises in the Social Documentary area. During the 1960's Robert freelanced for many Australian magazines including the Bulletin, Vogue Australia and Walkabout, Camera World (as editor). Robert has permanent collections in the National Portrait Gallery (Canberra), National Gallery of Australia (Canberra), Art Gallery of NSW and the National Library of Australia (Canberra) to mention just a few.

We welcome the following new member to the Photographic Group:

Karen Mather

Dates For Your Diary

May 27th ~ June 25th 2017: "World Press Photo 17" Exhibition

World Press Photo is an independent, non-profit organisation committed to supporting and advancing photojournalism and documentary photography worldwide. Among their many activities, World Press Photo organises an annual exhibition featuring the award-winning photographs from the prestigious World Press Photo Contest for press photography. The 2016 contest had 80,408 images submitted by 5034 press photographers, photojournalists and documentary photographers from 126 countries.

Where:	State Library (Mitchell Library) of New South Wales
	Macquarie Street. Sydney
Opening Times:	Mon ¬ Thur: 9 am - 8 pm; Fri: 9 am - 5 pm; Weekends: 10 an – 5pm
Cost:	Free
Showcase Details:	Entries from 126 Countries.
Further Information:	http://www.sl.nsw.gov.au/exhibitions/world-press-photo-17
Phone:	+61 2 9273 1414

May 31st ~ October 9th 2017: "Wildlife Photographer of the Year" Exhibition

See the worldwide phenomenon and be inspired! Take the journey to the secret places of nature around us and observe talented photographers capturing fleeting nature moments in our complicated world. The Wildlife Photographer of the Year, run by the Natural History Museum in London, is a global celebration of the world's very best nature photography both professional and amateur photographers.

Where:	Australian National Maritime Museum
	2 Murray Street, Darling Harbour. Sydney
Opening Times:	Every Day 9:30 am - 5:00 pm
Tickets/Cost:	Pre-purchase and save 20% on our Big Ticket to see everything on offer at the museum.
Showcase Details:	Top 100 Photographs. 50,000 Entries from 95 Countries.
Further Information:	http://www.anmm.gov.au/wildlife *Phone*: +61 2 9298 3777

Now 2017:   FCC 2017 Interclub Competition.

Members are advised to start thinking about your possible contribution to the Club's 2017 FCC Interclub Competition especially the Print Workers. Final details haven't been published by FCC however this Competition is a Club vs Club with up to 10 Entries per section. In past years the Print sections have been: Open Colour, Open Monochrome, Nature (either Colour or Monochrome), Creative (either Colour or Monochrome). Please help you Club to be successful at this Interclub with your images. Further details are they are released by FCC.

September 12th 2017: "Auction Night at the Club".

Now's the time to consider all those unused photographic items that you have collecting "dust", occupying a drawer or just taking up space. If you no longer require such items in working order or any other item) that could be used by some else. "One person's trash is another person's treasure" and help the Club's finances on the way

June 5th 2017: The 4th Queensland International Digital Circuit.

Host Clubs:	Gold Coast Photographic Society; Maryborough Camera Club; Mt Gravatt Photographic Society & Townsville Photography Club.
Closing Date:	**Monday, June 5th 2017**
Sections:	Digital Only. Colour "Open"; Colour "Streets"; Monochrome "Open" and Nature.
Image Requirements:	1920 pixels (wide) x 1080 pixels (high), sRGB, 2Mbytes (Max Files Size).
Information & Entry Upload	http://queensland-photo.com
Cost:	There is an Entry Fees based on number of Sections entered. More information on the Exhibition website above.

May 29th ~ July 17th 2017: 2017 Redlands International Exhibition of Photography.

Host Club:	Redlands Camera Club
Closing Date:	**Monday, July 17th 2017**
Sections:	Digital and Print. See website for Section details
Image Requirements:	1920 pixels (wide) x 1200 pixels (high), sRGB, 2Mbytes (Max Files Size).
Information & Entry Upload	http://www.redlandscameraclub.org.au/exhibitions.html
Cost:	There is an Entry Fees based on number of Sections entered. More information on the Exhibition website above.

September 10th 2017: "Street Photography" with Hamish Ta-me Sydney.

Following the March 26th 2017 Street Photography outing with Hamish another outing has been scheduled with him for September 10th 2017. For this outing Hamish is planning to commence at Bondi and work the group to the Inner City and then across the Harbour Bridge. Hamish has set a theme for this workshop; "Street Photography, Capturing the Shadows". This workshop will be different to the March Workshop exploring another side to Street Photography.

Currently 4 members have indicated their interest. A minimum of 8 people, with a maximum of 12, is required for this workshop. The expected cost is $60.00 for Hamish's services and additional for transport to Sydney and meal breaks. Please see Dawne if you are interested.

Editorials

Throughout their careers, their views on what photography should and shouldn't be gradually changed as they worked it all out. I think Ansel summed it up pretty well later in his life as follows: "A photograph that is merely a superficial record of the subject fails as an aesthetic expression of that subject. The expression must be an emotional amplification, and this emotional amplification relates to point of view, organization, revelation of substance through textures, tonal relations, and the perfection of the technical expression of all these elements."

I loved reading this. For years, photographers who didn't like Photoshop and the ability to edit and interpret their work held up Ansel Adams as a legend who produced photographs 'straight out of camera'. Of course, anyone who has read Ansel's books knows that this is far from the truth, however it is also true to note that Ansel questioned himself about how far he could push a photograph before going too far.

For instance, using a Yellow filter in black and white film photography would darken a blue sky, giving a more 'natural' result. Using a red filter would turn a blue sky almost black, which was far from natural but looked pretty damn good, and I think Ansel agonised over this for many years. His famous Half Dome was the first time he went to the 'dark side' with a red filter and a black sky, but he repeated the black sky 'interpretation' with his Moonrise, Hernandez, New Mexico. These are probably his two most famous photographs, so what does that say?

My message: Photography can be as interpretive or as 'straight' as you want it to be, just let other photographers do what they want and don't worry about it! And photographers, who do enjoy the dark side, keep this little piece of photo trivia up your sleeve. Even the great Ansel Adams expects our photographs to have some 'emotional amplification'.

Greg Delavere

Late in 2016 I wrote an article titled "Winds of Change" about the changes coming to the club, its website and how the membership would be interacting with it. Benjamin Franklin said "… there were only two things certain in life: death and taxes. …" However in these modern days I believe there is a third "certainty" in life; "change" or should that be; constant change. This is so with our Camera Club.

Photographic Competition has always been a part of the Club whether it was in pursuit of a trophy or to share photographic ideas, processes or look for solutions to problems. Our competition results have been recorded over time and have transversed different types of medium. In 2017 the club ventured into a new process system that allowed individuals to spend less time entering all the Entries and relying upon the competition members having this responsibility.

The May 2017 Competition, being a Set Subject, presented a problem where a couple of entries were "outside the bounds" of the competition definition (guidelines). In accordance with the PG Competition Rules a discussion took place regarding the entries. End result was to leave the entries in with a strong warning to all members that in future Set Subject Competitions any entry not meeting the definition (guidelines) would be "Rejected". Upon further discussion it was revealed that a number of entrants haven't actually viewed the definition (guidelines) for the competition on the club's website (calendar). Each month members are being encouraged to visit the club's website to review any changes that may have occurred. Your Competition Management team members cannot "see" any entries whilst a Competition is "Open" and receiving entries. Only after the Closing Date can entries be viewed by the committee. All the committee can do is review all entries and advise entrants of any discrepancies. However a replacement entry is not possible at this time. In many ways our pre-2017 Entry Process was very similar.

Most importantly the entrant is the person responsible for their Monthly Competition entries in respect to image and file specifications and that any/all other entry specifications meet the definition/guidelines. The May 2017 Set Subject serves as a warning to all, please take notice.

Bruce Shaw
(President/Editor)

Tuesday, May 9th 2017

This evening's programme invited the members to step outside the club's meeting hall and take up the challenge of Night Time Photography. The evening's undertakings were arranged by Elaine Duncan and Sue Souter who provided the members with a variety of activities. They provided prepared a list of suggested equipment that each member should have for the night. They planned two sessions, a 5pm Twilight Meet with time for dinner and a later 7pm Dark shoot.

5pm Twilight Meeting and Dining.

Ten club members met at 5pm at Levendi's Café, Belmore Basin (Wollongong harbour area) for the twilight to shoot the environment during the twilight time (or sometimes called the "Blue" time) where the sky still has some colour as the surrounding artificial lighting gradually takes control. The members took to the sand, the "boardwalk" and jetty areas to get the most out of this quickly deteriorating light time.

Photographs by Dawne Harridge	Photographs by Brendon Parker

The members had about an hour of photography time before they ventured off to local a local café/restaurant (Bombora) to enjoy a meal and some social time talking about the photographs they had taken, and the ones that "got away".

7pm Meeting.

For those members unable to attend the 5pm meet a later meeting time of 7pm was arranged at Levendi's café. As the earlier members "wined and dined" and told stories this second group (10 members) of members commenced to take photographs of the local play area and the twisted tree branches in the area. As the group grew, and the "diners' were delayed various photographers ventured a little further into the "dark" to shoot subdued lit scenes. The environment provided a number of photo opportunities however it also provided a time for members to talk about what they wanted to capture and how they set up their equipment in an informal manner.

Eventually the 5pm's emerged from the warmth of the restaurant to join the rest of the members photographing the "dark" side to the night. Our night's leaders directed the tribe up the hill towards the Lighthouse on Flagstaff Hill. It's here that the evening's activities took another unexpected turn when Sue produced a number of "objects" from her car. She then briefly spoked about light trails and these objects began to make sense; a hula hoop with lights, several differently coloured "poi" style balls and a torch or two. It's during this time that we "saw" another side to Sue, the athletic as she danced and pranced around with these various objects to create a light trail for the members to shoot. It was good to see members assisting one with their photography and guess-estimating the exposure times. With shutter speed at approximately 10 seconds Sue had to rethink and work out the "turning circle" was she twirled the various light items.

Warren & Wolfgang discussing the best angle for the "shot"

The "Ghost" of Flagstaff Hill?

Light Trails at Flagstaff Hill

Photography Techniques.

Throughout the evening it became apparent that a number of camera craft skills required refining and in some instances explained.

- ☙ **Tripods**. Next to a photographer's camera the tripod is the most important equipment item for night/long time exposure. It is paramount to have the tripod in good working order and assembly correctly. It was observed that at least one member was having difficulties resulting from "blurry" pictures that emanated from a very shaky tripod. A closer inspection revealed that the tripod hadn't been "locked down correctly". A slight adjust and locking the legs in position with the centre column remedied the blurry images during shooting.

- ☙ **Batteries**. It was noted that battery power, or the lack of, resulted in cameras not being used. One heard the comment "… I charged the batteries before coming but they drained as soon as I inserted them into the camera …" This can be a common problem; know if your "spare" battery/batteries" are fully charged and ready to go. Personally I always check all my batteries by inserting them into the camera and conducting a small test shoot, usually 3 or 4 pictures. This tests the battery's storage capacity and if it is holding the charge. It's not foolproof but it's a good indicator that the battery is available for use.

- ☙ **Camera Craft and Skill**. Knowing your camera is the most important skill that a photographer can possess. How your camera operates and the numerous functions available for the photographer under a variety of shooting conditions. This isn't limited to the "Scene" modes but includes other items such as using remotes, the camera's self-timer and more. For further instruction consult your camera's Manual that came with the camera.

- ☙ **Remotes or Lack of Remote**. These items allow the photographer to take images without the "blur" of camera shake when operating the shutter. Most dSLR cameras have the facility for a Remote (cable, Wi-Fi, Bluetooth), Self-Timer to operating the camera's shutter without touching the camera. The "self-timer" is a selected delay between pushing the shutter release to the actual opening of the shutter thus giving the photographer ample time to remove their hand from the camera unless the "bulb" setting is being used. This is aimed at eliminating camera shake.

- ☙ **Camera/Lens Vibration Reduction/Image Stabilisation**. With long lenses it's good to have the VR or IS systems switched "on" to reduce/eliminate camera shake. However when using a tripod and long exposures the best option is to switch your camera's VR or IS to "off".

YouTube, along with numerous on line educational photographers, provide some good short video tutorials for "Night Time" and "Long Exposure" Photography. One such YouTube video from Visual Art Photography (Ray Scott) Tutorials is "Night Photography – 10 Tips for Long Exposure Photography Light Trails" at: https://www.youtube.com/watch?v=Pls0OekjoPI

How was this evening received by those who attended? Here's a couple of "comments" that were overheard by the editor:

"I think general consensus would be that it was a fun and entertaining night and a good chance to mix and socialize with some people that you may not have had much interaction with at the club. Sue did a great job with her impromptu dancing with the lights, only thing my camera played up so did not get many images of her cavorting around so hope for a repeat performance at a later date."

"Although some members did not stay long, others who did, certainly got a good night of photography and fun. When we were at dinner (10 of us), it was mentioned that we should have social evenings more often, where members could just sit and chat over a meal or even a coffee and cake."

During the "dark hour" a number of members were approached by the public enquiring "what's on?". We were able to advise these enquirers that we belonged to the local (Wollongong) Camera Club and were out having a "photo shoot". This brief encounter allowed us to talk about the club and the benefits of meeting together to share photographic knowledge and skills. Who knows, someone just may arrive at our next meeting's doorstep.

We appreciate the time and effort that Sue and Elaine put into this evening's programme and the various activities for the members and visitor to photograph and test their skills in Night and Long Exposure Photography. Thank you ladies. Also a thank you to those members who assisted some of our less experienced members in making this an evening for all to enjoy.

Wednesday, May 17th 2017

Domayne Warrawong store's friendly staff, Michael Bamford & Brendon Thistlethwaite, invited the club to attend their "VIP" evening from 6.00 to 9.30 pm with representatives from Sony and a Canon representative being present to answer customer questions. Unfortunately Nikon wasn't represented at this evening's event. In addition to meeting industry representatives the Warrawong Domayne store was offering a 30% discount an all cameras.

Six Wollongong Club members took up the invitation and were met with several members from the Dapto Camera Club. The public were greeted at the "front" door by two of Domayne's finest and were then ushered into the store where the customers were offered drinks and canapes whilst they wandered through the various departments on a storewide basis.

Dawne has sent out an email with a price list for Club members wishing to have their images printed at Domayne's. Dawne says the two ladies (Judy and Monique) who usually look after this area are very professional producing good quality prints. Depending upon how busy they are your prints can be collected while you wait however Domayne has a same day Print-Collection.

Tuesday, May 23rd 2017

"The best-laid plans of mice and men often go awry" and this Competition Evening was no different. The meeting room was opened early and the Competition Prints were well in placed before the actually Meeting's scheduled commencing time. At 7.20pm all was looks good and an early start was being contemplated. At this moment there was a query in respect to several images on display and their suitability for the set subject, "Seascape". A meeting to discuss the irregularities resulted in the meeting beginning late.

Bruce welcomed all to the night's Competition meeting with a special welcome to our guest judge, Warren Keelan, and his wife, Michelle. There were 24 members and 2 visitors in attendance. A special welcome was extended and introduction to Karen Mather our latest club member. Bruce also mentioned the following apologies for the evening: Clara Soedarmo, Tim Hovenegel, Joe Baez, Allayne Foley, Brian Harvey, Kerry Gilmore and Kathy Pond.

Bruce then explained the meeting's delay outlining that a couple of Print Entries didn't meet the Set Subject's Definition/Guidelines as outlined on the Club's website. It was noted that the EDI Entries which had already been judged also had entries that exactly meet the definition/guidelines. Bruce said that all entrants were on "warning" for future Set Subjects in some much any entry not meeting the definition/guidelines would be rejected. For tonight, the judge was reminded of the situation and that he was requested to comment upon all entries.

Business:

Bruce mentioned the following for the member's attention:
- 📷 **PG 2017 May Programme**.
    a. **May 30th Workshop.** Lightroom Workshop on File System, Image Downloading, Workflow Organisation. More if time permits. Matt Dawson will be the Workshop leader.
    b. **June 13th Topic**. "Capturing the Moment" In house?

    c. **June 27th Comp** "Open". (John Newton).
    d. **July 18th Workshop**. Club Archive Print Mounting. (Colin Marshman)

📷 **Extra Local Photographic Events**.
    a. Saturday May 27th. Berry Celtic Festival Berry Showground (Alexandra Street). Street Parade to the Showground 9.30am ~ 4pm $10 Entry Cost at Showground.
     We have use of hall to organise workshops etc. What would members like to have on these Tuesdays?

📷 **FCC 2017 Programme**
    a. 2017 Topshot. Exhibition at Central Coast Leagues Club (Gosford) Sunday May 28th 2017. A local exhibition at Warilla Bowls & Recreation Club 10am ~ 4pm on Saturday July 8th
    b. 2017 Interclub. This is a Club Entry usually held in October 2017 with the Closing Date not finalised. Members' entries, especially Prints. All Sections Large & Small need to be organised now.

📷 **Hamish-Ta-Me Street Walk**.
    a. Meeting at Bondi before working way in the City and across the Harbour Bridge.
    b. September 10th 2017. Minimum of 8 required, maximum of 12. Currently only 4 have responded to Dawne.
    c. Cost. Approximately $60.00 for Hamish and travel extra.

Competition:

Bruce introduced this evening's guest judge, Warren Keelan, saying that he is a local professional seascape and ocean photographer who spends most of his days alongside or within the ocean, interpreting what he sees through the medium of digital photography. He's always had a fascination with nature, especially the ocean and its ever changing forms, and is compelled to capture and share what he feels are special and unique moments in the sea. He loves the raw, unpredictable nature of water in motion and the way sunlight brings it all to life, from both above and below the surface. For him, the challenge is creating an image that tells a story or leaves an impression on the viewer.

Warren has won many prestigious awards: International Landscape Photographer of the Year, International Photo Awards, International Monochrome Awards, Epson International Pano, Siena International & International Loupe Awards and he has received local and international recognition through TV, radio & newspapers. In 2013 he opened his first photo gallery in Wollongong where he is able to showcase and sell his printed works to both local and international clients.

It has been 4 years since Warren, and his wife Michelle, were last invited to the club and that we are looking forward to hearing his comments on the member's images.

Warren thanked the club for the invitation to judge the May Competition entries. He said he was happy to be at the club saying that he often sees a number of club members when he is "out and about" taking photos.

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

The evening's competition was commenced with Warren commenting upon the EDI's which were pre-judge and his awards distributed prior to the meeting.

Emotions and Mood. Warren remarked that he liked "moody" shots as it creates an emotion within him. He likes looking at clouds and how the photographer is able to maximize their existence to create that extra something. He also commented upon a number of entries that definitely creates some emotion within him. Such scenes as sunrises, sunsets always draw the emotions however he continued saying that the use Colours and Hues can also create an emotional feel.

Viewpoint, Framing and Storytelling. A number of entries took the high Viewpoint, looking down, on the subject resulting in a sense of depth and 3 dimensional look. Warren challenged the photographers to look for different viewpoints to set their image from others, particularly in the scene is well known. Warren commented the use of "natural" framing (tree branches, a hole in a rock, etc) to focus the viewer's attention into and onto the main element of the image. Warren also highlighted a problem with clouds in so much that they can create a barrier and divides a scene into various parts. Warren's advice was to "look before clicking".

Leading Lines and Action. Warren reiterated that leading lines draws the viewer into and through the image to where the photographer wants the viewer to the main element. He said that these leading lines can be definite, very visible, or subdued, slightly hidden. An example of a subdues leading line is a concrete barrier with water flowing over the top of it. He continued saying that in action photographs the main element is the "action" and that's where the story line is. Warren commented that photographers need to learn how to use and control the leading lines so they point the viewer towards the action.

Warren commented about personal safety when taking photographs at the sea's edge, especially on rock platforms as waves can be unpredictable. He remarked that we, photographers, need to be vigilant to what is happening around us at all times and not become a statistic.

Best In Section:	**"Wave"**, Colin Marshman
Merits (6):	Ruth Brooks, Colin Marshman, Vivienne Noble, Lynley Olsson, Brendon Parker, Sue Souter
Credits (13):	Joseph Baez (2), Jill Bartlett, Matt Dawson, Andrew Gray, Tim Hoevenagel, Colin Marshman, Vivienne Noble, Jim Ollis, Tim Porteous (2), Sue Shaw, Susanne Souter
Entries received: **50** *Entrants:* **26**	

A summary of Warren's comments on Colin's Best in Section (Wave) was that he liked the leading lines that captured the elements of the story. He liked the clouds and the wet rocks but his eye is constantly being taken back to the rocks and the wave's flow. The long exposure creates a mood to the image and produced a milky water effect. Congratulations Colin.

Small Prints "C" Grade:

Warren commented that the photographer has to learn the skill and ability to capture an image that is different and the elements aids the storyline. He remarked when photographing the horizon watch for all the elements; the horizon is straight, colour shades (dark sky/lighter water, etc) that they don't distract the viewer away from the main elements and the image's story. He also commented, where possible, to include an element that provides a sense of scale, like a boat etc. Warren says that danger plays it part in the storyline however the photographer should be aware of that their safety is foremost fundamentally important. No photograph is worth the photographer's life of detriment to their health. Waves are dangerous, so care is important.

Best In Section:	**"White Waves"**, Michael Cherviakov
Merits (2):	Michael Cherviakov, Ann Lamb
Credits (1):	Ann Lamb
Entries received: **8** *Entrants:* **4**	

Monochrome Prints "B" Grade:

Warren said that colour is one thing but to transpose what you (the photographer) see into Black and White requires skills. He added that each entry in this section spoke to him and he congratulated all the entrants for achieving this. Warren then commented on the individual entries with his advice was encouraging

Leading Lines. Warren repeated that leading lines were very important to draw the viewer into and through the image to the photographer's final resting place, the main subject. He demonstrated this with the entry "Catherine Hill Boat Bay" where the jetty served this important function.

Waves. Warren remarked that waves can create a moody effect was well as providing power and energy in the image. He continued to say that there is a "sense of danger" in the image yet the wave's power is "felt".

Vignetting. Warren said that a vignette is applied to reduce corner highlights and to focus the viewer's attention towards the main elements. He further remarked that applying a vignette is a post-production skill that takes time to perfect. In the entry being discussed he congratulated the entrant in a job well done.

Best In Section:	"**Bellambi Early Morning King Tide**", Tim Porteous
Merits (2):	Sue Martin, Tim Porteous
Credits (3):	Jill Bartlett, Jim Ollis, Valerie Porter
Entries received: **10**	*Entrants:* **10**

Colour Prints "B" Grade:

The Sun. Warren commented upon the problems associated with sunrises, sunsets and during the day. He remarked that a good sunrise/sunset brings a lot of emotions to an image and can improve the image's overall composition. He continued saying that the sun can create problems for photographers with "solar flares", "donuts" (from the aperture setting). He also said that solar flaring is created in-camera and not during some post-production effect.

Leading Lines. Warren liked the way some entrants were able to create a relationship between the sky, clouds and water through their usage of leading lines drawing the viewer's attention to the main elements.

Time of Day. Warren said that "timing" is the key to action it suddenly arrives, often without warning. He remarked that he had waited hours for the action to be just right. The photographer has to remain alert and be ready for it. Camera settings set for the conditions to capture the image with the correct exposure at the time the shutter button is pressed.

Best In Section:	"**Water Spout**", Jim Ollis
Merits (2):	Jim Ollis, Tim Porteous
Credits (2):	Matt Dawson, Sue Martin
Entries received: **10**	*Entrants:* **10**

Monochrome Prints "A" Grade:

Warren commented that he found this section hard to judge. There was considerable emotion in all the entries.

Surrealism. Warren spoke how the "frothy landscape" left him, as a viewer, wanting more. The photographer has created a 3-D effect with the ocean's fury, resulting in an emotive and powerful image. The sense of scale, the cliff face or rock stacks, helps the viewer to gain a sense of perspective. The way photographers have use the adverse conditions (rain, wind, rough seas) to capture the scene were well handled and made Warren's task even harder.

Best In Section: "**Fury of the Ocean**", Vivienne Noble	
Merits (3):	Elaine Duncan, Brendon Parker, Vivienne Noble
Credits (2):	Dawne Harridge, Sue Souter
Entries received: **9** *Entrants:* **9**	

Colour Prints "A" Grade:

Warren said that colour is just as important as composition in our images.

Leading Lines. Warren again drew our attention to leading lines and the impact that they have on the viewer thus highlighting the viewer's focus to the main elements of the story.

Wave Structure. Warren said that he loves waves, its spray (spoondrift), the wave's curl and every moment that he can be in the water as each time is unique offering something different each time. Warren commented that we should be looking for those elements that set the wave apart, its distinctiveness.

Time of Day and Exposure. Warren again approached the subject of time of day making reference to those special times when the colours and hues make the scene "just right" thus creating mood for the viewer to see what drew the photographer to the scene in the first place. Getting the exposure accurate helps the various details to be brought out adding more interest in the scene.

Best In Section: "**Salt Spray**", Vivienne Noble	
Merits (3):	Dawne Harridge, Vivienne Noble, Helen Robinson
Credits (3):	Elaine Duncan, Geoff Gray, Brendon Parker
Entries received: **9** *Entrants:* **9**	

At the conclusion of Warren's critiquing and his awards the members were given an opportunity to ask Warren questions regarding entries or his professional Oceanography photography. Warren related a couple of stories from his recent trip to South Australia where he had the "pleasure" to swim with Great White Sharks. He noted the long boat trip to the area, the swim in the shark proof cage and of several fellow passengers on the expedition.

Bruce thanked Warren for his expertise critiquing and the comments he provided on each entry. Bruce extended a warm invitation to Warren, and Michelle, to come back to the club at any time and not to wait so long. We look forward to Warren and Michelle taking up the club's invitation.

Tuesday, May 30th 2017

President Bruce Shaw extended a warm welcomed the members to the first "out of hours" training evening with 21 members in attendance. Bruce said that there was only one announcement, that the gold coin donation for supper would be removed for the evening in lieu of assistance in moving the Club's storage Cupboards.

Bruce briefly introduced the night's presenter, Matt Dawson, saying that Matt is a relatively new member to the club, joining in November 2016, but had vast experience with Adobe®'s Lightroom® Photo Post-Production Package. Matt requested the audience to ask any questions anytime throughout the presentation that they may have or wanted further clarity.

Lightroom Workshop:

Matt commenced his presentation giving a brief outline of what he expected to cover, though time could be a major concern. He said that this workshop was "about setting the foundations for a smooth image editing workflow" using Adobe's Lightroom®. Matt added that the session was focusing on the activities leading up to the image editing process. So it would cover: Image and Video importing, Organising the files (Library Mode), File location and adding information (Keywording, etc) to assist in locating the files at a later time for processing.

Fundamental Concepts.

Matt compared Lightroom's Catalog system that of a library' Book Catalog (Dewey System, introduced in 1876) where, in the not too distant past, a cabinet containing a card for every book in that library, the book's details and where to find it. He continued saying that this card didn't mean that the book was on the allocated shelf, just that the library has a copy (it could be out on loan, moved to a new location or simply "dumped" somewhere else). People whose school education was before the early 1970's would know this system well (and it's frustrations of missing books). Lightroom works in a similar way. The image is never in the catalog, but contains the reference of the text information records about the image. Matt remarked that the Catalog is the fundamental basis of the Lightroom's workings.

His tips on Catalogs:
- Keep only one (1) catalog;
- Backup the Catalog on a SSD or HDD drives, not your camera storage cards;
- Backup your catalog regularly;
- Take care when opening a Catalog Backup version;
- Utilise the "Optimise" function to speed up Lightroom;
- Not everything in a catalog can be imported into a new catalog.

Non Destructive Image Editor.

Matt spoke about Lightroom's ability to editor image without modifying the images pixels, Non-Destructive Editing. This function allows the image to be "restored" back to its original state unlike other Post Production Image Editing packages. This is a good reason to always edit a copy of your original image keeping the original in a safe place/location.

Some important items to remember when using a Non-Destructive Editor in Lightroom:
- Any develop changes (recipes) are stored in "Develop Settings" and saved directly in the Catalog;

    ✷ Must Export or Publish your image to make a copy with the develop settings permanently applied;
    ✷ Develop Settings are not stored with the image unless explicitly instruct Lightroom to do so.

Import Demonstration.

Matt began this part of his presentation opening the Import dialog box. Here he explained and then demonstrated key points to this section of Lightroom and the first part where the photographer actually prepares and then imports their image/s into the Lightroom package. He explained the Import Layout and the dialog modes before continuing with the import types. Matt prefers to use the "Copy as DNG" method, how to select the original image and where "to" save it, including sub folders and his preferred file naming. He also demonstrated the "Standard Import Items" and the "Per Import Items" to allow the audience to see the differences. He continued the demonstration explaining: Grid View, grouping and views; File Handling fields and Import Presets. Matt has created his own filename template that includes his initials and the date (yyyymmdd) format followed by the image's filename.

Matt offered the following tips:
    ✷ Record a preset and apply it every time the dialog is open. Inconsistent import options is one of the easiest ways to creating photo library chaos;
    ✷ Improve Lightroom's performance by getting the import previews right;
    ✷ Take care with "Make a second copy to" option due to the folder structure. Better making a copy yourself;
    ✷ Use DNG's. They are smaller and work faster than regular RAW files. Some DNG's (eg smart phones) are uncompressed and make require a "Convert to DNG" process before saving to disk.

Organise Demonstration.

In this part Matt demonstrated the largest portion of the "organising" section; the Library Module and its layout. He described the four main panels: Catalog, Folders, Collections, Publish Services and then the Histogram and Image file/preview. With each panel Matt explained how it worked, its association with other parts of Lightroom and then demonstrated how to use that particular panel.

In the main viewing area he explained the various view options (Grid, Toolbar, Images and Stacking). He demonstrated how to locate images using the "Library Filter" and "Favourites".

Matt commented that images can only be organised once they are in Lightroom. This includes: renaming, Moving, Find missing files and Reconnection, Impact of deleting files, as well as Folders as against Collections.

Matt presented these tips:
    ✷ Import all photos into one (1) Folder Tree and then use Collections to "move" the photos into other groupings;
    ✷ Collections for organisation. Creates more flexibility and the ability to use the same photo in multiple ways, e.g People, Family, Location as just a possibility;
    ✷ Create and use temporary Collections to capture search results. The temporary Collections can be deleted later if you wish;
    ✷ Video metadata especially "date/time" not handled well when renaming videos. Suggest keep the original filename;
    ✷ Virtual Copies are useful but don't modify their metadata.

Library Module Demonstration.

Matt continued with the Library Module to explain the next part of his workflow process. In this segment he continued with the four "panels" and looked at functions such as: Quick Develop, Keywording (Keyword Set), Keyword Lists (searching, nesting queries and people), Metadata (tagsets, presets,changing values) and Comments.

He explained each of these areas and again demonstrated how they can be used by the photographer in locating the image, or a number of similar images; they are searching for based upon the search criteria set. In this are Matt revealed how, using the image's basic metadata (Flags, Ratings, Colour Labels) an image can quickly be found. He also opened the Metadata panel and described the various sections and how they can be altered or supplementary information included.

Matt recommended:

- Keyword deletion only from the "Keyword List" one at a time;
- Create a "People" keyword and set all newly added "Person" keywords to be created here. It is easier to locate and organise later;

Web References.

Matt provided a number of website references for plugins that he uses:

http://regex.info/blog/lightroom-goodies published by Jeffrey Friedl

To develop workflow:

https://www.damuseful.com/collections/all-products/products/organinizing-your-photos

https://www.lightroomqueen.com/shop/adobe-lightroom-cc6-missing-faq/

Metadata Panels: http://photographers-toolbox.com/products/mdawson/tpgmetadatapanels/

Snapshooter: http://photographers-toolbox.com/products/mdawson/tpgsnapshotter/

10 Things for new Lightroom users: http://lightroomkillertips.com/10-things-tell-new-lightroom-users-10/

This was a comprehensive workshop with Matt working overtime and still not being able to complete all the material that he had prepared. The audience were able to ask Matt questions along the way with the exception of one (1) when he responded to it shortly later when explaining the exact nature of the question.

Matt had a limited number of copies of his Lightroom Presentation on hand. If any member would like a copy then you can contact the Editor and will arrange for a copy to be emailed to you.

Thank you, Matt for providing a very comprehensive insight into Lightroom's workings and your workflow process. One thing that stood out from Matt's presentation was for the photographer to develop good workflow habits. This presentation has certainly challenged many present to just that.

Thank you also to Ian Simpson (Movie Makers) who helped Jim Pyle in videoing Matt's presentation. We look forward to viewing the finished product.

During the presentation, Matt was given a break, permitting time for the members to que at the store room for the relocation of the Club's Storage Cupboards, Print Stands and Screen. A large task cut down to minutes with all "chipping" in. Thank you guys you made Dawne and Bruce's task so much easier.

POINTSCORES: May 2017

Colour Prints "A" Grade:

18	Sue Souter	12	Dawne Harridge	10	Colin Marshman
17	Geoff Gray	12	Helen Robinson	8	Elaine Duncan
13	Vivienne Noble	10	Brendon Parker	4	Greg Delavere

Colour Prints "B" Grade:

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

Monochrome Prints "A" Grade:

20	Vivienne Noble	12	Brendon Parker	8	Sue Souter
17	Elaine Duncan	8	Dawne Harridge	6	Greg Delavere
15	Geoff Gray	8	Helen Robinson	4	Colin Marshman

Monochrome Prints "B" Grade:

21	Tim Porteous	8	Valerie Porter	4	Wolfgang Kullik
12	Sue Martin	8	Ruth Brooks	3	Graham Hamilton
10	Allayne Foley	8	Jim Ollis	2	Kerry Gilmore
10	Matt Dawson	7	Joseph Baez	1	Wayne Fulcher
8	Jill Bartlett	6	Lynley Olsson	1	David Hooper

EDI's:

27	Colin Marshman	16	Jill Bartlett	10	Sue Martin
26	Vivienne Noble	14	Brian Harvey	8	Clara Soedarmo
24	Allayne Foley	14	Brendon Parker	8	Michael Cherviakov
22	Sue Souter	14	Sue Shaw	8	Ann Lamb
20	Lynley Olsson	12	Tim Hoevenagel	8	Wolfgang Kullik
19	Ruth Brooks	12	Matt Dawson	7	David Hooper
18	Andrew Gray	12	Valerie Porter	6	Al Cartwright
18	Kerry Gilmore	12	Dawne Harridge	6	Kathy Pond
18	Greg Delavere	12	Bruce Shaw	4	Warren Causer
18	Tim Porteous	12	Joseph Baez	2	Wayne Fulcher
		10	Jim Ollis		

Small Prints "C" Grade:

29	Ann Lamb	18	Michael Cherviakov	12	Tim Hoevenagel
		15	Clara Soedarmo		

2017 Competition: June

Competition:	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.

FCC 2017 Topshot Results

The following as the FCC's 2017 Topshot results for our Club's successful members.

Entrant	Australian Landscape Digital	Colour Digital	Monochrome Digital	Nature Digital	Colour Print	Monochrome Print	Nature Print
Greg Delavere	3	3	3	3	3	3	3
Dawne Harridge	1			2			
Sue Martin		3	3				
Tim Porteous			1				
Bruce Shaw	3	3	3				

Congratulations Greg on your performance, well done with maximum (3) Acceptance in all Sections (7) entered. Greg didn't enter the Creative Digital Section.

Thank you to all members who entered but weren't successful for the support of the Federation's 2017 Topshot Competition.
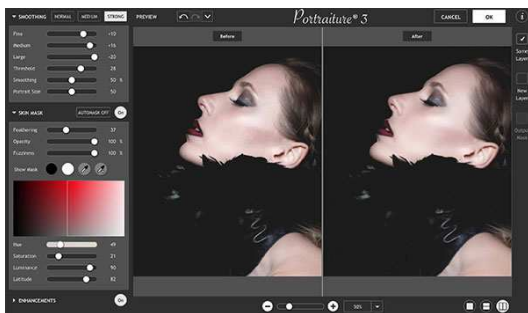
The Techno Shop

World's Fastest Camera Stops Light In Its Tracks; 5 Trillion Frames Per Second

There's something very impressive about high-tech slow-motion cameras, perhaps no more impressive than the device a team has built at Lund University in Sweden. Their new fast camera can record five trillion (5,000,000,000,000) frames per second. At this speed, light can be recorded as it travels which has been slowed down by a factor of one trillion. The team captured a pulse of light traveling a distance equivalent to roughly a sheet of paper. Unlike traditional cameras, which capture images sequentially, one at a time, the team at Lund leverages algorithms to capture multiple images at once, which are then sorted into a sequence later. This new camera technology has been dubbed Frequency Recognition Algorithm for Multiple Exposures (FRAME) and it works by using coded light flashes which act as a sort of encryption. The camera emits different "codes" with varying light flashes all at once, which are bouncing off objects and being returned with their unique codes, allowing the camera later to properly assemble a sequence from a single frame.
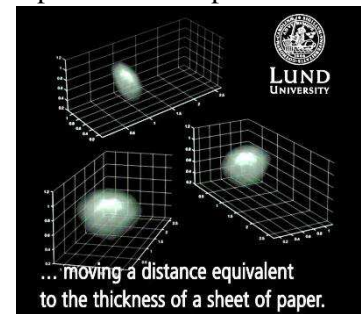
Use the "Reference" link to see more information and a video on this incredible high speed photography. The video can also be view on YouTube (https://www.youtube.com/watch?v=smvu8sQ2PaA)

Reference: http://www.imaging-resource.com/news/2017/05/01/worlds-fastest-camera-stops-light-in-its-tracks

Popular Photoshop Portraiture Plugin Updated (Version 3)

Imagenomic has released the third major update to its popular Photoshop plug-in, Portraiture. Portraiture 3's improvements primarily focus on speed and performance; is twice as fast as Portraiture 2, is better-suited for handling files from modern high-megapixel cameras and has a new user interface. It's designed to offer advanced skin smoothing, healing and portrait-enhancing functionality within Photoshop.

The software is available now in both standalone and plugin versions; compatible with both MacOS and Windows computers. A Lightroom plugin is coming soon. For Portraiture 2 users, the upgrade to Portraiture 3 is free. For new Portraiture users, the software costs around US$200. For more information on Portraiture 3, see http://imagenomic.com/portraiture.aspx   Use the "Reference" link to view a 19 minute video or it can be viewed on Youtube (https://www.youtube.com/watch?v=_FVkVBmtMc4)

Reference: http://www.imaging-resource.com/news/2017/04/30/popular-photoshop-plugin-portraiture-updated-to-version-3-twice-as-fast

AquaTech AxisGO Underwater Housing for iPhone 6/7

The AquaTech AxisGO Waterproof Housing allows you to capture unique underwater photos and video with your iPhone 6* or iPhone 7*. With a depth rating of 10 meters, the housing is suitable for water sports including scuba diving, snorkelling, surfing, white-water rafting, kayaking, or other adventures sports in extreme environments such as rain, snow, wind or sand. The AxisGo's hard-coated polycarbonate screen cover allows you to tap, pinch, zoom and make and receive calls in the water! Providing unrestricted access to your phone screen means you're equipped to capture, preview, edit and post to your favourite social platforms, all through your favourite camera apps, and all without removing the phone from the housing.

Reference:
http://www.digitalcamerawarehouse.com.au/prod15867.htm?utm_source=DCWEDM&utm_medium=email&utm_campaign=edm11May2017

EXIF.co Uses Smart Watermarks and More to Protect Photographers' Images

EXIF.co is a new service offering photographers paid photo hosting that automatically applies smart watermarks and other protections to images uploaded to the platform. It aims to allow photographers freedom to embed and share their images on the web while limiting the risk of someone re-using their work without attribution. EXIF.co enables customers to share their photos using an embed feature or to share it with others directly via a sharing tool. Anyone who tries to download the photo will be blocked, presented with copyright information, and/or a watermark will be automatically applied to the saved photo, depending on the photographer's preferences.
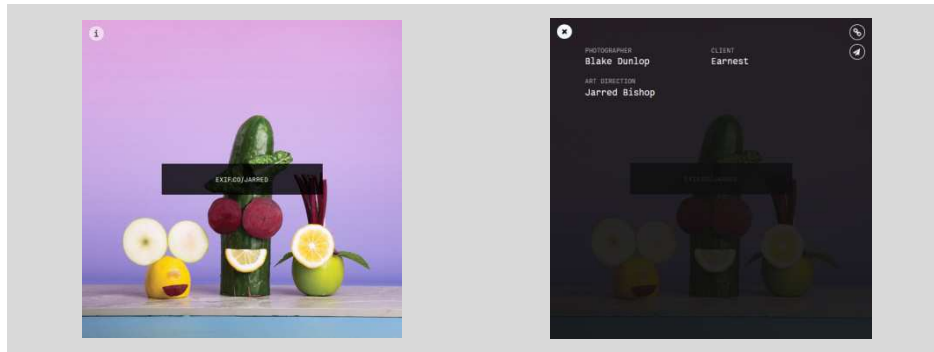
Original Image being displayed

When the Image is "right clicked" to copy.

Users can opt to apply 'smart watermarks' that appear when someone tries to download or screenshot an image, add photo credits, block embeds on websites, enable sharing with websites and track the number of online views each photo receives. The service appears simple to use, requiring customers to first upload their images, then add details to them such as credits. The user sets the permissions they want for each image, then saves it to their account.

Reference: https://www.dpreview.com/news/8579986670/exif-co-uses-smart-watermarks-and-more-to-protect-photographers-images

Panasonic Leica DG Vario-Elmarit 8-18mm F/2.8-4.0 Lens

The Panasonic Leica DG Vario-Elmarit 8-18mm f/2.8-4.0 is an ultra-wide zoom lens designed for cameras like the GH4, GH5 and GX8 as well as other micro four thirds mirrorless cameras. The lens excels at capturing both photo and video imagery while at the same time boasts a rugged weather sealed construction that provides peace of mind when shooting in less than ideal conditions. The Ultra-Wide 8-18mm Zoom lens has a focal length of 16-36mm (35mm equivalent) when mounted on a Micro Four Thirds camera. The exaggerated wide perspective allows you to get physically close to your subject without losing surrounding features in your composition. This makes the lens well suited for photo journalism and event photography as well as landscape and architectural work because of how much you can fit in your frame. It has a fast aperture of f/2.8 at the wide end of the lens allows you to shoot with a fast shutter speed in poor light conditions, making it easier to hand hold your shots. This maximum aperture also allows you to create shallow depth of field shots perfect for isolating a subject for more effective visual storytelling. Price: $AUD1388.00

Reference:
http://www.digitalcamerawarehouse.com.au/prod15780.htm?utm_source=DCWEDM&utm_medium=email&utm_campaign=edm11May2017

Quick Tips

Lightroom Multiple Images Exposures Matching.

Adobe's Benjamin Warde has shared a quick Lightroom tutorial in the Lightroom Coffee Break video series. When out shooting, it's not unlikely that your exposures from shot to shot can vary dramatically. It would take a great deal of time to manually adjust the exposure of a lot of images in Lightroom one by one. The software has an easy built-in way to do all that for you. You hold Shift and click on the range of images you want match and then go to Settings > Match Total Exposure. Lightroom will then match the total exposure to make the images all look the same. Use the "Reference" link to view a 1 minute video. The video can also be seen on YouTube (https://www.youtube.com/watch?v=bEh0-AexZls)

Reference: http://www.imaging-resource.com/news/2017/04/26/how-to-match-total-exposures-of-multiple-images-in-lightroom

4 Ways to Stabilize Your Camera without Using a Tripod

Unless you're that one photographer who abides by a strict daylight-hours-only shooting schedule, there will come a time when you desperately need some sort of stabilizer for your camera in order to attain long shutter speeds or simply to maximize sharpness. Of course, the ultimate tool for this job is a tripod. But let's be real — tripods can be a hassle. A tripod isn't one of those pieces of gear you carry around everywhere "just in case" you need it along the way. But what if you do need some sort of camera support while you're out on a random adventure? Something that's not a tripod?

4 Tripod Alternatives that Every Photographer Should Consider.
1. **Use your own body**. Hold your camera stable by supporting it with your hand under the camera's body or around the lens barrel (stable platform) taking care not to impede the lens' auto focus function. Stand feet apart and tuck those elbows into your body. Learn controlled breathing (breathe in, then out) and then shoot before the next breathe.
2. **Camera/Lens Stabilisation**. Most modern lens manufacturers build in optical stabilisation into their lenses. In some cases stabilisation is build into the camera. Make use of it.
3. **Use a Monopod**. A monopod is lighter, less bulky, less restrictive than a tripod and affords a certain degree of flexibility that a tripod can't deliver. Increase the monopod's effectiveness by adding a second contact point (wall, chair, fence, etc), and engage in a strategic stance (using your body to "create" a "tripod" effect).
4. **Use your shooting environment**. Look around for solid, flat surfaces to secure your camera (tree stump, fence, stack of bricks, park bench, etc) to work from. Best thing is that you don't have to carry this type of "support" in or take it away when you are finished.
5. **Other options**. The use of bean bags, mini/flexible tripods (like gorillapods® etc just be aware of the weight limitations), suction cup mounts, clamps, shoulder rigs just to name a few.
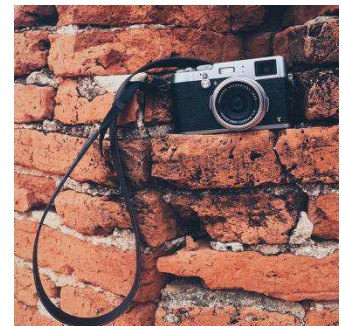
The ultimate must be using a tripod but it's not always possible to have a tripod with you.

Reference: https://www.lightstalking.com/tripod-alternatives/

Lightroom ®Coffee Break Tutorial Videos.

There are about 35 short (less than 1 minute duration) tutorial videos on various Lightroom® tasks by Adobe's® Benjamin Warde. To view the list of tutorials available then use the "Reference" link to access YouTube and then select the video.

Reference: https://www.youtube.com/playlist?list=PLmXfFxjdp3CFWa1egQmUNo10XtJdNHoa2

Lightroom® Folders Vs. Collections: A Simple Explanation

Anyone who uses Lightroom® knows it is a powerful image editing tool. However, the post-processing features in the software are only half the package. Lightroom is also great for keeping images organized. Still, understanding and harnessing the full potential of Lightroom organization can be confusing at best. Why are there Folders and Collections? What is the difference and which should you use? And what in the heck are Smart Collections? Use the "Reference" link below to read more on this article and how it can help you with your Photo Editing and Image Organising. The article's author, Jim Harmer, takes the reader on a walk through folder naming, key wording, image rating, and more, to get your Lightroom Catalog in tip-top shape.

Reference: http://improvephotography.com/45214/lightroom-folders-vs-collections-simple-explanation/

6 Steps to Better Photography

David Shaw, a professional writer, photographer, and wilderness guide based in Fairbanks, Alaska, has images and writing on photography, natural history, and science have appeared in hundreds of articles in more than 50 publications around the globe. In his article he wrote he was asked, "How do I make my images better?" His first response was a chuckle as this topic has been written about thousands of times.

His reply was a six points that really will help you improve your photographs. Some are easy to accomplish and some reach to the core of the art of photography. All of them, however, will push you further into your process and lead you a bit closer to the images you've always wanted to create. So what are these?

1. Know Your Camera. Photographers stumble when they have a poor understanding of their camera and what each setting means, what it does and how to change modes/settings quickly as they all have an impact on your final image.
2. Learn the "Rules". Rules? Or just good guidelines to great picture taking. What does this cover? Some areas are 1/3rd's; Focus, Composition, Exposure and more. Mastered the "rules", then move beyond them.
3. Study Images Until You Know WHY They Work!
4. "Practice Makes Perfect". Practice is vital. Make images, waste pixels. Delete lots, but make images, one way or another.
5. Travel. Getting away from our home environment is a great way to find inspiration.
6. Become Your Own Photographer. Every shooter is inspired by the work of other photographers (Ansell Adams, Henri Cartier-Bresson, Alfred Stieglitz, Margaret Bourke-White, Dorothea Lange, Robert Frank, Steve McCurry and others. *Ed*) It's a great way to learn, but eventually, you run the risk of stagnating, or worse, imitating others.

In conclusion "Don't try and please everyone. If you do, your work will appear generic and it will not push you to excel. In other words, be willing to fail. A willingness to fail will eventually lead to success." (David Shaw).

Reference: https://digital-photography-school.com/6-steps-better-photography/