



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

May 2018

Tues	8 th	"An Evening with Meredith Schofield"
Tues	8 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Sat	19 th	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	22 nd	Set Subject Competition: "Long Exposure"
Closing Time:		7:15pm. No Print Entry will be accepted after this time.
Tues	29 th	Social Evening. Details to be announced.

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.

"It's really hard to be objective, and turn off compassion and empathy".

Deanne Fitzmaurice the 2005 Pulitzer Prize winner (Feature Photography), is San Francisco-based (San Francisco Chronicle 1989 ~ 2008) is known for her unique ability to go behind the scenes to discover and convey personal, intimate and emotional stories through images. She is a Nikon Ambassador, an assignment photographer with publications including Sports Illustrated, ESPN, National Geographic and many other respected outlets. Deanne's commercial clients include Apple, Nike, Google and Facebook.

April 13th ~ October 14th 2018: 2018 Wildlife Photographer of the Year Exhibition, Sydney.

Australia Cup Challenge:



This is an Australian Camera Clubs Challenge competition being supported by the APS (Australian Photographic Society). It is a “Club Entry” with 20 Entries, digital images. It’s an On-line registration and entry process. There is an Awards Presentation at the 2018 APSCON in September at the Gold Coast.

Closing Date/Time: Sunday, June 3rd 2018

To all the mothers in our membership may this day be a special day as you celebrate it with your children. As you awake on this morning, waiting for breakfast in bed prepared lovingly by the child/children we recognise the great contribution you make to your family, home and society. Thank you for being there, always.

May 27th 2018: FCC 2018 TOPSHOT Exhibition.

The 2018 Topshot Exhibition will be held:

Date: Sunday, May 27th 2018

Place: Penshurst RSL Club, 58a Penshurst St, Penshurst, NSW. 2222

Directions from Railway Station: The club is a short (about 300 metres/5 minute) walk from the Penshurst Railway Station.

The FCC's AGM will be held followed by a 2 Hour Travel Adventure Tours Presentation by Timothy Poulton and the Topshot Awards presentation.

May 29th 2018: “5th Tuesday of the Month Social Night”.



Tuesday, May 29th is the first opportunity the club has to have the “5th Tuesday of the Month” for 2018 for its members and spouses/partners/friends. At time to catch up and share away from the Camera Club’s environment. It is proposed to have dinner at the SteelerS Club, 1-3 Burelli St, Wollongong opposite the WIN Stadium. We are planning to meet at 6.30pm for dinner. Then later, if members have a choice to either; stay and chat longer or if they so wish, to wander up Crown to Kembla and back Burelli Streets taking night photographs. No reservations, just a healthy appetite, a longing to chat and an adventurous spirit of this changing precinct. All very welcome

April 28th 2018:

It has been announced that Dawne's extended family has welcomed a baby boy on this day. Both mother and baby are well. Great Grambie is coping well celebrating long into the evening with a slab of Lindt Salted Caramel Chocolate and a celebration drink of



Bon Voyage, have a safe trip Dawne. We are sure you'll have a couple of (baby) pictures on your return.

Tuesday, April 3rd 2018

After many weeks of planning and preparing the big night finally arrived; Club's Photographic Display at the Wollongong Central Library's General Library area. The display was to showcase the club and to give a little history of photography along the way. It covered both film and digital, photographic (still) and video.

After meeting in the carpark, offloading the equipment, prints and other item for the display, the six club members (Dawne Harridge, Kathy Pond, Romina Di Noro, Brian Harvey, Sue Shaw and Bruce Shaw) were off for a few hours at the library. The club had two large display cabinets (each being 1.66 x 0.54 metres) at its disposal with 1.8 square metres to be filled.



Once all the boxes were unpacked with a general mess in the corner, the group commenced to sort out how and where the various items would be located. A number of the club's archived Prints were exhibited on the cabinets' back walls with viewing space between the glass shelving. Gradually Brian positioned these prints under the direction of Kathy and Dawne with Romina ably assisting in handling the prints.



Now it was time to fill the various shelves with the static display equipment ranging from early 1900's cameras through to 20016 digital cameras; video editing and movie taking through to the digital format. Also included was an array of film viewers, copies, light meters, flash units, digital memory cards and films.



Final checks (Dawne and Kathy)



Video and Print Display



Digital Camera Display

During the final stages of the setup numerous people came up to the display, some passing stories and comments about their photographic journey from many moons ago. Some remarked about their association with photographers, especially from the AIS (now BlueScope Steel, Port Kembla) Steelworks who documented the area through their images.

Thank you to the Setup Team for your time, patience and putting dinner on hold. It was appreciated.



Older Film Cameras Display (1930's ~ 1976)



Digital Cameras and lenses (2005 ~ Current)

Exhibition Journal Extract, Day 1:

Well what a reception today in library. As I walked in at 9am there were already people; young and older viewing the display. Then while I was pitting in the extras people were chatting to Eileen saying 'you cannot buy those any more'; 'I had a box brownie'; 'this is a great collection' and were shocked when told it was only a portion of what is held.

This was followed by staff coming up to me during the morning to pass on compliments to the club for the display, very impressed. They had no idea what to expect and it looks fabulous.

Thank you to all.

Eileen is wondering what we will come up with for our 75th. I know the bulk is planned for the gallery but they (the Central Library) really would like to support us again.

Kathy P.

Tuesday, April 10th 2018

Our chairperson, Geoff Gray, welcomed the 25 members and 2 visitors to this evening's presentation night and announced that Robert Peet would be addressing to the meeting shortly.

Business:

Geoff announced the following for the members' attention:

- 📅 April 2018 Competition, "Open"
 - EDI's. Closing Date/Time was 11:45pm tonight. So hurry if you haven't entered your entries; and
 - Prints Registration Closing Date/Time is Saturday 21st at 11:45pm.
- 📅 May 2018 Competition, Set Subject "Long Exposure"
- 📅 FCC 2018 TOPSHOT Competition.
 - Individual Entry, not club; and
 - Closing Date/Time: Friday, April 13th at 11:45pm.
- 📅 2018 Australia Cup. This is an Australian Camera Clubs Challenge competition:
 - Supported by the APS (Australian Photographic Society);
 - Club Entries (20 Entries, digital images);
 - Closing Date/Time: Sunday, June 3rd 2018; and
 - Awards Presentation at the 2018 APSCON in September at the Gold Coast.
- 📅 "Chasing the Light with Ken Duncan and Ray Martin". Wednesday, April 11th at 4:25pm on SBS (Channels 3 and HD30). It may be on SBS' On Demand later.
- 📅 "Wildlife Photographer of the Year" Exhibition. National Maritime Museum, Darling Harbour.
 - 100 Award-winning Wildlife Images on loan from the Natural History Museum, London;

- Almost 50,000 Entries received for the competition from 92 Countries;
 - Exhibition duration: April 13th ~ October 14th 2018, 9.30am ~ 5.00pm daily; and
 - Entry Fee is charged.
- 📌 Club Display. Wollongong Central Library Ground Floor. Display of a selection of the club's archive prints, photographic equipment, both film and digital, still and video/movie making spanning a time frame from the early 1930's through to today. Everyone is encouraged to view it.
- 📌 Club Outing, Friday April 20th 2018 "Belango State Forest" in the Southern Highlands. If you are interested please contact either Colin Marshman or Dawne Harridge for details.

Presentation:

Geoff said it was his pleasure to introduce this evening's presenter, Robert Peet Staff Photographer at the Illawarra Mercury (Fairfax Media).

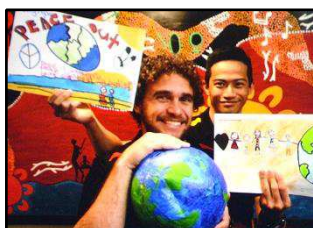
Robert first discovered the joy of photography at High School (Orange) during his Years 9 ~ 10 (1983~84). With the help of his father they set up a darkroom in the family garage. In 1985 he left school taking up a work experience in photography at the Central Western Daily before he was offered a cadetship with the newspaper where he remained until 1994 overseeing the photography department of 5 photographers. Then in 1994 Robert moved to the Illawarra Mercury fulfilling two dreams; live on the coast and work for Fairfax Media. He has been with Fairfax for nearly 24 years and is currently Head of Photography at the Mercury. Over the years Robert has been privileged to work with and learn from some of Australia's best newspaper photographers. He was awarded the 1996 Hurley Award (News Photo of the Year) covering Paul Keating's Election Loss to John Howard. After 30 years in the job Robert says that he still has an "... overwhelming passion for news photography and am lucky to say I still love my job."



Robert thanked the club for the invitation and said that he would be allowing the evening's images to do the talking as he put it "... I'm not the greatest public speaker." He then opened with a sequence of images describing the image as he ventured along. He remarked that a good photojournalism (PJ) image sells itself and if more than one images is required then the photographer hasn't completed the job. The image saves words and everyone gets the same understanding of what has happened.

Common Emotions. Robert remarked that PJ images bring emotion to the story. He then commented that news images fell into one of two categories:

1. Hard News. This is the "now happening" dramatic images. The photographer is on the spot taking the images as the story is being played out; or
2. Soft News. This is the feature style photograph where the photographer reconstructs the event through a setup being mindful not inserting anything that didn't happen doesn't get photographed.



Props. Robert spoke about the use of props to help describe the scene for the audience (viewer) so that they can instantly identify the situation. This is important in the Soft News, feature style e.g. a gardener with pot plants, or a basketballer shooting goals. He also suggested that these props could also be an integral part to the story.

"Less is More". Robert commented that getting in close to the "action" so as eliminate background distractions. He remarked that modern society's smartphone allowed the PJ photographer greater access to news photography, however it also requires the photographer to move closer to the action. He also spoke about the deliberate use of the environment (backgrounds) to increase the image's story telling.

Lighting. The PJ photographer can't always use artificial lighting so they must learn to handle the available lighting like window lighting to illuminate the picture. This may result in a darker background and suggested that the photographer move the main subject slightly for better lighting whilst being true to the event that has unfolded. Again Robert re-emphasised that the PJ photographer's main mission is to supply the best image based upon the facts and not additional "maybe's". He continued saying that the main subject must be clear and dominate.

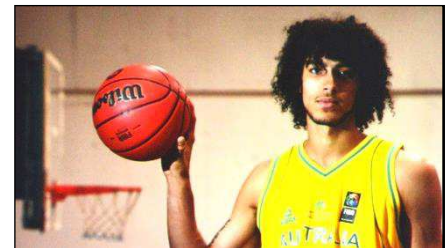


Composition. Robert noted that composition is PJ, especially newspapers, is only a small part of the image, basically it's the image's story-telling ability that will sell the "story" to the editor and then finally the reader. In his 1996 Hurley Award Winning image, Robert said that composition amount to about 25% of the image. It was the visuals and story telling that made his image stand out from the other photographers at the same event. He has observed over time that the photographer has to:

- ☞ Control the subject's prominence;
- ☞ Not everyone has to look directly at the camera (such as the passport phot style);
- ☞ Placing the main subject off centre; and
- ☞ Distractions attract the viewer's attention thereby losing their interest in the story.

News' Images Today. In the pass, news pictures were placed into the story where the editor wanted them. Today newspapers are built around "page" templates and the photographer has to have their images to suite. Most importantly knowing where the image will be lie on the page determines how the images are taken. Robert reminded the audience that all news images are designed to point back towards the centre of the page, thus the importance of changing the angle of view and taking multiple images.

Robert then introduced the audience to another sequence of 20 images of hard and soft news mix. As he projected the image he asked the audience to indicate whether the image was "Hard", "Soft" or could be "Either Hard or Soft". Again Robert noted that "people" sell the story, even landscapes. Put a person in it and the human interest is captured. The person/people don't have to look towards the camera, just be in the scene. Robert demonstrated this with comparison images without and then with people.

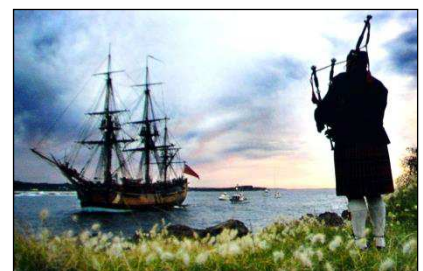


Shooting Mode. Robert said that he uses the camera's "Continuous" or "Burst" mode to shoot his images saying that data is cheap. Then later he will review all the images through his "process of elimination" where he compares 2 images at a times, eliminating one until all images have been reduced to his final selection. He said he never deletes from the camera's screen! Most of his images are taken in Shutter Priority for the sharpness unless the situation demands otherwise. During this time Robert briefly mentioned the Key Elements of Photojournalism:

1. Context, include basic factual details for trustworthy story;
2. Any reasonable assumption a viewer would make must be true;
3. Know what the story is before you start making images for it;
4. Edit ruthlessly to pare away all that is unnecessary to the essential story;
5. Ensure that the story makes sense if it stands alone;
6. Correct exposure;
7. Focus;
8. Emotion; and
9. People

Photo Editing. Robert said "... whatever you could do in the darkroom (old school) you can do in the digitally." He noted that:

- Enhancements can be used but must be true to the story;
- Cropping as long as it doesn't change the story; and
- Colour as long as it's a true representation of the scene.



His Kit. Robert said that he is supplied with a standard PJ kit comprising several camera bodies, various lenses, both fixed and zoom, flash and assortment of memory cards and other associated equipment for which he is responsible for. Supplementary to this he has access to the “Pool” equipment of lenses and other equipment for those specialised stories requiring such gear like fisheye lens etc.

Robert again presented a sequence of mixed images highlighting various aspects of his presentation, making comments and requesting the audience to “pick the images apart” to see if they could observe a PJ image.

Robert concluded his presentation with a short summary:

- ☞ Use the environment to sell the image;
- ☞ Good, clean images can be used and re-used (e.g Illawarra Aerial Patrol, ANZAC Day) with help from Getty and other Stock Photo locations;
- ☞ Movement? Is it essential like helicopter blades, prop planes blades blurred and not frozen? (Otherwise the viewer’s brain says the aircraft is dropping from the sky). If so use a slower shutter speed;
- ☞ What am I trying to sell and think beyond the immediate story;
- ☞ Use the elements to enhance and draw the story;
- ☞ Eliminate distractions;
- ☞ Get in close, even closer.

Chairperson Geoff thanked Robert for his entertaining and informative presentation saying that he had learnt new concepts about being a Photojournalist photographer.

Tuesday, April 24th 2018

Geoff Gray, our chairperson for this evening’s Competition meeting warmly welcomed the 34 members and 3 visitors. He then announced there will be a change to the evening’s proceedings so as to accommodate the 63 EDI (Digital) and 54 Prints on display mentioning that club business would be mentioned during the supper break after the EDI presentation.

Competition:

Geoff introduced our judge for this April 2018 “Open” Competition, Bronwynne Kidson from Milton-Ulladulla. After a life threatening medical condition in 2004 Bronwynne re-evaluated her life and took to photography to assist with her rehabilitation. In 2008 she purchased her first dSLR and her move to the South Coast areas that she was able to indulge in her photography passion. The Milton-Ulladurra District Camera Club aided her photographic learning journey taking her snaps to actual photographs, in her words; “... a very steep learning curve.”



Photographic Experience. Bronwynne has exhibited in her local club, National and Internationals with acceptances at Sydney International Exhibition of Photography, Maitland Salon, International Salon of Photography Gradac and Bristol Salon. In 2012 she attended the FCC Judges’ Workshop so that she could give back to others what she had learnt, believing that through judging she has become a better photographer. She is keen to capture images that convey a message (women issues, poverty ...), capturing those special moments that will never happen again. Her greatest pleasure is seeing the captured image being transformed through the editing process.

Service. Bronwynne has served her club in various capacities including; Vice President, Secretary and Committee member.

EDIs (Electronic Displayed Images):

Our judge, Bronwynne Kidson pre-judged and commented upon all entries prior to this evening’s meeting. It was a marathon session for Bronwynne to write comments and post them on the Club’s website considering there were 63 Entries. Thank you for all your comments.

The night's Competition commentary commenced with the EDI's/Digital images. As the audience settled into their seats, the EDI Slideshow commenced in auto mode pausing occasionally when Bronwynne wanted to make a specific reference to some item that was common with several similar images.


Less is More. Bronwynne asked "is there too much in this image?" Several entries in Bronwynne's view suffered from this symptom, where more elements were included, though the picture didn't need them. She suggested that all photographers, as we are all guilty of this from time to time, look into the view finder and see what they are taking. There is a backup; the editing process. Ask yourself "... does the image need that element?" See, look what is required, what's not; remove.

"Too Busy". Is your image too busy for the viewer? Does the eye look around the image and then settle? Or does your eye just continue going round, around? Bronwynne demonstrated this situation with "Bridal Dreams", an arty style image but "... where can my eye stop?" There was no element for the eye to rest upon. Bronwynne also mentioned others including "Laughing Clowns".

Highlights. The viewer's eye is magnetically drawn towards highlights, those bright areas within an image. It is most severe where these highlights are close, next to darker/shadow areas. Our judge suggests using post production editing tools such as the "Dodge/Burn" tools to adjust the effect that has been created. She also mentioned changing your angle of view (if possible) and not rely on the editing process to "fix" the situation.

HDR (High Dynamic Range) Style. Bronwynne spoke in detail in this area of post-production. She noted that when this process is accomplished correctly it results in a good, pleasing image, however there the reverse is often the case. She referred to "End of the Road", "San Marco – Venice", "Rusted", "Seacliff Bridge" where different results were achieved. If the process fails, then a comical, not real result is created and the processing of the image has failed. One telltale sign is the haloing affect along ridge/straight lines, boundaries, etc within the image. She suggested that photographers need to look at their final result and adjust (pull back) the HDR slider to reduce/eliminate this effect.

Room to Move. So often photographers crop their image, whether in camera or during the post-production process leaving subjects (like animals, birds, car, train, people and alike) with no room to move out of the frame. Bronwynne highlighted this concept with the entry "Rocky Valley Walkers". She suggested we should leave more room for the main subject to "apparently" move out of frame.

	<i>Best In Section:</i> "Bad Feather Day", Brendon Parker	
	<i>Merits (12):</i>	Brendon Parker (2), Ruth Brooks, Romina Di Noro, Kerry Gilmore, Andrew Gray, Dawne Harridge, Colin Marshman, Val Porter, Tim Porteous (2), Sue Souter
	<i>Credits (18):</i>	Ruth Brooks, Warren Causer, Joe Cremona (2), Alex Dawson, Elaine Duncan, Kerry Gilmore, Andrew Gray, Dawne Harridge, Brian Harvey, Tim Hoevenagel, Ann Lamb, Sue Martin (2), Jim Ollis, Clara Soedarmo, Sue Souter, Carolyn Womsley
<i>Entries received:</i> 63 <i>Entrants:</i> 32		

Bronwynne's comments for the EDI Best in Section Award were: "... Something has really ruffled his/her feathers. The detail the author has is wonderful; everything is sharp with beautiful colour. Good use of DOF (Depth of Field) so nothing in the background is distracting from the subject. The eye is crystal clear. Nice composition with enough room so the subject is not cramped. Well captured lovely image."



Following Bronwynne's comments there was a break for supper. During this time our judge completed her assessment of the Print entries.

Business:

Geoff mentioned the following for the members' attention:

- 📅 May 2018 Meetings:
 - May 8th, Meredith Schofield, a young local professional photographer. Her presentation is on Street and People Photography which could help members with the upcoming Photojournalism Set Subject Competition;
 - May 22nd. Competition "Long Exposure". There is a guideline to assist entrants with their entry planning. Allen Hitchell has been engaged to be our judge. There was a short debate surrounding the "what is a long exposure". Members were referred to the guidelines on the club's website;
 - May 29th. First 5th Tuesday of the month Social Evening. Bruce Shaw elaborated that dinner at the Steelers' Club followed by a short night photography session for those wanting to participate.
- 📅 Vivid 2018 Outing. There is a proposal to attend Sydney's 2018 Vivid Festival. Please contact Helen for further arrangements.

Geoff then called the meeting back to order to allow Bronwynne to comment on the Competition's Print categories.

COLOUR PRINTS:**Colour Prints "A" Grade:**

Bronwynne commenced this evening's Print category with the Colour Prints "A" Grade. There was a change in the way the club projected in tonight's EDI category comments. 63 Entries had been received and our judge had a mammoth task ahead of her, not only judging each entry, but also in writing a comment for every entry on the club's MyPhotoClub website. As comments can be viewed through the website, a decision was made for the entries to be projected and stopping at the Judge's request for her to highlight a particular positive or negative issue.

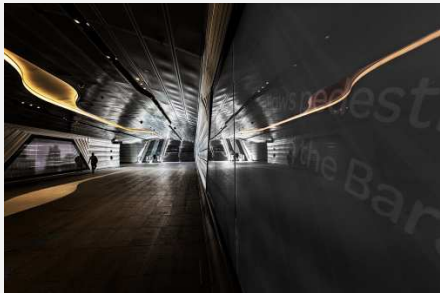
Focus. Bronwynne commented upon the focus of several images and that the "unsharpness" around the eyes of both human and animal subjects. She said these (eyes) require being clearly sharp as they are the direct look at points by viewers in images.

Bronwynne mentioned that the digital photographer had a problem in over-sharpening and image resulting in a usual, funny look. She recommended that the photographer that they get it right (sharp focus) in camera so that post production editing wouldn't be required.

Distractions. Bronwynne highlighted that distraction took many forms and that the photographer has multiple tools, such as cloning, doge/burn etc, in their image editing software to minimise their effects. In several entries she indicated that they could be improved using these tools to make the subject stand out.

Time of Day/Colours. Bronwynne said she liked the early morning/late afternoon lighting, the colour of this time of day where the light's rays are at their shortest. She demonstrated this lighting condition (Berrima Light") saying that it enhances the image's mood and entices the viewer towards it. Time of Day can also affect detail, rather the loss of detail due to over exposure particularly in the lighter colours (whites, etc). She demonstrated this with the entry "Pelican Eye", suggesting a 1/2 ~ 1 Stop under-exposure though it could be slightly more.

Leading Lines. Bronwynne said several entries utilised the leading line effectively, demonstrating this with "Art Centre in Colour" and "Long Jetty". However she did caution the photographers to check the image so that these leading lines don't actually "drift" away from pointing to the main subject. A curve in the path, building shape can work against the photographer, thus the need to check the image elements before operating the shutter mechanism. She also reminded us that western society read from left to right. Having this in mind she sees no reason for an image not to be "flipped", "mirrored" should the situation so present itself providing there's no tell-tale signs (reversed writings, symbols, etc) that would indicate that such treatment had taken place.

	<i>Best In Section:</i>	“On The Way To Barangaroo”, Vivienne Noble			
	<i>Merits (5):</i>	Vivienne Noble, Ruth Brooks, Geoff Gray, Colin Marshman, Tim Porteous			
	<i>Credits (4):</i>	Jill Bartlett, Matt Dawson, Brian Harvey, Sue Souter			
	<i>Entries received:</i>	14	<i>Entrants:</i>	14	<i>Rejects:</i>

Comment: One entry was “rejected” as the entrant had not displayed the print on the competition night for the Judge’s critiquing.

Colour Prints “B” Grade:


Composition. Bronwynne commented that photographers should be looking for placing their main subject on one of the “1/3rds” where the viewer automatically looks. She then spoke about the “nothing happening” image. She demonstrated this topic with the entry “Watching The Dark Clouds”, saying that the image becomes uninteresting, screaming out for “action” to generate a positive response from the viewer.

Crop/Format? Bronwynne asked the question “do I crop it or reformat the image?” A response to either way requires the photographer to analyse their image to see if the best possible image is presented. Both the crop and format selections have different affects upon the image. Bronwynne demonstrated this with two entries, “It’s Time You Both Left Home” where she cropped the image to include only the right hand side with the birds on the branch effective making the image a portrait. In the second entry, “Peaceful”, Bronwynne suggested cropping the left hand side out (dark and doesn’t add to the story) effectively creating a slightly square formatted image. In both instances these techniques made the image stronger by focusing on the main subject/s.

Angle of View. Bronwynne continued to ask questions; “has the best position for the picture been selected?” Bronwynne’s advice to photographers; if it’s possible to move around the environment, then do so. Take a picture from the various positions and then in the post-production process select the best image. It’s too late when you arrive home!

Picture-in-Picture. Bronwynne demonstrated this multiple pictures in one with the entry, “Playing on the Beach”. She said there were two distinct stories; the upper third relating to boats in a harbour, the bottom thirds parent and child playing on the sand. She said the photographer has been indecisive about what they wanted their image to say was never “story” characters are strong (large) enough to carry the message to the viewer. Choose. Photography is about choices. Bronwynne suggested a change in angle of view or get in closer.

Leading Lines. Leading lines draw the viewer in, along and around the image. They can be physical lines like roads, mountain ridges, seascape cliffs (“Rocky Shore”) or they can visual such those present through strong colours (“Autumn Drive Through”). Bronwynne advised that photographers that the time and look through their picture’s environment for the elements that enhance their images.

	<i>Best In Section:</i>		“Eyes Have It”, Ray Clack			
	<i>Merits</i> (3):		Raymond Clack, Joe Cremona, Kerry Gilmore			
	<i>Credits</i> (3):		Wayne Fulcher, Monte Hunt, Ann Lamb			
	<i>Entries received:</i>		13	<i>Entrants:</i>	13	<i>Rejects:</i>

At the commencement of the Monochrome Print sections the judge noted that several of the Monochrome entries had a colour cast to the printed entry on display. Bronwynne advised the members that in a Monochrome Competition an entry could have only one colour from its “darkest” value to the “lightest” value. A “colour” cast produced during the printing process was deemed to be unacceptable and therefore the entry was excluded (rejected) from the competition. However she did comment on these entries from a pictorial aspect and recommended that the entrants try printing their entry again.

Monochrome Prints “A” Grade:

Crop/Busy Image. Bronwynne asked the question; “when to crop?” She explained that the photographer’s responsibility is to present an image that will draw the viewer to it, thus the image needs to be the strongest it can be (“The World Is Fake, Man”). Eliminate the non-essentials to the story and grab the viewer’s attention. She also noted that monochrome is toned based so there is no strong/bold “colours” to command the viewer’s attention so the photographer has to work with the tones to sell their entry. Associated with this idea is the image’s “busyness”, just another distraction that will turn potential viewers away from your image. A judicious crop can remove some of this “busyness” and strip the image back to the essentials.

Leading Lines. Bronwynne commented that leading lines draws the viewer into the image’s story pointing to the main element (subject). She explained this principle with the entry “Reflections and Escalators” noting that there is many leading lines drawing the viewer in different directions. Bronwynne’s advice was to look at the image and select the best leading lines to the image’s main elements. Bronwynne asked; “where do I look?” as the lines are moving in different directions and the eye just constantly roams around the image unable to find a place to “stop”.



Entries received: **14** *Entrants:* **14** *Rejects:* **2**


1. One entry was “rejected” as the entrant had not displayed the print on the competition night for the Judge’s critiquing; and
2. The Judge rejected an entry due to a colour cast in the printed entry.

Monochrome Prints “B” Grade:

Picture Taking. Bronwynne commented upon picture taking techniques saying that photographers need to understand the basics from image stability, camera shake, focus and lenses. Her advice was for photographers to make use of monopods, tripods for greater sharpness, less blur and the use of greater depth of field. She continued saying that a small aperture (higher f-number, like f22) will require a slower shutter (Tv) speed for a given ISO setting, thus some form of camera stability is required, whether the tripod or a monopod.

Tonal Range. Bronwynne revisited this topic again reiterating her previous comments about the Tones in a monochrome image. The absence of bold/strong “colours” in a monochrome image requires a good tonal range to separate the elements in the image.

Perspective. Bronwynne asked the question; “where’s your perspective for this image?” She demonstrated this in a positive way with the entry “Tunnel to Somewhere” where the viewer has straight on perspective down along tunnel where the photographer’s movement is limited by the physical boundaries of the environment. However Bronwynne also said there are many instances where a better perspective, or view point, to take the picture thus making the picture stronger. Again, Bronwynne asked “is your final view point the best for the picture?”

	<i>Best In Section:</i> “Tunnel to Somewhere”, Kerry Gilmore		
	<i>Merits (4):</i>	Alex Dawson, Wayne Fulcher, Kerry Gilmore, Ann Lamb	
	<i>Credits (2):</i>	Raymond Clack, Jim Ollis	
	<i>Entries received:</i>	13	<i>Entrants:</i> 13 <i>Rejects:</i> 3

Comment: The Judge rejected three (3) entries due to a colour cast in the printed entry. These entries were printed by a commercial store, common to all three prints.

Geoff thanked Bronwynne for her comments and helping the members to develop their photography.

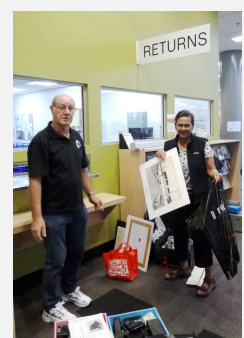
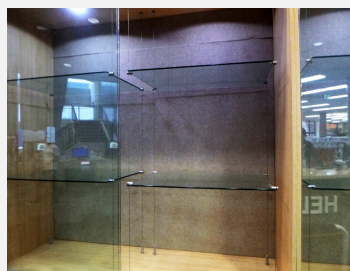
Friday, April 27th 2018

After 24 days on display it was time to pack up the club’s “Photographic Exhibition” at Wollongong’s Central Library. Four club members; Dawne Harridge, Brian Harvey, Sue and Bruce Shaw arrived in the library’s ground floor to dismantle and pack the numerous items.

From this



To this; all packed up!



In just under one hour.

Well done team.

Removal of all our equipment and brochures was completed in just an hour. The skillful team was very proficient in completing the pack-up task keeping in mind it took 2 ½ hours to setup. So we'll all home in time for dinner.

Our appreciation to those club members who assisted in the arranging, set-up and packing to this display: Dawne Harridge, Kathy Pond, Sue Shaw, Romina Di Noro, Brian Harvey and Bruce Shaw. Thanks for your time and hard work. 2018 has finished, now it's onto April 2019 with the many lessons learnt from this venture.

POINTSCORES: April 2018

Colour Prints "A" Grade:

16	Vivienne Noble	11	Tim Porteous	6	Elaine Duncan
15	Ruth Brooks	8	Brendon Parker	5	Jill Bartlett
12	Colin Marshman	7	Helen Robinson	5	Dawne Harridge
11	Matt Dawson	7	Sue Souter	4	Greg Delavere LAPS
11	Geoff Gray	6	Sue Martin	3	Brian Harvey

Colour Prints "B" Grade:

14	Joe Cremona	7	Wayne Fulcher	5	Michael Cherviakov
10	Kerry Gilmore	7	Alex Dawson	3	Graham Hamilton
10	Ray Clack	6	Jim Ollis	3	Tim Hoevenagel
9	Val Porter	6	Monte Hunt	3	Clara Soedarmo
7	Ann Lamb	5	Lynley Olsson	1	Kathy Pond

Monochrome Prints "A" Grade:

16	Geoff Gray	9	Jill Bartlett	7	Sue Martin
15	Brendon Parker	9	Helen Robinson	7	Tim Porteous
11	Colin Marshman	9	Matt Dawson	6	Elaine Duncan
11	Sue Souter	7	Dawne Harridge	5	Ruth Brooks
11	Vivienne Noble			4	Greg Delavere LAPS

Monochrome Prints "B" Grade:

13	Wayne Fulcher	9	Ann Lamb	7	Lynley Olsson
11	Joe Cremona	9	Jim Ollis	4	Val Porter
11	Tim Hoevenagel	9	Ray Clack	4	Monte Hunt
10	Michael Cherviakov	8	Alex Dawson	2	Clara Soedarmo
9	Kerry Gilmore			1	Graham Hamilton

EDI's:

25	Brendon Parker	12	Ann Lamb	10	Clara Soedarmo
25	Andrew Gray	12	Kerry Gilmore	10	Jim Ollis
24	Sue Souter	12	Kathy Pond	9	Ian Simpson
22	Colin Marshman	12	Joe Cremona	8	Bruce Shaw
20	Dawne Harridge	12	Jill Bartlett	8	Vivienne Noble
20	Sue Martin	12	Brian Harvey	8	Elaine Duncan
20	Tim Porteous	11	Sue Shaw	7	Warren Causer
18	Ruth Brooks	10	Greg Delavere LAPS	6	Lynley Olsson
19	Romina Di Noro	10	Matt Dawson	6	Graham Hamilton
14	Wayne Fulcher	10	Val Porter	6	Alex Dawson
14	Tim Hoevenagel	10	Ray Clack	4	Carolyn Womsley
		10	Michael Cherviakov		

2018 Competition: May

Competition: Set Subject “Long Exposure”

Entry Conditions:

<u>Section</u>	<u>Closing Date & Time/Comments</u>
EDI's:	2 nd 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.

Nature/Wildlife Competition Commentary.***Judges In Top Photo Contest Rule Anteater In Winning Image Is Stuffed***

It has been reported that U.K.’s Natural History Museum that runs the “Wildlife Photographer of the Year” competition (part of which is currently on exhibition at the National Maritime Museum, Darling Harbour) have stripped the winner in the “Animals in Their Environment” category of their top prize, using a stuffed animal. The Museum pointed out that “... using a stuffed animal in an image for its photography contest is a breach of the rules.”



Stripped Award Entry, “Animals in their Environment”



The stuffed anteater at the entrance to the national park where the picture was taken..

It took five scientists working independently with all “... concluding that there are elements of the animal’s posture, morphology, raised tufts of fur, and patterns on the neck and head that are too similar for the images to show two different animals.”

In their defence the entrant submitted that the “... animal was very much alive when he took the shot.” The entrant said that they have spent three years waiting to capture the “perfect” moment.

A spokesperson for the National History Museum commented “... The competition places great store on honesty and integrity, and such a breach of the rules is disrespectful to the wildlife-photography community, which is at the heart of the competition.”

The “Awarded” image has been on display in London’s Natural History Museum for the past six months and has now been removed from the Exhibition.

There has been a widespread reporting of this, not only from photographic publications, as the “Reference” link below indicates.

Reference: <https://www.digitaltrends.com/photography/wildlife-photo-contest-winner-stuffed-animal-claim/>

The Techno Shop

What's New in Lightroom 7.3



Adobe just released one of the biggest Lightroom features that I've seen in years. In addition to some small enhancements, they added a whole new Creative Profile Browser. You may have used Camera Profiles before, but this new feature is WAY MORE! It gives us the ability to use LUTs, styles and "looks" that just weren't possible in Lightroom before.



You can view Matt’s 16 minute video on YouTube at:
<https://youtu.be/ji4eXfy78tM>

Alternatively you can use the “Reference” link before to Matt’s website and then page down to the Lightroom video

Reference: <https://mattk.com/profiles/>

The Reign of the DSLR Is Almost Over?

DP Review recently had discussions with a number of major Digital Camera and Lens manufacturers at CP+ (Camera and Photo Imaging) Show in Yokohama Japan. The topic; is dSLR dead? Or is it a slow death acoming? Leaders from Canon, Fujifilm, Olympus, Panasonic, Ricoh, Sigma, Sony and Tamron expressed their thoughts where the market is currently at and where it’s heading. There seems they all agree one item; Full-frame mirrorless will become the norm, and it will happen sooner, rather than later. There was some conjecture that Canon and Nikon would join Sony in the full-frame mirrorless environment within the year.

There seems to be two camera markets:

- 📷 The mirrorless market with it’s new, energetic, and increasingly packed with advanced autofocus systems and high-end video features; and
- 📷 The DSLR market, dominated by increasingly non-essential iterative updates at the low-end, solid money-makers in the middle and tough but conventional flagships at the top. There are some innovative DSLRs still being released, but there’s a limit to how further it can develop.

Time will tell.

Reference: <https://www.dpreview.com/interviews/5014039475/cp-2018-interviews-the-reign-of-the-dslr-is-almost-over>

Return of Rolleiflex With Twin-Lens Instant Film Camera

The twin lens camera was first introduced in the late 1800s to dramatically speed up the process of taking a picture. Today photographs are taken in milliseconds, but the twin-lens reflex is getting a modern makeover. Historic photography company Rollei has launched the Rolleiflex Instant Kamera (April 2018), a twin lens camera using widely available Fujifilm Instax Mini film. Only vintage Rolleiflex cameras are available for film enthusiasts, costing hundreds to even thousands on the secondhand market. Rollei is working to make twin-lens photography attainable again with the modern yet vintage inspired Rolleiflex Instant Kamera. Like the traditional twin lens reflex camera, the Instant Kamera uses a waist-level viewfinder. The preview on the screen is also the same size as the print on the Instax Mini film.



Reference: <https://www.digitaltrends.com/photography/rolleiflex-instant-kamera-on-kickstarter/>

Smugmug Acquires Flickr

Two of the world's largest and comprehensive photo management and sharing platforms have come together when SmugMug (established 2002) announced its purchase of Flickr (established 2004) on April 20th 2018 bringing together SmugMug's deep industry expertise and strong digital tools with Flickr's active global community of tens of millions of photographers.

Reference: <https://www.picturecorrect.com/news/smugmug-acquires-flickr/>

Casio Reportedly Leaving the Digital Compact Camera Market

The Tokyo-based company, Casio, has decided there's no longer an easy way to generate profits in a business that continues to be squeezed by the smartphone sector, according to a report from high-profile Japanese news outlet Nikkei. In at Casio's US website it doesn't even sell cameras anymore, choosing instead to pump its resources into watches, electronic musical instruments, calculators, and projectors, among other devices. Japan has been its main market for digital compact cameras in recent times. Casio first entered the digital camera market in the mid 1990's. By 1995 the Casio QV-10 was launched being the first consumer digital camera to include an LCD screen.



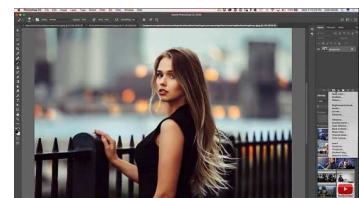
Reference: <https://www.digitaltrends.com/photography/casio-may-be-leaving-digital-compact-camera-market/>

Quick Tips

How to Colour Grade A Photo Using Gradient Maps In Photoshop

High end Colour Grading made easy! Now you can apply a pro looking colour tone to a photograph in seconds by using Gradient Maps in Photoshop. In this Photoshop tutorial, Colin Smith (Photoshop CAFE) shows you how to use gradient maps for colour grading photos, using it on fashion, portrait, landscape, product, commercial, really all photography and even illustrations! This 12 minute video tutorial will show you:

- 📖 How to use Gradient Maps;
- 📖 How to Create gradients;
- 📖 How to find more gradient maps; and
- 📖 How to apply gradient maps to colour tone images instantly



Alternatively the video can be viewed on YouTube at: <https://www.youtube.com/watch?v=szlK4ad8krq>

Reference: <https://photoshopcafe.com/color-grade-photo-using-gradient-maps-photoshop/>

Neutral Density Filter Tips for Long Exposures During the Day

The enemy of a slow shutter speed is the ambient light. What if you need a slow shutter speed to get that motion blur? Of course, you can reduce aperture, but



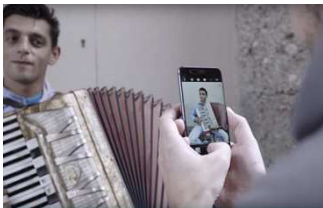
how much? F/16, F/22, F/39? There will be a situation in broad daylight when you have the aperture set to the camera-supported minimum, and still you are not able to lower the shutter speed enough to get that motion-blur without blowing-out the photo. Welcome to the world of the ND (Neutral Density) Filter to reduce the amount of light reaching your camera's sensor, thus achieving motion blur through



shutter speed reduction, even in daylight hours. ND Filters come in a variety of "density" (amount of light they block).

Reference: <https://www.picturecorrect.com/tips/neutral-density-filter-tips/>

8 Smartphone Portrait Tips



We might not always have our traditional "cameras" with us however we do tend to carry our smartphones. The fact of the matter is that the tiny camera installed on our cell phones is by far the handiest tool a photographer has at their disposal. Rapidly improving technology has allowed photographers to have a camera in the pocket/purse. COOPH (Cooperative of Photography) provides a handful of pointers for smartphone portraiture:

1. Think about the background. Look around before operating the shutter;
2. Find some framing. Isolate your subject with a naturally occurring frame;
3. Concentrate on composition. Use the "thirds" grid to assist in composing the image;
4. Experiment with lighting. Try your smartphone's settings for determine the best tonal range;
5. Provide directions. Direct your subject without going "overboard" for a natural look;
6. Try different angles. A smartphone is very versatile, make use of this advantage and venture outside the normal;
7. Stay focussed. Use the settings (depth of field, aperture control, etc) to blur out distractions. Focus on your subject; and
8. Reach out. Ask politely for permission and accept a "no". Smartphones are less intrusive than the larger digital cameras.

Reference: <https://www.picturecorrect.com/tips/8-smartphone-portrait-tips/>

How To Sharpen Portraits Smartly And Efficiently In Adobe Photoshop

Processing portrait images is often a delicate balance between retouching the image and maintaining good detail and sharpness. Just as it's very easy to make skin too soft, it's also easy to make aspects of your photo too sharp, leading to unnatural edges around eyes or with hair. Aaron Nace with Phlearn has published a new video tutorial, The Best Way to Sharpen Portraits in Photoshop (just over 13 minutes in length). Nace mentions up front that you should save sharpening for last in your photo editing workflow, accentuating only the details you wanted to be in the final image. Further, you should know what you want the final output size to be when sharpening, as your technique will vary depending on how the image will be presented.

Reference: <https://www.imaging-resource.com/news/2018/04/27/how-to-sharpen-portraits-smartly-and-efficiently-in-adobe-photoshop>