



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### June 2018

Tues	12 <sup>th</sup>	"Monochrome Photography" with Geoff Gray
Tues	12 <sup>th</sup>	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Tues	20 <sup>th</sup>	AGM. 7:30pm. (See "Dates for Diary")
Sat	23 <sup>rd</sup>	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	26 <sup>th</sup>	Competition: "Open"

*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](mailto:photogroup@wollongongcameraclub.com)

*All Competition Entries Online Entry:*

[http://wollongong.myphotoclub.com.au/mem  
bers/competitions/](http://wollongong.myphotoclub.com.au/members/competitions/)

*Monthly Competition Enquiries email*

[photocomp@wollongongcameraclub.com](mailto:photocomp@wollongongcameraclub.com)

*Photo Group Newsletter Editor:*

[editor@wollongongcameraclub.com](mailto: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

"If I'm not telling a story or creating a connection through my images then I'm not doing justice to that subject."

Meredith Schofield, young Australian Photographer and Community Arts Worker based in Sydney and the Illawarra region of New South Wales, Australia combining her knowledge and love of film photography with a digital capture.



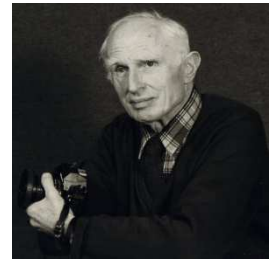
We welcome to the club:

Robert Knowles, Jessica Khan and Gerd Koeller

who have joined the Photography Group in April.

Vale; Peter Hutten (1914 ~ 2018)

A past club member, Peter Hutten, passed away earlier this month, May 2018. He was 94 years young. Peter was a long-time member of the club having many years in providing the membership with his challenging views on competition entries and his superb picture craftsmanship. He joined the club in the early 1980's with various re-joining until 2016.



In recent years Peter's attendance has been irregular mainly due to care for his wife, Julia. However on the occasions that Peter was able to attend he would push the judges with his unique imagery. Peter's Monthly Competition entries would often be a collage telling the story with a title or other text on the print's front. He questioned the need to remove any reference texting relating to the image/s. As Peter would say, "... text is an integral part to the overall story-telling component ..." informing the viewer additional information about the picture environment, why, when or who the image is all about; usually information that non-text images don't relate. This was evident of Peter's father's influence, German born Kurt Hubschmann (later changed to Hutton) a well-respected photographer from 1923 ~ 1960's. Kurt escaped the German "freedom of press" in the 1933 and is remembered for his humane treatment of social documentary subjects (Churchill, Hemingway, Hitchcock as well as Royalty) mainly for Picture Post. Kurt considered his images required an accompanying text, obviously a lesson well learnt by Peter.

<p>"St Therese School Goes Sketching" MP Best in Section, November 2013</p>	<p>"A Day By the Rocks" MP A Grade Best in Section, March 2015</p>

1923 ~ 1960's. Kurt escaped the German "freedom of press" in the 1933 and is remembered for his humane treatment of social documentary subjects (Churchill, Hemingway, Hitchcock as well as Royalty) mainly for Picture Post. Kurt considered his images required an accompanying text, obviously a lesson well learnt by Peter.

Peter had an enquiring mind forever reading and researching. He was member of the Mount Kembla Historical Group and was a key member of the Mt Kembla Mining Disaster's Centenary publication reproducing photographs and other research work. He was also a strong

advocate for the Illawarra Mental Health group pushing governments for better support and services.

## Dates For Your Diary

### **Kiama~Shellharbour Camera Club Upcoming Guest Speakers June & July 2018 Canberra.**

KSCC have advised Wollongong Camera Club of the next two (2) monthly guest presenters whom maybe of interest to our members and visitors:

- ☛ Wednesday, June 6<sup>th</sup>: "How to Make Your Photos Stand Out In A Crowd", Malcolm Fackender. Malcolm will also be briefing us on some of his upcoming Photography Tours; and
- ☛ Wednesday, July 4<sup>th</sup>: "Black and White/Sepia Photography", Len Metcalf.

Their Meetings are held at the Warilla Bowls and Recreation Club, Jason Ave, Barrack Heights in the upstairs Sapphire Room commencing at 7.30pm.

**April 1<sup>st</sup> ~ August 30<sup>th</sup> 2018: Merrel Australia's "Outdoor Australia" Competition.**

Merrel Australia is conducting a digital Photographic Competition with the 12 finalist's images being part of the company's 2019 Calendar. Merrel Australia state that they want "...to invite you to capture your "Outdoor Australia" with \$20,000 in prize money on offer.

Closing Date: June 30<sup>th</sup> 2018

Type: Digital only

Conditions: Photographer must own the intellectual rights to the image.

There is an entrant "Age" condition.

See: <http://www.merrelaustralia.com.au/merrell-photo> for all "*Terms & Conditions*"

Website: <http://www.merrelaustralia.com.au/photocomp>

**2018 Sutherland Shire National Exhibition of Photography (SSNEP).**

Opening Date: Friday, June 1<sup>st</sup> 2018

Closing Date: Sunday, August 12<sup>th</sup> 2018

Type: **Digital only:** Open Colour, Open Monochrome, Creative and Nature

Conditions: <http://www.ssnep.org.au/>

Online Entry Form: <http://www.ssnep.org.au/>

**Tuesday, May 8<sup>th</sup> 2018**

This evening's chairperson was Greg Delavere LAPS, Club Life Member and a past club President. Greg extended a warm welcome to 28 members and 2 visitors on this late autumn night.

**Business:**

Greg mentioned the following for Members' attention:

- 📁 Club's Website. Members were reminded that the club's MyPhotoClub portion of the website is undergoing an upgrade hence the importance to not leave entry to the Monthly Competition to the last minute. Members should see some changes to the site's layout and functionality;
- 📁 Wildlife Photographer of the Year 2017. Exhibition currently on display at the Maritime Museum at Darling Harbour. April 13<sup>th</sup> ~ October 14<sup>th</sup> 2018;
- 📁 Sydney Vivid Festival. Greg asked if anyone had intentions going to Vivid Festival, May 25<sup>th</sup> ~ June 16<sup>th</sup> 2018 with a number indicating their intention;
- 📁 FCC 2018 Topshot. Exhibition to be held at Penshurst RSL Club, Sunday May 27<sup>th</sup> 2018;
- 📁 Photo Group Upcoming Programme:
  - May 22<sup>nd</sup> May "Long Exposure" Competition judge will be Alan Hitchell;
  - May "5<sup>th</sup> Tuesday of the Month", May 29<sup>th</sup> 2018, Social Evening commencing at 6.30pm at Steelers Club for dinner then a night walk around the lower area of Wollongong CBD area.

Greg also mentioned a change to the Monthly Competition format. Due to increased entries we will be reverting to the 2017 format commencing the meeting at 7.30pm, introducing the judge and the display of the EDI's. A short break will follow with the Print Entries critiquing.

### Speaker:

Greg introduced this evening's presenter, Meredith Schofield, a young community arts worker and freelance photographer living in the Illawarra. Meredith specialises in "telling stories" that evokes an audience response from her reportage, travel, lifestyle and portrait photography. Meredith says that "... she is a visual story teller" looking for the story, a connection, in all parts of her photography helping her to express how she sees the world.



Meredith has extensive experience in the film world and describes herself as a "... analogue girl in a digital world." Combining film with digital creates a distinctive style that is instantly recognizable, full of impact. Her first camera was her grandfather's Voigtlander at age 12. She has a Diploma of Photo Imaging with Distinction and has been well recognised as an emerging photographer, semi-finalist "Head On" and Capture Magazine in 2010. Her clients include community groups, local, state and federal government, NGO's, magazines and private clients.

Meredith's community arts work has led her to sharing her experiences tutoring people with intellectual and physical disabilities that resulted from her social work background and combining this with her other passion; photography. She enjoys connecting with people, getting to know them. She strongly believes "... in the power of photography as a tool for self-expression, communication and social change."

It took just a few moments for the audience to realize that Meredith's presentation was going to be very different to any other presentation in the past. Her Madonna's 1990's routine set the mood and with her very bubbly, outgoing personality it certainly keep the audience on their feet, enjoying her photographic thoughts with many moments of laughter. Yet, at the same time, Meredith was able to enlighten us about being inconspicuous when conducting Street and Social Documentary photography; the art of "get the shoot" without the subject being aware of the photographer's presence. Meredith said that her 9 year freelance photography and her Social Work(er) life had prepared her for the way she was able to grab the shoot. From the start Meredith encouraged the audience to ask questions rather than leave them to the end. So our journey with Meredith commenced.

Meredith summarised both the purpose and how she photographed her subject matter. She said, being a lady, that today's digital cameras are too big, bulky and intrusive for her so she prefers to shoot with a Asahi Pentax Spotmatic II (SP II) usually loaded with Ilford HP4 Black and White film. Yes, a young, modern lady shooting with a 1960's film camera, thus as she describes herself as "... analogue girl in a digital world." This is very applicable for her travel photography, being inconspicuous. She then outlined what she shoots; Lifestyle, travel, commissioned, Style and more.



Meredith elaborated on her "My Gear", what's in the bag! Besides the SP II with a standard 50mm f2.8 lens Meredith has a Canon 5D and a small 24 ~ 105 f4 zoom lens which she admitted was very heavy and bulky for her to lug around everywhere. So the SP II gets a heavy workout. Meredith revealed this is where a husband comes in handy, to carry the gear and pass her what she requested. Being able to blend into the background with a small camera was vital in taking Street Photography. She said she felt like a "spy" when "capturing the moment" using the SP II camera. She mentioned that she had to be very careful taking film images as they are expensive compared to the continuous burst mode digital cameras however she noted that this provided her with a certain level of patience learning to wait for the right moment to operate the shutter. She said her secret in this style of





photography was a small camera, small lens, stealthily sneaking around, acting casually and being friendly so as to put the people in the picture at ease.

Throughout her presentation she demonstrated the various points with numerous images, many from her recent European trip, particularly around Italy, Germany hence it was very important to her not to be noticed, not interrupt the moment (as she called it) thus the lay in "... wait, watch, wait, watch ... and then shoot when all the pre-visualised elements were in their right place, operate the shutter. Meredith believes and trusts in her instincts to get the correct exposure. It's all about knowing your equipment, how it works and how far you can push the equipment's boundaries. She relies on Ilford HP5 (B&W 400 ISO) and Kodak's Ektar 100 (Colour 100 ISO) films.

Ilford HP5 (B&W 400 ISO)

Kodak's Ektar 100 (Colour 100 ISO)



image's requirement.

maintained that being friendly and looking for different viewpoints increases the right picture being taken. Being friendly doesn't necessarily mean talking to your subject/s but communicating this in other ways. Meredith always looks to put people into her pictures to give it scale, using locals and not tourists to set the scene/mood. Street Photography is all about storytelling, so it's important to get in close or zoom out to meet the

Again Meredith mentioned having her husband around, as caddie, but also as a lookout for people movement around the peripheral as she lies in wait. A person at the wrong angle, too close can affect the image. So help is greatly appreciated to control these moments when it's not possible to repeat.

After a short break for supper and for audience members to ask Meredith more questions about her work it was back to the "formal" presentation.

In the second part of her presentation, Meredith spoke about editorial and Commissioned Social Documentary. Meredith reminded us all that even freelance photographers have to pay bills and love to eat and have warm shelter. She says that these areas of her photographer she is very visible, sometimes "in the face" of her subjects. Her editorial work has it financial rewards but is very dependent upon the magazine/newspapers' circulation; the wider the circulation the great the financial reward with a front (cover) page being the most compensating.



Meredith says to be good in this photographic style the photographer has to slow down, wait and be quiet for the opportunity to come. It will come, just "when"?

Meredith says most of her earnings come from commissioned work from Local, State and Federal Government Agencies along with NGO. It's usually an event, like the Women's' Day, Mardi Gras or a special event to highlight a particular part of society. Meredith then outlined some of the basic rules for this type of work including; not getting in the way, hanging back, moving forward when needed, crouching around and being friendly (compliment them) to get people to let their guard down. Personality is everything! It's very important not to be the centre of attention, rather the people around is. Again she mentioned the gender acceptance when it comes to photographing children at these events. In this style

photographers should blend into the crowd (especially with the clothes they wear), no big lens and understand what and how to get the picture.

**Event/Social Documentary Photography.** Meredith spoke about her commissioned work outlining her normal practices. She briefly spoke about the three (3) different picture environments:

- 📷 Wide Angle, the “Environment” (see left hand image);
- 📷 Medium Angle, reveals more of the Environment but in a closer shoot (see bottom right); and
- 📷 Detailed Angle including the necessary signage to complete the whole story (top right image).



Meredith demonstrated the differences with a series of images from several different commissioned events. These events are usually a “shoot and send” to the client within 24 hours of the event. Sometimes these images maybe used by the client as feed to newspapers, such as politically motivated events (Indigenous, Women’s Day, Government Project Announcements/Openings and alike).

Meredith spoke about how she approaches this style of project with particular emphasis on the early client/photographer discussion to understand what the client “wants”. Then she’ll research the environment, who will be attending so as to cover the whole event. On the day she will shoot mainly in portrait with different perspectives, but essentially telling the event’s story. She’ll often hide behind people, only standing up to take the shot and “becoming one in the crowd” again. She is constantly changing her shooting angles so as to get the right perspective on the story. After the event; download the image files, process, export and upload to the client within 24 hours. Throughout this segment, Meredith related a number of stories with and without some of the pitfalls that can happen. She remarked that photographing in these situations the photographer needs to “... focus on the moment ...” and not side issues that will arise from individuals on the day.

Before finishing her presentation, Meredith briefly summarised her method of shooting Street Photography and Social Documentary Photography in an inconspicuous way:

- 👤 Be Respectful;
- 👤 Be confident, not “cocky”;
- 👤 Be clear and concise when directing people;
- 👤 Be patient;
- 👤 Be on time;
- 👤 Don’t use apologetic language;
- 👤 Don’t oversell;
- 👤 Don’t let the client dictate once the assignment is agreed upon and accepted;

Chairperson, Greg, thanked Meredith, not only for her educational presentation but it was an entertaining night with many laughter moments and the “... I have been in that situation too.” In response Meredith challenged us with:

- ❖ Trust your instincts when shooting; and
- ❖ Remove those large “GigaByte” memory cards and install a small one (2GB’s) so as to think, and train, yourself to the “... wait, watch, be patient and then shoot ...” practice. It can only increase your picture taking skills.

Thank you Meredith.

If you are interested in viewing more of Meredith’s work then please visit her website:

<http://www.meredithschofield.com/>

**Tuesday, May 22<sup>nd</sup> 2018**

The evening commenced with the news that our judge was unfortunately delayed due to heavy traffic so it was decided to run the evening along the old format of welcome and announcements until the judge arrived.

Greg Delavere LAPS was the chairperson for this evening's Monthly Competition, the Set Subject "Long Exposure". He welcomed 29 members and 4 visitors to the meeting.

**Business:**

Greg mentioned the following for the members' attention:

- 📷 May 29<sup>th</sup>: "5<sup>th</sup> Tuesday Social Evening" commencing with a dinner at the Steelers Club and then a "Night Time" photographic session in the lower Crown Street area later for those interested, meeting at 6:30pm for dinner. All welcome;
- 📷 June 12<sup>th</sup>: "Monochrome with Geoff Gray";
- 📷 June 26<sup>th</sup>: June Monthly Competition "Open";
- 📷 "Wildlife Photographer of the Year" Exhibition at the Maritime Museum, Darling Harbour. Exhibition open now until October;
- 📷 FCC 2018 Topshot Exhibition, Sunday May 27<sup>th</sup> at Penshurst RSL Club (Sydney);
- 📷 Kiama~Shellharbour Camera Club's upcoming guest presenters:
  - Wednesday, June 6<sup>th</sup> Malcolm Fackender; and
  - Wednesday, July 4<sup>th</sup> Len Metcalf.
- 📷 Peter Hutten, the passing of Peter earlier in the month.

**Competition:**

Greg welcomed our guest judge, Alan Hitchell SSAPS FFC ESA, to the club. Greg then briefly introduced Allan to the members as it has been awhile since his last visit. Alan was 15 when he purchased his first camera. It's been a long, but exciting photographic journey for Alan since this first camera and he has kept an association with the Camera Club movement all along the way.



Alan commenced judging shortly after attending the 1984 FCC Judges' Course and he viewed over 30,000 images in 350 competitions from Camera clubs, State, National and International Exhibitions within Australia. He has twice judged competitions between Guangdong (China) and NSW (Australian / Chinese photographers) and twice invited to judge overseas at Shanghai and Nantong.

Alan still loves judging but enjoys the artistic skill more, the creation and the natural talent of today's photographers. He is amazed at the variety images and the standard he sees of our photographers who are members of camera clubs in NSW.

**DIGITAL.****EDIs (Electronic Displayed Images):**

Alan commenced the evening commenting on the EDI (Digital) entries. Alan had already prejudged and made his awards so it was to hear his comments for each entry. These comments were brief so that members could hear about their images and for the Print categories to be judged and commented on.

**Cropping.** Alan's first comment was on cropping the image to produce a better composition, one that would stand out and draw the viewer into it. He demonstrated this principle referring to the entry "Dark and Light". Alan said that he thought the image's composition would improve by cropping some of the lighter area of the waterfall, balancing the darker rocks. This would reduce the viewer's eye being drawn to the lighter areas in the image. Alan noted that this action (image cropping) is totally dependent upon the image elements and the story the photographer was communicating. Later, Alan mentioned that photographers should take a wider angle of view and then in the editing process assess the image before deciding whether to crop and how to


crop the image do it in camera. He also asked "... is the top (or bottom) important enough to story, or can it be cropped out?" Ultimately the final decision is the photographers!

**Image's Story.** Alan talked about a number different issues relating to this. He indicated that he had some trouble with images where his mind (eye) isn't drawn to a central element, but left to wander around the image. He also noted that he was troubled by images that left the feeling "... what is the image trying to say?" Alan asked the audience "... to consider how the element relate to each other and also to the overall story". Does your captured image relate in full or part to the story?

**Image Format.** This decision is as old as photography itself. Which format do I use? Portrait or landscape? Alan mentioned that some images could have been improved, compositionally, by changing the format. He demonstrated this with the entry, "Phantom of the Opera" as present in landscape could have been better as a portrait utilising the Opera House Forecourt's steps and the building in the background. He also mentioned "Misty Rocks" saying that the photographer had several decisions; crop the unwanted background (ocean) or concentrate on individual rocks for the details. Once this was decided then the photographer had to decide upon the format that would enhance the scene.

**Judging.** Alan briefly diverged from the digital entries to mention the judging process. He says "... if he has to think twice, then this will affect the image's scoring." It's important that the image has immediate impact otherwise the viewer, and judge, will walk right past it.

**Time of Day.** Alan remarked that time of day was important in long exposure, especially images taken at night. He said there are two periods of time during the year that give the best results; mid-Summer and mid-Winter. Mid-Summer provides enough light to give background building's their shape with lights skies whilst the mid-Winter time provides a very dark/black sky with building lighting providing the lighting for building shaping.

	<p>Best In Section:    <b>"Incoming Tide"</b>, Dawne Harridge</p> <p>Merits               Dawne Harridge, Ruth Brooks, Raymond Clack, (6):                   Romina Di Noro, Colin Marshman, Tim Porteous.</p> <p>Credits             Joe Cremona, Elaine Duncan, Wayne Fulcher (2), (11):                Andrew Gray, Tim Hoevenagel, Colin Marshman,                           Jim Ollis, Sue Shaw, Bruce Shaw.</p> <p>Entries received:   57    Entrants:   29    Rejects:       0</p>
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A short supper break took place to allow Alan to view the Print entries and to formalise his comments and awards for each Print Section. Then our chairperson, Greg, called the meeting back to allow our judge to hear his comments and awards.

Before commencing his comments for the Print sections Alan spoke about his long association with the Wollongong Camera Club and how he has enjoyed the times visiting the club, sharing and learning from each other.

## **PRINTS.**


### **Colour Prints "A" Grade:**

**Composition.** Planning your image is important in capturing it right in the frame. There's numerous factors that affect the image's composition including having good colour. In the entry "Sandon Point Sunrise" Alan noted that the waves didn't have the strength to create the impact required to draw the viewer. He thought another time (of day) may create the impact and bring the colours out for the drawing power.



**(Scene) Metering.** The remarked that it was very difficult to meter for the correct exposure whilst capturing a long exposure style image. It's a bit of a hit or miss situation and that several "adjustments" are required before obtaining a near correct exposure. Alan said photographers need to be patient, be prepared to take several shoots and comparing these to work out the exposure adjustments required.


**Reflections.** Reflections, in water or other reflecting surfaces, can create intrigue drawing the viewer into the image. However Alan warned that it can do the complete opposite if the photographer doesn't look into the viewer finder, or LED Screen, to compose the image. He demonstrated this with "King Tide" noting that the photographer's use of reflections adds to the image's overall appeal.

	Best In Section: <b>"Early Morning, Cronulla"</b> , Brendon Parker			
	Merits (3):	Brendon Parker, Matt Dawson, Elaine Duncan		
	Credits (3):	Sue Martin, Tim Porteous, Helen Robinson.		
	Entries received:	13	Entrants:	13    Rejects:    0

### Colour Prints "B" Grade:

**Clear Story Telling.** Alan commenced this section remarking that our images should have a clear story line. If there is any confusion, due to conflicting elements or other distractions that inhibit the viewer from seeing the story then they will walk to the next image. He demonstrated this with the entry "Blue" where he noted that there wasn't a clear story or pointer to the main element, to him there was confusion. He posed the question; "... where do I focus?"


**Lighting.** Alan repeated the earlier "Time of Day" and its affect upon images. When and where play a major role in an image's impact. In "City Beach by Night" Alan remarked that the streaks of light from the cars' head and tail lights is evident of the long shutter speed used by the photographer. He commented upon abstract elements within images noting that he found them very distracting and could connect with the photographer's storyline as he couldn't focus (find) any element to keep his attention. Again Alan reiterated his thought regarding having a clear story; to connect with your audience the image needs to have a clear story/message.

	Best In Section: <b>"A Tranquil Fury"</b> , Joe Cremona			
	Merits (3):	Joe Cremona, Ray Clack, Alex Dawson		
	Credits (3):	Tim Hoevenagel, Ann Lamb, Lynley Olsson		
	Entries received:	11	Entrants:	11    Rejects:    0

### Monochrome Prints "A" Grade:

**Confusion?** Alan noted that when he was unable to make any sense of an image then he tends to walk pass it. This can be the result of too many distractions, elements not "gelling", too many unconnected elements etc. He suggested that photographer learn to find the story in their image before they operate the shutter and not in the post-production process. He also noted that the photographer was there when the image was taken, but the viewer wasn't. A little food for thought.

**Details.** Alan acknowledged that Black & White photography is dependent upon textures and detail to reveal itself to the viewer. The photographer must use the light conditions at the time to best illuminate the image and bring out those textures and details. Again Alan mentioned that “Time of day” plays a major role in this illumination process.

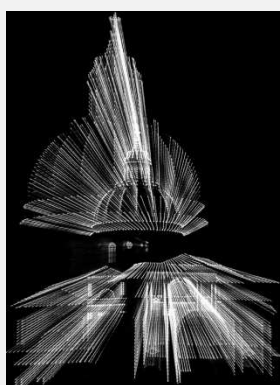
	Best In Section: “ <b>Sunrise Storm</b> ”, Rob Knowles			
	Merits (3): Rob Knowles, Greg Delavere, Elaine Duncan			
	Credits (3): Geoff Gray, Dawne Harridge, Helen Robinson			
Entries received:		14	Entrants:	14
			Rejects:	0

### Monochrome Prints “B” Grade:

**Cropping.** This perennial topic was raised again. Whilst commenting on “Piers at Coledale Rock Ledge” Alan said that he would crop about half the sky from the top to concentrate the viewer more on the rock platform the obvious story that the photographer had created. Whilst the clouds are great, they do tend to take the viewer’s attention away from the elements on the platform, knowing when and where to crop takes patience with many errors before perfecting this tool.

**Details.** Taking seascapes/seaside images can result in the loss of details in either the water’s spray, the sand of in the sky and water. Alan demonstrated this with the entry, “Cathedral Rocks” where the photographer managed to capture the rocks’ detail but the slower shutter speed has resulted in the over-exposure of the water. How to fix? Capturing in RAW, but it function isn’t always possible, the take multiple shots exposing for different parts of the scene and then in the photo editor complete the process.

**Lens Action, Zooming.** A number of this style of images appeared in the various categories this month. Alan noted that the entry “The Sign of the Cross” was one of the better images presented. He remarked that it’s hard to ensure that the image remains sharp through the zooming process. The photographer’s knowledge of how the lens’ works and it’s “sharpness” throughout are very important for the final product.

	Best In Section: “ <b>The Sign of the Cross</b> ”, Joe Cremona			
	Merits (2): Joe Cremona, Kerry Gilmore			
	Credits (2): Alex Dawson, Tim Hoevenagel			
Entries received:		9	Entrants:	9
			Rejects:	0

At the completion of his critiquing, our judge noted that he had about 13 minutes left and asked the audience if there were any questions. Among the questions he was asked; the difference between long exposure and slow shutter speed, correct exposure. Alan responded to these and others. He then challenged the audience to see other photographers’ works especially from such exhibitions as the Sydney Harbour International, SIEP, FCC Topshot saying the image quality was high from Australian and International entrants. He encouraged clubs to request SIEP, Sydney Harbour images for the members to view and discuss.

Our chairperson, Greg, then thanked Alan for his contribution to the 2018 May Monthly competition as there were plenty of comments for the members to think upon.

**Tuesday, May 29<sup>th</sup> 2018**

This evening was the “5<sup>th</sup> Tuesday of the Month” for club members to have a social evening, go out for dinner and a possible photo shoot later on for those that wish to participate. The night’s dining venue was the Steelers Club in the Entertainment and Sports Precinct, lower Wollongong CBD.



The evening’s purpose was to allow members time away from the formalities of the Camera Club evening and to sit back, relax and enjoy a social catchup that we often miss being “too busy” during those formal meeting times. The venue provided the members just that, a relaxing time where conversations were a numerous and as the meals ordered. It was delightful to have several travelers back (John and Ann Devenish though they returned in late April) and Dawne having just returned from Family duties in Jordan with the birth of her great-grandson.

**Around the Table**

Brendon, Ann and Dawne



Bill, Val, Sue and John

Fifteen members and two spouses attended this social occasion. After “re-arranging the deck chairs” and tables to fit everyone in it didn’t take long for conversations to move to travel, photography and family. A little wine (beer) and big main course, the conversations continued to flow. The call for desserts fell on deaf ears as all had ample and couldn’t eat another portion.

It was a great evening. We may not have solved the world’s problems but we did have an very enjoyable, relaxing time in each other’s company.

The next “5<sup>th</sup> Tuesday of the Month” occurs on Tuesday July 31<sup>st</sup> 2018, just a mere 9 weeks away. Plans for this evening haven’t been finalised so if you missed the May 29<sup>th</sup> gathering, you have ample time to consider the next one. Further details will be published closer to the date.

**POINTSCORES: May 2018****Colour Prints “A” Grade:**

17	Vivienne Noble	12	Colin Marshman	8	Sue Souter
16	Ruth Brooks	12	Geoff Gray	6	Jill Bartlett
16	Matt Dawson	11	Elaine Duncan	6	Dawne Harridge
14	Brendon Parker	10	Helen Robinson	5	Greg Delavere LAPS
14	Tim Porteous	9	Sue Martin	3	Brian Harvey

**Colour Prints “B” Grade:**

20	Joe Cremona	10	Ann Lamb	6	Monte Hunt
15	Raymond Clack	8	Lynley Olsson	5	Michael Cherviakov
12	Alex Dawson	8	Wayne Fulcher	4	Clara Soedarmo
11	Kerry Gilmore	7	Jim Ollis	3	Graham Hamilton
10	Val Porter	6	Tim Hoevenagel	1	Kathy Pond

**Monochrome Prints “A” Grade:**

19	Geoff Gray	11	Colin Marshman	9	Greg Delavere LAPS
16	Brendon Parker	11	Elaine Duncan	8	Sue Martin
12	Helen Robinson	10	Jill Bartlett	8	Tim Porteous
12	Sue Souter	10	Dawne Harridge	6	Ruth Brooks
12	Vivienne Noble	10	Matt Dawson	6	Rob Knowles

**Monochrome Prints “B” Grade:**

17	Joe Cremona	10	Jim Ollis	8	Lynley Olsson
14	Kerry Gilmore	10	Raymond Clack	5	Val Porter
14	Wayne Fulcher	10	Michael Cherviakov	4	Monte Hunt
14	Tim Hoevenagel	9	Ann Lamb	2	Clara Soedarmo
11	Alex Dawson			1	Graham Hamilton

**EDI's:**

30	Colin Marshman	16	Raymond Clack	12	Greg Delavere LAPS
29	Andrew Gray	16	Joe Cremona	12	Matt Dawson
27	Dawne Harridge	15	Sue Shaw	12	Elaine Duncan
27	Brendon Parker	14	Jill Bartlett	11	Ian Simpson
26	Tim Porteous	14	Brian Harvey	10	Michael Cherviakov
26	Sue Souter	14	Kerry Gilmore	10	Clara Soedarmo
24	Ruth Brooks	14	Jim Ollis	8	Lynley Olsson
24	Romina Di Noro	13	Ann Lamb	8	Alex Dawson
22	Sue Martin	12	Bruce Shaw	7	Warren Causer
18	Wayne Fulcher	12	Val Porter	6	Graham Hamilton
18	Tim Hoevenagel	12	Kathy Pond	6	Carolyn Womsley
		12	Vivienne Noble		

**Competition Feedback; “Monochrome Printing Colour Cast”**

In the April 2018 Monthly competition a number of monochrome entries were rejected due to a “colour” cast in the final print. This colour was either a “purple” or a “blue” colour. Further enquiry resulted in that most of the entrants had their images printed at a large stationery supplier. One entrant has able the editor that they returned to the place of printing and discussed the print in question.

**Possible Problem.** The outlet suggested that the image was uploaded and printed through a colour processing unit. It appears that there is a “tick” box to send a monochrome (Black & White) images directly to a monochrome printing process, otherwise it image is sent to a colour printing process.

**Their advice** to the entrant; tick the Mono (B&W) box. So when using a kiosk style upload, check the screen for any additional “tick” boxes before submitting the work for printing.

To the Outlet’s credit they reprinted the image free of charge. The member is happier, but a well learnt lesson.

**2018 Competition: June**

Competition:      Subject      “Open”



***Entry Conditions:***

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

***On Line Entry:***

All 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.

**OTHER COMPETITION RESULTS****FCC 2018 Topshot**

The FCC's 2018 Topshot results have been published. Thank you the club members who took advantage of this competition to test their skills. In all there were seven club members supporting the Federation's competition: Matt Dawson, Kerry Gilmore, Dawne Harridge, Sue Martin, Brendon Parker, Sue Souter and Bruce Shaw. The following Acceptances were recorded:

Digital Colour Open:	Matt Dawson, Kerry Gilmore, Dawne Harridge, Sue Martin, Bruce Shaw.
Digital Monochrome Open:	Brendon Parker
Digital Creative:	Sue Souter
Digital Australian Landscape:	Brendon Parker.

There were no Print entries from the Club.

**4<sup>th</sup> Adelaide AV National 2018**

Bruce Shaw received an Acceptance for "Nhuddgang, The Essence of Life" Audio Visual. In all there were 45 Audio Visuals entered into this National competition.

Well done everyone who entered these competitions. By your supporting of these various Competitions they continue and your photographic skills will develop.

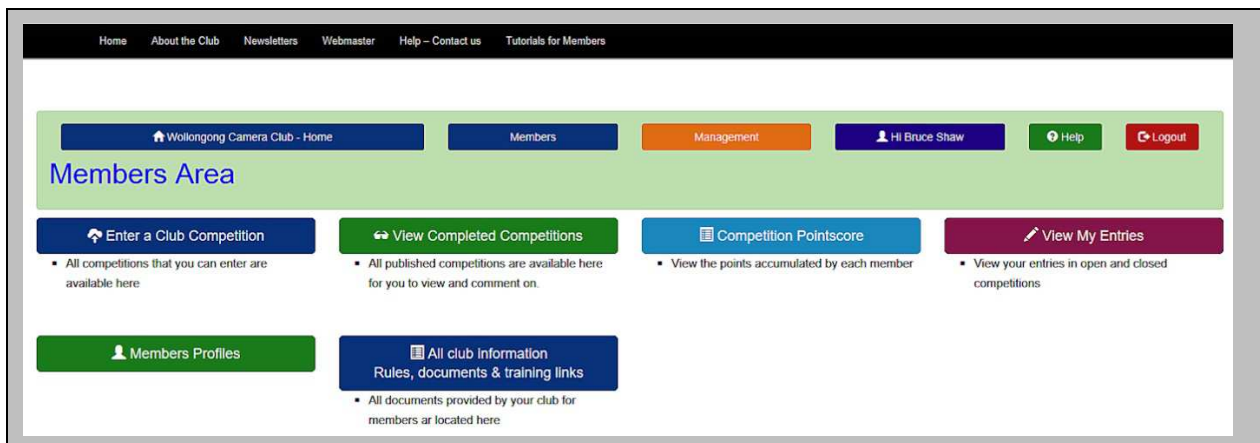


## MyPhotoClub Update; May 2018

By now all members would have experienced the changes to our website in particular the new “sign-in” and “log off” procedure. This has been incorporated to further secure the overall software package’s security and your personal data.

Other developments have been the introduction of mobile device access to the package. The biggest change is seen in the way the control buttons are displayed and located throughout the various “pages”. A number of other controls have, or are being removed from the top of the home page. Soon members will see a reduction in these, leaving only those from “visitors” to see like “Home”, “About the Club”, “Newsletters” “Help – Contact Us”.

On the Competition front changes abound here making it easier to access various data whether it’s entering a competition, viewing your results or checking the Competition Pointscore”.



Screen Shot Of The “Members Area” Page

It’s important follow the “on screen” instructions as some of these functions require multiple selections filter to be correctly activated so that the information you are seeking is what you want.

### 1. To View All Entries in Completed Competitions.

- After signing into MPC “click” on the “Members Area” button to go to the Members Area Page.
- Click on the green “View Completed Competitions” button to open the filter page below



Screen Shot Of The “View Completed Competitions” Page

**First** select the “Year” of the competition by clicking on the “year” button, e.g “2018”

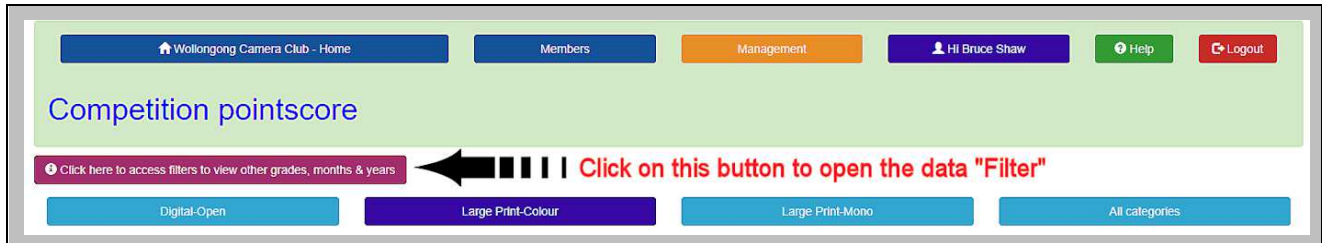
**Then** select the actual monthly competition from either the “Print Competitions” or the “Digital Competitions”. E.g “2018 May EDI – Digital – Long Exposure”.

**Once selected** all EDI’s for May 2018 will be displayed. This will also enable you to post your comments for each entry if you so desire.

- To leave this “competition” and return to the “Members Area” page, click on the blue “Members” to begin again or the “Home” (top left hand corner in the “black” taskbar) to return to the club’s Home page.

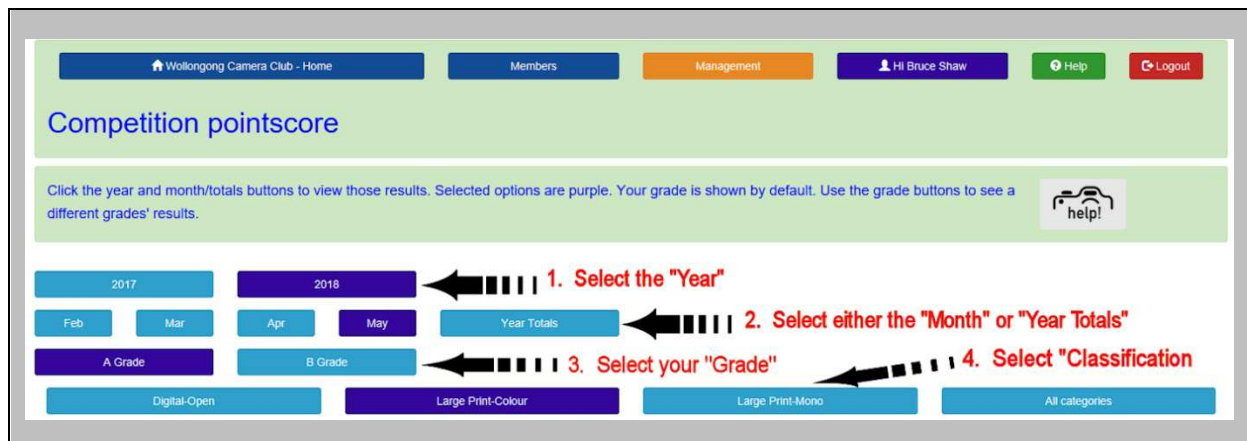
## 2. To View The Competition Pointscore.

- After signing into MPC “click” on the “Members Area” button to go to the Members Area Page.
- Click on the light blue “Competition Pointscore” button to open the filter page below



Screen Shot Of The “Competition Pointscore” Page

- Click on the purple bar to “...access the filters ...”;
- Then make your selections. Take note that each filter box that you select will change colour from a light blue to “purple”. These filters will remain selected until the next time you make a change.



Screen Shot Of The “View Completed Competitions” Page

This will then display the data based upon your selections (filters).

### Note:

- “Digital – Open” is the points for your EDI entries;
  - “Large Prints – Colour” is the points for your Colour Print entries; and
  - “Large Prints – Mono” is the points for your Monochrome Print entries
- To leave this “competition” and return to the “Members Area” page, click on the blue “Members” to begin again or the “Home” (top left hand corner in the “black” taskbar) to return to the club’s Home page.

## The Techno Shop

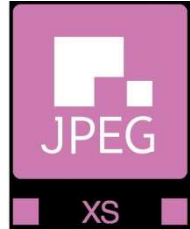
### *Apple Patent Describes Dual-Live-View For Dual-Camera Smartphones*

Apple have lodged a new patent application describing an interesting, alternative approach to displaying live view images from dual-camera-equipped smartphones when you're trying to frame a shot. Apple's current iPhones (7 Plus, 8 Plus and X) uses merges computations from both sensors to provide a seamless zoom. The new patent shows both cameras simultaneously, side-by-side, allowing the user to compare the “field-of-

view of both lenses and then select the image the photographer prefers. According to the patent each lens can be zoomed independent of the other.

Reference: <https://www.dpreview.com/news/1988400794/apple-patent-describes-dual-live-view-for-dual-camera-smartphones>

### *JPEG Committee To Introduce JPEG XS File Format*



The Joint Photographic Experts Group (JPEG) has introduced the JPEG XS as a companion to the standard JPEG, not a replacement. It uses a compression process that's simpler, faster and more energy-efficient than that of a standard JPEG, so while you end up with image and video files that are a little larger than standard, they are higher in quality. (The XS in the name refers to the compression process, not the image size).

The standard JPEG compresses images by a factor of ten, whereas the JPEG XS will compress them by a factor of six. The Committee explained that modern storage systems alongside 5G and higher broadband speeds will reduce the requirement for files to be stored on the actual device. The JPEG XS is looking towards the 8k video world and video streaming.

Reference: <https://www.digitalcameraworld.com/news/makers-of-jpeg-to-introduce-jpeg-xs>

### *Fuji X-T2 'Malfunctions' Firmware Roll Back.*

Within a week of releasing the latest firmware update for the Fuji X-T2 Fujifilm has rolled back the Firmware due to customers reporting major issues with the 4.0 Version. The malfunctions listed include issues converting RAW files captured by the X-T2 before firmware 4.0 was released, live view flickering under certain conditions, and the rare chance of a "hang-up" while shooting. Fuji has identified the problem with a fix on the way. In the meantime, the new update (Version 4.01) is available but is a roll back to the stable Version 3.0. We are waiting further announcements from Fuji. Read the full article using the "Reference" link below.

Reference: <https://www.dpreview.com/news/2279621669/fujifilm-retracts-firmware-4-0-for-the-fuji-x-t2-due-to-malfunctions>

### *New Fujifilm X/GFX Website*

Whilst on Fujifilm a new USA Website for Fujifilm X-Series and GFX users has just been launched so you can now tune in to the latest Fuji offers and inspiration via a new website and app created by Fujifilm USA. The site will host interviews with X and GFX professionals, run technique articles to help users get the most from their kit, and showcase collections of images shot with Fujifilm equipment. This new site currently has no geographic restrictions on access to the content, so everyone can access it.



Reference:

<https://www.dpreview.com/news/8266148591/new-fujifilm-gfx-website-and-app-offers-news-events-deals-interviews-and-tips>

## **Quick Tips**

### *5 Unusual Tips For Good Photography and Everything Else*

Marlene Neumann, an iconic South African Fine Arts photographer, author, teacher, and inspirational speaker wrote in a recent PictureCorrect article five "more" tops for being a good photographer. In the article she writes that these "tips" can be applied to life in general as well as photography. She doesn't concentrate on f-stops, shutter speeds, lens type and other technical details but rather she wanted to concentrate on the journey of "awakening", being alive and not on the machinery that can't do it for you. Her tips:





1. “Let Go Of Your Mind”. We need to listen, with our attention, not ears instead of thinking (usually over thinking) blocking our instinctive sense of what works;
2. “Remember, It’s Not The Camera That Takes The Photo”. It’s your whole being attuned to what is going on around you;
3. “Be Aware of Essence, Energy and Spirit In Everything You Do”. Allow yourself to be attuned to the moment and capture the energy of that time.
4. “Reject Fear in Favour of Love”. Fear is distracting; regret or anguish and translates into future projects being a failure before they are planned. Take that calm, soft, accepting and meaningful approach;
5. “Let What You Photograph Come To You”. Take the time to “stop”, listen to what is happening before you. Be aware.

Reference: <https://www.picturecorrect.com/tips/5-unusual-tips-for-being-good-at-photography-everything-else/>

### *Difference Between a Profile and a Preset.*

In a recent email Blake Rudis responded to a number of questions, in particular “Profiles” and “Presets”. Is there a difference? At the f64elite (<https://f64elite.com/>) website he briefly explains the difference:

- ☞ **Presets** are created from settings. When they are selected during your workflow, they will modify the sliders and adjustments that they were programmed to change them.
- ☞ **Profiles** are predefined settings that act as a modification to your Raw file. If we are regarding layers here, a profile is the layer slice between the Raw File and the Basic Settings. The profile will modify your image without moving any sliders, giving you unprecedented leverage over your raw editing process.

Blake also writes that Adobe’s last update has made it possible for all Profiles and Presets compatible between Adobe Camera Raw (ACR) and Lightroom reducing the requirement to install these (Profiles and Presets) in separate folders with both Image Editing Packages being able to use them in either ACR or Lightroom.

Reference: <https://f64elite.com/great-beginnings/>

### *Tips For Using the Cloning Stamp Tool.*

So often we hear our judges remark “... clone it out!”. PictureCorrect’s Rajib Mukherjee article explains how and when to use the Cloning Stamp Tool to remove lens’ specks, replicating elements and other distractions. He notes that this tool can be a little awkward, especially on “curved target areas. He mentions Indian based Unmesh Dinda, a commercial retoucher and Photoshop Educator, approach; rotate the “sample” using either the “<” or “>” keys to align the sample area with the target area. Check out the process using the “Reference” link below.

Reference: <https://www.picturecorrect.com/tips/tips-for-using-the-clone-stamp-tool/>

### *The Perspective Crop Tool in Photoshop*

What is “Perspective Correction”? Basically it’s the “leaning” effect of architectural images results from a



variety of variables (Lens used, camera tilting, being off-centred and many more). There is a way to correct these. Blake Rudis (f.64 fame) has recently uploaded an article on his website with an 8 minute video in how to fix this in Adobe’s® Photoshop®. Blake writes there is a tool in Photoshop that just may save the day in many of the scenarios listed above. The Perspective Crop tool is unique in that it fixes the perspective while cropping the image as the name so graciously implies 😊 The Perspective Crop tool is, however, not the easiest thing to comprehend because a little bit of this and a little bit of that can really mess

the photo up. He includes 8 “best” practices to consider when applying this tool.

Reference: <https://f64academy.com/perspective-crop-tool-photoshop/>