



In Focus

PHOTO GROUP NEWSLETTER

What's In This Issue

Content	Pg.
Photo Group Diary	1
Dates For Your Diary	2
Tuesday, September 12th 2017	3
Friday, September 22nd 2017	4
Tuesday, September 26th 2017	6
POINTSCORES: September 2017	11
The Techno Shop	14
Quick Tips	15

Photo Group Diary

October 2017

- Tues 3rd "Time Lapse Photography" (Movie Maker's)
- Tues 10th "Street Photography" with Karen Hook
- Tues 10th EDI Competition Entry Closing Date. Closing Time: 7.00pm
- Sat 21st Print Competition On Line Entry Closing Date. Closing Time: 7.00pm
- Tues 24th Competition: **"Open"**
- Closing Time: 7.15pm. No Print Entry will be accepted after this time.*
- Tues 31st Tuesday 5 Club Activity.

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

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

"A photographer's work is given shape and style by his personal vision. It is not simply technique, but the way he looks at life and the world around him. Pete Turner (1934 ~ 2017), Editor of "More Joy of Photography" by Eastman Kodak.

Vale; Pete Turner (1934 ~ 2017)

American photographer, Pete Turner, who is recognised as one of the first masters of color photography, has died at his home on Long Island, New York. He was 83.

In 2000, *Photo District News* magazine readers and website visitors voted Turner as [one of the 20 most influential photographers of all time](#). Here's what photographer Eric Meola wrote about Turner at the time: "... Photographers take pictures with cameras; Pete makes photographs with his imagination. Before Pete, there was nothing modern about photography. The first time I saw one of his photographs, it hit me as though I had been struck by lightning, and with almost as much voltage."



In 1956 Turner graduated from the Rochester Institute of Technology and his color photographs became recognized for their manipulated colors and intensely saturated hues. Over the years, Turner shot a large number of album covers for musicians, including some of the most notable jazz albums, and assignments for magazines. Turner's photos are now found in the permanent collections of major institutions such as the International Center of Photography, Tokyo Metropolitan Museum of Photography, and the George Eastman House.

For more information <https://petapixel.com/2017/09/23/pete-turner-color-photography-icon-dies-83/>



We welcome the following new member to the Photography Group:

Ray Clack

Dates For Your Diary**September 1st ~ November 12th 2017: "Lake Macquarie National".**

Entry Opening Date: September 1st 2017

Closing Date: **Sunday, November 12th 2017**

Sections: Colour, Monochrome, Nature (Colour or Mono) and Photojournalism (Colour or Mono). *Digital only Exhibition.*

Entry: On-line via the MyPhotoClub website.

Further Information: <https://lakemacnat.myphotoclub.com.au/>

October 3rd 2017: "Time Lapse Photography".

At the Movie Makers Group meeting on September 5th Brian Harvey spoke about the history, theory and practice of Time Lapse Photography. The group members were the challenged to produce their own one (1) minute sequence. Come along and see their results and be encouraged by this form of photography.

**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.

October 31st 2017: Tuesday 5 Activity.

The last “Tuesday 5” Social Evening at Bombora was a success with 20 members and spouses/partners attending. The next “Tuesday 5” outing was discussed. This will be an early evening bring your own BBQ/Picnic tea at Stuart Park near the Lagoon outlet to North Beach. The Wollongong Council have recently upgraded the area with new Picnic Pavilions and BBQ area renovations.

“Tuesday 5” Activity

When: Tuesday, October 31st 2017

Where: Stuart Park, North Beach BBQ Area located near the Lagoon.



Time: 6.30pm

Other Information: Bring your tea, your camera. Daylight Saving has started so hopefully time to photograph the sunset over the lagoon.

Inclement Weather Changes: Members will be advised by a Posting on the club’s website if a change has been made to the venue; or
Ring the Club’s Phone Number: 0457 415 598

Alternative Venue: Figtree Heights Primary School Multi-Purpose Building (Meeting Hall).
Please note there will be no cooking facilities available at the school.

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 two (2) more to go! Now’s the time to consider your eligible entries for the Print and EDI of the Year Competition before it’s too late. 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

EDI Entries: On line Entry Process using the “IOTY” Competition Entry Form.

Please Note: All Entries will require to be uploaded (same as the 2017 Monthly Competitions) for the “2017 EDI and Print of the Year” Competition.

Tuesday, September 12th 2017

Brendon Parker was a one-man show having the dual responsibility as chairperson for the evening and also the guest “Auctioneer”. The reporting of this evening’s activities were limited as the editor (Bruce Shaw), his wife and family had travelled to Hawaii for a brief R&R on Waikiki Beach sipping cocktails, local brew and

appreciating what the Hawaiian culture had to give. Thus Bruce and Sue tendered their apologies for this evening.

Activity:

Tonight's activity was the long awaited "Auction" Evening where the club members had the opportunity to sell/donate some of their serviceable photographic equipment or pick up a bargain at the club's auction evening. Our auctioneer for this evening was the club's treasurer, Brendon Parker. This activity was billed as a way for members to offload surplus equipment, make money and for the club's financials bottom line to be improved, especially so close to the "end of year" Awards and Annual Dinner.

Members were requested to assist in the smooth operation of this function by pre-registering any equipment that they wish to have on the auction list with items grouped (Camera Straps, Camera Bags, Camera Accessories, Tri and Monopods, Filters, Photo Lamps, Picture Frames, Photographic Papers and Books/Magazines). Our secretary, Dawne, emailed members in response to their contributions commenting "... a very big "thank you" to a handful of members who have been most generous with their donations. It looks like we will have a good selection of photographic and related items for both sale and auction."

Brendon arrived early at the meeting place to allow all donations to be tabled for potential purchasers to view. Many members contributed to making the evening a success with a reasonable result and fun evening. The auctioneer (Brendon) had to work hard to induce attendees to part with their hard earned cash on some items whilst Helen Robinson recorded each item's result and collected the proceeds. The result was decent for the club's finances. Thank you to everyone that contributed to the evening.

The evening wouldn't have been a success if members hadn't contributed in kind, saleable items or on the evening. Ruth Brooks, Barry Daniel, Allayne Foley, Andrew Gray, Geoff Gray, Dawne Harridge, Colin Marshman, Sue Martin, Brendon Parker, Tim Porteous, Val Porter, Helen Robinson along with auctioneer (Brendon Parker), his assistant (Helen Robinson) and club secretary (Dawne Harridge) who spent many hours encouraging member participation, cataloguing saleable items and emailing members.

There are still some items available for sale with Dawne Harridge emailing a detailed list of unsold equipment.

- Camera: Canon EOS Mirrorless with 18-55 lens, flash, battery & charger. \$250.00 (ono);
- Lenses:
 - ☛ Sigma 18 - 200mm F3.5 - 6.3 for Canon \$175.00 (ono)
 - ☛ Samyang 500mm F6.3 Mirror lens manual focus for Canon \$150.00 (ono)
 - ☛ Canon EF 75-300 zoom F4-F5.6 iii \$150.00 (ono)
- Miscellaneous: Intuos Bamboo Graphics Tablet \$50.00 (ono)

Please contact Brendon Parker ... brendon.parker@bigpond.com if interested.

Friday, September 22nd 2017

A recent phone call to the club's secretary (Dawne) from Warrawong's Domayne (Computer & New Technology Section) Michael Bamford with an unique offer which originated from Canon Australia. Canon Australia has 2 or possibly 3 Passes to the Friday, September 22nd Tina Arena's Wollongong Concert. These passes will allow the holder to experience loan equipment, access to shoot the event from the media pit in front of the stage as well as a pre-show Q & A session and meet and great with Tina Arena. A fourth pass to this event was offered, and gratefully accepted, a couple of days just prior to the concert.



As with all opportunities there are some conditions attached. In this case the holders were requested to provide a copy of their RAW files to Tina Arena management in exchange for this experience.

Our four members; Colin Marshman, Tim Porteous, Greg Delavere and Vivienne Noble appeared to have a very good evening and earned the respect of the event organiser, Cassandra Forro gauging from her email comment"... They all seemed to have a good night and were very respectful of both the audience as well as the gear I provided on loan for the night!"

Colin Marshman was asked to summarise his experience noting that he rated it "... as an opportunity of a lifetime." Colin commented that there was a briefing before the concert with Canon Australia's representative, Cassandra Forro, where the invited group talked about camera angles, camera settings and some technical information about the Canon equipment they were about to use. Col, a Canon enthusiast, said that he had the pleasure to test drive a Canon lens that he has had his eye on for some time (100 ~ 400mm zoom lens). Colin also remarked about the excitement of shooting a live concert and the access the group were granted. In all it was a good evening.

Unfortunately not everyone had a happy ending. Greg had the misfortune to have a fall that required medical assistance. We wish Greg a quick recovery and look forward to seeing him back at the club very soon.

The club's thanks to Michael Bamford of Domayne who extended Canon's generous offer to the club and Canon's Cassandra Forro for making it all possible.

Here are the participants own thoughts on the evening.

Colin Marshman:

Could you please pass on my thanks to all involved in allowing me to photograph the Tina Arena concert. I found Cassandra to be extremely helpful with technical help as well as tips and advice. The ability to use some of Canons lenses was fantastic and I will definitely be updating my 100 - 400mm lens after trying out the mk2 version. I am really pleased with the resulting photos and hope that the organisers are pleased with the photos I sent through Dropbox. The ability to have access to some fantastic vantage points was a dream come true I loved the opportunity to photograph using the stage lighting with all its challenges and great colours. Tina's concert was amazing and energetic, I really had an exceptional evening, Thanks to all who made this opportunity possible.

Greg Delavere:

Overall I had a very enjoyable night. Kass was very knowledgeable and helpful. It was a new and satisfying experience. Thanks for your efforts,

Tim Porteous:

Thanks for the opportunity to photograph Tina Arena. It was a great night. Here a brief description of what the night involved.

We met the Canon rep Kasandra at 3:45pm, dressed in black with our canon gear, Kasandra had a large roller case full of canon 6D's 5DMk4 and various latest model canon lenses like 100-400 2.8 is, 70-200 2.8 is, 24-70, 24-105 etc. We had our pick of gear.

At 4:30m we went around back of Win stadium in thru the vehicle entrance at the ground floor level where we learned that Tina Arena was delayed in Sydney traffic. Our access passes were travelling with her crew.

There was a room set aside for the canon crew (us) and we waited around for the show manager to take us to our room watching the various roadies and tech people busy getting things organised. Our room was the Hawks dressing room, we and waited for our passes to arrive playing with our new Canon toys and discussing camera settings for concerts.

We had a while waiting to learn what was going on because of the late arrival of Tina, she had 40 minutes hair and 40 minutes makeup session, before doing a sound check and then a question and answer time with 30 people who had special tickets. Tina Arena's manager came by and told us a few things about the night, no photographs until she had hair and makeup done but we were allowed to wander so we watched the sound check, wow, this gave us an idea of how the concert was going to go, amazing sound and light show.

We were told we could photograph the question time, but that got stopped, I assume because she hadn't finished having her hair done (It was still up in rollers), but were able to listen to her question and answer time which gave us a bit of insight into Tina. Our passes arrived during this time.

The concert started, it was a terrific night, difficult lighting conditions, amazing performer and singer. So 6 1/2 hours later, with sore backs, arms and injured ankle we ended up with around 4000 photos between the 4 of us, we gave our borrowed canon gear back. The photos had to be sent thru to the Tina Arena manager within 48 hours, if the photos aren't available within 24 hrs - 48 at the latest, its old news and not of interest; this is because of the real time speed of Social Media.

Thanks to Tina Arena, Warrawong Domayne, Kassandra from Canon and Dawne for the opportunity.

Tuesday, September 26th 2017

Brendon Parker was our chairperson for this Competition evening and extended a warm welcome to the members and guest judge. There were 24 members in attendance for this "Night Time Photography" competition.

Business:

Brendon mentioned the following for the members' attention:

- ☞ Auction Evening, September 12th 2017. Brendon noted that a small number of club members participated in this event with Brendon being the auctioneer for the night. Small but appreciatively accepted funds were received to boost the club finances.
- ☞ Tina Arena Concert Photo Shoot. Canon Australia through Domayne Warrawong had four Stage passes to allow club members to access most areas of the concert and use the latest Canon equipment. Colin Marshman, Greg Delavere, Tim Porteous and Vivienne Noble took up the offers for a great night at the WIN Entertainment Centre on Friday, September 22nd. See above for Colin's comments on the night.
- ☞ October 2017 Programme.
 - Tuesday, Oct 10th. An Evening with Karen Hook who will be speaking on her experiences of "Street Photography". Here a great opportunity to get the inside to one of the 2018 Set Subjects; "Photojournalism (PJ).
 - Tuesday, October 24th, Competition. This will be an "Open" Competition with Ron Atkinson being the guest judge.
 - Tuesday October 31st. "Tuesday 5" Social Evening with a BBQ/Picnic Tea at Stuart Park.
- ☞ Thursday, October 12th. Sutherland Shire National Photographic Exhibition presentation at St George Leagues Club. Brian Harvey has "seats" available in his car. If interested please contact Brian.
- ☞ Sunday, Oct 15th. FCC 2017 Interclub exhibition at Pittwater RSL Club.
- ☞ Photo Group Perpetual Trophy Return. Current holders of the club's Perpetual Trophies are requested to return them to the club no later than Tuesday, October 24th for preparation for the presenting at the 2017 Annual Dinner to the new awardees.

Competition:

Brendon introduced the night's guest judge, Mark Kelly from the Southern Highlands. Many members know Mark as his last journey to Wollongong was in June 2016 and he seems to make it to our yearly judging request. For our new members, Mark's images can be found on his website at: www.mkimages.com.au and the head to the "Awards" tab that is full of State, National and International awards.



In 2016 Mark participated in the Cenberra Enlighten Project where his images were projected onto the Portrait Gallery, Questacon and Old Parliament House external walls. The highlight was Mark's "Autumn" series with leaves blowing down the building's side and morphing into pulsing trees, waterfalls and bursts of colour. Mark two other series, Rusty Car (Questacon) and Macro images of cracked paint and lichen (Old Parliament House). These images are also on Mark's website.

EDIs (Electronic Displayed Images):

Mark commenced the evening commenting upon the EDI entries. Mark noted that he had already viewed the entries and commented on each one before making his selections for Awards. Mark remarked that the audience could take his comments on board but not to heart as this is how he saw the images, his interpretation.

	<p><i>Best In Section:</i> "Smokey Cape Light", Jill Bartlett</p>
	<p><i>Merits (8):</i> Jill Bartlett, Kerry Gilmore, Andrew Gray, Dawne Harridge, Colin Marshman, Vivienne Noble, Tim Porteous, Susanne Souter</p>
	<p><i>Credits (17):</i> Jill Bartlett, Ruth Brooks, Raymond Clack, Allayne Foley, Kerry Gilmore, Andrew Gray, Dawne Harridge, Brian Harvey (2), David Hooper, Colin Marshman, Sue Martin (2), Vivienne Noble, Brendon Parker, Tim Porteous, Bruce Shaw</p>
<p><i>Entries received:</i> 48 <i>Entrants:</i> 25</p>	

Mark’s written comments for Jill’s Best in Section awarded entry, Smokey Cape Light were; “... A wonderful evocative ethereal image.”

Mark commented on every entry in the September Monthly competition and his individual comments can be found in the September 2017 EDI Gallery. Please take the time to read all his comments associated with this set subject “Night Time Photography”.

Cropping. Mark noted that the cropping process allowed the photographer to remove unwanted areas in their images and to draw the viewer’s attention to focus upon the real story, the main subject.

Time of Day/Twilight. Mark commented on the sky’s colour and in particular how he favoured the twilight sky with a hint of blue colouring to the jet black of the total night sky. He said there is a place for both, however the twilight colour allows for detail separation especially with dark buildings or industrial sites.

Composition. Mark noted that off-setting the main subject leaves room for mystery or other interpretations by the viewer. A straight on shot is symmetrical but in his opinion the off centre creates a balance effect. He demonstrated this with the “Vietnam War Memorial” where the photographer’s angle of view can align the leading edges of the various stone structures. Mark wanted to see some separation from the individual stone walls. Mark said a good practice to “flip” the image to determine the image’s composition is good and what do you see first. It’s a longstanding practice among photographers and highlights potential problem area within the image.

Picture in Picture Effect. Mark said that he struggled with several entries where there were definite “picture-in-picture” and that he couldn’t decide which picture to view, thus the eyes continue to move back and forth and settling upon the main subject.

Missing Effect? Mark asked “... does the image require an element for the viewer to focus upon?” Mark was remarking that several entries seemed to him to be missing something that would make sense of the overall image. He “... just didn’t get the photographer’s message.”

Image Formatting. Mark asked “... landscape or portrait?” In today’s digital world this isn’t the only formats for photographers. Almost any format size is possible including panoramic, square and any other shape. The cropping effect of different shapes concentrates the viewer’s attention to the main story. What shape is best for your image?

Perspective Control. Mark commented that several “building” entries had the building leaning, mostly inwards towards the top. With digital photography’s post production tools it is possible to fix this distracting effect within the image.

Distractions. Mark suggested all photographers to look carefully at their images and look for those items/elements (lights, reflections, etc) that drag the eye to them. Are they bright, a dominant colour? If so, then use the clone tool during the editing process to reduce, better still remove it completely. Of course the best time to “remove” a distraction is before the shutter is operated.

Object Sharpness. Rigid objects like buildings, jetties etc need to be sharp (in focus). Mark recommended that a tripod be used and adjust the camera’s/lens’ vibration reduction system as recommended by the manufacturer. This may include switching the Vibration Reduction system off.

A short supper break was called by the chairperson to allow members to catch up with each other and the judge to complete his assessment of the Print categories. During this time Brendon made the announcements.

Brendon the called the members back and invited Mark to address the audience with his Print comments and Awards.

Small Prints “C” Grade:

The Small Prints were the first category that Mark addressed. There were only two (2) prints entered due to members on line Entry problems.

Mark liked the photographer’s square format presentation for the “Night Train, Bulli”. He remarked that the photographer had handled the light conditions well and the square format enhanced the entry’s overall presentation. The composition is well balanced and the highlights were under control.

	<p><i>Best In Section:</i> “Night Train, Bulli”, Ann Lamb</p> <p><i>Merits (1):</i> Ann Lamb</p> <p><i>Credits (0):</i></p> <hr/> <p><i>Entries received:</i> 2 <i>Entrants:</i> 1</p>
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Monochrome Prints “B” Grade:

Mark noted the photographers’ composition, light effect, post production editing and selective use of paper to match the numerous subjects. He said that when all three are combined, the overall effect is a good presentation. However Mark did highlight that the image must be technically good for all these to happen.

Missing Something? Again Mark asked the question “... is there something missing here?” Sometimes removing an element (object) adds intrigue and mystery though Mark said most times it leaves the image lacking a complete story. The photographer’s objective is to ensure that their message is being communicated through their image.

Angle of View. Mark remarked that the photographer’s angle of view (shooting angle) can be the difference between capturing an image and capturing a winning shot. He demonstrated this in “Let’s Do Yum Cha”. If the photographer captured the image closer to ground level, then the lighting conditions would have been

harsher and harder to control. By shooting from a high vantage point the van’s lighting is minimised and enhances the people in the foreground resulting in a well captured image.

Negative Space. Mark spoke about this “space”, the space between elements within the image as it appeared in a number of entries. In Night Time photography this effect can lead to large areas of “black”. Mark suggested that the photographers revise their image a crop the image where possible to reduce this negative space perception.

Storyline. Again Mark reiterated his earlier comments regarding the photographer and their image’s message. The object is to ensure that the elements connect to tell the story without leaving the viewer confused or disinterested. He noted that the best storyline results from the photographer’s ability to build up the story from the image’s elements and not rely upon the entry’s “title”.

	<p><i>Best In Section:</i> “Let’s Do Yum Cha”, Tim Porteous</p>
	<p><i>Merits (3):</i> Tim Porteous, Ruth Brooks, Matt Dawson</p>
	<p><i>Credits (3):</i> Allayne Foey, Wolfgang Kullik, Sue Martin</p>
<p><i>Entries received:</i> 11 <i>Entrants:</i> 11</p>	

Colour Prints “B” Grade:

Composition. Mark mentioned that a good composition is the result of the photographer’s ability to arrange all the elements in the right position and to reduce the distraction effect (scattered light). Mark suggested that cropping the image, or toning the distracting highlights down to reduce the effect.

Cropping. There are so many things a photographer has to consider before operating the shutter. However Mark said that during the post production process it is possible to remove some elements through cropping so as to improve the image’s presentation. He suggested that entrants look at their images closely and decide if what they see is what they want.

Building Perspective. Again Mark revisited the topic of buildings leaning especially if taken with a wide angle lens. He remarked that this is “unnatural” and leaves the viewer that the image is unstable and ready to fall. He suggested photographers use the “Perspective” tool to straighten the building.

Twilight Hours. Mark repeated his earlier, and consistent, comments regarding having some colour (blues) in the sky rather than just being jet black as it enhances the definition between the sky area and any object near it. He demonstrated this with several images of the Port Kembla Steelworks where the building outline details are revealed rather than just “blending” into the background. He also highlighted the effect with the steam and smoke and how they can be coloured to give a surreal effect.

Shapes and Patterns. These add mystery in an abstract way to an image and when used in the right portion leads the viewer along a path of self-interpretation of the image’s message. He also mentioned the effects of opposites; big/small, complimentary colours, light/dark has upon an image. It takes time and patience to learn how to apply these for effective use.

Before making his awards for this category, Mark briefly spoke about stars and star trails. He said that to include stars only then a shutter speed (exposure) of less than 30 seconds is required so the photographer will need to adjust the ISO and/or Aperture to match. This based upon the earth’s rotation. For a star trail longer shutter speeds are required.

	<p><i>Best In Section:</i> "Chinatown", Matt Dawson</p>
	<p><i>Merits (3):</i> Matt Dawson, Ruth Brooks, Kerry Gilmore</p>
	<p><i>Credits (4):</i> Jill Bartlett, Wayne Fulcher, Lynley Olsson, Tim Porteous</p>
	<p><i>Entries received:</i> 12 <i>Entrants:</i> 12</p>

Monochrome Prints "A" Grade:

Silhouettes. Mark liked the way photographers had use silhouette effects to enhance their image. They can be dominant (main) elements or just in the background supporting the main elements. It's the way the photographer utilises this effect for the best effect of their image.

Boats at Night. Mark noted that boats, even though tied up, at night will move with the water's tidal effect when taken on a long exposure. The use of a tripod will not overcome this and he suggested that the photographer use the boats as supporting elements or reduce the exposure time by adjusting ISO and/or Aperture settings.

Lighting Effect. Mark mentioned the angle that the light arrives and illuminates the subject is critical especially in Monochrome photography. Mark suggested that photographers look at other photographers and learn how they treat this aspect, then apply it to their work if applicable. Mark noted if the light is "hitting you in the face" then try shooting from a different angle, vantage point and allow the light to work for you rather than against you.

Three Opportunities. Mark mentioned a photographer has three opportunities to get it right, or wrong; Camera (composition), Process (editing) and Framing. Of course if it's a bad image to begin with, nothing will enhance it. He demonstrated this with "I Wish, I Wish" saying that the matt has effectually cropped the image with key elements being cut off. In this case, Mark said he wanted to see more especially around the balloon in the right top corner.

Paper Choice. Mark complimented the photographers for their choice in papers with different effects that enhanced the images. He liked the way the photographers used a glossy paper for "Harbour Lights" enhancing the wet rocks. Paper choice does have an effect.

	<p><i>Best In Section:</i> "I Wish, I Wish", Dawne Harridge</p>
	<p><i>Merits (1):</i> Dawne Harridge</p>
	<p><i>Credits (4):</i> Barry Daniel, Brian Harvey, Brendon Parker, Helen Robinson</p>
	<p><i>Entries received:</i> 8 <i>Entrants:</i> 8</p>

Colour Prints "A" Grade:

Lighting Types. Mark spoke about the mixing of the natural and the various artificial lighting that night time photographers have to work with. In particular the random lights of vehicles where the headlights pose a great degree of difficulty in adjusting to. These "whitish" lights where they will appear as either a single bright distraction or a streak of white across the image. Mark mentioned that the red taillights are softer on the eye.

Composition. There were a couple of street scenes where Mark spoke about their differences in composition. To him the twilight sky produced a better image, compositionally wise, as the blueish sky enhanced the image by separating the buildings' details and not just blending into the normal jet black that is often seen in night photography.

Image Quality. Mark questioned one entry and thought that the file had been pushed to or past its limits with the pixelation of straight edges. He continued to add that night and low light photography will do this if the photographer isn't mindful of it. He suggested that adjustment to the any of the three basic exposure controls (ISO, Shutter Speed and Aperture) would reduce this effect. He also advised the entrants that dominate straight edges would intensify this situation.

Distractions. As with lighting Mark remarked that highlights draws the viewer's eye toward them rather than the important elements. He suggested cloning these "distractions" out and if that wasn't possible, then tone them down. He also suggested flipping the image to see where your eye travels to first and asking yourself; "... what do I see first?" If it the highlights, then revert the image back to normal and then adjust these highlights.

	<i>Best In Section:</i> "Prague", Geoff Gray	
	<i>Merits (4):</i>	Geoff Gray, Elaine Duncan, Colin Marshman, Helen Robinson
	<i>Credits (2):</i>	Dawne Harridge, Brian Harvey
	<i>Entries received: 9 Entrants: 9</i>	

At the conclusion of Mark's comments and Awards chairperson Brendon thanked Mark for a terrific night with good hints to night photography and a good selection of post-production editing tools to use, such as cropping, cloning and alike to improve the image's overall look. Mark replied that he hoped the members had "... listened to his comments and advice, but he knew most would forget them." Mark also thanked the club for the opportunity to visit and share his thought son the members' works.

POINTSCORES: September 2017

Colour Prints "A" Grade:

33	Geoff Gray	23	Vivienne Noble	16	Brendon Parker
30	Colin Marshman	22	Helen Robinson	6	Greg Delavere
24	Dawne Harridge	19	Elaine Duncan	2	Barry Daniel
24	Sue Souter			1	Brian Harvey

Colour Prints "B" Grade:

32	Jill Bartlett	14	Sue Martin	8	Jim Ollis
25	Matt Dawson	12	Kerry Gilmore	6	Joseph Baez
25	Tim Porteous	11	Allayne Foley	5	David Hooper
22	Ruth Brooks	11	Wayne Fulcher	1	Warren Causer
18	Val Porter	11	Monte Hunt	1	Graham Hamilton
14	Lynley Olsson	10	Wolfgang Kullik	1	Kathy Pond

Monochrome Prints “A” Grade:

32	Geoff Gray	19	Elaine Duncan	10	Colin Marshman
25	Vivienne Noble	18	Brendon Parker	8	Greg Delavere
24	Dawne Harridge	16	Sue Souter	4	Barry Daniel
21	Helen Robinson			3	Brian Harvey

Monochrome Prints “B” Grade:

38	Tim Porteous	12	Jill Bartlett	10	Wolfgang Kullik
25	Matt Dawson	12	Val Porter	7	Joseph Baez
25	Ruth Brooks	11	Jim Ollis	4	Monte Hunt
22	Sue Martin	10	Kerry Gilmore	3	Graham Hamilton
17	Allayne Foley	10	Lynley Olsson	1	David Hooper
14	Wayne Fulcher			1	Kathy Pond

EDI's:

50	Andrew Gray	28	Lynley Olsson	14	Jim Ollis
49	Colin Marshman	26	Sue Martin	14	Michael Cherviakov
43	Sue Souter	26	Brian Harvey	14	Kathy Pond
43	Tim Porteous	26	Sue Shaw	10	Clara Soedarmo
42	Vivienne Noble	24	Matt Dawson	9	Ann Lamb
42	Dawne Harridge	22	Greg Delavere	9	Wayne Fulcher
40	Ruth Brooks	22	Bruce Shaw	6	Al Cartwright
38	Kerry Gilmore	22	Wolfgang Kullik	6	Barry Daniel
35	Jill Bartlett	22	Joseph Baez	5	Warren Causer
32	Allayne Foley	20	Val Porter	4	Ray Clack
28	Brendon Parker	18	Tim Hoevenagel	2	Graham Hamilton
		15	David Hooper		

Small Prints “C” Grade:

58	Ann Lamb	37	Michael Cherviakov	19	Clara Soedarmo
		20	Tim Hoevenagel		

2017 Competition: October

Competition: Set Subject “Open”

Entry Conditions:

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

On Line Entry:

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

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

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

Competition Subject Guidelines.

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

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

MyPhotoClub Update

The September Competition wasn’t the smoothest monthly competition under this new MPC System. From early in the year changes to the set subject “title” and amendments to the guidelines to the members’ on line entry has had its degree of problems.

After seven (7) monthly competitions have been run and decided entry to the September was to most as easy as the previous months’ entry. However for a variety of reasons there were a couple of entrants who missed the Closing Time and their entries were excluded from the competition. The MPC System doesn’t allow the club to reopen a closed competition to accept as late entry request. The Closing Time is set and the system does the rest without our assistance.

The question to ask is: “... Am I a time manager or a manager of time?” There is a difference. Throughout 2017 the Competition Team has been encouraging members not to wait till the last possible moment to enter their entries on line as things can happen. I have been advised that all late entry requests were a result of “too busy” and “time got away”. All Monthly competitions are “Open” from the beginning of the year. Obviously the later months have a longer “opening” time so members can prepare their entries in advance. If you upload and want to change your entry/entries you can until the automated Closing Time. Leaving your decision to choose your final selection to the Closing Time day can have some repercussions. It’s your choice to manage time, or be proactive and be a time manager. The club’s management does not have the power to re-open any closed competition.

2017 “Image of the Year (IOTY) Competition.

With the above in mind the “2017 EDI/Print of the Year” entry is now open and takes the same form as the Monthly Competition entry. You, the entrant must upload each entry using the same system as you have each month. **Please note** that the “IOTY” Entry is now open and it **closes at 7.00pm on Saturday, December 2nd 2017.** All Prints are required by the end of the November Competition night (Tuesday November 28th) and the ON Line Entry must be the same as the Print. My advice: start now and upload what you think will be your selections. You can change them right up till the Closing Time. So don’t miss out.

The Techno Shop***iZugar Releases First 220° Fisheye Lens for Micro Four Thirds***

iZugar has just realised circular fisheye lens for Micro Four Thirds shooters. The 3.25mm f/2.5 fixed aperture lens is a 10mm full circular format fisheye lens and has a 0.6-meter close focus distance. The lens has 11 lens elements across 10 groups and weighs 160 grams. It's a compact and lightweight lens. The lens can be ordered now directly from iZugar (<http://www.izugar.com/shop/product/mkx22/>) for just under \$US500. More technical information is available [here](#).



Reference: <http://www.imaging-resource.com/news/2017/09/22/izugar-releases-first-220-fisheye-lens-for-micro-four-thirds>

Capture One Pro 10.2 Releases New Support

Recently the latest version of Capture One Pro 10 software, Capture One Pro 10.2 was released with several updates for camera and lens support.



New cameras supported in the software include the Canon Rebel SL2 (200D), Canon 6D Mark II, Canon 77D, Canon T7i (800D), Canon M6, Leica M Monochrome, Leica M10, Leica M-P, Nikon D75000, Nikon D850, Olympus TG-5, Phase One IQ3 100MP Trichromatic, Phase One IQ3 100MP Achromatic, Phase One iXG 100MP Achro, Phase One iXG 50MP, Phase One iXu-1000 Achro and Phase One iXU-RS1000 Achro.

New lens support is even more extensive, with the following lenses now being supported in Capture One Pro 10.2: Canon EF 100-400mm f/4.5-5.6L IS II USM, Canon EF 16-35mm f/2.8L III USM, Canon EF 24-105mm f/4-5.6 IS STM, Canon EF-S 15-85mm f/3.5-5.6 IS USM, Canon EF-S 24mm f/2.8 STM, Leica Elmar-M 24mm f/3.8 ASPH, Leica Summilux-M 21mm f/1.4 ASPH, Leica Summilux-M 24mm f/1.4 ASPH, Leica Super-Elmar-M 18mm f/3.8 ASPH, Leica Super-Elmar-M 21mm f/3.4 ASPH, Leica Tri-Elmar-M 16-18-21mm f/4 ASPH, Panasonic Leica DG Summilux 12mm f/1.4 ASPH, Panasonic Leica DG Vario-Elmarit 8-18mm f/2.8-4 ASPH, Panasonic Lumix G Leica DG Nocticon 42.5mm f/1.2 ASPH Power OIS, Panasonic Lumix G Vario 100-300mm f/4-5.6 II Power OIS, Panasonic Lumix G Vario 45-200mm f/4-5.6 II Power OIS, Pentax DA 18-50mm f/4-5.6 DC WR RE, Sony E 18-200mm f/3.5-6.3 OSS LE, Sony FE 12-24mm f/4 G, Sony FE 16-35mm f/2.8 GM and Sony Vario-Sonnar T DT 16-80mm f/3.5-4.5 ZA.

Capture One Pro 10.2 also includes a wide variety of bug fixes on Mac and Windows.

Reference: <http://www.imaging-resource.com/news/2017/09/21/capture-one-pro-10.2-releases-with-new-camera-and-lens-support>

Aurora HDR 2018 Unveiled

Macphun, the creator of the popular photo editing software Aurora HDR, has announced a new version of the program: Aurora HDR 2018 and it's coming to both Mac and Windows users, previously only available to Mac users. To date it has tallied 1.7 million downloads with over 100 million photos edited.



Trey Ratcliff said "Today, I'm very excited to announce the launch of Aurora HDR 2018. It's completely new, significantly faster and has even more powerful tools. Plus the BIG news is that it's now available for Microsoft Windows as well. It's truly the best HDR software for both Mac and PCs." The new features of Aurora HDR 2018 include a Lens Correction Tool, fixing distortion, vignetting, and chromatic aberration. There's also a new user interface, as well as speed improvements that increase performance up to 4-times.

In the article, use the "Reference" link is a 2.5 minute video about this new version. Product is due for release on September 28th 2017 and expected to cost \$US89 (\$AUD120).

Anne McKinnell, US Photographer and Educator, has also provided an insight into this new release on her blog page at: <http://annemckinnell.com/2017/09/20/aurora-hdr-2018-review/> Anne writes that she "... thought I was over HDR." However she now uses the HDR Process in totally different way to produce great

image in post-production. Well worth the venture to Anne's website (<http://annemckinnell.com/>) and then look for her "Blog" page.

Reference: <https://petapixel.com/2017/08/15/aurora-hdr-2018-unveiled-finally-windows-mac/>

Apple Announces the Totally Redesigned iPhone X

Apple has announced the new, all-screen iPhone X in what they call the future of their smartphone, and it looks like it. The new phone features a new design, no home button, and a "super retina display." The screen is 5.8 inches on the diagonal, and is 2436x1125 and 448ppi OLED display, the highest density in any iPhone. It has better contrast, higher resolution, and is extremely thin. Usually OLED has problems with color accuracy and brightness, but Apple says they overcame that. It has a one million-to-one contrast ratio, and has amazing color accuracy. It has a price of \$US999 due to USA release in October 2017.

Reference: <http://www.imaging-resource.com/news/2017/09/12/apple-announces-the-iphone-x>

Quick Tips

9 Tips to Learning to See in Monochrome

There is a certain subtle elegance about monochrome images. Removing colour changes the focus of the image to the subject matter, the tones, textures, shadows and highlights. Consequently, it requires a different mindset, or a different eye to shoot monochrome than it does for colour. New Zealand Photographer and Blogger, Stacey Hill, prepared an article for Digital Photography School (DPS) listing 9 tips to learning to see in monochrome with some great images to demonstrate her tips:

1. Subject Matter. Stacey questions whether the image's subject is the primary element to capture attention;
2. Tonal Range. Is the full tonal range there? From "Black" to "White" with good "grey tones in between;
3. Contrast. The difference in scale between tones and used for significant creative impact;
4. Texture. Removing "colour" leaves the image's composition structure, thus the textural element details can be revealed like weathered wood, cracks in concrete walls, leaves and many more;
5. Light;
6. Shapes and Patterns;
7. Shadows;
8. Details. Colour images are big, bold and bright colours attracting the viewer's attention. Monochrome opens the world to exploration of textures, tones, contrast and more;
9. Colour Tones in Final Processing. There are many different colour shades that can be applied to a final image for creative effect. Sepia (Vintage look) or any single colour to enhance the image to the way the photographer wants to portray it. Different tones can either "warm up" or "cool down" the image. The choices abound.

Stacey concludes her article writing "... it (monochrome) offers new opportunities to shoot in more varied lighting conditions, expanding your skill set and capabilities. ... there is much fun and a creative possibility to be had in the processing of monochrome images. Don't be afraid to experiment and push the boundaries of what you might expect."

Reference: <https://digital-photography-school.com/9-tips-learning-see-monochrome/>

Minimalist Photography in the Urban Environment Tips

Megan Kennedy, Canberra based Australian Photographer and writer, DPS article outlines a brief history of minimalist photography dating back to the 1960's "... exposing the bare bones of visual art." Megan's tips:

1. Keep it simple. Slow down and evaluate your photographic process and think about your desired outcome;
2. Rule of Thirds. Look at your image/scene and use the “thirds” to design your composition;
3. Colour. Colour establishes an atmosphere and emotional range of an image. Blocks of colour convey vitality and harshness, whilst pastel colours creates a surreal, dream-like quality;
4. Lines. Lines delineate the different body boundaries within a space conveying depth and presence;
5. Shape. Shapes can define the scene’s status (peaceful or unrest), nature or unevenness;
6. Pattern and Texture. They “lift” the image from the page. Texture engages with the audience’s sense of touch whilst Pattern reveals the beauty of repetition;
7. Negative Space. It’s the “what’s not there” giving a breathing space to the image allowing the immediate subject matter to exist with little to no intrusion elsewhere in the frame;

Reference: <https://digital-photography-school.com/tips-minimalist-photography-urban-environment/>

How to Use Plastic Wrap to Create Neat Color Special Effects

Australian Photographer and writer, Megan Kennedy, writes in her “Plastic Wrap” article “... if you’re looking to add something a little different to your portfolio, plastic wrap is a simple, low-cost option. Using a rubber band, a camera, and some markers, you can easily create a colored filter out of plastic wrap – adding an experimental edge to your photographic repertoire.” Kennedy explains some of plastic wrap’s history, its development and uses since it was “discovered” way back in the early 1950’s. Kennedy explains the application, shooting and post production processes including a section on “creative” photography.



Reference: <https://digital-photography-school.com/plastic-wrap-create-color-special-effects/>

How to Master Photoshop’s Pen Tool in Just 30 Minutes

Mastery of the pen tool enables complex vector shapes and selections that can be used for masking or extracting elements from an image. There is a bit of a learning curve to the tool, but this 30-minute video from Unmesh Dinda of PiXimperfect will teach you everything from the fundamentals to real-world use. To fully grasp how the tool works and why it is useful, you need to understand the difference between vector and raster shapes and how the former is constructed. Dinda starts his video by explaining this with visual examples and follows up by showing how the tool can be used to construct a series of gradually more complex shapes. This tutorial can also be seen on YouTube®



at: https://www.youtube.com/watch?time_continue=4&v=5kAQUNFZJXY

Reference: <https://petapixel.com/2017/09/08/master-pen-tool-30-minutes/>

Photographing Trees

Whether painted with autumn colours, dusted with snow, shrouded in mist or backlit by a crimson sunset, trees are amongst the most photographed subjects in the natural world. Photographing them can be pure joy wherever you are working – in open woodlands, dense wet tropical rainforests, the mallee, or the mulga. I have long found these botanical treasures irresistible as subjects. Trees vary dramatically in their appeal when viewed from different angles. Things to consider:

- ☛ Sky Matters. Consider how to use the sky;
- ☛ Chose Your Viewpoint. Trees, particularly those with an aesthetic structure standing in an appealing landscape. Work your way around the tree, framing it without taking a picture. Study each viewpoint, frame it loose and tight;
- ☛ Pre Plan. Look for the best options;
- ☛ Silhouttes. Make use of the sun.

Reference: <https://www.steveparish-natureconnect.com.au/photography-centre/photographing-trees/>