



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

December 2017

Sat	2 nd	"Image of the Year" (2017) Prints and EDI's "On Line" Entry Closing Date. Closing Time: 7.00pm
Tues	5 th	"Movie Makers' Gala Night"
Tues	12 th	Annual Dinner & Awards Presentation Night Fraternity Club Fairy Meadow 6.30pm
Sun	31 st	2018 Subscriptions Due.

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/>

Monthly Competition Enquiries email
photocomp@wollongongcameraclub.com

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

2018 Membership Fees

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

"Art means to be oblivious to the fact that the world already exists, and to create your own world.....
Not to destroy what one encounters, but simply not to find anything complete. To be someone, as an artist, means: to be able to speak oneself"

Rainer Maria Rilke (1875 ~ 1926) Bohemian-Austrian poet.

Photography Group Competition eMail Re-Connected

The Photo Group's (PG) old email address has been re-connected to allow members to make enquiries in respect to the PG's Monthly Competition. Any emails sent to this address are being re-directed to the PG's Competition Director who will endeavour to answer your query/queries. Emails with any entries attached will not be addressed, or entered on your behalf, as the correct Entry is through the Club's MyPhotoClub (MPC) Online Entry process.

Monthly Competition Enquiries email is: photocomp@wollongongcameraclub.com

Dates For Your Diary**December 5th 2017: Movie Makers' Gala Evening.**

Commencing at 7.30pm at Figtree Heights Primary School's Multi-Purpose Room.



Entries in the VOTY and AVOTY will be shown with the audience voting on the "People's Choice" Award. This will then be followed by a social evening with a supper and cuppa allowing those present to talk about the various members' works. All welcome. Please bring a plate for the supper talk.

**Tuesday December 12th 2017: Club's Annual Dinner and Presentation Evening.**

When: **Tuesday, December 12th 2017**

Where: **The Fraternity Club,**
11 Bourke Street , Fairy Meadow 2519

Time: 6.30pm for 7.00pm Dinner

Set Up: 2.00pm Meeting in Fraternity Club Foyer.
Setting up the venue, decorating the tables, Assembly of the Print Stands, Display of the Print Entries, Setting up the video and audio systems. All welcome to attend.

**Sunday December 31st 2017: Club's 2018 Membership Fees Due.**

When: **Sunday, December 31st 2017**

What: **2018 Annual Subscriptions Due**

How: Club's Direct Deposit

Information: See the Club's MPC website for Account details.

**2018 Programme.**

<u>When:</u>	<u>Group Meeting</u>	<u>Brief Details</u>
Tuesday, Feb 6 th	Movie Makers	Interviewing Techniques
Tuesday, Feb 13 th	Photography Group	"Simplicity and the Space between Negative Space & Figure Ground" with Len Metcalf
Tuesday, Feb 20 th	Movie Makers	How to Plan a Video and Tell A Story.
Tuesday, Feb 27 th	Photography Group	Competition; "Open"

Tuesday, November 14th 2017

Jim Ollis chaired this evening's Photography Group meeting and extended a warm welcome to the 21 members and 3 visitors. Jim said that the club had received apologies from Greg Delavere (still recouping) and Lynley Olsson.

Business:

Jim mentioned the following for members' attention:

- 📅 2017 "Image of the Year" Competition.
 - November 28th. Print hand-in, by the end of the Competition Meeting. This allows any Print from the November Competition to be considered. The Print Entries are to be labelled and identified correctly;
 - December 2nd 2017 7.00pm. EDI Entries and all On Line Registration (includes Prints) closing date.
- 📅 Next Competition. November 28th. Set subject, "Trees in a Landscape".
- 📅 December 12th 2017. Club's Annual Dinner and Awards' Night.
 - Venue; Fraternity Club, Fairy Meadow;
 - Cost: \$35 per person and payable online. Drinks (at bar prices) attendees own cost;
 - RSVP to Dawne Harridge before Friday December 1st 2017. Contact either email (dawne433@tpg.com.au) or mobile phone (0401 540 699)
 - 2.00pm. Setup venue for the evening's activities. Meeting in Club's Entrance Foyer;
 - 6.30pm. Venue open for members. Function commences at 7.00pm.
- 📅 December 31st 2017. 2018 Membership Fees due. Please pay on line by direct deposit. Fees are:
 - Pensioner \$65.00;
 - Member \$75.00; and
 - Family \$115.00
- 📅 Position Vacant. Photographer wanted. (Not Club Endorsed Activity)
 - December 7th 2017. Southern Youth Services' Christmas Party 4.30pm ~ 8.30pm includes both inside and outdoors activities. Please contact Time Porteous (mobile: 0414 909 322) if interested. This is for a quote.
 - March 10th 2018. Elderly out of town couple being married at the Lagoon, North Beach Area want some "rustic" wedding photographs taken. If interested please contact Dawne.

Presentations:

Jim announced the evening's agenda commencing with the viewing of the 29th Sutherland Shire National Exhibition of Photography (SSNEP) Acceptances and Awards followed by the Tina Arena Photo Shoot by four club members that was arranged by Canon Australia.

29th SSNEP Acceptance and Award Images.

The SSNEP commenced as a Print Exhibition (1987 ~ 2010) but in recent times has transformed to a "Digital Only" National (2007 ~ 2017), prior to 2007 Slides were accepted. So it was for the 29th SSNEP, a digital only exhibition thus making it easier to view the complete Exhibition without the requirement to transport prints from venue to venue. Before the showing commenced Barry Daniel spoke briefly about his and Eunice Daniel's association with this National over the years.

The viewing of this National's Images commenced with the "Open, Colour" section. Club member, Geoff Gray, was awarded one Acceptance in this section. It is interesting that several Awards and Acceptances were received from non-Australian entrants (Kuwait, New Zealand), with one being a "Highly Commended".

This was followed by the showing of the Accepted images from the Monochrome Open section. Again, club member Geoff Gray was awarded three Acceptances in this section. Again several overseas' entrants (Kuwait and New Zealand) gained Acceptances.

Before the last two Sections were displayed a short break was called for a cuppa, chokkie biscuit or two and some “catch-up” time before Chairperson Jim called the meeting back for another session of SSNEP Images.

The third section to be viewed was “Nature” with club member, Dawne Harridge gaining three “Acceptances from a strong field of images including Acceptances from Kuwait and Malaysia (three “Highly Commended” entries).

The last section to be displayed was the Creative images which non club member received any Acceptances or Awards. This section was dominated by Australian entrants.

Here’s a summary of Wollongong Camera Club Member’s Acceptances:

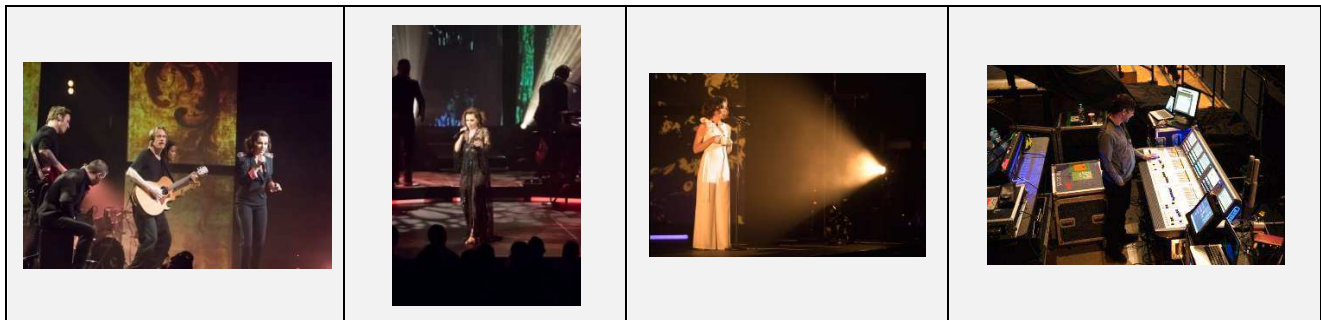
29th Sutherland Shire National Exhibition of Photography

<i>Member</i>	<i>Section</i>	<i>Image Title</i>	<i>Award</i>
Geoff Gray	Open Colour	Einstein	Acceptance
Geoff Gray	Open Monochrome	Time Lines	Acceptance
Geoff Gray	Open Monochrome	Cigar Box Guitars	Acceptance
Geoff Gray	Open Monochrome	Out There	Acceptance
Dawne Harridge	Nature	Dinner Captured	Acceptance
Dawne Harridge	Nature	The Hatchery	Acceptance
Dawne Harridge	Nature	Exploding	Acceptance

Tina Arena Shootout Audio Visuals.

At the completion of the 29th SSNEP Images Bruce Shaw then presented three Audio Visuals produced from the four members’ that accepted the Canon Australia’s Invitation to test Canon photographic equipment at a Tina Arena Concert in Wollongong on September 22nd 2017. Bruce briefly introduced this part of the evening explaining that the original concept was for all photographers to supply images to make one audio visual. However some technical difficulties occurred, resulting in three A/V’s from the four photographers.

- ✧ **Tim Porteous and Greg Delavere.** Bruce explained that this A/V was the first to be produced and the A/V’s “creative” licence was limited. These photographers’ images were combined for one A/V. Tim provide 51 images and Greg, although he incurred an injury, was happy with only 7 of his images; “too much grain”. The nature of this A/V was to portray the day’s “Feeling” with images from their arrival at the concert venue, Tina’s “Meet the Media” and finally some concert images.



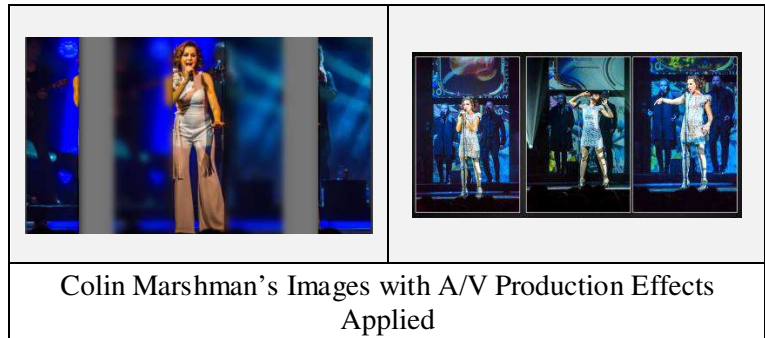
Selection of Greg Delavere’s Images

Selection of Tim Porteous’ Images

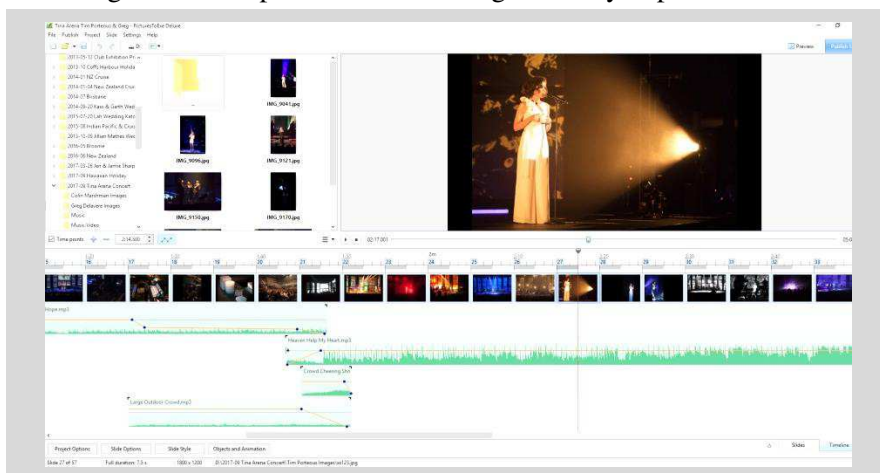
- ✧ **Vivienne Noble.** Bruce explained that he was tested by Vivienne’s technically perfect photography and how to best to utilise the images she supplied to fit the production’s 16x9 format with the Canon dSLR’s full frame format (2:3). A number of different effects were incorporated to present a slightly different A/V. Vivienne supplied 30 images.



✦ **Colin Marshman.** Bruce commented that Colin's A/V production was challenging. Where Vivienne's was the more technical, Colin had supplied 96 images necessitating a cull of Colin's images to a final image number of 75 for the A/V. Bruce said that he ventured into more "effects" in the A/V as he had more images to play with. He also reminded the audience that some of the effects were from the A/V production and not Colin's images editing.



At the conclusion of the A/V's Bruce thanked the photographers for offering their images and hoped that the resulting A/V's complimented their images as they expected. Bruce then fielded a number of questions from



Screen Shot of a Tina Arena A/V Production

the audience in respect to the software use (Wnsoft's "Picturestoexe" [PTE]) and the use of music. In respect to music Bruce explained that he uses Royalty Free/Copywrite Free music from a number of websites. Vivienne advised the meeting that YouTube also had Royalty/Copywrite Free music available. It was noted that several members suggesting that here were the next three years' Audio Visual of the Year entries.

The evening was very different in presentations with the SSNEP background music being quiet and Bruce turning the "Tina Arena" presentations into semi rock concert. Members in the front row couldn't comment not being able to hear the soundtracks, though not sure if they were able to hear anything afterwards. It was a good night for all to see what club and Australian photographers are doing and where their images fit into the overall photographic movement.

Tuesday, November 28th 2017

Jim Ollis chaired this evening's Competition Night extending a warm welcome to the 28 members and 3 visitors in attendance. Jim noted that apologies were received from Helen Robinson. Tonight was 2017's last Monthly Competition before the determination of the year's Competition Trophies.

Business:

Jim mentioned the following:

✦ 2017 Image of the Year Entries:

- Print Entries. These are required by the end of tonight's meeting (November 28th), allowing members the opportunity to enter any of their November Monthly Competition Print entries to be considered for Print of the Year;
- EDI's Closing Date; Saturday December 2nd 2017; and
- On-line Image Registration Closing Date; Saturday December 2nd 2017, 7.00pm. Reminder that the On-line registered image must match the actual Print entry.

- 📅 2017 Annual Dinner and Presentation Evening.
 - Venue: Fraternity Club, Fairy Meadow
 - Date: Tuesday December 12th 2017 commencing at 6.30pm
 - RSVP: Please advise Dawne Harridge by Friday, December 1st 2017.
 - Payment: Direct deposit to club's account or see Brendon Parker for other arrangements. Must be paid before the event;
 - Venue Setup. Meeting at 2.00pm in Fraternity Club's Foyer on Tuesday December 12th.
- 📅 2018 Club Year:
 - 2018 Fees. Are due by December 31st 2018. Payment by direct deposit to the club's account;
 - 2018 Club Calendar. Calendar has been uploaded to the club's MPC website and available for all to view and plan particularly for the PG's Monthly Competition Set Subjects.

Competition:

Jim introduced our guest judge for this evening's Set Subject Competition, "Trees in a Landscape" Diane Goodman. It's been a few years since Diane last judged at our competitions and it was a pleasure to have her back with her critiquing and comments of the members' works. Jim briefly outlined Diane's academic history remarking that she has been a teacher of Photography, digital Photography, Visual Art and Information Technology for more than 30 years teaching in Secondary Schools and University (Wollongong). Diane set up and led the Photomedia Dept at the Illawarra Grammar School (TIGS) for 18 years. During 2005 ~ 2007 Diane has taught adults Digital Photography whilst undertaking a post-graduate degree using digital photographic systems to map significant sites such as Bundanoon (Shoalhaven River) and the ancient archaeological site of the Paphos Theatre in Cyprus. Diane's photographic images have been widely exhibited and in private collections around Australia.



Diane made some general comments saying that the digital (EDI) entries had already been judged and her comments are on the website. She also remarked that there were "... lots of things to talk about ..." particularly about images that grab people's attention.

EDIs (Electronic Displayed Images):

One common theme throughout Diane's comments for the digital images was the "structure" of the image, the various elements, the image's building blocks, when combined completed the image's overall appeal and message. She remarked there were different techniques that photographers can utilise on their images to produce the best image possible.

Cropping. Diane spoke about "good" and "poor" cropping and demonstrated these with various entries. She remarked that a good crop will enhance the image, concentrate the viewer to the main story (elements) and reduce the effects of distractions within the frame. She noted that there were some "poor" crops, those where parts of the main subject are "cropped" and the viewer's mind is telling them that there should be either "more" to the subject or "less" and make it a deliberate crop.


Lighting. The type of lighting can enhance the image's impact, the time of day and the light's "shade" can create the mood for the image or highlight the various elements that the photographer wants to emphasise. Diane remarked that flat lighting (overcast days) reduces the impact, yet it preserves the details in the shadow areas.

Colour. Diane emphasised that colour grabs people's attention as bold colours (reds, oranges, etc) draws the viewer's eyes towards them. Diane commented that autumn colours (oranges, browns, etc) are soothing and allows the viewer's eye to rest peacefully upon that subject, element.

Leading Lines. Diane spoke about photographers using leading lines, whether it's a road, a river/creek, fence line or nature, to draw the viewer into the scene and along to rest where the photographer wants the viewer to arrive.

Main Element Positioning. Diane remarked that the placement of the main subject (element/object) is just as important. The usually “acceptable” position on the 1/3rds isn’t dye casted and this can be broken to place the main subject centrally. Diane demonstrated this with several images showing how a centrally located main subject can be pleasing and provide balance. She advised the audience to practice this skill and learn when to apply it.

Distracting Details. Diane mentioned that a number of entries suffered from “distractions” that ultimately affected the image’s impact. She commented that photographers need to develop the 2-Step Process, either take a step forward or backwards or to the side to remove the distraction (best option) or reduce its effect. She also encouraged the use of the lenses “zoom” to come in closer.

	<i>Best In Section:</i> “Mountain Pass”, Allayne Foley	
	<i>Merits (5):</i>	Jill Bartlett, Brendon Parker, Tim Porteous, Sue Martin, Allayne Foley
	<i>Credits (12):</i>	Sue Shaw, Kerry Gilmore, Kerry Gilmore, Greg Delavere, Greg Delavere, Jill Bartlett, Ann Lamb, Valerie Porter, Andrew Gray, Ruth Brooks, Elaine Duncan, Vivienne Noble
	<i>Entries received:</i>	50 <i>Entrants:</i> 25

The judge’s comments for Allayne’s Best in Section Award of her entry, “Mountain Pass”, were “An epic image in the style of the grand masters! Beautifully visualised to frame the meandering line of the gorge and pull the viewer toward the grand view and mysterious skyline just out of reach! The golden hues of the foreground and ridge of trees do much to emotionally connect the audience and want them to move into the scene. Congratulations!”

The judge’s comments for all EDI Entries this month can be found on the club’s website at; <https://wollongong.myphotoclub.com.au/members/competitions/> and select the 2017 November EDI – Digital from the “EDI – Digital” section. May I encourage members to take advantage of the MPC System and comment on your fellow members’ images. “*Learning through sharing*”

A short break was called by Chairperson Jim for supper and a cuppa and to allow our judge more time to critique the various Print Categories. After a 10 minute break Jim called the meeting back to hear Diane’s comments on the Print entries.


Small Prints “C” Grade:

It has been customary for the judge to commence with the Small Prints during 2017, so we (audience) sat down, strapped themselves in for a nippy, but thorough, commentary on the Print entries.

Composition. Diane spoke about image composition, ultimately image structure, and how it translates to the viewers in appeal. In the entry “Oh What a Tangled Web” Diane demonstrated that this image had no sense of “central” element. She asked “... Is this visually appealing?” She also remarked that we need to look at the world in different lights.

How Much Detail? Diane purposed the question; “how much to put in?” The answer will be different every time and with every photographer and the story they are attempting to reveal through their image. Diane remarked a different viewpoint or angle can change how the various elements are seen. Whilst on this subject Diane also commented on “... where to place the horizon.” She noted that many photographers, not matter of experience, tend to place the horizon in the middle, thus cutting the picture into “2”. Photographers need to look at their post-production effects and adjust obvious “errors”.

Low Angle. Diane like the different viewing aspect as demonstrated in “Branching Out” where the photographer has taken the picture from down low and up the trees main trunk to the sky. Diane commented that this approach eliminates all background distractions and allows the image to stand on its own merit.

	Best In Section: “Down Among The Fig Trees”, Ann Lamb
	Merits (2): Ann Lamb (2)
	Credits (2): Michael Cherviakov, Tim Hoevenagel
Entries received: 8 Entrants: 4	


Colour Prints “A” Grade:

Colour. Diane returned back to her previous comments on “colour” and its immediate impact upon the viewer. She expanded these comments saying that the selective use of “colour” within the image draws the viewer to the central point of the image as seen in the entry, “Blizzard Damage 1” where the “orange” colour of the broken branch stands out in the wintry surround.

Montage. Diane congratulated the photographer of the entry, “Anybody Home” for utilising a montage effect to bring home a different story than just having a “tree” in the frame. The montage effect completes the story and compels the viewer to delve deeper into the image for the full story.

Composition. Diane again spoke about composition and in particular image “balance”. She demonstrated this with the entry, “Nature’s Carpet” saying that the autumn colours, with trees down both sides of the avenue form a harmony that created a pleasing image to view.

Textures and Patterns. Diane remarked that these create a sense of “life” and character to objects and a mood. It often leads the viewer towards the main subject. Texture/Pattern usage can be utilised to produce an eerie aspect.

	Best In Section: “Menindee”, Greg Delavere
	Merits (2): Greg Delavere, Vivienne Noble,
	Credits (3): Elaine Duncan, Geoff Gray, Brendon Parker
Entries received: 10 Entrants: 10	

It was good to see Greg back at the club and the challenging images that he enters. Congratulations on your Best in Section. Hope this encourages you to a speedy recovery and back on your feet for more photographic outings.


Monochrome Prints “A” Grade:

Emotions/Memories. Diane spoke about how images reignite childhood or other memories within the viewer. In the entry, “One Tree Hill” she said it reminded her of her country childhood and home. The pictorial elements and the mood created by the photographer captured her emotions.

Tonal Range. Diane commented upon the Tonal Range (from Black to White with good Gray tones in between) of the Monochrome images and she demonstrated this when referring to “Illawarra Blaine Tree”. She noted that Colour Images, with their bold colours, attracts the viewer whereas in Monochrome it’s the tones that attract.

Textures and Patterns. Diane remarked that both textures and patterns play their part in monochrome images drawing the viewer's attention. In "Snow Capped" she thought the pencil like details created a different style of image instead of a normal positive reproduction. In her opinion this has resulted in reducing the distractions in the image and allows the viewer's mind to conjure a storyline for them.

Time of Day. She mentioned that "Time of Day" impacts greatly upon the image and how the light at various times of the day changes due to the sun's relative angle to the earth. She continued saying that an image will be different due to these lower/higher angles of light. It is worth remembering that the lower the light's angle the softer the lighting on the scene being taken.


	<i>Best In Section:</i> "River Mangroves", Vivienne Noble
	<i>Merits (3):</i> Vivienne Noble, Helen Robinson, Sue Souter
	<i>Credits (2):</i> Elaine Duncan, Geoff Gray
<i>Entries received:</i> 8 <i>Entrants:</i> 8	

Colour Prints "B" Grade:

During her general comments for this category Diane returned to previous positioning of the main subject. Over the course of her comments for this month's competition she has responded positively in respect to entries having a centrally position main subject whilst she was less impressed with others. It was a situation of "... does the image best suit a centrally positioned subject?" Diane also noted that having great lighting to take a picture is only "... half done the job ..." and she expected more.

Patterns and Textures. Diane liked the strong lines that add interest and lead the viewer through the picture to the point that the photographer wants the viewer to arrive at and not for the viewer to diverge from that path. Diane demonstrated this with the entry, "Gnarled" where the tree's twist branches flow in all directions and background distractions have been dramatically reduced as the viewer wanders along the twisting branches.

Colour. Again Diane reiterated her earlier comments regarding "colour" and how the combination of the right colours can produce a dramatic effect. She explained this concept with the entry, "Rebirth" where the new green leaf has commenced a "new life" in the decaying of tree trunk (reddish brown) focusing the viewer into and on the growing leaf.


	<i>Best In Section:</i> "Aboriginal Marker On Tree Molong NSW", Tim Porteous
	<i>Merits (3):</i> Jill Bartlett, Wayne Fulcher, Tim Porteous
	<i>Credits (3):</i> Ruth Brooks, Lynley Olsson, Valerie Porter
<i>Entries received:</i> 13 <i>Entrants:</i> 13	

Monochrome Prints "B" Grade:

Composition. The entry "Love Letters on Bamboo" grabbed Diane's attention as the lighting and texture of the image appealed to her. She recounted that it was the photographer's responsibility to get it right and when the audience re-acts then the photographer knows they have got it right.

Simplicity. This is the challenge for all photographers, young or old, beginners or vastly experienced; to keep their image “simple”. Add too many elements and the image becomes confusing to the viewer and can, mostly will, include more story lines for the viewer to follow. The second challenge after grabbing the viewer is to “hold” them and not allowing them to rush off to another image.

Vignetting. Photographers often incorporate a vignette in the images to focus the attention to the main subject and reduce the effects around the edge. In the entry, “Arboretum Canberra” the photographer has chosen to use a “white” vignette rather than the darker style. Diane asked the question, “What lies beyond?” This image has immediately set the enquiring pathway for the viewer to look further into the image. “... What’s missing?” the mind is asking. This whiter vignette style allows details to bleed out of the frame and to suddenly stop at the frame’s edge.

	<i>Best In Section:</i> “Winterscene”, Jill Bartlett	
	<i>Merits (3):</i>	Jill Bartlett, Lynley Olsson, Tim Porteous
	<i>Credits (3):</i>	Ruth Brooks, Matt Dawson, Valerie Porter
	<i>Entries received:</i>	12 <i>Entrants:</i> 12

Chairperson Jim Ollis thanked Diane for her wonderful judging and the encouraging comments on the images entered. Diane responded thanking the club for the invitation and said that she wanted to encourage the members, to provide good comments on each entry and providing helpful explanations where possible to improve the member’s photography.

POINTSCORES: 2017 Final Results

Colour Prints “A” Grade:

37	Geoff Gray	26	Dawne Harridge	22	Brendon Parker
37	Colin Marshman	25	Sue Souter	12	Greg Delavere
31	Vivienne Noble	23	Elaine Duncan	3	Barry Daniel
28	Helen Robinson			1	Brian Harvey

Colour Prints “B” Grade:

40	Jill Bartlett	18	Lynley Olsson	6	Joseph Baez
32	Tim Porteous	17	Wayne Fulcher	5	David Hooper
29	Matt Dawson	16	Kerry Gilmore	1	Warren Causer
26	Ruth Brooks	15	Allayne Foley	1	Graham Hamilton
22	Valerie Porter	14	Wolfgang Kullik	1	Kathy Pond
21	Sue Martin	13	Monte Hunt	1	Raymond Clack
		9	Jim Ollis		

Monochrome Prints “A” Grade:

41	Geoff Gray	23	Elaine Duncan	10	Colin Marshman
34	Vivienne Noble	22	Brendon Parker	9	Greg Delavere
27	Helen Robinson	21	Sue Souter	4	Barry Daniel
26	Dawne Harridge			3	Brian Harvey

Monochrome Prints “B” Grade:

46	Tim Porteous	16	Valerie Porter	7	Joseph Baez
34	Ruth Brooks	16	Lynley Olsson	6	Monte Hunt
29	Matt Dawson	16	Wayne Fulcher	3	Graham Hamilton
26	Sue Martin	12	Kerry Gilmore	1	David Hooper
19	Allayne Foley	12	Wolfgang Kullik	1	Kathy Pond
19	Jill Bartlett	11	Jim Ollis	1	Raymond Clack

EDI's:

58	Andrew Gray	36	Lynley Olsson	16	Jim Ollis
55	Colin Marshman	34	Sue Shaw	15	David Hooper
54	Dawne Harridge	30	Matt Dawson	15	Barry Daniel
53	Tim Porteous	30	Brian Harvey	14	Michael Cherviakov
52	Vivienne Noble	30	Valerie Porter	14	Wayne Fulcher
48	Kerry Gilmore	30	Bruce Shaw	13	Ann Lamb
47	Sue Souter	28	Greg Delavere	10	Clara Soedarmo
46	Ruth Brooks	26	Wolfgang Kullik	10	Raymond Clack
45	Jill Bartlett	24	Tim Hoevenagel	6	Al Cartwright
43	Allayne Foley	22	Joseph Baez	5	Warren Causer
38	Sue Martin	18	Kathy Pond	4	Elaine Duncan
36	Brendon Parker			2	Graham Hamilton

Small Prints “C” Grade:

73	Ann Lamb	48	Michael Cherviakov	25	Clara Soedarmo
		26	Tim Hoevenagel		

2018 Competition: February

Competition: Subject “Open”

Entry Conditions:**Section****Closing Date & Time/Comments**

EDI's: **2nd Tuesday of the Competition Month. Closing Time: 7.00pm**

Prints;
On Line Entry: **Saturday 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:

All Monthly Competition Entry/Entries for both the EDI and all Print Categories are “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***ON1 Photo RAW 2018 Takes On Lightroom with More Features and Improved Raw Processing***

November 2017: ON1 officially announced the latest version of its image editing and organisation software: ON1 Photo RAW 2018. With ON1 wanting to establish its application as a viable alternative to Adobe's Lightroom, and says most of the improvements to this new version are a direct result of community input. The new app comes with an updated raw processing engine and a new HDR function that merges a bracket of photos for increased dynamic range. Pano Stitching combines multiple photos into a single panoramic image and a host of new masking tools allow for precise selection of image areas and background masking. ON1 has also updated the UI for a cleaner and more modern look, and has added support for the Nikon D850, Olympus EM-10 III, Panasonic DMC-G85, preliminary support for Sony a7R III, and a range of new lenses. Other features include: re-editable adjustments for exposure, contrast, colour, shadows, highlights, lens correction, and transform tools, as well as hundreds of customizable photo effects. There's a 3' 37" video embedded into the website ("Reference" link). The video can also be accessed in YouTube at the following:

https://www.youtube.com/watch?time_continue=1&v=k6QWJaqwdNU



Reference: <https://www.dpreview.com/news/1437316695/on1-photo-raw-2018-takes-on-adobe-lightroom-with-more-features-and-improved-raw-processing>

Macphun (Skylum) Unveils Luminar 2018, Takes on Adobe Lightroom CC

Luminar 2018 offers everything a modern photographer needs for photo editing, including new filters powered by artificial intelligence, major speed improvements, a dedicated RAW develop module and a forthcoming in 2018 digital asset management platform. Users will also benefit from the new intelligent Sun Rays filter, LUT support, and real-time noise removal. With adaptive workspaces that match styles of shooting, Luminar adapts to deliver a complete experience that avoids clutter and complexity. Luminar 2018 has been re-built from the ground up for dramatic performance boosts. Existing filters deliver richer colors and depth in less time. A brand new streamlined user interface speeds up working with presets, filters, and masks. With full support of pro options like layers, masks, and blending modes, complex repairs and photo composites can be easily accomplished. Pricing: \$US70 for new users and \$US50 for the existing Luminar upgrade.



Reference: <https://www.dpreview.com/news/5002868612/macphun-unveils-luminar-2018-takes-on-adobe-lightroom-cc>

Long Exposures with Panasonic G9's High-Res Mode

New to Panasonic's G9 flagship is a high-resolution mode, which shifts the sensor by half-pixel increments eight times, and generates an 80MP final image. As with similar technologies from Ricoh and Olympus, it's not necessarily recommended for scenes with moving subjects in them, but we wanted to see if we could make it work. Use the "Reference" link below to see examples of this camera in action.



Reference: <https://www.dpreview.com/articles/3761060711/panasonic-g9-high-resolution-mode>

Vimeo Adds Support for 8K 10-Bit HDR Videos

Vimeo has announced the arrival of HDR to its streaming video platform, making it possible to upload and view up to 8K HDR 10-bit content containing more than one billion colours. Though many monitors and TVs aren't capable of displaying this type of content, an increasing number of consumer devices are, such as the iPhone X and Galaxy S8 smartphones. This expanded support is the only video hosting platform that offers HDR content to the iPhone X, iPad Pro, and Apple TV 4K. The support for 10-bit content means being able to display 1 billion colours versus 16 million, which should help eliminate colour banding. Videos that take advantage of this new support are able to present more than 75% of the colours a human eye can perceive, a huge jump from the typical 35% range. "Expect to see details on HDR for more codecs (like VP9) in the upcoming year," the company explained.

Reference: <https://www.dpreview.com/news/1182101675/vimeo-adds-support-for-8k-10-bit-hdr-videos>

RAW Power: An iOS Raw Editor

Apple's mobile operating system has been able to shoot RAW images for a while now, but iOS 11 added broad support for raw formats from other cameras, opening up the door for new apps to leverage this ability and let you edit your professional camera's RAW photos on your phone or tablet. Enter RAW Power, an iOS app designed by Nik Bhatt, a lead developer for Apple's Aperture and iPhoto. With RAW Power, iPhone and iPad owners can use their devices to edit any raw file supported by iOS 11 with a long and growing list. It also supports raw image formats from dozens of cameras from multiple makers including Canon, Nikon, Olympus, Panasonic, Fujifilm, Hasselblad and others. RAW Power presents a way to edit those images via iOS 11, offering features like white balance, sharpen, curves, and others that can't be found in Apple's own Photos app and with its hook up to iCloud, edits can be synced across devices so you can start editing on mobile and pick that up later on your desktop, or vice versa, providing you have iCloud photo library enabled.



RAW Power is currently available through iTunes for free, though users who want access to the depth, advanced curves and white balance tools will need to unlock them with a \$10 payment.

Reference: <https://www.dpreview.com/news/4283789756/raw-power-an-ios-raw-editor-designed-by-the-former-apple-aperture-lead>

Quick Tips

3 Tips for Experimenting with Shutter Speed Creatively

Shutter speed is one of the three elements of the Exposure Triangle that work in tandem. Thus changing your shutter speed leads to changing one of the two other elements (aperture and ISO) to compensate for your exposure. Of these three, shutter speed is the one that allows you the most creative versatility. If you want to use shutter speed to make more artistic choices, so here's some suggestions:

1. Freezing the Motion. Uses a fast shutter speed to literally capture and "freeze" a moment in time;

2. Panning. Tracking your subject whilst operating the shutter resulting in a blurred background;
3. Slowing It Down. Can be highly creative especially with water (creeks, rivers, waterfalls), crowd movement, light trails and alike. A tripod is essential for this type of shooting to avoid camera shake.

Reference: https://digital-photography-school.com/3-tips-experimenting-shutter-speed-creatively/?utm_source=newsletter&utm_medium=email&utm_campaign=November-0917

Why It's Important To Have A Good Relationship With Your Camera

Kevin Landwer-Johan (a Thailand based Freelance Photographer and educator) wrote in this article "...I don't like upgrading my camera; I'm rather content with the old one I have. I'm not one to worry so much now about the changes in technology. These days it seems there's nothing really new under the sun. My trusty Nikon D800 is like a close friend, we have a good relationship." He continues says that camera technology (new developments) has slowed down for today's photographer. It's important to have a close relationship with your camera:



- ☞ Use Your Camera with Ease. Get to know the camera's key functions and where they are located and leave more energy to compose and focus the shot;
- ☞ Use Your Camera Often. Frequent connection with your camera, like all other relationships, will produce a richer and meaningful relationship;
- ☞ Know Your Camera Craft. Advertising world has convinced us to continually upgrade at the expense of your artistic development.

To read more use the "Reference" link below.

Reference: <https://digital-photography-school.com/importance-good-relationship-camera/>

How to Use Framing In an Urban Environment

Canberra based photographer and writer posted her thoughts on framing your Urban Environment Images. Photographers have long developed different classifications to pair with the design and execution of a photograph; lines, shape, texture, light, framing, contrast, just to name a few. Leading lines appeal to a viewer's natural tendency to trace line into a photograph. Sharp lines are used to grab attention and organic lines create a peaceful atmosphere. Other composition techniques like the Rule of Thirds require a photographer to mentally break down an image to evaluate balance. Low and high perspective alter the way a viewer sees the world and symmetrical/asymmetrical elements highlights the quirky beauty of life. In her article Magen discusses:



- ☞ What is framing? The self-containment of the main subject;
- ☞ How to frame a photograph;
- ☞ Frame shapes; and
- ☞ Keeping it real.

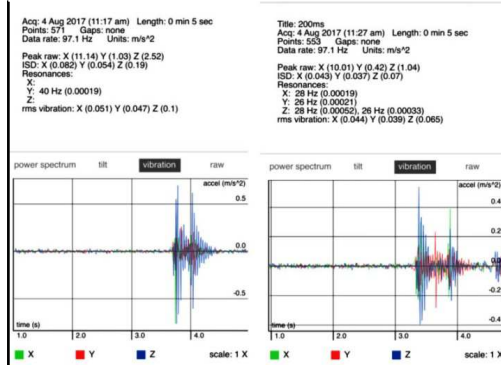
Reference: <https://digital-photography-school.com/use-framing-urban-environment/>

How to Combat Mirror Shock Using a Camera's Mirror Delay

SLRs all suffer from the same problem: that mirror flapping up and down causes the camera to move at the time of exposure. "Mirror shock" is what's caused by the mirror itself and not the photographer's ability to hold the camera still. Some cameras allow you to program an extra delay on the mirror, and this goes a long way to getting rid of mirror shock.

The graphical display on the left was of a Hasselblad that was discussed in the article. Notice the two (2) "peaks" of the shutter's operation.

The article's writer suggested a solution to this problem, putting in some extra mirror delay, dialed in 50ms of delay, and then take another shot to check if this symptom disappears. The writer also commented that most digital camera operators wouldn't be aware of this solution or what was the actual problem. He commented that this tip is very useful when doing macro work, using long telephoto lenses, or just shooting at slow shutter speeds.



The remedy may be applied directly from your camera's menu. If in doubt then check out your camera's manual to see if it has the ability to do a mirror delay and how to apply it.

Reference: <https://petapixel.com/2017/11/16/combating-mirror-shock-using-camera-mirror-delay/>

Choose the Right ISO

In an article that appeared in Exposure Guide's "10 Top Digital Photography Tips" the writer tackles the subject of ISO. The writer notes that the ISO setting determines how sensitive your camera is to light and also how fine the grain of your image. The ISO the photographer selects depends on the situation – when it's dark we need to push the ISO up to a higher number, say anything from 400 – 3200 as this will make the camera more sensitive to light and then we can avoid blurring. On sunny days we can choose ISO 100 or the Auto setting as we have more light to work with. This takes patience and "frames" to learn how the determine ISO settings react to different conditions.



Reference: <https://www.exposureguide.com/top-10-digital-photography-tips/>

5 Tips for Photographing Camera-Shy Portrait Subjects

The best types of portrait photographs are the ones in which subjects feel comfortable and look natural. But unless your subjects are professional models, you're likely to stumble upon people who develop a sense of awkwardness the moment the camera is pointed at them. It can be really tricky capturing a seemingly natural shot or pose if your subject doesn't feel photogenic or immediately becomes bashful in front of the camera. The success of a portrait photographer is their ability to make their subjects feel at ease during a shoot.

Queensland professional photographer Linda Pasfield's article in The Digital Photo Mentor offered five (5) tips for camera shy portrait subjects:

1. Build a relationship with the subject/s;
2. Communicate with your subject/s. Talk and get acquainted with them forming a trust relationship;
3. Teach them new tricks. Get the subject to do something so as to take their mind away from being in front of the camera;
4. Shoot in comfortable environments. Not all people are comfortable in front of studio lighting. Ensure that the environment is complementary to the subject; and
5. Have fun. Subject who are enjoying themselves are more likely to be more natural and relaxed before the camera.

Working with a camera-shy subject has its challenges, but it also has its opportunities. Patience and good communication will go a long way in creating an engaging and fun photography session. Just remember to experiment with each individual subject and as always, have fun!

Reference: <https://www.digitalphotomentor.com/5-secrets-photographing-camera-shy-portrait-subjects/>