



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

March 2018

| | | |
|---------|---------------------|---------------------------------------------------------------------|
| Sat~Sun | 10~11 th | FCC Judges' Course, HARS Museum, Illawarra Airport |
| Tues | 13 th | HARS & Wings Over the Illawarra" with Russell Field |
| Tues | 13 th | EDI Competition Entry Closing Date. Closing Time: 11:45pm |
| Tues | 20 th | AGM. 7:30pm. (See "Dates for Diary") |
| Sat | 24 th | Print Competition On Line Entry Closing Date. Closing Time: 11:45pm |
| Tues | 27 th | Set Subject Competition: "Flight" |

Closing Time: **7:15pm.** No Print Entry will be accepted after this time.

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

CLUB MEETINGS

2nd and 4th Tuesday of Each Month
at 7:30pm
FIGTREE HEIGHTS PRIMARY
SCHOOL
St Georges Avenue & Lewis Drive
FIGTREE
Vehicle entrance via Lewis Drive
FIGTREE
UBD Map: 34 Ref: P6

Phone Contact:
0457 415598

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

Enquiries:
photogroup@wollongongcameraclub.com

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 |

Fee Details can also be viewed on the club's website by using the link in the "Welcome to our Club" section.

"Twelve significant photographs in any one year is a good crop."

Ansel Adams (1902 ~ 1984) an American large format photographer and environmentalist whose black and white landscape photographs of the American West, especially Yosemite National Park, have been widely reproduced. He is recognised, not only for his great landscape images, but also the "Zone System" as a way to determine proper exposure and adjustment of the contrast of the final print.



We welcome to the club Romina Di Noro and Joe Cremona who have joined the Photography Group. Carolyn Womsley has returned after taking a year or two off after a painting sabbatical.

Dates For Your Diary

March 2nd ~ 18th 2018: Enlighten Festival, Canberra.

EAT

SEE

EXPLORE

Eat your heart’s content at the Enlighten Night Noodle Markets and Food & Drink Precinct

Stunning architectural projections and installations alongside other crafts and arts.

The Nation’s cultural and creativity of the city’s arts and mind precinct

Enlighten Festival in Canberra 2018

Over 16 days the nation’s capital comes alive to celebrate the best events Canberra has to offer!

March 10th & 11th 2018: FCC Judges’ Course.



Wollongong Camera Club is hosting this annual FCC Instructional weekend to learn about image appreciation and critiquing. This event will be held at the HARS (Historic Aircraft Restoration Sheds) Training Centre located at the Illawarra Regional Airport (Albion Park Rail). We will require some members to assist in the day’s activities such as room set-up on Saturday morning and packing up on Sunday afternoon. Please refer to the various Club Posting that have been sent out in recent weeks..

March 20th 2018:



**Figtree Heights Primary School
Multipurpose Room.
Commencing 7:30pm.
Tuesday, March 20th 2018**



Agenda:



Receival of 2017 AGM’s Minutes;

President’s, Photo Group and Movie Makers Reports;



A number of current Office Holders will not be standing at the 2018 AGM Elections.



The Treasurer’s Report;

Election of 2018 Office Bearers; and



The club needs your support and urges all members to consider nominating for the 2018 Committee so we can sustain the club’s 2018 activities and beyond.



General Business.

Photography Group Competition Rules Changed Revision 6 Now in Affect!

On February 6th 23018 the Management Committee authorised changes to the Photography Group's Competition Rules and in summary:

- ☞ Minor Editing following Judge's Comments during a Monthly Competition has been deleted. This is to allow for changes to the Club's MPC website functionality and the IOTY Entry process;
- ☞ Removal of "exact" Closing Times for EDI's, Prints and IOTY On-line entry to allow the Management Committee to adjust this Closing Time without having to constantly change the Competition Rules.

All changes were ratified by the members by a show of hands.

Editorial.

Business hasn't taken long to get back into the groove especially the photographic fraternity. The 10 or so days over the past Christmas ~ New Year break saw a remarkable reduction in the number of emails in my "inbox". The situation has since return to abnormal inbox traffic as many on-line photographic writers and sites make up for lost time trading emails with their respective slant on a particular photographic product, event or technique.

During our summer break many opportunities surfaced for members to collect valuable images for the upcoming 2018 Competition Year. Whilst many were able to relax and enjoy the time off a few club members were very busy understanding and testing the changes to the club's MPC website and all the changes that the developer had incorporated to make the system more productive and efficient. The flow through will be evident to members as they become acquainted with the system changes.

The Club has also commenced its 2018 year with both the Movie Makers and the Photographic Group (PG) returning to the year's programme. The PG recommenced with an enthralling and challenging evening when the attendees were "spaced out" with Len (Metcalf). What a great turn out and it wasn't even a competition evening. Well done all attendees.

May I take this time to encourage you to consult the club's website for programme changes and other little items that affect how we access our topic nights and competitions.

Just a reminder that the 2018 AGM is just around the corner and the Management Committee would appreciate your support and consideration to manage the club's affairs.

Bruce Shaw
(Editor)

Tuesday, February 13th 2018

Brendon Parker was our chairman for this evening's meeting, the first for 2018. Brendon extended a warm welcome to all to this meeting. There were 25 Members, 2 former club members and 9 visitors to the evening.

Business:

Russell Field, FCC Treasurer and Wings Over The Illawarra, addressed the meeting to advertise two upcoming events:

- ☛ FCC Judges' Course, March 10th and 11th 2018 at the HARS Museum Training. He thanked Wollongong Camera Club for hosting this event however the venue had to change to the HARS Training Room (Illawarra Regional Airport) due to Figtree Heights Primary School's Fete on the Saturday. He said that 4 ~ 6 volunteers would be required to set-up (Saturday morning 9:00am) and

- pack up (Sunday afternoon, 4:00pm) moving tables upstairs for the Course. He said this would take about ½ ~ 1 hour. He gave a very brief outline of the course for 25 ~ 30 people; and
- ✦ Wings Over The Illawarra. May 5th ~ 6th 2018 at the Illawarra Regional Airport, a hot action packed airshow. He remarked that this was the first time that the airshow didn't have room for all the planes on view and that some will need to do a "fly in, fly out" due to reduced parking/landing spaces as the Airport has a regular commuter service that this event needs to accommodate. See the official website (<https://www.wingsoverillawarra.com.au/page/general-admission>) for programme and ticketing pricing and purchase.

President, Bruce Shaw was invited to speak to the members and introduce the ratification of the Photography Group's Competition Rules. He said a number of changes were required so that the club's current MPC Website Competition Management process could continue in an efficient manner. He also mentioned a change or two from members' queries throughout 2017. These changes were:

- ✦ Rule 9.5 "Minor Editing" following Judge's Comments. Bruce said that few had taken up this option since its inclusion and was at odds with the current MPC IOTY Entry process. This Rule was deleted approved by the Management Committee recently. All other sequential Rules were renumbered.
- ✦ Monthly Closing Time. Rules 4.3.1 b (Prints), 5.2.1 b (EDI - Digital) and New Rule 9.5 b (IOTY Entry) was changed from a "set time" value to a Management Approved time. This is designed to allow Management flexibility in setting the Closing Time without continual altering of the Competition Rules for one minor item.

Brendon then mentioned the following for member's attention:

- ✦ 2018 AGM. To be held on Tuesday, March 20th at Figtree Heights primary School at 7:30pm. Brendon encouraged everyone to consider nominating for the Management Committee as several members would be standing down after several years' service. It would be great to see some "fresh faces" on the Committee;
- ✦ Club's 75th Anniversary. To be held in April 2019. Club has an opportunity in April 2018 to exhibit some of its history and club photography (video and still) throughout the years. Volunteers are required to assist in setting up and packing. Please contact Bruce Shaw: (president@wollongongcameraclub.com) if you can lend a hand in either planning or the actual exhibition display;
- ✦ 2018 Club Subscriptions. Brendon reminded the members that the 2018 subscriptions are overdue and, as treasurer, he would be happy to accept their "cheque/cash" tonight;
- ✦ Club Monthly Competitions:
 - February 27th, "Open"; and
 - March 27th, "Flight".

Members were reminded of the change in closing time to 11:45p; (2345Hrs) on the nominated nights for EDI's and prints.

Speaker: Len Metcalf

Brendon introduced tonight's guest speaker, Len Metcalf from the Blue Mountains region and founder of



Lens School in 2000. Len's obsession for photography began at 6 when he was gifted a camera from his father. The Blue Mountains provided the endless array of images to be captured and continues to entice him back by its light and mist moods of the wet landscapes of this region.

Len is a highly educated photography with degrees in Visual Arts (Photography Major), Master of Education and other Diplomas in Digital Imaging, Education, Training and Outdoor leadership and course coordinator that has helped Len to take his photography and students into the "outdoors" to learn from nature.

Len has spent time in the Middle East teaching at a time he was being challenged by the disillusionment of the art world, recapturing his love for photographing the natural world. Today Len is renowned as a leading photographic educator with his teaching, mentoring and innovative workshops, here in Australia and overseas locations. Len's images are exhibited widely and he is an accomplished photography writer.

“PUNCTUATION, The Space Between”.

Len thanked the club for this opportunity to visit it and speak to the members and that he was very happy to come back to the region. He then commenced his presentation by introducing it as “Punctuation, The Space Between”. Len commented that it “... tells the viewer (reader) how to read (see) ...” what is before them, whether it’s the written or visual form. Len continued, saying that punctuation is the space between the elements, objects, how much to include/leave out. During a trip to the UK, Yorkshire fine arts and large format landscape photographer Joe Cornish once asked Len, “... what is negative space?” Len remarked that this can be accomplished with maths, but he says that one can have feelings to gauge this negative space. He continued that he is often limited to the fixed focal length lens he uses and it is necessary to the “photographer shuffle”; a step or two in/out, one step/walk to left or right to get the composition right.



He remembered that he was struck by the water flow and the rocks were an extra, a bonus. He remarked that the “space” is the subject creating the balance between the various elements, capturing the essence of the image. Its likes the right note being played in music that this “space” comes through. Just as in music there is rhythm so too in photography it’s essential for good negative space. Poor negative space is terrible for the image. Finding good negative space is the exciting part to Len’s photography.

Len remarked that he makes images for his own pleasure and not to please any judge. His images are to make him happy as photography is a terribly personal thing. So he’s happy to push boundaries, try different options and go beyond the “normal” photographic rules. Len loves shapes and is constantly asking himself “... how much to put in?”



Len briefly diverged to speak about long exposure and the “process” that the photographer first takes the image, then a black exposure of equal time with the subtraction process for the removal of “hot” pixels, sometimes noise.

Len mentioned Japanese photographer, Hiroshi Sugimoto, with special reference to Sugimoto’s world oceans and sea photographs. Sugimoto produced images that had the horizon in the middle of the image (contrary to most photographic judges’ opinions) to create different moods, a conceptual art work where the ideas worked for the project Sugimoto was working upon. Thus photographic “boundaries” were pushed to the limits.

Figure Ground.

Len again briefly diverged to mention the Gestalt psychology and its attempt to understand the world’s chaotic nature through shapes and forms in people’s ability to acquire and maintain meaningful perceptions. He continued saying that switching the mind from one object to another. In photography this is a skill (switching between objects/elements) that requires practice. The photographer has to constantly ask themselves; what part of the frame does the element come out, how much to include, what to leave out. He remarked that photographers need to think where their place their major element. In his opinion this will make or break the image.

Simplicity.

Image simplicity produces an isolation of the main element thus creating a “loneliness” of that element in the image. Len spoke about the Point of Power in the lower right hand quadrant. He briefly explained that we (westerners) read from top left hand corner working our way across and down to the bottom right hand corner. The normal way we read documents, write, etc. The last point our western eyes travel to is that bottom right hand corner. So this is the logical spot to put our dominant element, the point of power. In other cultures, this point will change based upon how they view writings, documents, art.



Len admitted that he had an obsession with trees and flowers. He creates “projects” to help him to concentrate upon his photography and developing the many skills required in taking images.

For Len, simplicity comes from having a clean background. His field workflow is such that he looks for a good (clean) background, admitting that this is the hardest part of the image taking process. The next step is to find the subject within that area. He frames the picture commencing at one (good, clean) corner and then works his way along the edge to the next continuing this until all edges and corners checked and clean. Len said his rule is “... corners and edges are always important” as they work to hold the viewer’s eye upon the image on display.

Papers.

Len says he standardises his processes. Just as he is methodical in the image taking process working with the same equipment, so to his post production has the same methodical process. After all, Len likes to spend more time in the field then spend time behind a computer “adjusting” the image. He uses a creamy white paper that reproduces a gentle image that reflects his personality rather than the “bold, jump in your face” papers. He prints to what he wants and lets the image to continually grow on the viewer. The difficult part is working out what works for you.

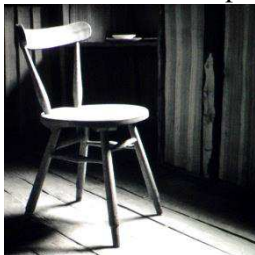
At this point there was a short break for Len to catch his breath, the audience to come a view his printed images and for a cuppa.

Upon returning to his presentation, Len asked if anyone had any questions. During this time he spoke about his journey from colour to Black & White. He said it was a revelation that came when he and another photographer were setting up a (colour) exhibition. He had one Black & White and it stood out, the marketing material was in Black & White and this moment transformed his photographic obsession to Black & White. He hasn’t turned back to colour since! He commented that his transition from film to digital was easy and this assisted in his Black & White journey.

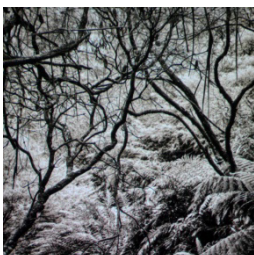
Len added that he is a minimalist and simplistic, leaving no evidence that he was ever there. He shoots with a fixed focal length lens, a camera selected for B&W and image format set to “Square”. All his images are captured in RAW with a “sepia” setting to his “colour” liking.

Positive and Negative Space.

Len returned to his planned presentation speaking on Positive and Negative Space. He said that one of the first lessons in art was to train a person to see an object, e.g a chair, in different ways. The object is first displayed in the correct upright position and the artist had to sketch it. Then the object is turned upside down and the artist was asked to again sketch the object. The purpose of this exercise was to test the artist’s brain’s ability to switch parts (of the view /image) on and off, to take in spacial lengths and concentrating on the shapes rather than the actual object.



Editing. Len’s advice is to check your image. Take a brief moment to invert/flip the image to see if it looks good or bad. This is the simplest test to determine if your image will work.



Negative Space isn’t the trees in the image on the left. Take a closer look into the image’s background to see the different shapes, triangles, rectangles, etc that have been generated by “switching off” the trees in your mind (Gestalt Theory). The usage of negative space can create loneliness within the image, especially of the main element. It can also be utilised to create the image’s mood, a good focal point to the viewer’s emotions.

Len commented that studying the great photographers can improve your photographs if you analyse the “greats” images to see where they communicate, their strengths and where yours maybe missing the mark. Every photographer’s challenge is to capture the result at the time the camera’s shutter is operated and not spending time in post-production.

Len reminded the audience of Henry Thoreau's (1817 ~ 1862) quote; "It's not what you look at that matters, it's what you see". Photographers need to look into and sense the image before them. Len continued with the commonly repeated quote, "...less is more ..." acknowledging that boundaries need to be pushed. In the last image Len remarked that the space between makes the photograph.

Len concluded his presentation with a little self-marketing commenting that he makes his living as an educator through his workshops and tours. He invited everyone to consider some form of further education. The reader can visit Len's website at: <http://www.lensschool.com/> and consider the various tuition offers available.

Chairperson Brendon thanked Len for a wonderful and enthralling evening with great images. Brendon extended a warm invitation to Len to drop in whenever he was passing through the area. He would be always welcome at the club.

Tuesday, February 27th 2018

Brendon Parker was the evening's chairperson opening the meeting extending a very warm welcome to the 31 members and 5 visitors for the opening 2018 Monthly Competition Night. Brendon said it was heartening to see so many people attending the meeting and hoped that this was a sign for the rest of the year.

Business:

Brendon mentioned the following items for the members' attention:

- ☞ FCC Judges' Course, March 10th and 11th 201. Wollongong is the host of this event to be held at the HARS Museum, Illawarra Regional Airport. Volunteers are required on Saturday 10th morning (9.00am) to help set up the venue and again on Sunday 11th (3.00pm onwards) to pack up. Please contact Dawne.
- ☞ Club's 2018 AGM. Will be held at Figtree Heights Primary School Multi-purpose Room commencing at 7.30pm.
- ☞ Pre-75th Anniversary Display. To be held at the Wollongong City Central Library during April 2018. Volunteers are required to assist in setting up this display. Please contact either Dawne or Bruce if interested.
- ☞ Wednesday, March 7th Kiama-Shellharbour Camera Club invitation to Wollongong for George Tye's presentation "Focusing and Lens Calibration" at the Warilla Bowling Club (Jason Ave, Barrack Heights).
- ☞ 2018 PG Programme.
 - ☛ March 13th. Russell Field, FCC, HARS member will be making a presentation about the HARS Museum and Restoration programmes including the May 5th ~ 6th 2018 "Wings Over The Illawarra" weekend;
 - ☛ March 2018 Competition. Set subject, "Flight". Check the club's calendar for entry Closing Dates and Times.
- ☞ Photography Volunteers. It was mentioned that the Group urgently requires someone to pick up the role to "mic up" our guest presenters and judges. Please discuss this with Helen, Dawne or Bruce.
- ☞ Discounted Printing Services and Mounts. Domayne Warrawong has special rates for printing services and other photographic related products. Lever Picture Framing has special rates for mat board, mounts and framing. Just remember to mention the Club to receive your discount.

Competition:

This evening's judge, Ken Redpath, commenced his photographic journey in 1966 when he studied Art at Melbourne's Prahran Tech and then continued his academic pathway with a Diploma in Illustrative Photography at Melbourne's RMIT. Ken's early practical photography led him to work alongside Berlin born Mark Strizic (1970 ~ 1973) who is best known for his architectural, industrial photography, Australian portraits and multimedia murals (painting). In 1973 Ken worked on the UNESCO/Borobodur Project; the

restoration of the Buddhist Borobudur Temple in Indonesia requiring painstaking documenting destruction of the temple rock by rock to stabilise the foundations before the temple’s reconstruction. Ken has also shared a studio with Borge Andersen (Royal Place Studios in Richmond, Melbourne).

Ken worked a mix of the fashion, advertising and art photography industries for several years, including creative large format advertising. His photography was featured on the 1989 Photokina’s Sinar Stand in Cologne (1989). He has been an endorsee for Mamiya Cameras with his images used to promote Kodak, Ilford and Fuji products. Ken was one of only 2 Australian photographers (alongside Heide Smith) to deliver presentations and lectures at the Light of Australia International Conference, Darling Harbour in 1990.



Ken has taught photography at Melbourne’s Photography Studies College, Chisholm Institute (Victoria), RMIT, UNSW and Canberra TAFE. He spent several years at KvB Institute of Technology’s School of Photography where he was the head.

In 1991 Ken moved from Melbourne to Crow’s Nest before relocating to the Southern Highlands where he has had 16 years in the photographic industry, partnering a studio (with Robert Billington) and now operating a small custom picture framing business in Robertson.

EDIs (Electronic Displayed Images):

The evening’s judging commenced with Ken commenting upon the EDI category which he had prejudged. Ken initial comment that the entry’s title, in some cases, didn’t match the image. He thought that it was important for the photographer to link the image and title to effectively communicate their message.

Ken remarked that lovely landscapes were “calendar” shots that generate audience interest and appeal. However he commented about the potential, in numerous entries, where the photographer has either just missed the mark by operating the shutter too quickly or haven’t explored the scene enough to “see” the full” picture or other better pictures.

Elements. Ken noted that the photographer’s responsibility was to match all of the image’s elements to either support the story or to isolate to enhance the main subject’s position. He said that he asks himself “... what can I leave out before what to include”.

Cropping. Cropping can be very effective tool for the photographer to force the viewers’ attention upon those elements of the image that the photographer wants the viewer to “see”. This should be accomplished during the shoot process and not rely upon the post editing processing.

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| | <p><i>Best In Section:</i> “Rainy Days at Pier 3 Walsh Bay”, Sue Shaw</p> |
| | <p><i>Merits (15):</i> Sue Shaw, Matt Dawson, Greg Delavere, Wayne Fulcher, Dawne Harridge, Tim Hoevenagel, Ann Lamb, Colin Marshman, Sue Martin, Vivienne Noble, Brendon Parker, Tim Porteous, Ian Simpson, Susanne Souter (2).</p> |
| | <p><i>Credits (21):</i> Jill Bartlett (2), Michael Cherviakov (2), Raymond Clack (2), Romina Di Noro (2), Wayne Fulcher, Kerry Gilmore, Andrew Gray (2), Graham Hamilton (2), Brian Harvey (2), Tim Hoevenagel, Colin Marshman, Brendon Parker, Kathy Pond, Tim Porteous.</p> |
| <p><i>Entries received:</i> 54 <i>Entrants:</i> 28</p> | |

The judge’s comments for Sue’s Best in Section Award entry were: “This image ticks all the boxes. Virtually monochromatic, the red poles against this grey and black speak of passion. The strong graphic shapes presented by the stairs and their reflections are very masculine and counter these perfectly. The atmospheric

perspective caused by the rain or fog serve, again, to lift the intense blacks from the background. This image has been too well considered and executed to not take out the best in section award in my opinion.”

A short break for a cuppa and a member catch up was called at the conclusion of the EDI’s to allow Ken to pass his eye over the Print entries. It was apparent during the EDI comments that the Group urgently requires someone to take over the vital role of “wiring up” our guest presenters.

Colour Prints “A” Grade:


Ken, having completed his critiquing and being “wired for sound” returned to his comments of the Print categories.

Contrast and Saturation. Ken remarked that both of these applications have their own impact upon the image and that it is clearly visible with Australian landscape images and the bold colours of the scenery. However he added a word of advice not to overdo either or both of the tools as they can produce unusual colours.

Sharpness. Ken commented how sharpness, unless deliberately for a “soft” mode, works best for the viewer. The photographer has to decide how sharp, or soft, they want their overall image to be. He again stressed that the process of sharpening has its downside creating other problems in the image’s overall look.

Dark Shadows. Ken noticed that several entries had dark shadow areas and his advice was for photographers to carry a white handkerchief to use a “reflector” to light up those darker areas.

Viewpoint. Ken mentioned that the photographer’s viewpoint is very important as it change the image’s perspective as there is always more than one perspective. He said the photographer needs to explore different viewpoint opportunities whilst composing the shot. He demonstrated this with the entry “Castle Corridor” saying that the white wall along one side of the corridor draws the viewer’s attention to it. He suggested to either crop the image or to look for another viewpoint to which to take the picture.

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|  | <i>Best In Section:</i> | “Telescope” , Colin Marshman | |
| | <i>Merits (6):</i> | Colin Marshman, Ruth Brooks, Matt Dawson, Elaine Duncan, Geoff Gray, Vivienne Noble. | |
| | <i>Credits (5):</i> | Greg Delavere, Dawne Harridge, Tim Porteous, Helen Robinson, Susanne Souter. | |
| | <i>Entries received:</i> | 13 | |
| | | <i>Entrants:</i> | 13 |

Before beginning his comments of the next category Ken explained his methodology in applying award to the exhibited images. He said that a he likes to award photographers for their work and that a “Merit” is a “... I wish I had taken it (image) ...” (This raises the question about what he thought about of those members whose images weren’t award a Credit or Merit? *Editor*).

Monochrome Prints “A” Grade:


Ken’s general commentary for this category was that the image needs to reflect a good message to draw the viewer, adding that great images, not only draws, but holds the viewer’s attention.

Skies. Ken mentioned that the sky quality in a number of entries fluctuated throughout the displayed entries. He further remarked that the photographer may be required to work harder during the “shoot” and “post production” processes to deliver the goods. He said that toning can make a difference especially in monochrome images. He expressed the thought that the photographer could wait a little longer or arrive earlier.

Patterns and Design. Ken spoke briefly about both patterns and design elements within an image. He referred the audience to the “Peacock Feathers #2” entry how this works and how these elements draws his eye to the image.

Fog. Ken asked the audience whether the “foggy” mood (Sugar Pines in the Mist) was actually real or created by the photographer. He noted that nature’s “fog” has graduated effect that is noticeable within an image where as “breathing on the lens/filter” to simulate the effect produces a general rounded misty effect.

Print Quality. Ken was a little surprise with the print quality of a couple of entries as they were “... not quite what he expected.” He mentioned that the final print is just as important and the Shoot and editing processes.

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|  | <p><i>Best In Section:</i> “Under the Bridge 2”, Brendon Parker</p> |
| | <p><i>Merits (10):</i> Brendon Parker, Matt Dawson, Elaine Duncan, Geoff Gray, Dawne Harridge, Colin Marshman, Vivienne Noble, Tim Porteous, Sue Martin, Susanne Souter.</p> |
| | <p><i>Credits (3):</i> Jill Bartlett, Ruth Brooks, Helen Robinson.</p> |
| | <p><i>Entries received:</i> 14 <i>Entrants:</i> 14</p> |


Before commenting upon the “B” Grade Prints Ken said that these categories were where the photographer has developed their seeing skills and that further training and development of their technical skills were required.

Colour Prints “B” Grade:

Ken remarked on the photographers’ ability to see (observe) the image and then how to convert this into a two dimensional image (print).

Print Quality. Ken questioned the final print’s quality noting that several entries had basic faults (dust marks and alike). His advice was for the photographer to thoroughly examine the final image before sending it to the printer. He also said another examination of the printed image should take place to observe any imperfections that may have been missed before printing.

Studying Masters. In “Sandon Pyramid” the photographer has taken a stack of stones at a seaside environment and Ken remarked that he thought the image had potential but there were a few areas had let the image down. His advice was for the background to be a ½ stop darker so that the main elements in the foreground stood out. He also mentioned studying photographers’ works that stand out in that particular area of photography. In this case, Ken suggested Andy Goldsworthy OBE, a British sculptor, photographer and environmentalist producing site-specific sculpture and land art situated in natural and urban settings.

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|  | <p><i>Best In Section:</i> “Early Morning Stroll”, Joe Cremona</p> |
| | <p><i>Merits (3):</i> Joe Cremona, Kerry Gilmore, Jim Ollis.</p> |
| | <p><i>Credits (6):</i> Raymond Clack, Wayne Fulcher, Graham Hamilton, Ann Lamb, Lynley Olsson, Valerie Porter.</p> |
| | <p><i>Entries received:</i> 12 <i>Entrants:</i> 12</p> |

Congratulations to one of our newest members with his first Colour Print entry being awarded the “Best in Section”. Well done Joe you have set your bar high for the rest of 2018. Keep up the good work.


Monochrome Prints “B” Grade:

Cropping. Ken spoke about when to crop a picture to provide the best message. To accomplish this, the photographer has to look into their image and thoroughly examine it with the view of matching their message and the visual content. He stated a good cropped image will create a stronger and bolder image.

Sky Content. As in the Monochrome Prints “A” Grade ken again mentioned the varying qualities in the sky content. He said the first rule should be to shoot the image in RAW so as to allow the photographer greater image editing power. Then during the editing process the photographer will be able to adjust the various channels (Yellow, Cyan and Magenta) to bring out or reduce the sky’s effect so as to enhance the image’s overall appeal.

Distractions. Ken noticed the distraction, predominantly in the background are a distraction to the viewer and will draw their eye to them. His suggestion; the photographer to look around the whole viewfinder to ensure that no element/s distract from the main element. He said it’s easier to take a step to the side than spend hours removing the distracting element in the post production process.

Tones. In colour images, bold colours attract the viewer’s attention. In monochrome images it’s the tones and patterns that draw the viewer to the image. Ken spoke further indicating that this can be a “hit or miss” situation with photographers and it’s a skill them need to understand and develop. Ken demonstrated this with two entries, “Summer Fun” and “Butterfly” with the latter being a perfect example how tones have created the best image. He also spoke about the “reflected” light in “Summer Fun” and how it affects the overall image.

| | | |
|-------------------------------------------------------------------------------------|--------------------------|--------------------------------------------------------------------------------|
|  | <i>Best In Section:</i> | “The Finger” , Michael Cherviakov |
| | <i>Merits (5):</i> | Michael Cherviakov, Raymond Clack, Joe Cremona, Tim Hoevenagel, Lynley Olsson. |
| | <i>Credits (5):</i> | Wayne Fulcher, Kerry Gilmore, Ann Lamb, Jim Ollis, Valerie Porter. |
| | <i>Entries received:</i> | 12 <i>Entrants:</i> 12 |

Small Prints “C” Grade:

At the end of 2017 Competition Year the Small Print “C” Grade entrants were regraded resulting in not entrants for the start of the category in 2018 Competition.

Chairperson, Brendon, thanked Ken for his comments and that he had made a lot of happy members tonight. Ken replied that competitions were about encouraging and not discouraging entrants.

POINTSCORES: February 2018

A number of issues have developed within the MPC system that has resulted in the Club’s 2018 Pointscore not being available. The MPC Administration are working hard on these issues. AT the time of publishing this Newsletter a result hasn’t been finalised. Members are encourage to visit the Competition Result Page in the Members’ Area in a few days or so.

2018 Competition: March

Competition: Set Subject **“Flight”**

Entry Conditions:

| <u>Section</u> | <u>Closing Date & Time/Comments</u> |
|------------------------------------|---------------------------------------------------------------------------------|
| EDI's: | 2nd Tuesday of the Competition Month. Closing Time: 11:45pm |
| Prints; On Line Entry: | Saturday <u>before</u> the Competition Evening. Closing Time: 11:45pm |
| Prints; Judging Display: | <u>Must</u> be on the Print Stand before 7.15pm on the Competition Night |

On Line Entry:

All 2018 Monthly Competition Entry/Entries, both EDI and all Print Categories, are 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.

Member Recognition

A couple of members have received Awards and Acceptances in Photographic Competitions recently:

- ☞ **Sue Souter.** Bristol Salon 2018 (Bristol Photographic Society, UK) Photo Travel Section Acceptance for "Cowgirl"; and
- ☞ **Ray Clack.** 170th Kiama Show (January 2018);
 - ☛ "Koi No 3" (1st Prize, Fauna and Flora Category, B&W) and also won Best Exhibit - Black and White Photography;
 - ☛ "Lionel" (2nd Prize Human Study, B&W);
 - ☛ "Opera House from Dawes Point" (Highly Commended; Landscape or Seascape, B&W); and
 - ☛ "Windang Island Sunrise" (Highly Commended; Landscape or Seascape Colour).



Congratulations Sue and Ray for your success outside the Club's Competition environment.

The Techno Shop***Integral Memory 512 GB MicroSDXC.***

The U.K.-based Integral Memory could make it happen with the largest MicroSDXC available to date, the Integral Memory 512GB MicroSDXC V10. Designed for adding space to Android phones for everything from videos to music, the company says the large capacity is the first 512GB MicroSDXC card type to ship and is compatible with action cameras and other devices with a MicroSDHC slot, but the Class 10 speed means the card is designed for shooting in Full HD. Integral Memory doesn't list 4K among the options, which typically requires faster



speed ratings. The card has a maximum transfer speed of 80MB/s. It has a release date of February 2018 with no price tag attached.

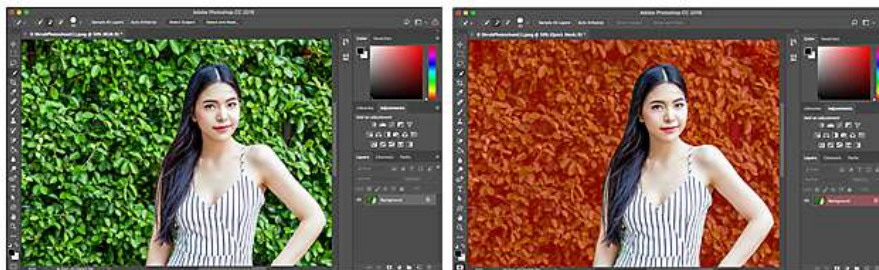
Reference: <https://www.digitaltrends.com/mobile/integral-memory-largest-microsdxc-yet-512gb/>

Photoshop 19.1 Released

Late January 2018 Adobe has announced the release of Photoshop 19.1 for Mac and Windows. The new software update is highlighted by "Select Subject" functionality with many more additions.



The "Select Subject" feature is powered by Adobe Sensei and lets you start selections quicker than ever. Select Subject automatically selects prominent subjects in your image with a single click and then you can refine the selection further. The article has a short 2 minute video on how the basics of the feature's selections. Use the *Reference* link below to read the full story and view the video.



Before "Select Subject"

After Initial selection start

At (https://helpx.adobe.com/photoshop/using/making-quick-selections.html#select_subject) Adobe has provided an in-depth tutorial on this new feature to follow.

Reference: <http://www.imaging-resource.com/news/2018/01/23/photoshop-19-1-released>

Lightroom Too Slow? Adobe Fix On Coming

Lightroom users have a choice of platform; Standalone or Creative Cloud, Adobe's on line service. Many Lightroom users are using Lightroom Classic but this product has performance issues that even Adobe has acknowledged in their October 2017 Product Release statement. It seems that Adobe has been listening to its customers and a fix is on its way with Lightroom Classic v7.2 in the pipeline to address the performance (in Windows during prolonged Lightroom editing sessions) and other issues. No firm date has been set for the release of this update.



Reference: <http://www.digitalcameraworld.com/news/lightroom-too-slow-adobe-has-a-fix-coming>

Velbon launches the Chairpod



We all love photography, but sometimes it's also nice to sit down. Well, thanks to Japanese manufacturer Velbon, these two pursuits need no longer be enjoyed separately. Here, we present the Chairpod HY127, reported in Japanese publication DC Watch (translated version here). Able to extend to a maximum height of 1.28m with the addition of an extension rod, the Chairpod integrates a tripod and a folding chair, which allows the photographer – well, at least, a photographer that weighs less than 80kg, which is the maximum weight it'll support – to shoot while sitting. Scheduled release date was late January 2018 with an approximate price tag of \$US179



Reference: <http://www.digitalcameraworld.com/news/velbon-launches-the-chairpod-a-tripod-chair-hybrid-no-really>

Mastering Your Craft

David duChemin, a world and humanitarian photographer based in Victoria, Canada and Craft & Vision's Chief Executive Nomad recently released a series of videos on "Mastering Your Craft". He wrote in the prologue that "... mastery is no more than gaining control over the tools and concepts of the craft in order to make them do what you need them to do to realize your vision, to make photographs more creatively and with less second-guessing. It's learning to control the gear and the processes instead of feeling like they control you."



David presented three (3) videos discussing the obstacles, how to overcome them and Time to Master" the craft.

1. "Obstacles To Overcome". *Link:* <http://davidduchemin.com/three-obstacles-to-mastering-your-craft/>

In this first video David highlighted the three "obstacles" that he identifies as barriers to photographers developing their photographic skills. These obstacles are:

- ☞ "Too Many Distractions, Too Little Focus". Based on the instant information age we are hampered with too much information that confuses the individual;
- ☞ "Focus on the How, Not the Why". This leads to the "should" at the expense of the creativity resulting in an individual floundering; and
- ☞ "Being Tech Shamed". This is a mental distraction and the world focus upon technology and having the latest resulting in the photographer dabbling here and there and not focusing upon their creativity. This isn't "... a prerequisite to making stunning photographs."

2. "Overcoming The Obstacles". *Link:* <http://davidduchemin.com/overcoming-the-obstacles-to-mastery/>

In his first video David discusses how to cut through the "... noise and learn to control the tools and concepts..." of photography instead of them controlling photographers. In this second video he explores these concepts further and adds another three ways overcome these obstacles and challenges.

- ☞ "Intentional Practice". Know your equipment and how it works, what its capable of doing, both positive and limitations;
- ☞ "Use Your Camera Regularly". Set yourself regular (weekly) assignments. Pick a subject and go shooting;
- ☞ "Study Other Photographic Works". Studying the "masters" is considered one of the fastest ways to learn about good photographs and fine tuning your photography. Take the time to analyse their work and see where they succeed and where you can improve your photography.

3. "It's Time". *Link:* <http://davidduchemin.com/its-time-to-master-your-craft/>

In David's third video he introduces the viewer to the benefits, the necessity and essentially breaking things down into small bite-sized pieces, being intentional, and focusing on basics and fundamentals, not gimmicks and short-cuts.

- ☞ "The Camera Gives An Eyes Wide-open Approach". It looks at life in the briefest of moments focussing the photographer (each person) on life in all its richness;
- ☞ "Focus, Breaking Things Down to Basics". David comments that everyone can learn anything if, the subject is broken down into smaller blocks and focus on these before moving on to the next block. It must be intentional, bite sized.

This video is a push of his new "Mastering Your Craft" course however there are numerous prodding points to help the photographer within to develop their craft on their photographic journey. Videos 2 and 3 are less than 8 minutes. Are you up to the challenge to focus and delve deeper into your photography?

Reference: <http://davidduchemin.com/three-obstacles-to-mastering-your-craft/>

Quick Tips

6 Essential Composition Skills

Composition isn't just placement of elements, leading lines or identifying the "S-Curve" patterns. Nor is it given to certain rules (Thirds, Level Horizons, Subject framing and more) to make your image stand out. These are the foundation blocks but the photographer needs to grow, develop, their composition skills.

Karlo de Leon, is a travel and lifestyle photographer with particular interest in lighting, composition, and visual storytelling, writes "to develop composition skills require knowing and enhancing certain abilities available to photographers who are willing to get better". He offers the following advice:

- ☞ Ability to Intuitively Determine Balance. If the photo feels awkward or makes you want to tilt your head then that's intuition at work. It's the ability to determine how the final product will look.
- ☞ Ability to Recognise Eye Flow. This is the recognition of where the viewer's eye travels through your image, leading lines. The photographer's mission is to "keep viewers focussed" on their image.
- ☞ Ability to Recognise Tonal Range. Ansell Adams understood "Tonal Range" the system of highlights, mid-tones and shadows that assist in creating a balance of contrasts.
- ☞ Ability to Highlight the Subject. Composition's goal, "to highlight a hero". It's how the photographer identifies, defines and highlights the subject in the frame as the photographer intended to look.
- ☞ Ability to Identify Distractions. "Distractions" come in many forms (highlights, dark shadows, colours, objects, etc) and need to be identified and eliminated before the image is exhibited. Look to reframing, retouching or reshooting at different views or angles.
- ☞ Ability to Recognise Abstract from Reality. Photographers need to look beyond "seeing" the object and look at the basic composition elements of points, lines, shapes and colour.

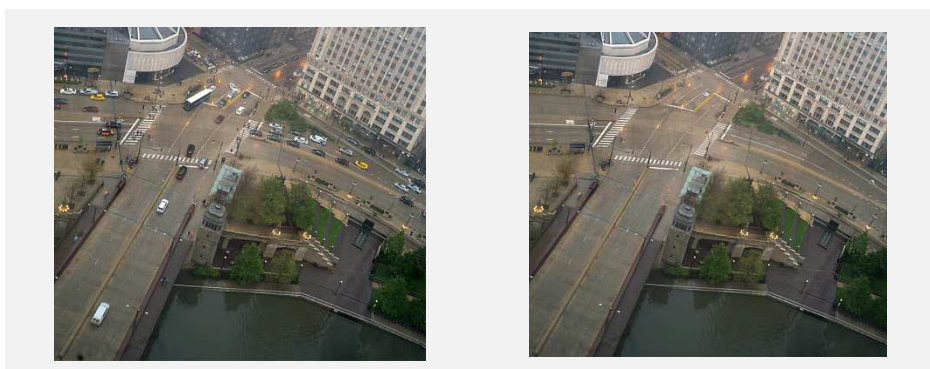
Reference: <https://www.lightstalking.com/category/camera-craft/photographic-composition/>

Photoshop's Clone Stamp's Versatility, 5 Ways To Use This Editing Tool

Photoshop's clone stamp tool is lauded by some as being an incredibly useful tool for editing your images. Others find it to be clunky and difficult to use. Blake Rudis (f64 Academy) has utilised this tool in many of his video tutorials. In this video, Rudis discusses his tips for utilising the clone stamp. They are:

1. Keep it simple. A soft brush with simple settings and modes is the way to go;
2. Do all your cloning on a new layer;
3. Find similar areas to clone from;
4. Avoid repeating patterns; and
5. Use Multiple Layers for Cloning.

Rudis' 12 minute video (<https://youtu.be/owCaryDMdpc>) takes a cityscape with busy traffic and clones out the traffic and other elements:



Original Image

After Cloning

Reference: <http://www.imaging-resource.com/news/2018/01/22/photoshops-clone-stamp-is-very-versatile-5-ways-to-use-it-well>

Landscape Photography Tips: Sharp Focusing Technique and Utilising Hyperfocal Distance

David Morrow's latest "Landscape Photography Journals" video covers how he captures sharp images with perfect focus. It may seem obvious how to capture in-focus images, but there are techniques to help ensure that you capture a sharp photo every time and that your focus is always precise. David is a landscape photographer and his techniques won't apply to all types of photography (like wildlife) due to David's precise and time-consuming technique.

Morrow also discusses hyperfocal distance which is an important concept for landscape photography. Hyperfocal distance is essentially the distance at which you can focus while maintaining "acceptable sharpness" throughout the entire frame; however it's not a completely universal concept. The idea is that the photographer can work out a focus distance, given your focal length and aperture that will ensure that subjects near the front of the frame and back of the frame will appear sharp.

The article has a 27 minute video that can be viewed from inside the article or on YouTube:

https://www.youtube.com/watch?time_continue=1&v=vQDhOWcy6f0

Reference: <http://www.imaging-resource.com/news/2018/01/25/landscape-photography-tips-sharp-focusing-technique-hyperfocal-distance>

Simplifying Manual Mode to Help You Take Control of Your Images

Nisha Ramroop ([Nikophotography](#)) an I.T. and Project Manager from Trinidad & Tobago has a passion for photography, as well as a published writer and photographer. Her recent article in DPS Nisha explores the use of Manual Mode to control your image taking. She poses the question; "... why are so many people still daunted by it (manual mode)... ?" She remarks that other camera modes the camera actually "assists" the photographer in their image taking with only part control to the photographer. Sometimes the camera's "... settings are not always in line with your (the photographer's) vision ...". She covers such items as the "Big 3"; Aperture, Shutter and ISO. Nisha concludes her article remarking "... While nothing is wrong with using the other available modes of your camera, the ability to control the final output of your vision is a great skill to develop."



Reference: <https://digital-photography-school.com/simplifying-manual-mode-help-take-control/>