



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### August 2017

- Tues 8<sup>th</sup> "An Evening with Noel Downey"
- Tues 8<sup>th</sup> EDI Competition Entry Closing Date.  
Closing Time: 7.00pm
- Sat 20<sup>th</sup> Print Competition On Line Entry  
Closing Date. Closing Time: 7.00pm
- Tues 22<sup>nd</sup> Set Subject 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 click on the "Calendar" to view the recent change/s to the Club's Programme

**CLUB MEETINGS**

2nd and 4th Tuesday of Each Month  
at 7.30pm

FIGTREE HEIGHTS PRIMARY  
SCHOOL

St Georges Avenue & Lewis Drive  
FIGTREE

Vehicle entrance via Lewis Drive  
FIGTREE

UBD Map: 34 Ref: P6

*Phone Contact:*  
**0457 415598**

*Club Website:*  
<http://wollongong.myphotoclub.com.au>

*Enquiries:*  
[photogroup@wollongongcameraclub.com](mailto:photogroup@wollongongcameraclub.com)

*All Competition Entries Online Entry:*  
<http://wollongong.myphotoclub.com.au/members/competitions/>

*Photo Group Newsletter Editor:*  
[editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com)

### 2017 Membership Fees

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

*"There is one thing the photograph must contain, the humanity of the moment. This kind of photography is realism. But realism is not enough - there has to be vision, and the two together can make a good photograph."*

Robert Frank (born November 9, 1924), is a Swiss-American photographer and documentary filmmaker. His most notable work, the 1958 book titled "[The Americans](#)", which changed the nature of photography and remains perhaps the most influential photography book of the 20th century.



**August 28<sup>th</sup> 2017: Sydney International Exhibition of Photography (SIEP) 2017.**

<i>Open:</i>	<b>Accepting Entries NOW.</b>
<i>Closing Date:</i>	<b>Monday, August 13<sup>th</sup> 2017</b>
<i>Sections:</i>	Digital Exhibition ONLY
<i>Image Requirements:</i>	1400 pixels (wide) x 1050 pixels (high), sRGB, 2Mbytes (Max Files Size).
<i>Information &amp; Entry Upload</i>	<a href="http://siep.org.au/">http://siep.org.au/</a>
<i>Cost:</i>	There is an Entry Fees based on number of Sections entered. More information on the Exhibition website above.

**Tuesday, July 11<sup>th</sup> 2017**

This evening's chairperson was our Club's Webmaster, Geoff Gray who extended a warm welcome to the 25 members, 1 visitor and guest speaker on this winter's evening. Geoff mentioned that the club had received apologies from Brian Harvey (Home from UK but picked a virus in flight), Sue Souter (somewhere in the USA) and Jill Bartlett. It was good to see a couple of our longer termed members in attendance who are usually absent during school time helping out with family commitments.

**Business:**

Geoff mentioned the following:

- ☞ July 18<sup>th</sup>, Print Mounting Workshop. Colin Marshman will be leading this workshop to remount some of the Club's Archival Prints. Members were advised if they want to learn the hows in Print Mounting, and also attempt to some of their own then this was the workshop for them.
- ☞ July 25<sup>th</sup>, Open Competition. Our guest judge for this competition is David Johnson from the Southern Highlands.
- ☞ August 8<sup>th</sup>, Topic Night. "An evening with Noel Downey" all things drone.
- ☞ 2018 Monthly Competitions. Geoff briefly spoke about next year's Competition and said that the "set subjects" would be drawn from the hat.
  - 2018 Monthly would be 5 Open and at least 4 Set Subjects with a possible 5<sup>th</sup> Set Subject (Nature or Photojournalism). This will be dependent upon the Management Committee's 2018 Annual Dinner and Presentation Night that is under review;
  - Geoff said that he had a preliminary 12 "Topics" for the Set Subject and that 4 would be selected and a "One Word" definitions to allow the entrant to think "inside" and "outside" the box.
  - Geoff also mentioned another option following a recent discussion for EDI's. To include a "Monochrome".
  - Geoff asked guest speaker, Will Patino, to select four set subjects from the hat.
  - The results: Portrait, Flight, Big and Long Exposure.
  - The audience thanked Will for his contribution and he replied, commenting that each photographer had to " ... get to challenge yourself"

**Speaker:**

Geoff then briefly introduced this evening's speaker, Will Patino, saying that Will first came to the club as a shy young man with (as Will said) "... no public speaking experience ..." about 4 years ago. Will has been to the club several times since as either a speaker or as the Club's Print/EDI of the Year judge.



Will thanked the club for the opportunity to visit and speak about his photographic journey. He said that he has recently returned home after spending a week or two in

Argentina, Chile and Patagonia and was leaving to give a workshop in New Zealand at the weekend. This time he was taking his family for some “down time” at the end of the workshop.

Will commenced his presentation with a slideshow about how his journey begun and where it is progressing to. He said that he was Wollongong born, married (wife, Renee) and has two young children. In his former life he was a Refrigeration Mechanic and then in 2012 he picked up a Canon Twin Lens camera that was “lying about” the house for a weekend away with the “boys” skating in Canberra. A fellow member on the trip looked at his images and encouraged Will to keep going as he had some potential to take a good shot.

Will commented that he ventured into the world of Social Media, particularly Instagram to “... look at the world differently ..”, reconsidering the world’s finer details. He confessed that he wasn’t an early morning riser and that it was always the last minute before getting out of bed. However, photography changed this and this new passion found him waking an hour before “sunrise” and checking the early morning sky saying that he “... connected with sunrises ...” There was something about those first morning moments.

He referred to his Instagram account and that he soon developed a “following”, today he has some 165k followers, with each new image upload. This was very encouraging to him.

### ***Turning Point***

Will said that he was having some personal struggles around this time and this new found photography activity helped him to “see” another side to life. He remarked that photographers need to:

- ☞ Develop an eye for detail;
- ☞ Refine Image Processing. Will’s first photo editing package was the very basic Paint.net He soon learnt that he had to emerge from the post processing and to learn how to get it right in camera.
- ☞ Explore Locations where others haven’t been. He commented that he wanted to photography in areas where he wasn’t just “duplicating” other photographer’s work/ideas of the same subject. Thus his love for “wilderness” photography.
- ☞ Expression through photographs. Will remarked that he wanted people to see and feel what he had captured.

Will then projected a number of images from his early days through to recent times. From the early days of encouragement, and realising that his images required improvement, he begun a course of self-learning sourcing information from the Internet, both technically and academic. “What is Aperture?” “What was this Exposure about?” and more. He was on the path to understand how images were taken and the camera’s workings. Down this journey’s path he began to monitor the sun’s and moon’s path at various locations that he saw as a potential photographic location. So planning became a special part of his journey. He remarked that some planning would take months, or even years, before he accomplished the image taking task. Will said he likes the presence of direct light in his images and knowing how and where the sun will be is very important.



“Arms of the Almighty”



“Lupins”, New Zealand

Will mentioned that:

- ☞ Photography has transformed his life, from the early morning (an hour before sunrise) to creating the challenge to “... get better.”;
- ☞ Planning is the key. The planning period has no limitations, ranging from “... several months to years.”;
- ☞ One thing is to be there, but it is very rewarding when you capture the right light; and
- ☞ Uses limited post production editing. “... it’s just to get the RAW file back to what he saw when capturing the image.

Will commented that he has a passion for mountains, and the wilderness, demonstrating this point with a series of images of mountainous areas such as Mitre Peak New Zealand's Milford Sound.

### ***Bearing a Professional Photographer***



Edith Cavell, Jasper National Park  
Alberta Canada

Will recalled his journey commencing back in 2014 when he was a tradie (Refrigeration Mechanic) to being a professional photographer today. Back then it was just him and his wife, but soon their first born arrived and life was very busy. The thought of “regular income” was a major concern to becoming a professional photographer with an uncertain income stream. His philosophy at the time; “... what is life all about”. He said that viability was the key to his situation. He studied a number of American based photographers and soon worked out that Workshops were the way to gain income. He said “... he thought he could do it, so he did”.

2015 was the year of the ex-tradie and professional photographer took over as he pursued this change in career by:

- ☞ Conducting Workshops;
- ☞ Image Licensing. Apple (Computer/IT world) asked Will for one of his images that now appears as a wallpaper on mac computers/laptops;
- ☞ Social Media Campaigns. He said he has been approached by Tourism Associations and alike for him to take images and post regular reports. He has since reduced this side to a minimum.

Will recalled that in High School he wanted to be a Primary School Teacher. How life changed. Now he is utilising those yearnings to teach photographers through his workshops.

### ***Photographic Equipment***

Will briefly discussed his equipment saying that his basic everyday camera is a Canon dSLR and has a Sony for the more serious work. He said there are occasions when the environment has damaged his gear, though he has only had to replace two cameras in five years. He also stated that he uses 3<sup>rd</sup> Party lenses and in his opinion are as good as the main stream camera manufacturers' lenses and in some cases better, at a fraction of the cost. He recommended that photographers use “DXOMark” (<https://www.dxomark.com>) to compare the various lenses on the market. The result will surprise you.

### ***Now!***

Will commented that he has learnt a lot and has a passion to share what he has learnt and for the “Wilderness” areas. In a series of New Zealand images Will demonstrated the areas that takes his heart. He recalled that these places are not obvious to most people as man hasn't been there. He continued saying that in the future he will become New Zealand based producing coffee table books! He wanted to share how important the wilderness is to the rest of the world.

When Will is at home now and he takes life easier, minimising his workload so that he can focus on his family life. Shortly he will be off again.



There was a short break to give Will's voice a chance to recoup and for members to share a cuppa and bickie. During this time members were invited to ask Will questions about some of his thoughts and images of his presentation so far.

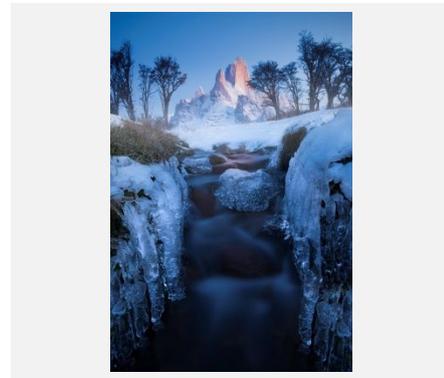
After the supper break, Chairperson Geoff called the members back to allow Will to continue his presentation.

Will continued his presentation concentrating upon his recent 2017 trip to Argentina, Chile and Patagonia whilst sharing with the audience a number of images he shoot. Will commented upon the following:

- ☞ Research. Will said he did as much research as he possibly could about the areas he was visiting. Knowing what to expect, some of the pitfalls enabled him to look for alternatives;
- ☞ Language Problems. It didn't take Will long to learn that "English" was the preferred native language of the area, especially in remote areas of Chile, thus providing a barrier in communications;
- ☞ Weather. Wild, the area is notorious for wild winds and extreme temperatures. Icy roads, snow peaks were just a couple of the natural elements he had to deal with;
- ☞ Viewer Engagement. Will had to consider how he would engage people through his images and how to express the emotions that he was feeling when he took the shot;
- ☞ Bushwalked the Area. Will was in Patagonia's wild remote area and he had to cope with the isolation as well as to the weather. Snow in May with strong winds!
- ☞ Tree Challenge. Will said that he was challenged in how he composed and shot trees in this wilderness area. He remarked that the colours aided the harmony of the area.



"Snow Tree", Patagonia



"Monte Fitz Roy", Patagonia

At the conclusion of Will's presentation, Chairperson Geoff, asked if anyone had any further questions. Will responded to:

- ? Temperatures and Extreme Equipment. Will said he didn't have any problems with his equipment at the low temperatures that he was experiencing. He said that he experiences more problems in humid areas than in cold places.
- ? Slow Shutter Speed and Panning. Will briefly commented upon the use of these techniques especially in water images. Will said he like the water to have some movement but not the "milky" style. It's a personal choice. He suggested using a 1/20<sup>th</sup> second shutter speed for "flowing" water.
- ? The Shot, the Composition. Will said the challenge was to "see" the shot before operating the shutter. He challenged us all to improve ourselves in this area.

Geoff then thanked Will for an entertaining inside to his personal photographic journey and in sharing his thoughts and images.

## **Tuesday, July 18<sup>th</sup> 2017**

This evening's meeting was a very informal time together of the Photography Group members for a Print Matting Workshop lead by Colin Marshman. There were 10 members in attendance.

Colin commenced the evening explaining and demonstrating each step that he uses to matt a Print for display or competition. Colin said that later the members would be requested to testing their skills in matting a number of the Club's Archived Prints, with some dating back to 1947 and the 1950's.



After setting up a work table Colin then proceeded to demonstrate the matting of David Brook's 1960 Monochrome Print of the Year; "Going Out". Colin commented that importance of ensuring that the print was correctly located within the mount's matt and continued to measure the print and working out the print's dimensions. He then showed how to use a matt cutter and the various tools for a good clean cut of the matt board. He said it was important for a good cut through the matt board so that the "centre" panel just fell out, leaving the viewing hole for the print to appear through.

Colin demonstrating rematting a "Print".



Cutting the Matt Board



Attaching the "Print"



"Yep, it fits!"



The completed job.

As Colin worked through the way through the matting process he was ably assisted by Tim Porteous and Brian Harvey at various stages. Soon David's Award winning print was rematted and "looking new" again.



Colin then announced it was time for the members to try it for themselves. We saw three (3) tables setup with several members working in teams to work their way through the 22 Club Archived Prints, both Colour and Monochrome.

The members worked hard to reduce the Archived Print stockpile only taking a brief break for a cuppa and the odd "Tim Tam" for one particular member, the others had to survive on an assortment of cream biscuits.

As the night came to an end the tally of Archived Prints rematted was 18. Not a bad effort for this small hard working band of members.



Colin, thank you for offering your expertise in this area; for your excellent demonstration and encouragement of the other members in leading this workshop. To all the other members in attendance thank you for helping the club get through this backlog of prints. For those interested, there is still more prints that require a new matt!

## **Tuesday, July 25<sup>th</sup> 2017**

Club Webmaster, Geoff Gray was this evening's Competition chairperson. Geoff extended a warm winter's welcome to all, 31 members and 1 visitor. Geoff extended his welcome to our judge, David Johnson, and his wife, Susan, to the meeting. He announced that the club had received apologies from Sue Souter and Jill Bartlett.

### **Business:**

Geoff mentioned the following for the members' attention:

- ☞ 2017 M2M Run. The Greenacres "Mountain to Mountain" Run is on Sunday, July 30th and are looking for photographers. Please contact Brian Harvey for further details;
- ☞ 2017 Programme.
  - August 8<sup>th</sup> Drone Photography with Noel Downey;
  - August 22<sup>nd</sup> Competition, "Open";

- September 12<sup>th</sup> Auction Night. Members were advised that any surplus or redundant equipment could be auctioned however the item must be in working order. The member can choose to donation all proceeds to the club or pay a small percentage of the final selling price.
- 📧 FCC 2017 Interclub. Entries are now being sought for this Club Entry Competition. The club requires images for the Australian Landscape Digital section. They can be sent to: [entriesfcc@wollongongcameraclub.com](mailto:entriesfcc@wollongongcameraclub.com) for consideration by the selection group and your images are to be received by August 7<sup>th</sup> for appraisal. All members have been sent an email so please check your Inbox.
- 📧 2018 Competition Programme. Geoff announced the Group's Monthly Competition for next year (2018) as follows with all set subjects except "Photojournalism" (as per National and International Competition definition) will be one word definition:
  - "Open": February, April, June, August and October;
  - "Flight": March;
  - "Long Exposure": May;
  - "Photojournalism (PJ)": July;
  - "Portraiture": September; and
  - "Big": November.
- 📧 Kiama-Shellharbour Camera Club "2017 Digital of the Year" winner; Kerry Gilmore. Kerry also received a number of other Awards. Congratulations Kerry.

It was raised that Wollongong Camera Club would be hosting the FCC 2018 Judge's Course. Wollongong has accepted FCC's invitation for this 2-Day Course in March (10<sup>th</sup> ~ 11<sup>th</sup>) 2018 and are awaiting FCC's confirmation. Further advice will be issued when more information is received.

### Competition:

Geoff introduced this evening's judge, David Johnson from the Southern Highlands. David has been a long standing member of the Macarthur Photographic Society, Campbelltown (28 years) and a founding member of Southern Highlands Photographic Society (12 years) until 2016. His photographic accomplishments during this time have been Slide Merit Record, Photographer of the Year (2), Image of the Year and Top Shot (4). He has been successful at National and International level over the years, including a 1<sup>st</sup> Place at the Sydney International Exhibition of Photography (SIEP). He has been a judge for 22 years and included judging at National level. It's been several years since David has been a judge at Wollongong, though in 2012 he was the club's special interest (Portfolio) group's mentor.



Photography for me has always been about the moment. The moment when the 'photographer meets the subject, that interaction.' As with pre-digital times, we can perfect what we want to communicate after the image is taken (these days in a myriad of ways). In 2008 David realised that Photography is just part of what I am passionate about, that being the Art of Communication.

Photographic Influences: Ernst Haas, Duane Michals, Harry Callaghan, David Moore, Elliot Erwitt, Margaret Bourke-White, Pete Turner, Grant Mudford, Edward Weston, Jefferey Smart (painter). He uses Lightroom (dSLR) & Instagram (smartphone) and CANVA (Photography + Poetry).

You can view some of David's work at the following on-line:

Instagram

<https://www.instagram.com/communicatingcreatively/>

Communicating Creatively

<https://communicatingcreatively.wordpress.com/category/photography/>

### EDIs (Electronic Displayed Images):

The evening's competition commenced with David commenting upon the EDI entries that he had already prejudged. July saw a slight reduction in the total number of entries compared with previous month's but

there was still a good selection of images to test David’s judging skills. In all 47 entries were received, down from the mid 50’s.

David commenced his comments for the July EDI Competition entries speaking on the “time of day” and other “tools” (like texture) at the photographer’s disposal to guide the viewer through their image exposing the story that the photographer wants the viewer to see.

**Colours.** David remarked that bold, rich colours “hit” the viewer, drawing them to the image. He said that “colour” creates mood and can also add to the image’s contrast. We photographers need to learn how to apply a splash of colour in the right place to “demand” the viewer’s attention.

**Peak of the Action.** David commented the the photographer’s ultimate aim is to attract the viewer and in sports’ photography or any other “action” the photographer needs to take the shot at the “peak of the action”. David explained this whilst referring to the entry, “Wave Ride” and “Surf”.

**Family History.** David noted that many judges today dismiss “family images”(Water Fun in the Sun) just as a snap shot, however he said it is very important to capture these moments. Photographers shouldn’t be discouraged with judges who don’t appreciate the “family” aspect.

**Highlights.** David suggested to entrants that some need to learn how to control their “highlights” and to tone these highlights down during the post-production process. Photographers need to look around their image before pressing the “finalise” button; “... look around, see all is complete.” He mentioned that these highlights, along with dominant out of focus elements, draw the viewer’s eye.

**Choices.** David asked the question, “Who hasn’t take any photograph at a cemetery?” There was one “no” response to which a member of the audience replied; “... you haven’t lived!” David quick responded saying there are so many choices, so many image and stories to be taken. He continued saying that a little planning and placement of headstones give get the right proportions and story line. The important item to remember; “... It’s all about balance”, getting the various elements arranged correctly.

**Communication.** David introduce a common theme throughout his evening’s commentary, communications. What to communicate? How to communicate? Does the photographer use their camera skills, such a slower shutter speeds, different apertures to highlight their storyline. Daid’s advice was to look into your image/scene to the very elements and asked “... do these elements add to the story?” If not, then he suggested to leave them out (zooming, change viewpoint) or use your post-production process to crop out or toned down.

**Audience Reaction.** David said that sums up the quality of an image when the audience reacts. He was referring to the entry, “Kata Tjuta Sunset”. Bold and rich colours, shapes and image depth and content. It had it all! Great impact and the audience agreed.

**What’s Photography About.** Light! Pure and simple. It’s how the photographer manages the lighting of their scene that will determine how the storyline is communicated to the viewer. It’s all about learning the skills and not relying upon the post-production process to wow the viewer.

	<p><i>Best In Section:</i>                    <b>“Glasshouse Rocks”</b>, Ruth Brooks</p>
	<p><i>Merits (3):</i>                                Jill Bartlett, Ruth Brooks, Dawne Harridge</p>
	<p><i>Credits (13):</i>                            Ruth Brooks, Wayne Fulcher, Kerry Gilmore, Andrew Gray (2), Brian Harvey, Wolfgang Kullik, Sue Martin, Vivienne Noble, Tim Porteous, Sue Shaw, Sue Souter (2)</p>
	<p><i>Entries received:</i>        <b>47</b>    <i>Entrants:</i>        <b>24</b></p>

David’s comments on Ruth’s Best in Section Award were: “... A beautifully composed image. The pastels and shadows create a striking contrast that evokes serenity. I can imagine myself in the image, walking along the beach, contemplating the beauty that surrounds me, thinking deeply about life.”

**Small Prints “C” Grade:**

David commenced his Print critiquing with the Small Prints section where eight (8) entries were on display for the July “Open” Competition.

**Light and Lighting.** David opening comments were about how “light” and the effect of lighting, whether natural (through a window in the open) influences how and image is reproduced. He said that in the entry, “Underside Yellow Slipper Orchid” that this filtered lighting through the window had highlighted the flower’s petal structure.

**Street Photography.** David remarked that many photographers have preconceived ideas about what street photography is all about before they “hit the street”. However David says that in essence it is about people, life and the entwining between these two. So the photographer has to look for and capture the emotion of the scene. It’s a matter of looking into your scene for that special relationship between the elements. (“Show Me”).

**Common/Over Photographed Scenes.** David commented on “scenes” that are photographed repeatedly. We all know them, Sydney Opera House, Sydney Harbour Bridge, etc. David commented on the photographer’s different take, angle of one such well-known Sydney, Luna Park (“The Luna Park”), to make your image standout, different. David said that the photographer has to communicate a different story and in his opinion the photographer has accomplished that task.

	<i>Best In Section:</i>	<b>“Trees in Puckey’s with Shadows on Sunday”</b> , Ann Lamb
	<i>Merits (1):</i>	Ann Lamb
	<i>Credits (3):</i>	Michael Cherviakov, Tim Hoevenagel, Ann Lamb
	<i>Entries received:</i>	<b>8</b>

**Monochrome Prints “B” Grade:**

There were 14 Monochrome entries in this section.

**Textures and Composition.** Davis explained that textures play an important part in monochrome images for the image’s impact and there aren’t bold “colours” to draw the viewer and hold their attention. He continue saying that the use of a wide angle will exaggerate the scene’s perspective, leading the viewer through the image, exploring every nooks and cranny.

**Distractions.** In David’s comments for “Grass Flower” he said that the photographer had left a leaf just “blowing in the breeze” and it didn’t add anything to the overall image, rather is caused a distraction as his eye was drawn towards it. David’s advice was two-fold; remove it before operating the camera’s shutter, or clone it out in post-production. He said the best option was to remove it before shooting!

**Portraits.** David commented that the photographer has many choices doing portraits. They get go in close and concentrate upon a selective part of the subject’s face or take the wide path and allow more of the subject to be seen. He continued saying that the eyes make the portrait, bringing feelings, emotions to the image. We as humans communicate through our eyes and as photographers we need to learn how to photograph them in the best possible way.

**Architecture.** There were a couple of buildings (Sugarloaf Point Lighthouse, Macedonian Church, Lueneburg) entered and David said that these types of images have repetitive patterns with light and shade. The use of a polarizer filter helps to create the right sky “colour” from dark to light and the photographer needs to understand when to use the right amount of polarizing for the image. He also spoke about the photographers’ creative ideas and skills being tested so as to draw the viewer’s attention to elements within the frame. David also commented upon having multiple story lines and demonstrated this with the entry, “Lueneburg”, where there was a story in the building (architecture) and at street level (photojournalism).

**The Power of Nature.** David commented, whilst referring to “Frosted Gums”, about the effect of a natural event. He asked the questions; “How am I going to communicate the story?” “What lens to use? Wide-angle or telephoto?”

**Post-Production.** “... It’s all about choice” David remarked. He expanded this to say it’s your opinion what to use and how to process your image, the applied effect and the amount is applied. The selection of the right image to work, demonstrating his point with the entry, “Amsterdam Rain” where the photographer had applied a sepia tone and use a tree branch to form a frame, creating a good composition.

	<i>Best In Section:</i> <b>“Frosted Gums”</b> , Wayne Fulcher
	<i>Merits (3):</i> Ruth Brooks, Wayne Fulcher, Sue Martin
	<i>Credits (5):</i> Matt Dawson, Allayne Foley, Kerry Gilmore, Jim Ollis, Tim Porteous
	<i>Entries received:</i> <b>14</b> <i>Entrants:</i> <b>14</b>

**Colour Prints “B” Grade:**

14 Images were originally entered on-line into this section however due to a printer malfunction one entry was withdrawn on Competition night.

David opened this section’s comments by posing a challenge; “... we all see common (overdone) images, but how do we challenge ourselves to produce something that is different?” We often look at things but we don’t always “see” things. David explained this by saying we all look at grass, but do you see the various shades of green in the grass? So he advocated that photographers learn to look for textures, even in colour images.

**Waterfalls.** Everyone does it; photograph waterfalls! In the entry, “Sylvia Falls”, David said that the “waterfall” wasn’t complete with just the fall of water. He said that the lush foliage to the side complimented the water elements and gave some dimension to the image.

**Light Condition.** David remarked that capturing “light” can be difficult, contrasty. He continued saying that the “time of day” offers the photographer choices through the various colour changes in the light. There’s the “Blue time”, the “Golden Hour” and the harsh lighting through the day. It’s up to the photographer to pick what lighting colour they want the scene/image to have.

	<i>Best In Section:</i> <b>“Bellambi Sunrise”</b> , Jill Bartlett
	<i>Merits (2):</i> Jill Bartlett, Wayne Fulcher
	<i>Credits (4):</i> Ruth Brooks, Lynley Olsson, Tim Porteous, Val Porter
	<i>Entries received:</i> <b>13</b> <i>Entrants:</i> <b>13</b>

**Monochrome Prints “A” Grade:**

Eight entrants produced 8 entries for this section providing David with a variety of subject material to consider for the awards.

**Storyline.** David mentioned this topic consistently throughout his Print Critiquing. So it wasn't a surprise that he would speak again. He remarked that some stories lie within the main story of the image. He referred to “On the Rails” entry where a number of yachtees were “hanging over the edge” of the yacht each in their own world, many not noticing what the other members were doing. David commented that there were more “images” within this overall picture that could be used. He also remarked that lighting and composition are also required to produce a story with nature supporting.

**Textures.** Textures add to the final image's impact. However the photographer has to choose the right image as not all images are a simple “convert to black and white!”

**Tones, Shapes.** David commented that these areas also affect the way a monochrome image is seen. He noted that it takes time, patience and skill for a photographer to discern this.

	<i>Best In Section:</i> <b>“Cigar Box Guitars”, Geoff Gray</b>
	<i>Merits</i> (2):           Geoff Gray, Colin Marshman
	<i>Credits</i> (2):           Vivienne Noble, Sue Souter
	<i>Entries received:</i> <b>8</b> <i>Entrants:</i> <b>8</b>

**Colour Prints “A” Grade:**

This was the last section to be critiqued by David this evening with 8 members providing 8 entries.

**Composition.** David mentioned that composition can be used to express a feeling (emotion) of isolation. He was referring to “Burra Homestead” where the photographer's choice of a wide angle lens allowed the viewer to see more of the environment and the isolation of this homestead from yesteryear. He said that sometimes it's worth the walk to move away from the subject and take a “general” view. It worked in this entry as the viewer can see the textures in the grass and the balance of the land with the sky and clouds.

**Peopleless Images.** David spoke on this in other sections in reference to images that should have humans in them, but didn't. This wasn't a condemnation rather an observation and is left it to the viewer to imagine people in the scene. David explained this with the entry, “Nostalgia 1” where no human can be seen, yet evidence everywhere that they exist. He also noted that it appeared to have rained and this just enhanced the image's feel.

**Emotion.** David mentioned that we all feel differently about the same object. It's how we, the photographer, display objects that create a special image that conveys emotion, feeling to the viewer wanting them to join you. He was referring to the image, “3 past 3” depicting 3 people walking along a narrow city lane. He concluded that colour also enhanced this feeling with its richness and warmth.

**Details.** In referring to the entry, “Peacock Feathers”, David said that capturing details in varying light conditions is very difficult. He congratulated the photographer in the way they had capture the peacock's details saying it was “... well handled.”

	<i>Best In Section:</i>	<b>“Peacock Feathers”</b> , Elaine Duncan
	<i>Merits (3):</i>	Elaine Duncan, Dawne Harridge, Colin Marshman
	<i>Credits (2):</i>	Geoff Gray, Vivienne Noble
<i>Entries received:</i>		<b>8</b>
<i>Entrants:</i>		<b>8</b>

At the conclusion of David's comments chairperson, Geoff, thank David for his comments saying that we had learnt a little more about of images and how to look for ways in improving our own personal picture taking.

Thank you Jim Ollis who assisted David with announcing the Award winners even if he had to mention himself.

### **POINTSCORES: July 2017**

#### **Colour Prints “A” Grade:**

22	Sue Souter	20	Colin Marshman	14	Elaine Duncan
22	Vivienne Noble	18	Dawne Harridge	12	Brendon Parker
21	Geoff Gray	16	Helen Robinson	5	Greg Delavere

#### **Colour Prints “B” Grade:**

28	Jill Bartlett	10	Lynley Olsson	6	Kerry Gilmore
21	Tim Porteous	9	Allayne Foley	5	David Hooper
16	Ruth Brooks	8	Wolfgang Kullik	4	Monte Hunt
14	Matt Dawson	8	Jim Ollis	1	Warren Causer
12	Val Porter	7	Wayne Fulcher	1	Graham Hamilton
12	Sue Martin	6	Joseph Baez	1	Kathy Pond

#### **Monochrome Prints “A” Grade:**

26	Geoff Gray	15	Dawne Harridge	12	Helen Robinson
24	Vivienne Noble	14	Brendon Parker	10	Colin Marshman
18	Elaine Duncan	14	Sue Souter	7	Greg Delavere

#### **Monochrome Prints “B” Grade:**

27	Tim Porteous	11	Jim Ollis	7	Joseph Baez
19	Matt Dawson	10	Jill Bartlett	6	Wolfgang Kullik
18	Sue Martin	10	Va Porter	4	Monte Hunt
14	Ruth Brooks	10	Wayne Fulcher	3	Graham Hamilton
13	Allayne Foley	8	Kerry Gilmore	1	David Hooper
		8	Lynley Olsson		

**EDI's:**

35	Sue Souter	22	Brendon Parker	16	Bruce Shaw
34	Vivienne Noble	22	Sue Shaw	14	Jim Ollis
34	Andrew Gray	20	Matt Dawson	12	Michael Cherviakov
34	Ruth Brooks	20	Brian Harvey	12	Kathy Pond
31	Colin Marshman	20	Greg Delavere	10	Clara Soedarmo
28	Tim Porteous	18	Wolfgang Kullik	9	David Hooper
26	Kerry Gilmore	18	Joseph Baez	9	Ann Lamb
26	Allayne Foley	16	Tim Hoevenagel	8	Wayne Fulcher
26	Dawne Harridge	16	Sue Martin	6	Al Cartwright
24	Jill Bartlett	16	Val Porter	4	Warren Causer
24	Lynley Olsson			2	Graham Hamilton

**Small Prints "C" Grade:**

44	Ann Lamb	29	Michael Cherviakov	19	Clara Soedarmo
		20	Tim Hoevenagel		

**2017 Competition: August**

Competition:      Set Subject      **"Open"**

**Entry Conditions:**

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

**On Line Entry:**

All Monthly Competition Entry/Entries for both the EDI and 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.

**Our Deepest Sympathies**

Our condolences sympathies are extended to Jill Bartlett, her family and extended family in the passing of her mother recently.



## **The Techno Shop**

### *Citograph 35mm Lens Is Always In Focus*

Fixed-focus lenses have been around since instant film cameras; and have stuck around in the digital world to keep shots from GoPros and other action cameras sharp without hunting for focus. But one startup is aiming to bring the spontaneity of fixed focus lenses to the realm of DSLRs and mirrorless. The C.P. Georz Citograph 35mm is a fixed-focus, fixed-aperture lens designed for several different DSLR and mirrorless mounts. The Citograph aims to bring the speed of a fixed focus to higher-resolution digital cameras. The idea is the same one behind the lenses inside Polaroids and other instant film cameras. The lens is fixed to focus at infinity with a fixed aperture at f/8, which is narrow enough to keep a large portion of the image sharp, everything that's farther than three meters or about ten feet from the camera will be in focus. The lens is expected to be available for Nikon, Canon, Sony, Leica M, Micro Four Thirds, and Fujifilm mounts with a price tag of \$US 249.00



Reference: <https://www.digitaltrends.com/photography/citograph-35mm-always-in-focus-kickstarter/>

### *Ditch the Colour Casts In Long Exposures With The New Lee Proglass IRND Filters*

Neutral Density (ND) filters make daytime long-exposure shots possible but they also require some significant colour tweaks in post processing to get the colours true to the original scene. Lee Filters, however, is promising shots that are virtually free of colour casts with the new Lee ProGlass IRND neutral density filters. The IRND filters were originally designed for cinematographers, but now Lee has spent two years bringing the filters into the still industry in sizes for the company's Seven 5, 100mm, and SW150 filter holders. The still photo filters are available in several different strengths, including a two-stop, three-stop, four-stop, and six-stop, and for extra-long exposures, a 10-stop and 15-stop. The high-end filters, however, will come at a hefty price; £UK132 (\$US170) for the Seven 5 system, £UK150 (\$US194) for the 100mm system and £UK346 (\$US448) for the SW150 system for each density.

There's an 11 minute video with UK based Landscape photographer, Mark Bauer at the website, just use the "Reference" link below and look for the video. It can also be seen on the Lee Filters YouTube Channel at: <https://www.youtube.com/watch?v=3ANNlos7Wcw&list=PL720E0A66DA1B1E37&index=1>

Reference: <https://www.digitaltrends.com/photography/lee-proglass-irnd-filters-launched/>

### *The NASA Archive's Hundreds Of Videos Are Being Posted On Youtube*

NASA is currently (July 2017) uploading hundreds of stunning archival films to YouTube. Recovered from the archives of NASA's Armstrong Flight Research Center (AFRC) in Edwards, California, the footage covers decades of pivotal research and development undertaken by the agency and Air Force. Among the short clips is footage of space shuttle landing research, tests on the Lunar Landing Research Vehicle, and flights of the first supersonic aircraft.



Reference: [https://www.digitaltrends.com/cool-tech/nasa-archive-footage-youtube/?utm\\_source=Sailthru&utm\\_medium=email&utm\\_campaign=DT:%20Brief%20Daily%202017-07-19&utm\\_term=DT%20Newsletter%20-%20Daily%20Subscribers](https://www.digitaltrends.com/cool-tech/nasa-archive-footage-youtube/?utm_source=Sailthru&utm_medium=email&utm_campaign=DT:%20Brief%20Daily%202017-07-19&utm_term=DT%20Newsletter%20-%20Daily%20Subscribers)

### *Adobe updates Lightroom for iOS and Android: Better selective edits on iOS and a new interface on Android*

**iOS:** Lightroom Mobile has a new selective brush, which is one of the most requested new features. When using an iPhone that supports 3D Touch, you can vary the effect of the brush by pressing with different levels of pressure. The same is true when working with an iPad Pro and Apple Pencil. There is also a new

ability to selectively erase linear and radial gradients, improving their usability during selective edits. You can download the latest version of Lightroom for iOS [here](#).

**Android:** users have a big update to enjoy as well. The entire experience has been redesigned from the ground up to be faster and more familiar for Android users. The interface in particular has been redesigned. You can check out the new look in the screenshots below. You can download the latest version of Lightroom for Android [here](#).

Reference: <http://www.imaging-resource.com/news/2017/07/18/adobe-updates-lightroom-for-ios-and-android>

### *Google's Motion Stills App Is Now Available For Android*

Last year Google launched Motion Still for iOS, an app that stabilizes the iPhone's Live Photos and makes them shareable as looping GIFs and videos. Now the software giant has made the app available for Android devices running version 5.1 and later of its own mobile OS.

The app works a little differently on Android to the iOS version. Instead of using an existing Live Photo, the Android version forces you to record video inside the app. Stabilization is then applied using a, compared to the iOS version, redesigned video processing pipeline that processes each frame of a video as it is being recorded. As consequence the results are instant and no waiting is required to share the created GIFs. Fast Forward is a new feature and builds on the stabilization algorithm to capture longer clips and create stabilized time-lapses or hyperlapses. Playback speed is adjustable from 1x to 8x and GIF output can be created in three sizes.



Motion Stills for Android is now available on [Google Play](#).

Reference: [https://www.dpreview.com/news/2820438851/google-s-motion-stills-app-is-now-available-for-android?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=2017-july-25&ref=pe\\_1822230\\_247813560\\_dpr\\_nl\\_270\\_35](https://www.dpreview.com/news/2820438851/google-s-motion-stills-app-is-now-available-for-android?utm_source=newsletter&utm_medium=email&utm_campaign=2017-july-25&ref=pe_1822230_247813560_dpr_nl_270_35)

## **Quick Tips**

### *Create a Vintage Look In Photoshop CC*

James Paterson, is a contributor writer for Canon's Photoplus magazines demonstrates how to apply four classical chemical based film effects to give your modern images the classic look in Photoshop CC. The video is just over 18 minutes. The "Reference" site also has a brief written approach to his Effect Process. During the demonstration James also uses Nik Software to aid the process. The video can also be seen on YouTube at: <https://www.youtube.com/watch?v=5VgjEUS495E>



Reference: <http://www.digitalcameraworld.com/features/learn-how-to-apply-vintage-effects>

### *5 Guidelines of Minimalist Photography to Help Improve Your Work*

Minimalism is one of those movements that some people see as a recent fad or newfangled things. In reality, minimalism is a true case of making what was once old new again. In photography, minimalism is an obvious visual statement; the story of the photograph is simplified, elements are reduced, and clean space is added.

1. Make your story concise;
2. Isolate the subject;
3. Use colour to your advantage;
4. Embrace leading lines; and
5. Find texture and use it.

Reference: <https://digital-photography-school.com/5-guidelines-minimalist-photography-improve-work/>

### *The Digital Photography School Ultimate Guide to Photography Terms and Phases*

We often hear various complicated terms and important-sounding photography words being tossed around when in online photography forums, watch camera review videos, and chat with other photographers over coffee, at camera clubs or any other location. Getting started in photography all these strange dictionary items tend to be confusing and there's no end. Sometimes it seemed like the more time we spent searching for answers the more confused we get. What's more, some people seemed to place an inordinate amount of meaning and importance to a few things that other photographers mostly ignored. There's some help at hand! This download from the Digital Photography School will assist you as delve into what a word/phase means. The list is very comprehensive, but not complete. Download it and see.

Reference: <https://digital-photography-school.com/dps-ultimate-guide-photography-terms-glossary-words/>

### *Cull Your Photos Carefully; 5 Steps To Follow Before You Hit Delete*

When to keep and when to hit delete on an image! It can be a tough decision to make. The emotional attachment lessens with time! There's probably many consideration to be undertaken, but here's five things you consider before you hit delete to help you with the process of how to cull your photos.

1. **Check the technical details.** Is the image "out of focus"? Is the exposure beyond correction? Composition??
2. **The second round.** Recheck your images. Did you miss any with obvious "not fixable" problems?
3. Let them rest. Put your image/s on "hold", pull back and allow time to remove any emotion from the individual image.
4. **Consider how your images will be used.** Think about how you will use your image. For a client? For competition? Personal use? Each usage has a different quality requirement.
5. **The final cut.** Do a final viewing. If happy then hit delete key. Remember this is permanent! It's a difficult path in retrieving a deleted file/image. Your time can be better spent doing something else.

Reference: <https://digital-photography-school.com/cull-photos-carefully-5-steps-before-delete/>

### *Improve Your People Photography, 5 Questions to Ask Yourself*

They say the lines on a person's face can tell a thousand stories. Getting the photo that tells those many stories is the holy grail of photography. So what can you do to create standout people photography, especially if you don't already know the person? To improve your people photography, take the time to look at these questions, and ask how they apply to you.

1. Long lens or short lens?
2. What technique works best?
3. Do you ask for permission?
4. Candid or staged?
5. Where should you take people photos?

Reference: [https://digital-photography-school.com/5-questions-improve-people-photography/?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=July-2717](https://digital-photography-school.com/5-questions-improve-people-photography/?utm_source=newsletter&utm_medium=email&utm_campaign=July-2717)