In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Photo Group Diary

September 2017

Tues 12th "Auction Night".

Tues 12th EDI Competition Entry Closing Date. Closing Time: 7.00pm

Sat 23rd Print Competition On Line Entry Closing Date. Closing Time: 7.00pm

Tues 26th Set Subject Competition: **"Night Photography"**

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

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

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

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

2017 Membership Fees

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

"There will be times when you will be in the field without a camera. And, you will see the most glorious sunset or the most beautiful scene that you have ever witnessed. Don't be bitter because you can't record it. Sit down, drink it in, and enjoy it for what it is!" DeGriff

Vale; Julia Hutten

Peter Hutten's, a Photographic Group member for more than 30 years, wife passed away in late July 2017. Julia is survived by Peter and their children.

Vale; Marion Skee

Max Skee's, Movie Maker member (2007 ~ 2011) wife passed away in early August 2017. Marion is survived by Max and their children.

Our thoughts and condolences are extended to Peter, Max and their respective families.

Vale; Roger Ryles

The Club has been advised that a long standing member, Roger Ryles, has passed away in Bowral. He lived most of his live in Robertson, Burradoo before moving to Bowral. Roger joined the club in the early 1970's. From a review of old Club Magazines Roger is first mentioned in 1972 in the Slides' Pointscore. Roger was a regular competitor in the Slides (Transparencies) until he left the club in 2003. Roger is accredited with winning the 1990 Slide of the Year. Roger also competed in the Colour Print category from 1982 and was well placed for the couple of years that he entered. Roger would travel from Burradoo on club nights to Shellharbour before continuing the journey to Wollongong with Barry and Eunice Daniel and whenever there was a weekend workshop being conducted.

Roger was also a member of the Kiama-Shellharbour Camera Club. He entered the Slide Competition with the best years being 2001 (1st B Grade Slides) and 2000 (3rd Place, B Grade Slides). Roger would travel

Vale; Keith Brooks

Keith joined the club in 2002 when the Wollongong Movie Makers Club ceased to function. He remained a member of the Wollongong Camera Club Movie Makers group until 2006. Keith was born in Concord (Sydney) in 1923. Then 6 years later his family moved to Wollongong and was educated in Wollongong (Wollongong Primary School and Wollongong High School). At Keith's funeral, it was more a great thanksgiving for his life, members' paid tribute to him. He was enthusiastic in life sharing his many talents of singing, musical instrumentals and movie making with all. During his "retirement" he would visit Retirement Villages and Nursing homes bringing his gift of music to those that couldn't "get out". His love of movie production was also a part of his sharing world creating videos from his many overseas' trips. He had the unique ability to mix his gifts and was just at home playing his guitar at the Youth Service of his Baptist Church as he was him the elderly in Retirement Villages. He commenced his movie production journey in 1956 when he purchased his first set of movie equipment and didn't look back. To countless he was an inspirational person with that unique ability to meet them at their place in life. His movie production continued whilst at the Camera Club (Movie Makers group) and he was happy to share with those who would listen.

Keith's legacy continues through Ruth Brooks our Photography Group Competition Director. To Ruth we send our deepest sympathies at this time of loss.

Keith is survived by his daughters Ruth, Joy and Larraine, 7 grandchildren and 19 great grandchildren. Keith was 93 Years young.

Vale; Arlene Gottfried (1950 ~ 2017)

Legendary New York City street photographer Arlene Gottfried passed away yesterday due to complications from cancer. She was 66. She was born and raised in Brooklyn, New York. She attended the Fashion Institute of Technology and then held a job as an ad agency photographer before she began doing freelance photography for some of the biggest names in publishing starting in the 1970s. Her photos appeared in newspapers and

magazines that include The New York Times Magazine, Fortune, Life, and The Independent. Gottfried was an avid photographer from her teenage years, starting when she went to Woodstock in 1969.

Arlene's best known for her street photos that document lesser-seen neighbourhoods of New York City over the decades. "Looking beyond the standard tropes, [Gottfried] focused on neighbourhoods and communities and families that might otherwise have disappeared from view," writes TIME. "Her subjects are consistently depicted with a sense of intimacy and curiosity, strangers are indistinguishable from friends. "In every frame, no matter how tough the subject matter, there is never a sense of detached irony or coolness. Whether it was her mother dying in bed, or a homeless person on the sidewalk, she approached them with the same careful empathy and directness." (https://petapixel.com/2017/08/09/legendary-nyc-street-photographer-arlene-gottfried-dies-66/) For those interested in viewing Arlene's images then visit her website (http://www.arlenegottfried.com/)

Dates For Your Diary

September 10th 2017: "Spring into Corrimal" Festival.

The 2017 "Spring into Corrimal" Festival is happening. The organisers' have invited the Club for assistance in photographing this long standing community event of the day's activities including the well-known street parade, over 200 market stalls, 3 stages of various performances and more to cater for all ages.

September 12th 2017: "Auction Night".

It's been a year or two since we have held an "Auction Evening". It's a great way to off load your surplus working photographic equipment. Remember you trash is someone else's treasure. There are two ways to auction your equipment; you can place in the lot and donate a portion to the club or donate the whole sold price to the club. This is a revenue generating event for the club. The event cannot happen without our support. Please support the club and keep next year's fees down.

Sunday, October 15th 2017: "FCC 2017 Interclub Exhibition"

Exhibition Date:	Sunday 15/10/2017
Exhibition Host Club:	Pittwater Camera Club
Venue:	Pittwater RSL Club. 82 Mona Vale Road, Mona Vale NSW 2103

October 24th 2017: Club Perpetual Trophy Return.

The 2016 Annual Awardees Perpetual Trophies are required to be returned to the club by October 24th 2017 to allow for the trophies to be checked and prepared to the next Awardees in December. So if you have any trophy (Pointscore Winner, Print/EDI of the Year, Encouragement or President's Trophies) in your possession, then please return it to our Secretary. Thank you.

November 28th 2017: "Print/EDI of the Year" Competition.

An early reminder; the end is nigh! The 2017 PG Monthly Competitions are rapidly coming to an end. Only three (3) more to go! Now's the time to consider your eligible entries for the Print and EDI of the Year Comp. Registration is via the Online entry system for both EDI's and Prints.

| On Line Entry **Closing Date**: | Saturday, December 2nd 2017 at 7.00pm |
| Print Entries required by: | Tuesday, November 28th 2017. End of November's Competition |

Editorials

In recent times we have seen many changes to your life, whether it's the life style, the environment or just watching government taxes and charges go up and wages remain low. It's all part of the winds of change that is sweeping the world, in particular our homeland, Australia. We're not immuned to change. It's been a constant for several decades and it seems to be a matter of fact rather than out of the ordinary action.

In recent times we have seen, heard and reported upon changes in the Photographic World. Some long standing products have disappeared, others on their precarious last legs whilst a number of new products have been developed and the way we photographers post product our images is changing to new Image Editing "Suites" encompassing "all" we need to have to edit our images.

Change hasn't been restricted to Image Editing, Camera/Image taking advances; it also has affected the printed medium. The loss of digital application only magazines, merging with main stream Photographic magazines, only to have their content reduced. One such digital publication to announce that its continuance has been suspended is the New Zealand based f11 Magazine. The welcoming editorial of the first issue (July 2011) from Tim Steele, the f11 Magazine's ringmaster read:

> *Welcome to the first issue of f11 and thanks for joining us! You're here because you're curious, but mainly because you love photography.*
>
> *f11 is for professional and enthusiast photographers, designers and creative people working with images, and collectors of photography and ephemera. We want to see your work and hear your voice.*
>
> *We're as hot for silver as we are for pixels so expect images from every origin – wet or dry, dark or light. And before you ask - yes, show us your Polaroids and your iPhone pictures!*
>
> *Create your images on the computer rather than in the camera? Photoshop and CGI artsts, retouchers, graphic designers and illustrators are all welcome here*
>
> *We share your passion as picture makers and we're also astute observers plugged into imaging industry brands and suppliers.*

Since then there has been 66 Issues (July 2017) with the last hitting the inbox in past few days (August 2017). Over the magazine's life it talked style, images and creativity and as the Tim Steele email illuminated "about photography and photographers" and not "cameras and equipment". It was a free magazine, enjoyed around the world. In announcing the suspension of f11 Tim referred to the magazine's mission; "*Our mission was to expose the work of photographers, display their collections, and describe their personal journeys. We were never short of content as we made the world our home.*"

Whilst on change, one needs to consider the activities of Photographic/Camera Clubs world-wide. In late 2005 the Wollongong Camera Club was approached by the Helensburgh Photographic Club for contact details with their namesake here in the Illawarra. From this original contact and introductory "Interclub" was created with each club introducing themselves to the other. From this early contact an annual Interclub exchange was commenced and operated through to last year 2016. The judging of each exchange was undertaken by each club on alternate years. December 2016/January 2017 was Helensburgh's hosting. Unfortunately Wollongong received the needs that Helensburgh Photographic Club would be winding up after about 37 years (founded; circa 1970). Helensburgh has suffered from low membership and few "active" members willing to take on management roles for the club's survival. As the HPC President wrote in a recent email to Wollongong; "… *the harsh reality is that the club is no longer*

viable". Maybe there's a lesson here for us at Wollongong. Competing against our internet rivals can be and is damaging for our long term survival.

Bruce Shaw

(*Editor*)

MyPhotoClub News.

It's been some time since we have updated the membership with the continuance of the MyPhotoClub (MPC) and the development of the website. There have been a number of changes, and challenges, for all levels in this ongoing development. The Developer has reviewed, revised and altered several parts of the package over the past three (3) months. Most of these changes haven't had any impact to what the members see, rather the ongoing management of the system and in particular the Competition Management.

There have been a couple of "Competition Entry" issues during the past couple of Monthly Competitions including the wrong image being uploaded, no Print being displayed on Comp Night. We understand that the Print entrants may enter the monthly competition with their on-line entry prior to the print entry being printed. In such case the on-line entry receives an automated "Rejected" with no points being applied to that entrant's pointscore tally. Members are reminded that it's their responsibility to complete the Print Entry's both entry sections; on line registration and display of print.

The MPC System has created a clearer path in the selection of images for external competitions, especially the FCC's 2017 Interclub with the selection members reviewing all monthly competition entries to make their selection. Once these images are approved then it's an easy access to upload the images through the On-line Registration.

Sunday, July 30th 2017

It was an early start to this Sunday morning for the "coach driver". Out of bed well before the sunrise was anywhere to be seen, no "blue" time of "golden hour", just black darkness with a very feint hint of light. There was no time to waste, the coach required its safety checks, the coffee and tea facilities checked before the driver was to commence the first of what seemed like endless trips between Edmund Rice College and the Mt. Kembla "Mountain to Mountain" (M2M) fun run, walk. Whatever it took to help these "runners/walkers" to tackle Mt. Keira, Harry Graham Drive to the Mt. Kembla Village there was a photographer on hand.

As in previous years, the Wollongong Camera Club had been requested to assist in documenting the day's activities through photographs and video. Dawne Harridge and Tim Porteous had the task to capture the participants in photographs whilst movie maker member Peter Brown had the task to video the day.

"M2M" Fun Run Images by Dawne Harridge and Tim Porteous.

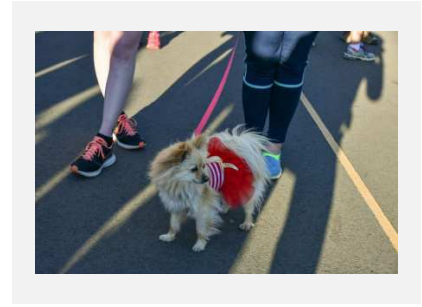We are all "family" on a day like today.

On the Run.

There's no limit to some people's fun threshold.

The "Warm Up"

Sometimes extra legs come in handy!

Thank you to those members who helped out on the Community Event.

Tuesday, August 8th 2017

Club Treasurer, Brendon parker, was the evening's chairperson for the presentation by Noel Downey on Drone Photography. Brendon opened the evening extending a warm welcome to the 18 members and 2 visitors in attendance. He mentioned that the club had received apologies from the following members; Matt Dawson, Lynley Olsson, Sue Souter, Val Porter, Ruth Brooks, Kathy Pond and Jill Bartlett.

Business:

Brendon mentioned the following for members' attention:
- 📷 August 22nd; Competition Night.
  - Brendon noted that the judge for this evening will be John Monteleone, Wollongong City Art Gallery Director. John says he is an artist and curator of photography, not a photographer, so in Brendon's word "… this will make things interesting."
  - EDI entry. Brendon noted that the Closing Date past 20 minutes ago. We regret if you haven't entered, you have "missed the boat".
- 📷 August 29th; Social Evening. Being the 5th Tuesday of the month, a social evening; "Coffee and Cake" has been arranged at Bombora Restaurant, Belmore Basin. Meeting at 7.30pm. Both members and partners are invited. Those wishing to do some last minute "Night Time" photography are most welcome to bring their cameras.
- 📷 September 12th; Auction Night.
  - The challenge. Brendon challenge all present to support this fund raising venture for the club. He remarked that to keep 2018 Annual Subscriptions from going up, our (members') support is required.
  - As Auctioneer, extraordinaire, Brendon may not be able to purchase as many filters, books or magazines so there will be plenty on offer!
  - Members are encouraged to advise the club (Dawne or Brendon) in advance of any working/usable equipment for auction detailing the equipment and whether a donation or selling with a clear "reserve" price. Brendon says he is offering one of his many dSLR cameras. Club would like to advise member in advance of items for auction.
  - Members choice; Sell with a set reserve price and a Club Selling agent fee of 20% or donate the equipment and all funds go to the club's treasury. Please advise Dawne or Brendon.
- 📷 September 10th; Hamish Ta Me Sydney Street Photography Outing. Members were reminded that 8 people are required for this outing to go ahead. Currently there is only 4 when several members have dropped out. Unless additional people can attend, this event will be cancelled. Please discuss this with our secretary Dawne to confirm your intentions.
- 📷 FCC 2017 Interclub. A selection group will be meeting shortly to select the club's entries for this annual Interclub. Members are encouraged to contribute with Prints should there's be selected.
- 📷 December 12th; Annual Dinner and Presentation Evening. To be held at the Fraternity Club, Fairy Meadow, 6.30pm for 7pm start. Cost $35.00 per person. Drinks at member's expense.
- 📷 Print/EDI of the Year Competition Entry.

- Entry will be via the club's MPC On Line registration (same as Monthly Competition entry) for both Prints and EDI's
- Maximum Entry Number: 2 per eligible category;
- Prints required at end of November Comp evening (November 28th)
- On Line entry closing date: December Saturday, December 2nd 2017 at 7.00pm

Speaker:

Brendon introduced this evening's guest presenter, Noel Downey. Noel is a well-known Professional Photographer who specializes in Landscape, Portrait, Action/Sports and Aerial Photography. Noel has been active in the Photographic industry since 1998 having studied photography and travelled to enrich those learning experiences. He has over 10 years' experience in Action Sports photography. Over the years he has built up a good collection of images from both around Australia and International destinations. He has worked with many Tourism Agencies in promoting their local areas/regions. However Noel says "… there's nothing like coming home (Wollongong) to our beaches and environ." For the past 7 years he has been involved in Drone development and photography having built his first drones as "off the shelf" products weren't available.
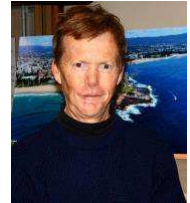
Noel commenced his presentation with a brief overview of his photography and the processing of his images. He said that he takes RAW images and not JPEG files based upon the added information available for processing. He then branched out to his involvement in drones and his evolution in design and application. He continued to inform the audience about the basic rules and operating drones. He noted that drones were very simple to operate. It's just "… like everything, if you take care of it, it (the drone) will last."

Noel spoke briefly on some of his drone's specifications and in particular the camera's ability, having a 25mm (1 inch) sensor with full 4k Video resolution (3840 x 2160 pixels, Full HD is 1920 x 1080 pixels)). Noel remarked that he had a 6 minute video of the Illawarra, Southern Highlands and South Coast, a very small part of the last 18 months work to show the audience the drone's capabilities.

Noel also mentioned that one needs to critique their own work saying that everyone can take a photograph but photographers need to know about composition and other technical applications (aperture, Shutter Speed, ISO, etc). It's more than just Photoshop®, Corel Paintshop Pro® or any other image editing process/package to obtain the best saturation, image sharpness or fix other minor imperfections. The digital world has challenged and assisted photographers' learning with the ability to source video education on any "effect" or editing skill and how to apply it to your images. However he noted that internet learning cannot emulate the feeling (emotion) at the time the image was taken and put it into the image. This is the photographer's personal application and skill.

Noel then introduced the first of two videos for the evening saying that Max Davies (Club's Movie Maker) had produced an 18 minute video with the assistance of Noel and John Devenish (Movie Maker member). Max Davies supported Noel's comments about the videos.

Then it was lights "off" and the video begun to roll. John Devenish interviewed Noel about his photography, the early days, and more importantly his drone history and photography. Noel revealed the drone early days was a matter of "hands on" approach, building your own drone as there weren't any "off the shelf" units available. Noel remarked that his search drone information took him to The Pentagon when he realised that an armed drone wasn't what he had in mind. Eventually his tireless search and development of drones has lead him to today's units capable in carrying a small digital camera with 4k resolution. It's was these early drone days that Noel learnt how to build, apply drones to photographing applications. Noel commented that "… today people can purchase a working drone out of the box. You just need to charge the battery!"

Noel covered a number of topics during this video:

- 🐾 Control Methods. Noel covered several different control methods including First Person View (FPV) where the drone's operator uses an iPad, or similar device, to control the drone's movements. He demonstrated various aspects of drones, photography, head/hand sets and other control devices.
- 🐾 Basic Rules. Noel said there were 3 Basic Rules; remain 30 metres away from people, can't fly in built up areas (CBD's, residential areas) and a maximum flight height of 120 metres.
- 🐾 Licensing. Noel discussed the various conditions required to obtaining a Drone License.
- 🐾 Applications. Noel spoke briefly where he had looked to flying his drones and various Services (National Parks, Fire Services, Ambulance Services, etc) where drones could assist that particular service. Noel stressed that a person should approach these services, and more, before taking anything for granted.

At the end of the video and Noel's brief talk a twenty minute Supper Break was taken to allow Noel to "catch up" and talk with members of the audience.

Following the Supper Break, Noel then introduced his second video, a video collection of his recent Wollongong, South Coast and the Southern Highlands areas. The video commenced with a drone slowly climbing upwards from the base of Belmore Falls before "hoovering" at the rock pool (at the base of the top Fall's section) before recommencing the climb to the top and viewing the Falls from overhead. The 4k aerial video continued in Wollongong hoovering over Glenniffer Brae, the Botanic Gardens then around North and City Beaches, Belmore Basin and Flagstaff Hill and the Golf Links. The video then moved along to Lake Illawarra, Minnamurra River and other areas around Shell harbour and Kiama.

Throughout his presentation Noel responded to questions from the audience in respect to both Drones and his photography.

- ❓ Do you require "line of sight" for operation? Noel said that drone control utilises a 2.4MHz radio frequency that allows the operator to control the drone. Noel commented that there are several control methods including manual flight mode where the operator controls most flight functions. He mentioned that drones can fly several kilometres depending upon the unit's battery condition. Noel normally has about a 1.0 ~ 1.5 kilometre distance. The last thing he wants is to lose a $3k Drone into the "water". They don't seem to swim too well!

- ❓ Does the Drone have a fixed lens? Some unit do, whilst others can be fitted with a variable aperture. In the past Noel has made use of the equipment that he had available. Today, it's possible to have a 4k camera attached with a frame rate of 60 frames per second. He is then able to download the video and select the exact frame he wants to edit and print. He said some of his latest images, up to 1 metre wide, have been edited and printed from the 4k Video.
- ❓ Use of Filters? Noel replied that he will normally use filters for his cinematic work as it is easy to adjust a still photograph during the editing and post-production phase.
- ❓ Panoramas? Noel remarked that using 4k video he is able to take panoramas with great accuracy. Today's drones can "lock" into a GPS co-ordinates and hoover for a minute or so with good stability. Shooting 4k Video (60 frames per second) he is able to capture the images he requires to produce a panorama.

Noel said his next chapter of drone photography was along the lines similar to those that can be viewed in "Aerial America", except in Australia. To see drone aerial photography then take a journey to YouTube's "Aerial America" at: https://www.youtube.com/show/aerialamerica

Noel concluded his presentation about drone with redundancies;

- 🐾 First level. Machine battery condition and distance. The drone's system is constantly monitoring the battery's power level, where it took off from, where it was and how much time and power required to arrive back at its landing site;

- 🕹 Program/Memory. The drone "remembers" its current flight path and when power becomes critical will go into a type of "self-preservation" mode to arrive back at the take-off location;
- 🕹 The Operator. The operator receives "warnings" especially when power levels are draining for the operator to take action and return the drone safely. Even at this stage, the drone's self-preservation redundancy will kick in and over-ride the operator's manual control.

As Noel reiterated, one can't afford to lose a $2k~3k drone too often with most drones failing at Swimming 101!

Brendon Parker thanked Noel for his presentation and insight into Drone Photography, a topic that Noel is very enthusiastic about.

Tuesday, August 22nd 2017

The Club's Treasurer, Brendon Parker was tonight's chairperson and he extended a warm welcome to 23 members and 2 visitors in attendance. There were several apologies from Sue Souter, Elaine Duncan, Kathy Pond, Clara Soedarmo and Tim Hoevenagel. Brendon then outlined the evening's proceedings asking our guest judge, John Monteleone, to comment upon the EDI section to the August Competition.

Brendon introduced our judge for this evening's "Open" Competition remarking that John had previously worked in the private sector within the commercial, financial and human resources industries. John has also worked for the Department of Education and Training as a Visual Arts teacher in secondary and in adult education. He has been involved in various roles and capacities within the arts industry since 1995, being a member of a number of arts committees and industry panels and he has curated and managed a number of exhibitions which have toured both nationally (William Yang: Selected Photographs 1968 – 2003, Pallingjang: Saltwater) and internationally (Tracking Cloth, Zhongjian: Midway). John joined the Wollongong City Art Gallery in 2000 (appointed Deputy Director) and has been Program Director at Wollongong City Gallery since 2009.

Competition:

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

John commenced his comments with the screening of the pre-judged EDI entries. In total there were 46 entries for John to judge and now comment on. John mentioned that all the entries were of a fantastic quality and that he found it very difficult to make the final cut before making his awards. He noted that these were his selections and that others may/would differ. It's a matter of personal choice. He said he was looking for two aspects in each image:
1. Drawing power to the ye; and
2. Engaging the viewer.
There needs to be something in the image that tells a story, a narrative.

Composition. John liked the way photographers were able to fill the frame, full with colour. He remarked that digital photography has come a long way from its early days. The quality is here and can hold its ground against film. With digital processing John said there's no reason for any image not to fill the frame and create a good composition utilising post-production editing tools such as "cropping".

Colours. Colours draw the eye, especially bold colours (sunrises, sunsets, etc) and strong contrasting colours. He also mentioned the usage of silhouettes and the impact that this can create in drawing the viewer to the image.

Subjects. John mentioned a number of strong subjects. He said the "sea" can be dramatic and romantic depending upon what the photographer has in mind in their image's message. It comes back to the individual elements within the image and how they combine and narrate the story line. His thoughts reminded him how the 19th Century Painters would always paint the sea in a dramatic fashion.

John also mentioned animals. He noted that some photographers had managed to give the animal character when they combine the various elements within the image.

Digital Photography. Digital photography has encouraged photographers to manipulate their images to countless degrees. A viewer can see when an image is "over done" and it's up to the photographer to learn the post-production skills in how to manipulate/edit their images to the correct level.

Travel Images. John noted that we often see very typical overseas' images and at times it can be very hard to find a new light on very common iconic subjects. Yet the photographer in "Varanasi Beggar" has managed to capture the essence of the person, drawing out their character and concentrating on their eyes; a life time of stories.

John diverged at this point and suggested that the audience have a look at Australian contemporary photographer, Rosemary Laing's "Groundspeed". He was reminded of this when he was commenting on "Autumn" and how the two images were so similar, yet very different. John further explained that the colours, composition and the blending it altogether works well.

Leading Lines. Leading lines takes the viewer to where the photographer wants them to go. Or it could take the viewer on a journey through the image, exploring it. The use of water (a river) as in "Wallamba River Sunrise" and "Lake at Sundown" however it isn't restricted to water. John also cited that "Autumn" also had this effect suggesting that on this journey the viewer has the time to see all the other elements that merge this image into one strong, peaceful narrative.

Best In Section:	"**Mates**", Tim Porteous
Merits (5):	Tim Porteous, Dawne Harridge, Col Marshman (2), Andrew Gray
Credits (6):	Joe Baez, Barry Daniel, Kerry Gilmore, Andrew Gray, Dawne Harridge, Sue Martin,
Entries received: **46** *Entrants:* **23**	

John's comments on Tim's Best in Section Award were: "This is a very evocative image. The contrast between the in-focus fishermen, pelicans and seagulls in the foreground and the steel works standing behind a veil of mist in the background with the city on the right slowing encroaching on the water provides a strong narrative quality that encapsulates a certain indelible aspect of the Illawarra. You can almost feel the cool damp air and smell the sea." Congratulations Tim.

Members are reminded that they can view all of the judge's comments in the EDI Gallery or post their own comments to the entrant at:

At the conclusion of John's EDI comments and announcement of the Awards, Brendon called for a Supper Break to allow members to socialise and John Monteleone to finish judging the Print Entries.

Business:

Brendon called the members back to announce a number of items for the members' attention:

- Tuesday, August 29th 2017, "Coffee and Cake" Evening. To be held at Bombora Seafood Restaurant at 7.30pm. This is a 5th Tuesday of the month and is programmed as a Social/Casual Evening chatting around the coffee pot. The invitation is open to members, their spouses/partners and friends. Bring your camera for that last minute Night Photography shoots (September's Set Subject Competition).
- FCC 2017 Interclub. Brendon expressed a gratitude to Helen Robinson and Dawne Harridge for their work in getting the Club's Entries selected. Brendon Parker and Barry Daniel were also on the selection group. Thank you all four for this difficult selection and follow-up. (*Editor*)
- September 12th 2017, Auction Evening. Brendon reminded all present of this occasion:
  - Very limited auction items have been received so far. The club would like to email all members of items available in advance to the Auction;
  - Please contact Dawne with a description of your item/s and a reserve price, if required;
  - Members can either donate the item (club receives all funds from that item) or commission based (where club receives 20% of sale price); and
  - This is to assist in keeping your membership fees down. So please help out.
- Tuesday, December 12th 2017. Club's Annual Dinner and Presentation Evening. The venue: The Fraternity Club, 11 Bourke Street, Fairy Meadow.
- Free Printing Offer, Limited Time. Kerry Gilmore has some free printing vouchers available but they have a short "shelf life" that she received from this year's attendance at Camerally. Please see Kerry for more details.
- September 10th 2017. Street Photography with Hamish Ta Me. Currently the club doesn't have the minimum number (8) for this activity. Dawne will be contacting Hamish to discuss a revised version. If you are interested then please see Dawne.
- September 26th 2017 Competition. Set Subject, "Night Photography".
- John Monteleone mentioned that "What a Life. Rock Photography by Tony Motti" opens on August 26th 2017 and continues until January 28th 2018 at the Wollongong City Art Gallery, corner of Burelli and Kembla Streets. All members are welcome to attend.
- Finally Brendon mentioned that the Management Committee had a major decision in releasing the President to travel overseas, (a fact finding mission, of course – *Ed*). He wished Bruce, Sue and family a safe trip.

Competition:

Following the Business Brendon again called upon John to address the meeting with his commentary and Award selections for the Print Categories.

Small Prints "C" Grade:

John commenced his comments with the Small print category. There were only four (4) entries in this month's Open Competition.

John asked the question about image narrative; "what's going on in this image?" Image narrative was a major part to John's critiquing and wanted to know, from the entry, what was happening. Why should he stop, look and listen to this image?

Night Time Photography. John like the way the photographer has utilised leading lines (the sweeping concrete path) to draw the view in and through the image as he commented on "Pathway 2".

Composition. In the entry, "Checking The Larder Again", John spoke about the strong composition lines leading the viewer through the spider's web to its centre where the really story is happening. He said that it was an excellent composition with clarity and simplicity.

Best In Section:	"**Checking The Larder Again**", Ann Lamb
Merits (2):	Michael Cherviakov (2), Ann Lamb
Credits (1):	Ann Lamb
Entries received: **4**	*Entrants:* **2**

Monochrome Prints "B" Grade:

John commenced this section with some general comments remarking that it was difficult to narrate a story as colour was absent, so the photographer has to look for monochrome perceptions such as tones, contrast to entice the viewer.

Leading Lines and Silhouettes. John liked the ideas of using leading lines (entries Water's Edge and Shot) to draw the viewer through the image to look at the various elements and wonder about the image's narrative. He also noted the use of a silhouette (Reflecting) to bring the viewer in, but also to ask "what is going on?" He noted the people on the background only added further intrigue to the story for the viewer.

Technical Aspect. John commented upon the photographers' general technical abilities and specifically in the "Shot" he referred to the image's sharpness, clarity and good composition.

Contrast. John noted that several entrants had utilised either a black or white background to highlight their main subject, focussing the viewer on the subject and not "wander" around the image. With "people" images he was always wondering "what's going on?", "where they come from?" (Fond Farewell and The Cover Up). He noted that there was more to see in the stories of these image styles that can cause the viewer to take their time looking deeper into them to find the answer. Again he referred to "Reflecting" noting that there is a sense of mystery and the viewer has to delve into it to unravel the story.

Sense of Depth. John remarked that it's an achievement when a photographer can create a sense of depth, through the image's layers giving the print a third dimension and not being left flat in two dimensions. John suggested the audience take a close look at "Sugar Pines 2016" to see what he was discussing.

Best In Section:	"**Shot**", Ruth Brooks
Merits (2):	Ruth Brooks, Tim Porteous
Credits (1):	Wayne Fulcher
Entries received: **11**	*Entrants:* **11**

Colour Prints "B" Grade:

John made some general comments about the Colour section noting that colour makes it easier for the photographer to bring out their message through their particular image. He also commended the photographers for their ability to overcome some difficult lighting conditions (Perseverance) and blend a white (snow) background with a colour foreground (orange/brown leaf).

Leading Lines and Details. In "Skyscrappers" the entrant has developed a sense of abstract through the building's lines pushing upwards and other elements working together to draw the viewer into and upwards. In "Wrinkled and Speckled" the photographer has been able to create intense detail with a strong textural surface of the main elements creating an engaging image.

Viewpoint. John commented that this can create either a position of power/dominance or submissiveness. In the entry, "Cheetah", the photographer has created a a dominance stanza of the big cat by taking a low viewpoint and shooting upwards to the animal.

Still Life. John related from his early education days that still life was the favoured subject in the art/painting world learning how to combined elements, colours and texture in different arrangements that can be moved around, thus changing the overall view. John noted that this is an exercise in learning how object positioning changes the overall image.

Best In Section:	"**Norfolk Island Relics**", Monte Hunt
Merits (2):	Monte Hunte, Val Porter
Credits (1):	Matt Dawson
Entries received: **12**	*Entrants:* **12**

Monochrome Prints "A" Grade:

Good composition with good great contrast and image narrative created an environment for the viewer to take in all that the photographers have to give. He was impressed with the entries on offer and tested his ability to delineate for awards.

Composition and Design. John remarked that patterns in images can be used to isolate the main element to create a narrative that invites the viewer to explore the image further.

Image Story. In the entry "Nostalgia 2" John asked the question "… where are the people?" There's a sense of timelessness in this image and when combined creates a great story. The photographer's use of contrast supports the image's story and the message that the photographer wants to impart.

Best In Section:	"**Somewhere In Norway**", Helen Robinson
Merits (2):	Geoff Gray, Helen Robinson
Credits (1):	Dawne Harridge
Entries received: **8**	*Entrants:* **8**

Colour Prints "A" Grade:

John mentioned that he was looking for colour clarity (the image's mid tones) in this section.

Composition. John suggested that photographers need to look for, or wait for, the right time to capture the image especially with moving objects like people, animals, trains, cars and other moving objects. So often it is a split second between getting it spot on and missing the critical action.

Landscape. John commented on the balance and serenity that draws a viewer through the image, referring to "Sheffield Park 1". The photographer's purpose is to guide the viewer's eye through their image to eventually settle at the main subject and reflecting "… I am settled with the image's story" and not looking for more.

Colour Contrast. John remarked that the eye is drawn to contrasting colours especially if they are rich and bold. In "Harlequin 2" the judge remarked that the viewer's eye is drawn to the brightly coloured harlequin bug after travelling around the old dried seed pod. In "Poppies" the photographer has produced strong bright colours in this high key image with excellent composition creating an almost "3-D" effect.

	Best In Section: "**Poppies**", Geoff Gray
	Merits (2): Geoff Gray, Col Marshman
	Credits (1): Dawne Harridge
	Entries received: **9** *Entrants:* **9**

At the conclusion of his judging commentary John congratulated all the winners and everyone that entered the competition.

Chairperson Brendon Parker thanked John Monteleone for his comments and selections. John replied that it was a privilege to be able curate artwork and that this competition's standard was high. Brendon then encouraged the members to view all the Print entries before packing up for the evening.

Tuesday, August 29th 2017

This evening being the 5th Tuesday of the month was advertised as a social evening with the night's venue being Bombora Seafood Restaurant for "Coffee and Cake" and a lot of socialising and chatting. There were 17 members in attendance with 2 member spouses (Carol and Bill) and a former member, Georgina Wilson-Greene. It was particularly good to see Georgina being a part of this evening's activities and that she is recovering from her health problems.

Meeting at 7.30pm it didn't take long for the attendees to arrive and get into the swing of the evening, chatting. Many conversations could be heard ranging from past social activities, current and future club programme through to photo taking and the edit of such images.

Que time for ordering.   Cake, Chat and even Coffee   Catching up.

It was noted that there were more cameras at this occasion than on our regular club meeting nights. A few pictures were taken around the tables for the archives with the occasional images for this publication.

Before the evening came to a close, with the Wollongong Camera Club members the only patrons left in the restaurant, it was time to discuss the next 5th Tuesday on October 31st 2017. It was suggested that a BBQ/Picnic Tea at Stewart Park near the Lagoon. Being late spring time and daylight saving it offered members the opportunity of late afternoon and beach photography. Further details will be announced closer to the date.

POINTSCORES: August 2017

Colour Prints "A" Grade:

27	Geoff Gray	23	Vivienne Noble	13	Brendon Parker
25	Colin Marshman	21	Dawne Harridge	6	Greg Delavere
23	Sue Souter	17	Helen Robinson	1	Barry Daniel
		14	Elaine Duncan		

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:

31	Geoff Gray	18	Helen Robinson	10	Colin Marshman
25	Vivienne Noble	18	Elaine Duncan	8	Greg Delavere
18	Dawne Harridge	15	Brendon Parker	1	Barry Daniel
		15	Sue Souter		

Monochrome Prints "B" Grade:

32	Tim Porteous	11	Jill Bartlett	7	Wolfgang Kullik
20	Matt Dawson	11	Valerie Porter	7	Joseph Baez
20	Ruth Brooks	11	Jim Ollis	4	Monte Hunt
19	Sue Martin	9	Kerry Gilmore	3	Graham Hamilton
14	Allayne Foley	9	Lynley Olsson	1	David Hooper
13	Wayne Fulcher			1	Kathy Pond

EDI's:

42	Andrew Gray	24	Brendon Parker	14	Jim Ollis
41	Colin Marshman	24	Sue Shaw	14	Michael Cherviakov
37	Sue Souter	22	Matt Dawson	14	Kathy Pond
36	Ruth Brooks	22	Greg Delavere	11	David Hooper
35	Tim Porteous	22	Joe Baez	10	Clara Soedarmo
34	Vivienne Noble	20	Sue Martin	9	Ann Lamb
34	Dawne Harridge	20	Brian Harvey	8	Wayne Fulcher
30	Kerry Gilmore	20	Wolfgang Kullik	6	Al Cartwright
28	Allayne Foley	18	Valerie Porter	4	Warren Causer
26	Jill Bartlett	18	Bruce Shaw	4	Barry Daniel
26	Lynley Olsson	16	Tim Hoevenagel	2	Graham Hamilton

Small Prints "C" Grade:

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

2017 Competition: September

Competition: Set Subject   "**Night Photography**"

Entry Conditions:

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

On Line Entry:

Commencing 2017 all Monthly Competition Entry/Entries for both the EDI and all Print Categories will be by the "On Line" Registration and Entry Form found at the Club's website;
   http://wollongong.myphotoclub.com.au/members/competitions/

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

Competition Subject Guidelines.

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

Members are reminded that any entry that does not match the Competition guidelines will not be accepted for this competition.

The Techno Shop

Topaz Texture Effects 2 Streamlines Workflow

Topaz Texture Effects 2 streamlines the workflow for creating layered texture images in a fraction of the time it takes in Photoshop. With hundreds of expertly crafted effects and an extensive library of textures, borders, and more directly at your fingertips, there's no more scouring the web for a look that inspires you.

➢ Get images you love in minutes, not hours with powerful adjustments to quickly add tone and texture to your image in just a few clicks.

➢ Explore an ocean of effects with hundreds of custom effects from soft and subtle to Lo-Fi and vintage styles, Texture Effects 2 give you full creative control.

➢ Powerful Masking on every level not only Overall masking of the effect, but also custom masks for each adjustment you apply.

Reference: http://www.topazlabs.com/textureeffects

Apple Joins Instagram

As more and more people use their smartphones as their cameras, there has been a fascinating shift in the photography industry as a whole, particularly when looking at inexpensive consumer-oriented cameras. Apple's "Shot on iPhone" campaign has harvested huge attention over the years. Apple has made another push into the photography sphere again by officially joining Instagram, exclusively feature photos and videos from iPhone users around the world. In early August 2017, the account already had approximately 50,000 followers. The article has a number of image samples to view.

Reference: http://www.imaging-resource.com/news/2017/08/07/shot-on-iphone-apple-joins-instagram

Smartphones Killed The Compact , Now They're Coming For Entry-Level Interchangeable Lens Cameras

When asked to recommend a camera, more often than not people are looking to take better pictures than what they get from their smartphone. But what does "better than my phone" actually mean? One of those key differentiating factors has been the "pretty blurry background" effect that an interchangeable lens camera is capable of producing. Whether it's a nice portrait with a sharp focus on the subject, a soft blurry background, you know that your smartphone can't do it. Well up until now!

Ex-Google SVP Vic Gundotra spelled it out in a recent Facebook post. He pretty much hits the nail on the head right there. As it functions now the effect isn't perfect, but it's likely already good enough for most people, and it's only going to keep getting better. And that phrase, "good enough for most people" is exactly how we talked about smartphone cameras just as the compact camera was dealt its final blow.

The article's writer commented that "… I feel safe saying that you and I care about photography. We want to make pictures, and we take joy in the process. But many people don't, and they are happy to turn the job over to their smartphone. The day when that segment of the photo-taking population can do that and see results that are good enough in their eyes is right around the corner; if it isn't already here.

Reference: https://www.dpreview.com/opinion/7372168021/smartphones-killed-the-compact-and-now-they-re-coming-for-entry-level-ilcs?ref_=pe_1822230_250577690_dpr_nl_273_6

FUJIFILM GFX 50S

The FUJIFILM GFX 50S medium format mirrorless digital camera combines an extraordinary sensor, processor and design with FUJINON lenses to give you the ultimate photography experience. The innovative GFX system uses a FUJIFILM exclusive 43.8 x 32.9mm, 51.4MPixel CMOS sensor with approximately 1.7x the area of a 35mm sensor, shows its true potential when making large format prints, capturing majestic landscape photos or reproducing historical documents. The camera is supported by GF lenses that encapsulate the design philosophy of FUJINON lenses, renowned by photographers around the world. Discover a camera that lets you capture the big picture in stunning detail.

Sensor	Effective Pixels	Mount
43.8mmx32.9mm	51.4MegaPixels	G Mount

The following Full HD settings are supported for Movie Mode: 1920x1080 29.97p/25p/24p/23.98p 36Mbps. Users can shoot high quality movies making use of the excellent colour reproduction thanks to the shallow depth of field that is unique to large sensors and Film Simulation modes.

Reference: http://www.fujifilmusa.com/products/digital_cameras/gfx/fujifilm_gfx_50s/

Why You Don't Use "Check In" For Your Gear When Flying

Have you ever thought about checking your photographic equipment into your "checked" luggage rather than taking it as "carry on". Take a moment to consider this Leica lens ($US11,000) that was mounted to a Leica M10 Camera ($US6,895) and stored in a semi-firm camera case. The two (2) front elements and filter were completed shattered, filter ring jammed and couldn't be moved and the camera wouldn't turn "on". To make matters worse, the owner only had the camera and lens for two (2) weeks. A nice surprise when arriving at your holiday destination.

Reference: https://petapixel.com/2017/08/17/11000-camera-lens-shows-dont-check-gear-flying/

Quick Tips

4 Tips For Creating Depth and Dimension In Your Images.

One of the challenges with photography is that is a two-dimensional medium, with which we try to capture a three-dimensional world. Creating depth and a sense of dimension it will help captivate viewers and draw them into your images more. In the article there are four tips for creating depth in your photos:

- Use the right camera angle. Use your eyes and look for the best angle. Straight on may result in a flat image, a step to the side could improve it dramatically;
- Layer Your Images. Our eyes perceive depth so look for objects at different distances to give that "layer" effect. Select an object (element) that draws the viewer's attention into the image. Explore the scene to see which element/s fulfils your image's intention. Foreground, middle ground or background focus. Whatever best suites the image.
- Use Light To Add Depth. Does the lighting create a 3-D feeling? Use backlighting to highlight the subject whilst side light to show dimension and shape.
- Use Framing In Your Compositions. Back up and add a complimentary foreground that adds to the image's overall effect

Reference: https://www.digitalphotomentor.com/4-tips-creating-depth-dimension/

Replacing Skies in ON1 Effects

Blake Rudis has a new video, whilst using ON1 Effects, demonstrating how to replace the sky and other editing suggestions to enhance a landscape. As Blake says, "It is unfortunate that we can't always have the most abundant skies when we are out and about." A landscape photographer we need those puffy softboxes to drown out shadows and add interest to that big blue blob of negative space. Use the "Reference" link below to go to Blake's video, its 22½ minutes in duration. I'm sure that any photographer will soon learn how to apply Blake's Sky Replacement Principles to their own Image Editing package.

Reference: https://www.on1.com/blog/on1-workflow-replacing-skies-in-on1-effects

6 Tips to Improve Your Landscape Photography

Norwegian landscape photographer Christian Hoiberg writing on "Capture Landscapes" website (https://www.capturelandscapes.com/) says that while learning how to use your camera and further develop your technical skills is an important factor in improving your landscape photography, there are several more aspects involved in this process. Landscape photography is more than just technical skills; it's about vision, creativity, connection and so much more. In his article "6 More Tips to Improve Your Landscape Photography" he says he won't focus on the technical aspects of improving your photography, instead, we'll look at other, yet equally important, factors that you should keep in mind in order to develop your craft and capture beautiful and unique images. These include:

- **Forget Social Media**. It's an important marketing tool, keeping in touch but it's too easy to get focussed on "likes" and "Followers" and not reflecting upon your photography skills and how to improve our craft.
- **Learn From Others, but Don't Copy**. Studying works from others is important, but look closer at composition, the light, the idea and the photographer's vision. Studying others doesn't mean copying their work, rather find the inspiration within the image and create your own.
- **Stay True to Your Vision**. Stay true to your style and vision and don't be influenced to change unless it's not working. Photograph for yourself, creating images you are proud of. Take in others' advice but listen to your heart.
- **Study, Study, Study**. Most important item to remember in order to improve your craft; study the works of others, go to galleries, read books.
- **Work Hard**. There's no time to lie lazily about if your dream is becoming a professional photographer. Hard work is the order of the day, and night!
- **Learn How to Use Light**. Light, without it there is no picture! Understand how to benefit from available light.

Reference: https://www.capturelandscapes.com/6-more-tips-to-improve-your-landscape-photography/

5 Challenging Types of Light

Without light, there is no image. As photographers we're used to looking for an interesting subject to shoot, but consideration always needs to be taken as to the type of light you're dealing with. Some types of lighting are more challenging than others.

- Midday Sun;
- Bright Overcast Skies;
- Backlight;
- Low Light; and
- The Golden Hour.

Getting the correct exposure can be tricky, as the sky is often far brighter than the ground. This often leads to silhouettes in the foreground, which can give a very dramatic effect.

Reference: https://contrastly.com/how-to-photograph-5-challenging-types-of-light/

Getting Images in Focus When Working in the Dark With Flash

Vancouver based Photographer, Ryan Cooper, in his article for Fstoppers wrote darkness is one of the most difficult situations to work with. Cameras have come a long way towards improved performance in low light but no light is an entirely different can of worms. Unless your goal is to create more ISO snow than Christmas in Alaska you need to introduce light. Flash is great at pouring some much-needed illumination into the frame but it isn't so great at making sure that your camera is in focus when you do so. Even the best autofocus system in the world continue to struggle in the darkness so, as photographers, it is our job to stack the deck in our favour by leveraging strategy to give our focusing systems a leg up. Being able to effectively work in the context of darkness is one channel in which this can be achieved.

- Take a flashlight (torch) to assist with Autofocus;
- Shoot with a Wide-Aperture lens stopped down;
- Do the "Maths" and manual focus; and
- Take your time.

Practice is the key to being able to maximise these sorts of situations. Approach each with a rational plan on how you will create the images you seek so that when the moment comes you can be completely focused on working with your subject. Don't let initial poor results deflate your enthusiasm. Shooting in the dark is hard, keep at it and you will be rewarded.