



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

August 2018

Tues	14 th	"Papers, Profiles, Inks and Photoshop Printing" with Rob Knowles
Tues	14 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Tues	21 st	Lightroom Printing Forum. Numbers dependent.
Sat	25 th	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	27 th	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

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.

"I think that emotional content is an image's most important element, regardless of the photographic technique. Much of the work I see these days lacks the emotional impact to draw a reaction from viewers, or remain in their hearts." Anne Geddes, Australian Photographer, best known for her children photography and photographic publications (books, calendars, greeting cards and many more).

Editorial

As the keys on the PC type away there are two club activities currently still operating today, some members are enjoying the mountain air assisting Greenacres Disabilities Community photographing their annual Mountain-to-Mountain (M2M) Fun(d Raising Event) Run from Mt. Keira to Mt. Kembla. The other event is a members' outing to Sydney with the casual harbour cruise and walk around Cockatoo Island. These events will be reported upon in the next Newsletter.

Today's decision to publish the July Newsletter was due mainly to several very important activities closing early next week and for a reminder of these to be sent out. Please read about these dates in the "Dates For Your Diary" below.

Bruce Shaw
(Editor)

Dates For Your Diary**Tuesday, July 31st Closing Date Monochrome Conversion Tutorial.**

Members partaking in the Monochrome Tutorial following Geoff Gray's presentation in June 2018 are reminded that their Monochrome worked image supplied by Geoff are required before 11:59pm on Tuesday, July 31st 2018.

Tuesday, July 31st Social Evening, Collegians Leagues Club.

Members are reminded that the "5th Tuesday of the Month" Social Evening is on this coming Tuesday. Meeting at Collegians Leagues Club, Charlotte St, Wollongong 630pm in the Bistro area. All welcome to bring along their spouse or a friend. See you there.

**Friday, August 3rd Closing Date FCC 2018 Interclub Preselections.**

This coming Friday is the club's Closing Date for your entries in the Preselections for the FCC's 2018 Interclub. There are 3 x Print sections and 5 x EDI/Digital sections. The Preselection Entry is by the club's MPC website. Once closed, a panel of selected club members will adjudicate and provide us with our Club's final entries to be entered. The successful Print entrants will be advised when their prints are required.

Club Monthly Competitions.

The Photography Group members, particularly the Print entrants, are reminded of their Entry conditions. The July 2018 Competition saw two Colour and two Monochrome entries were rejected as they didn't arrive in time for display and judging. For Prints there is a 2-fold entry process:

1. On Line Registration with an EDI/Digital image of your entry. Closing Date is the Saturday prior to the Competition; **AND**
2. Print on the Exhibition Stand by 7:15pm on the Competition night.

The Prints are judged from the print and not on the EDI/Digital copy which is used once the judge has completed their critiquing for the audience to view whilst the judge's comments are being made.

Please don't wait to the last minute to print, mount or have your Print Entry at the meeting. If you have decided upon your entry, then please complete the task. Your assistance would be appreciated.

Tuesday, July 10th 2018

The evening's chairperson was our Treasurer, Brendon Parker. He extended a warm wintery welcome to the 21 members and 2 visitors, our guest presenters.

Business:

Brendon mentioned the following business for the members' attention:

📅 Programme:

- July 17th. 3rd Tuesday in July. Movie Makers not meeting so a "Using Your Flash" workshop with Malcolm Fackender has been arranged. Bring your camera, external flash unit and manuals;
- July 24th. Competition Evening, "Portrait";
- July 29th (Sunday). Outing to Cockatoo Island outing. Ruth Brooks and Sue Martin have arranged the outing. Travel by train, leaving Wollongong at 7:42am, 2nd last carriage;
- July 31st. 5th Tuesday of month Social Evening. Dinner at Collegians Leagues Club, Charlotte St, Wollongong meeting at 6.30pm for dinner in bistro area;
- August 21st. 3rd Tuesday "Printing Forum" to discuss printing from Lightroom. 5 or more members are required to hold this evening. Please advise Dawne of your intended attendance.

📅 Monochrome Conversion Tutorial. Brian Harvey reports that the club's MPC website now has a non-competition area to allow members to work on the downloadable image (thanks Geoff) to work on then upload for comments.

📅 FCC 2018 Interclub. Coming up on us very fast. MPC Developer has been working hard on this, even to allow members to upload from their own club's MPC site.

📅 National Exhibitions of Photography:

- SSNP 2018 Exhibition. National is now open, receiving entries;
- Lake Macquarie National 2018. Open and receiving entries. This is digital only.

Presentation:

Brendon introduced both our guest presenters for this evening's topic, "Portraiture".

Noel Beaumont

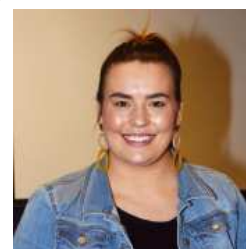
Brendon said that Noel commenced his professional photography in 1984, photographing weddings and taking family portraits. He had his own studios in Wollongong (Noel Beaumont Studio) and was a member of the Wollongong Camera Club during the late 1980's and the early 1990's, being a regular contributor to the Club's Monthly Competitions, mainly Colour and Monochrome Prints.



During his Wollongong Camera Club Membership, Noel conducted a number of presentations and workshops particularly on "Portraiture" sharing his wealth of experience with fellow club members. In 1994, the Club's 50th Anniversary, Noel was one of the guest presenters at the 50th Anniversary Mt. Keira Photographic Seminar that was held at the Mt. Keira Scout Camp. Noel's Studio was also one of the primary sponsors for this Instructional Weekend.

From early 1990 he has been working in the school environment photographing school portraits on a daily basis. He commented that he has photographed just about every person in Wollongong, well at least a vast majority of them over the years.

Alana Taylor is a young, vibrant, professional photographer with a passion as visual story teller. She enjoys conveying her clients' stories through her images capturing the essence of the moment through the lens. Alana has been photographing professionally for about 5 years. Before this she worked as manager at Macdonald's. As her photographic workload increased, she took the plunge and went full time, mainly weddings and portraiture, with fashion shoots also in the mix.



She has done a couple celebrity weddings, been flown overseas to shoot weddings (New Zealand), such is the reach and power of the internet. Being computer savvy regarding promotion is a must these days.

Alana has just recently taken premises with another photographer colleague in Port Kembla with a studio opening very soon.

Alana says "...my approach to photography is simple. I am, and always will be a *storyteller*."

Noel was the first to take to the floor with a presentation that was very different from what many of the longer serving members were expecting from Noel. Noel commenced with his passion of collecting old (vintage) photographs calling them old fashion and earthy. He commented upon how portraits taken 100, even 150 years ago were in style with today's portraits. Possibly the only item missing is the stiffness of the subject due to the low film/negative/plate sensitivity of those by-gone days where the subject would have to remain still for minutes. He said there was great value in studying these old images and to learn from them.



Noel recounted that everyday 100's of thousands of portraits are taken. It's not everybody's "cup of tea" but still people are photographing people. He mentioned that photographers need to spend time with their subject so as to get the right photograph.

Noel then took the audience on a tour, back in time (way back) to when photography was in its infancy. He produced images of the first people photographed way back 1820's, 1830's. He posed the question; "what is its relevance to us today?" As he left us to ponder this question Noel posed another, "what genre today is the most popular?" The selfie with literally 100's of million taken every year. Then Noel asked, "... is this change for the better?" He remarked that a majority of these images will forever remain locked inside a smartphone or in some dark dusty corner of a computer's hard drive never to see the light of day. "So, what will people in the future see of today's society?"



Noel's walk down history's lane continued when he produced an old Roman (1800 years old) coin with the Emperor's head, side on. As time went on, portraits haven't changed, just take a look at our own coins and stamps pre-1970's. Noel talked about his "collection" commenting that exposure was a major problem as this is reflected in the stoic faces of the portraits of the times. Noel mentioned that fast (high) ISO or film speeds had yet to be invented.

What is the purpose of portraits? For most, it's the wedding, family events like birthdays, new baby and general get-togethers. For some it's the trip down memory lane with family (ancestries), for others it's a cherished loving memory to remind a wartime soldier of their loved ones back home. Noel says we can draw inspiration from these old photographs. His general comment was that "... expression sells ..." so photographers have to work hard to capture those happy, smiling faces, the reminder of good times. Noel demonstrated this with a selection of criminals/arrested people, the first Australian Police Department (New South Wales) images from the 1920's from an unknown Sydney photographer.



Taking Portraits Today. Noel reminded us that the photographer has to think through the overall process so that their image does the person justice. In many situations multiple images may be taken to capture the true "character" of the person. It's important to make the subject/s comfortable to accomplish this. The photographer has to consider numerous conditions, such as light (natural, artificial or combination), subject's ease and the environment.

Film to Digital Switch. Film was the medium when Noel commenced his professional career. However the late 1990's saw the onset of digital age. Digital photography took over very quickly however Noel noted that with film's death came a reduced quality. As technology improved, so did quality so that today it's hard for the average person to "tell the difference" in quality. Of course digital offered photographers, especially professionals, with a quick turnaround from shoot to print and many more images could be taken at a fraction

of the cost. Today Noel's main income is from School Photography where his camera is tethered to a laptop, or computer, to cross match all clients with their respective images.

Noel's most important advice from the evening was "KISS (Keep It Simple)" and concentrate upon the subject's eyes. Keeping them sharp/in focus is the photographer's foremost objective.

The Future? Noel remarked that today it's hard to distinguish between film and digital. Film requires retouching and digital is sometimes referred to as being "unreal/fake". The photographer has to learn to work in the field they choose and make the most of it.

Noel then demonstrated a short walk down the Camera History's lane with various equipment such as the Kodak Box Brownie (620), the Polaroid ColourPack 82, Pentax K1000, Prondor SVS Baldessa, 1960's Kodak Instamatic (110 film) and the "modern" Kodak Disc 2000. Noel commented that when digital first appeared in the studio, the professional photographer would use a Polaroid with its quick print from camera to assess the lighting and determine the shadow ratios. He noted that "... no prosperity, no longevity!" Where do future generations find images of today's society and culture?

Noel again asked "... what can I learn from History?" He said that today's portrait photographers need to talk to client to get the best out of them. There needs to an engagement between the photographer and the subject and this often requires the photographer to "direct" the subject to pose for the camera. He continued saying that the modern day portrait photographer will choreographs the scene to relax the subject and then to see "what happens".



A short break was taken for a cuppa, members to catch up with Noel and to allow Alana Taylor to prepare herself for the next part of the evening.

Alana commenced her presentation with a brief history of her introduction to photography and finally the giant step into the professional world. Alana had been photographing weddings and family and friends events wanting to be different in her approach to people photography. She wanted to be a visual storyteller and for her subjects to remember how they felt (when the photograph was taken) every time they look at the picture.

Alana suggested to audience to set themselves a project to photograph their loved ones and learn from the successes and those not making the grade. She reminded the audience to capture the subject and how they are feeling, explore the emotional side. Alana noted that the photographer is documenting their story.

Alana mentioned, that contrary to people's beliefs, which not every subject knows how to pose for a photograph. Alana said that she is often directing her subjects, attempting to relax them in providing a more natural picture of the subject. Alana says she often has to distract her subjects so that this natural, relaxed image can be shot. After all, here's a person behind a camera that the subject has meet for the first time just a short time ago.



Alana then related a number of wedding stories as she displayed images on the screen. Her wedding taking adventures have taken her from the New South Wales South Coast to New Zealand. She recommended that photographers always to have a "Plan B" especially the weather can turn. She talked about how she preferred to use natural lighting with just fill flash, usually off the camera. She likes the side on lighting as this doesn't produce harsh shadows.

Alana remarked that every client is different and the photographer needs to learn how to read the situation and produce a relaxing, happy environment for the subject/s. This comes in many different forms from playing games and whispering to bring that moment where all are more involved with each other, than the camera working the scene.



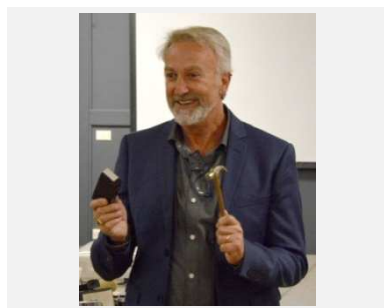
Natural Lighting. Sadly many photographers are unaware to this and need to learn how to see this “beautiful” lighting. This comes with practice and patience. Use this lighting to lead to the subject just as you would use leading lines in landscapes. Often this lighting creates the mood and the rest follows.

Alana spoke briefly about her equipment. She has been using a Canon 5D MK II full frame dSLR camera with a 35 ~ 50mm zoom lens with an Aperture range around the f1.2 ~ f2.8. Her backup lens is an 85mm. She uses 64GB Memory cards with a Data Transfer Rate of 300MB's per second. She said using a smaller Memory card isn't worth the risk and that she would be required to change cards more often. Her post-production, with little tweaking, is Adobe's Lightroom. Though, still very young, Alana says that she is moving to the lighter Fuji XT2 dSLR camera as the Canon D5 is too heavy, giving her shoulders and arms consist workouts resulting in personal injury.

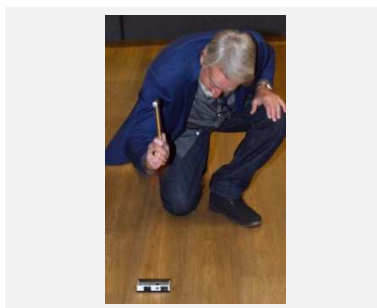
Image Storage. Alana says she keeps 3 copies of her image, on portable HDD's, with each being stored in separate locations so as to reduce loss.

Alana responded to a number of questions before completing her presentation with a couple more of her wonderful images.

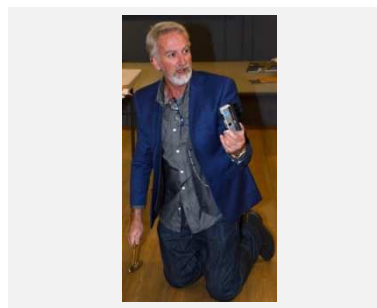
Noel then took to the floor again with a surprise for the audience. He wanted to challenge old technology:



Should we go ahead and
crush this 2000 style camera?



Technology meets the full
force of Hammer



Surprise! Technology wins
out!

Chairperson Brendon thanked Alana and Noel for their enlightening time with the members, their challenges and advice. Brendon continued saying that he hadn't realised just how much there was to learn about photographing people.

Tuesday, July 17th 2018

This evening was a special meeting with Brendon Parker being asked to chair this time. He warmly welcomed the 18 members and 2 visitors to the tonight's activities, “Flash Photography” with Malcolm Fackender. Brendon remarked that there was no club business and introduced our guest presenter, Malcolm, and Steve Piggott (Adeal Rep).

Presenter:



Malcolm has been to the club many times during his long association with it. He has been a presenter, a judge and tonight he is an educator taking the attendees on the journey of Flash Photography. Malcolm mentioned that apart from his Travel Photography Tours to various parts of the world he is also a Representative for Tamron.



Malcolm briefly spoke about his Travel Tours commencing in 2007 with Photography Tours to Vietnam at a time nobody else was catering for this niche market. This soon grew and now he has tours to Asia (Vietnam, Cambodia, Myanmar, China and other destinations), Iceland and the Arctic Circle, USA and South America (Cuba, Chile, Bolivia

and other countries).

Malcolm spoke about his sponsorship partnerships with Tamron, Haida (Filters) and Manfrotto (Tripods). Malcolm was happy to speak to anyone about these products or his Travel Tours.

Malcolm then commenced the evening's presentation; "Flash Photography" saying that most photographers have at least one, sometimes more, speedlights (flashes) in their kit bag. They are small, portable and can be used anywhere extra lighting is required. There are expensive branded units to the relatively inexpensive 3rd party flashes. He noted that:

- ↪ Most digital cameras have a built-in flash ("pop-up") except the top range;
- ↪ Convenient with a low quality of lighting;
- ↪ Usually very small and have a limited impact;
- ↪ Gives an alternative to capture an image in poor lighting;
- ↪ Used to control other flash units.

Basic Fundamentals. Malcolm remarked that flash photography is a misunderstood aspect. To understand how flash can produce a pleasing image, the photographer needs to understand ambient light and how to best utilise the flash for the photograph the photographer wants to capture. So how do we use flash?

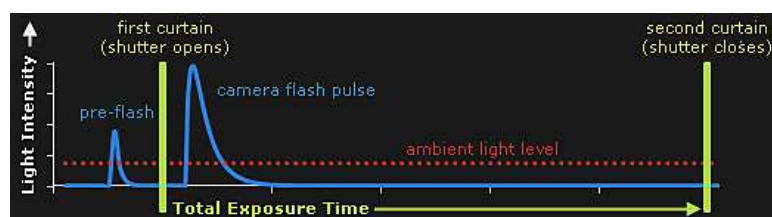
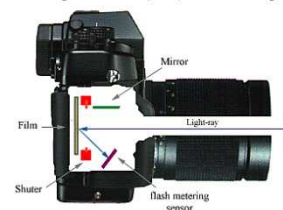
- ↪ Photographer's goal is to make flash as subtle as possible in the image;
- ↪ To lighten shadows, catch lights, reduce dynamic range and be creative;
- ↪ To apply the subject with indirect lighting;
- ↪ Reduce post production editing time; and
- ↪ To overpower a strong ambient light.

Malcolm demonstrated a number of these situations with a "before" and "after" effect using a flash to make his images' subjects stand out.

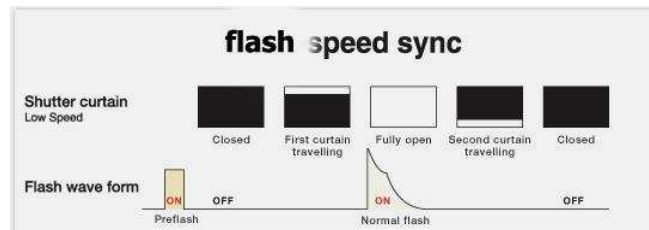
Understanding Flash. Malcolm then introduced the main theme, "Understanding Flash". Here he covered a number of topics to help the audience to understand flash and flash photography. He spoke on:

- 🔦 Guide Numbers (GN). This refers to the amount of light the flash unit will emit at 100ISO. He then gave an example on how to mentally calculate the camera's aperture when the GN and subject's distance is known. E.g: GN 54 with a distance of 6 metres ($A_v = GN/Distance$; $54/6 = f9$);
- 🔦 Flash Modes. There are a number of different modes:
 - Manual. Flash emits a sends out a fixed amount of light based upon the Power setting (Full, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128. The smaller the number the lower the amount of light. The Flash power levels are similar to aperture, shutter speed and ISO, as they all act in one (1) Stop increments. Malcolm emphasised that the subject distance has to remain relatively constant.
 - Auto. Light emitted s based upon the flashes settings. The Flash unit emits a "measuring" light which reflects back to the Flash's sensor to measure and shut the Flash unit off. This provides the photographer with the ability to move around quickly and take moving objects, though the results can be inconsistent.
 - TTL (Through The Lens metering). In this mode the camera controls the flash by measuring the reflected light back through the lens to the sensor plane. Once the correct amount of light is achieved, the camera sends out a control to stop the flash. This mode takes into account the camera's lens and filter being employed.
 - Multi-TTL (i-TTL for Nikon, e-TTL for Canon). The camera and flash communicate to balance the ambient light with the flash. Malcolm explained that a series of pre-flashes occur and measured with flash adjustments being made until the correct lighting is achieved and the camera will fire. This mode requires the photographer to have a good understanding of ambient light.

Through-The-Lens (TTL) flash metering

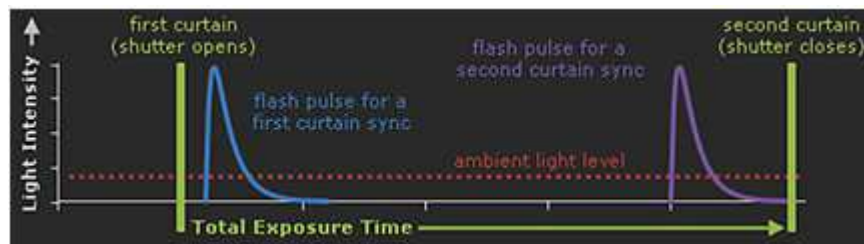


- **Red Eye Reduction.** The nightmare of all photographers where the subject's pupil is wide open due to poor light and the flash light hits the back of the eye (the retina) . It occurs when a photographic flash is very close to the camera's lens. To overcome this effect remove the flash from the camera or direct the flash towards a wall or ceiling (bounce flash). "Red Eye Reduction" mode sends a series of pre-flashes before the main flash so that the subject's pupil closes down to a smaller opening. This can also be corrected in post-production editing.
- **Front and Rear Curtain Sync.** This control when the flash will fire based upon which "curtain" of the camera's shutter mechanism is selected. Basically it's about how a camera's shutter mechanism works (two curtains are open) and the time interval between the first curtain opens and the second curtain closes, thus determining the actual shutter speed. See the diagram below:



Front Curtain Sync tells the camera to fire the flash at the commencement of the exposure, when the shutter button is pressed, firing the flash immediately with the shutter remaining open to capture the ambient light.

Rear Curtain Sync tells the camera to fire the flash at the end of the exposure, just before the shutter closes to freeze the main subject.



Front Curtain Sync

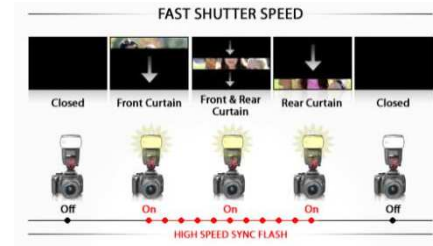
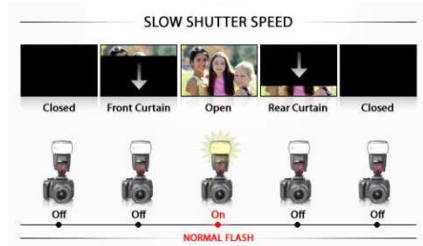


Rear Curtain Sync



The image's amount of movement is determined by the shutter (T_v) and the subject's speed.

- **Slow Sync.** The camera determines the shutter speed based upon ambient light and the flash illuminates the foreground. This mode is effective for removing black backgrounds, especially at night. Most cameras have a night portrait or night landscape mode that utilises this effect.
- **High Speed Flash Sync.** Generally the Flash Sync (synchronising) speed has a maximum shutter speed between $1/200^{\text{th}}$ and $1/300^{\text{th}}$ of a second. This mode allows the photographer to shoot up to the camera's maximum allowable shutter speed using a series of pulses that will result in significant power loss of the flash unit.



Throughout this part of the presentation Malcolm took the time for the audience to practice selecting the various Flash Modes and altering the Output Power. He ensured that all were able to accomplish these tasks and assisted where there were problems.

Malcolm called a halt to his presentation for a supper break and for the audience to clear the heads. He said that the next section was the application of what he had been talking about and demonstrating. After a short time, our chairperson (Brendon) called the meeting back to continue our enlightenment on flash photography.

Flash and Exposure Compensation. In this part of the evening Malcolm spoke about Flash and Exposure Compensation.

- Flash Compensation. This allows the photographer to adjust the Flash's output, either increasing or decreasing it. This embraces the balancing of the ambient light with the flash's artificial lighting to enhance the image. Malcolm remarked that dialling a negative flash compensation value will reduce the amount of light from the flash whilst increasing the flash compensation will deliver more artificial light. The latter is extremely helpful in strong backlighting.

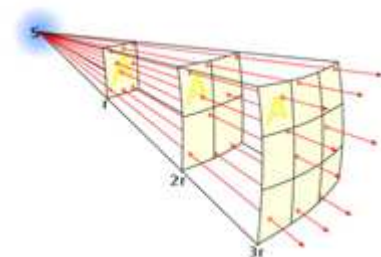
At this point, Malcolm introduced us to his favourite toy, "Teddy", whom has been lost somewhere in his studio/house. He demonstrated how the flash is used to balance the image's lighting in various situations, such as sunlight (front on), strong backlight, subject in shadow with a dark background and again with a bright background.

Things to Consider. Malcolm mentioned the following that photographers need to consider:

- 👤 The subject's brightness;
- 👤 Background brightness;
- 👤 Main subject's size in proportion to the overall scene;
- 👤 Subject's distance from the camera;
- 👤 Light source's power;
- 👤 Shadows; and
- 👤 Aperture and shutter speed.

Malcolm's rule is: "*Shutter Controls Ambient, Aperture Controls Flash*"

Inverse Square Law



Again Malcolm provided the audience with another Science 101 lesson and the "Inverse Square Law" as relating to light. Basically if an object twice the distance from the light source, the amount of illumination will be a quarter. E.g If an object moves from 3 metres to 6 metres from the light source, then for the same exposure, the 6 metre object will require four (4x) times the light than at three (3) metres. This is due to light spreading and losing intensity over distance.

Malcolm reiterated the photographers need to remember this simple function when calculating exposure of the scene. By applying both exposure compensation and flash compensation the photographer can control the background and improve element separation within the image.

Malcolm completed his presentation with more images and spoke about his earlier photography especially with macro and bird photography.

After Malcolm responded to a number of questions the evening's chairperson (Brendon) thanked Malcolm and Steve for a wonderful night that was illuminating on the amount of knowledge and application everyone present to flash photography.

Tuesday, July 24th 2018

Brendon Parker was asked to chair this evening's meeting and in his usual manner he extended a warm welcome to the 27 members and 1 visitor in attendance. He announced that the evening's addenda has been changed from the customary format to the Print sections first followed by the EDI's/Digital section later in the evening.

Brendon called upon Brian Harvey to thank and accept a new set of Godox Video LED Light LED1000W for use during the Print Judging from an anonymous donor. Brian said that this extra set of lights would illuminate a section of the Print Stands that until now have had only drop-off lighting. Brian noted that this set of lights came with a remote control unit.



Don Estell



Brian then called upon the club's current longest attending member, Don Estell, to switch these lights on for the first time on behalf of the donor.

Business:

Brendon mentioned the following for members' attention:

- ☞ FCC 2018 Interclub:
 - ☞ Club's Preselection. Members were reminded that the Preselection Entry Closing Date was Friday, August 3rd. Entry is via the club's website and the FCC Interclub Quick link found on the Homepage just below the Club's Calendar;
 - ☞ There are eight (8) sections with the individual entry and definitions found on the FCC Interclub Preselection Entry Page;
 - ☞ A number of club members have been asked to judge these entries;
 - ☞ Successful Print members will be contacted for the printed Exhibition Print.
 - ☞ Time is running out with FCC's actual On-line Entry period; August 6th ~ September 7th.
- ☞ Club 2018 Programme:
 - ☞ Sunday, July 29th: Cockatoo Island Outing. 7:42am Train from Wollongong, 2nd last carriage;
 - ☞ Tuesday, July 31st:
 - "5th Tuesday of Month" Social Night. Dinner at Collegians Leagues Club, 6.30pm in the bistro area; and
 - Monochrome Conversion Exercise Closing Date.
 - ☞ Tuesday, August 14th: "Papers, Inks, Profiles and Photoshop Printing" with Rob Knowles;
 - ☞ August 28th: Competition "Open".
- ☞ "Contemporising The Modern: Photography" the Russell Mills Collection. Exhibition on show now until August 31st 2018 at Jervis Bay Maritime Museum.
- ☞ Mountain-to-Mountain (M2M) Fun Run: This fund raising Fun Run by Greenacres is on again this Sunday, July 29th. Photographers wanted for the various sections, including the start, finish and everything in-between. Please see Dawne or Brian.

Competition:

Brendon introduced this evening's Print sections judge, Russell Field. Brendon said that the original judge was unable to attend and Russell agreed to do the job at very short notice. Brendon also mentioned that Russell, when agreeing to judge, didn't know he would have a virus, so we agreed to allow Russell to judge and comment on the Prints to let him have an "early night".

Russell has been involved in photography for a very long time having studied it for his HSC Studies. During his tertiary education years he with a wedding and studio photographer assisting in set make-up and in the darkroom processing films and prints. 2002 saw Russell take to digital photography with a USA trip and joining the Macarthur Photographic Society to learn this new world of digital photography. Since 2009 he has been a member of the Dapto Camera Club and attended many FCC workshops and Judging Courses. Apart from photography his after work hours associations are many, including HARs (Historical Aircraft Restoration Museum, Albion Park), FCC Treasurer, SES just to name a very few. Russell works tirelessly for the development of photography particularly in Regional NSW. Welcome back Russell. It seems like just yesterday you were with us. Yep, back in March with his HARs' and "Wings Over The Illawarra" Presentation.



Russell thanked the club for the invitation and apologised for not feeling well. In his general comments he noted that in recent times he has seen a marked improvement in the standard of Prints and photography in general. He is amazed how this trend has increased throughout the year, though he remarked that some club's still had plenty of room for improvement. Russell develops a good picture of the image standards as he travels extensively throughout the Regional areas of the State.

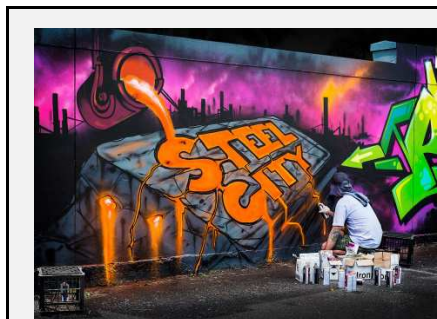
Colour Prints "A" Grade:

Russell commented upon how the photographers in this section have utilised the "leading lines" principles to draw the viewer into and around their respective images to the subject. He further commented that in some entries the photographer has gently guided the viewer along their story path.

Story-telling. Russell mentioned that "Photojournalism (PJ)" is all about story telling in a visual way, thus it's important that the photographer looks for the strongest direction to tell the story. This topic is the only photographic genre where some of the more technical aspects are considered less important than the story. A good story can only be supported by strong colours and main elements that are crisp and sharp focussed.

Whilst Russell's overall comments were very positive he did mention a areas where the entrants could improve their images. He suggested some entries could benefit from a slight to more cropping to focus the viewer back down to the main story being told. He noted that in some "busy" images the story line was lost amongst the crowd, the clouds and into the backgrounds. He remarked that backgrounds can compete against the main elements and these need to be addressed by the photographer before operating the shutter.

Shutter Speed (Tv) and Aperture (Av) play an integral part of the image's composition. He said careful consideration of both shutter and aperture should be foremost on the photographer's mind whilst shooting the story. Through positioning, by the photographer taking a different view point, the supporting elements will either strengthen or weaken the overall story. The PJ Photographer has to learn when the story has reached its peak and when the story has been lost. Russell demonstrated this with the entry "The Lopper" where he thought the action was all over, the branch had fallen and the human element was coming down the tree.



Best In Section: "Legal Street Art", Vivienne Noble

Merits (3): Vivienne Noble, Colin Marshman, Sue Martin

Credits (2): Ruth Brooks, Matt Dawson

Entries received: 12 *Entrants:* 12 *Rejects:* 0

Colour Prints "B" Grade:

Russell said that his aim throughout the judging process was to improve the individual's photography by their images being seen through someone else's eyes.

Russell then commenced his critiquing. He remarked that the entry “In Drought” was quiet the topic in today’s media. The image displays the farmers’ fight against nature and brings an emotion response from the viewer.


Russell spoke about barriers, they come in many forms and the photographer needs to look in and around the viewfinder before operating the shutter. He mentioned the “photographer’s 2-Step”. If a barrier is in the way, move to a better viewpoint to eliminate the barrier, or move backwards and take the wider view.

Russell remarked how crisp and sharp the images were and in passing comment wished other photographic clubs could learn from Wollongong’s images.

Russell asked; “when to crop?” and again “... how much to crop?” Cropping an image is personal however Russell said that photographers need to learn this skill very quickly and early in their editing life. In “Footsteps in Honour” Russell suggested that the entrant look at the image and see how cropping the left hand side removes unwanted “dead” space and focusses the viewer on the main subject, the marcher. Russell also mentioned that we can incorrectly crop in-camera especially in images of banners (wording) leaving some of the words cut-off. His suggested either shoot earlier or zoom the lens out to capture all the “words”. Then no one is left wondering.

Russell raised several questions along similar lines; “... does the image convey an emotion drawing the viewer” or “... what is the main message?” He demonstrated the former question looking at “Standing Stones, Outer Hebrides, Scotland”. Russell also questioned the validity of the image as pure PJ but rather pictorial. His 2nd question was demonstrated by “Music on Crown St” where he thought the photographer was in 2-minds; the crowd or the singer, but with the photographer’s perspective they have missed both story lines. He suggested that the photographer in such cases has to learn to choose what they want for the story.

A busy image sometimes clouds the real story and leaves the viewer wondering what the image’s message is. He reiterated that the photographer look to simplify their images, focus upon the real story by reducing those elements that don’t need to be in it.

	Best In Section: “Racing In the 2018 Australian IRB Championships”, Ray Clack		
	<i>Merits</i> (2):	Raymond Clack, Wayne Fulcher	
	<i>Credits</i> (1):	Joe Cremona	
	<i>Entries received:</i>	11	<i>Entrants:</i> 11 <i>Rejects:</i> 2

Two entries were rejected in this section as they did not arrive for display.

Monochrome Prints “A” Grade:

Russell’s general comments on these entrants were the good exposure and the crisp sharp focus.


Russell spoke about the strong elements within the images however he also highlighted the fact that some entries’ main elements “got lost in the background”. He demonstrated this with the entry, “Gymkhana” where the rider’s head blends into the background.

Again Russell questioned whether an image is a valid PJ entry. In the “Storms Lash The Coast” Russell couldn’t see the PJ criteria, rather it would be a good pictorial image. He continued saying that if the image had people in it, drawing a sense of danger then he agreed it would be a PJ image.

Russell noted that aperture (Av) and shutter speed (Tv) were both critical in PJ work. The aperture requires to be small enough to have the main elements in focus but large enough to maintain a sense of fore/background separation. The aperture determines the main subject.

Good focusing combined with good composition creates great images when the exposure is right. Russell demonstrate how (“Respect” and “The Blue Mile”) when all these technical aspect combine create very pleasing and engaging images. He also congratulated the photographer of “The Blue Mile” for their placement of the penny farthing cycle giving it plenty of room to move into and out of the picture. He remarked that so often he sees images where the photographer has cropped the image too hard, reducing that “movement distance”.

On cropping Russell thought some photographers include too much “negative space” that doesn’t support the image. In “Dog Sport” Russell thought that the photographer could safely crop both the left and right hand sides to improve the image. In this case it changes the image’s format but draws the viewer into the story and less on other distracting elements.


	<i>Best In Section:</i> “Respect”, Brendon Parker		
	<i>Merits (2):</i> Brendon Parker, Matt Dawson, Sue Martin		
	<i>Credits (3):</i> Jill Bartlett, Greg Delavere, Dawne Harridge		
	<i>Entries received:</i>	14	<i>Entrants:</i> 14 <i>Rejects:</i> 0

Monochrome Prints “B” Grade:

Russell’s first question in this section was “... what’s the point of focus?” He noted that several entries suffered from the focus point missing the mark or the main subject sailing out of the picture/into the background. He demonstrated this with “Just Made It” where the plane (Main subject) appears to be amidst the trees. He also commented that the camera’s autofocus mechanism compounds the problem as the plane is soft. He suggested to overcome this is to use manual focus. He also suggested changing the “Auto Focus point” selection or the AF Area mode.

Russell spoke about similar common problem areas of composition, distractions and wasted space. Russell demonstrated these craft skills with various images suggesting that the viewer would quickly move on when they can’t get it. In “Heaven’s Above” Russell thought the best image was in the lower half and suggested that the photographer crop the image, most likely to a square format to draw the viewer into the subjects in the foreground. The entry “Royal Mile Silhouette” Russell said he was distracted with the two different “tones” in the image. The right hand is silhouetted whilst the left hand side has some details. Russell thought a total silhouette would improve the image, the story and reduce the conflict of dark and detail.

Russell liked “Crossed Up” where the bike and rider are captured in midair without any distracting background element enhancing its ability to draw the viewer with an uncluttered image and very clear message.

	<i>Best In Section:</i> “Jetty and Boat Ramp Extended”, Michael Cherviakov		
	<i>Merits (1):</i> Michael Cherviakov		
	<i>Credits (2):</i> Wayne Fulcher, Ann Lamb		
	<i>Entries received:</i>	11	<i>Entrants:</i> 11 <i>Rejects:</i> 2

Two entries were rejected in this section as they did not arrive for display.

Chairperson, Brendon, thanked Russell for his comments on all exhibited images. Brendon remarked that with very short notice Russell again “delivered the goods” providing everyone present with sound photographic advice. Russell responded thanking the club for the invitation and then asked a number of the FCC Trainee Judges how he went? It was a thumbs’ up (👍) all round.

After a short break for a cuppa Brendon called the meeting back to order for the second part of the evening, the EDI’s and their comments.

EDIs (Electronic Displayed Images):

Brendon mentioned that the originally arranged judge for this evening, Alan Croker, wasn’t able to attend. So in place of the judge speaking on each entry in the EDI Photojournalism Competition, an audio visual style viewing had been created.


For this competition the club has been very fortunate that Alan had made very comprehensive comments on all entries, something that is missing from most Monthly Competitions. The individual entry comments can be viewed on the club’s website by selecting the EDI Competition and then the View Entries.

Throughout his comments, Alan continually referred to “evoking emotion”, “timing being critical” and “engagement” as being the sound footings for all images. It’s essential that photographers learn how and when to use but also to recognise them when composing the shot. Alan commented the Photojournalism (PJ) is about story telling so producing an image after all the action has finished diminishes its PJ value. He asked “... have you got the right timing?”

Alan wrote about “engagement” both within and outside the image. He wrote that the main elements, particularly people, have to interact so that the message can be broadcasted. Outside the image, the viewer is the one that the photographer is attempting to “... come and stay with me.” It’s about drawing the viewer and keeping them, not allowing them to move on.

There’s nothing like an ANZAC Day march or activity to bring out an Aussie’s emotion. There were a number of ANZAC Day images with Alan having different responses to each. Capturing different generations as they remember, celebrate this day need to be captured well or the viewer will quickly move on.

Alan mentioned a few times that he was struggling with the image’s narrative. He suggested that some cropping of the images concerned would improve the narrative through concentrated focus on the cropped main elements. He suggests photographers ask themselves “what is the principal subject?” and “how does it fit with the other elements?”

	<p><i>Best In Section:</i> “Coke Oven Repair Progressing”, Tim Porteous</p> <p><i>Merits (5):</i> Tim Porteous, Michael Cherviakov, Wayne Fulcher, Bruce Shaw, Sue Souter</p> <p><i>Credits (7):</i> Joe Cremona, Greg Delavere, Elaine Duncan, Kerry Gilmore, Andrew Gray, Dawne Harridge, Colin Marshman</p>
<p><i>Entries received:</i> 52 <i>Entrants:</i> 26 <i>Rejects:</i> 0</p>	

The judge’s comments for Tim’s Best in Section (Coke Ovens Repair Progressing) were “...There is something about this composition with the workers in their hi-viz vests and hard hats, and the quality of the light on the industrial landscape which makes this a dramatic image. Well done!”

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

28	Vivienne Noble	17	Helen Robinson	8	Jill Bartlett
24	Ruth Brooks	16	Brendon Parker	8	Dawne Harridge
22	Matt Dawson	15	Sue Martin	7	Greg Delavere LAPS
18	Colin Marshman	13	Geoff Gray	3	Brian Harvey
18	Tim Porteous	12	Sue Souter	3	Rob Knowles
		11	Elaine Duncan		

Colour Prints “B” Grade:

24	Joe Cremona	14	Alex Dawson	8	Jim Ollis
21	Raymond Clack	12	Kerry Gilmore	7	Michael Chervikov
16	Val Porter	10	Lynley Olsson	7	Monte Hunt
14	Ann Lamb	10	Clara Soedarmo	3	Graham Hamilton
14	Wayne Fulcher	9	Tim Hoevenagel	1	Kathy Pond

Monochrome Prints “A” Grade:

23	Brendon Parker	16	Vivienne Noble	14	Sue Souter
23	Geoff Gray	15	Greg Delavere LAPS	12	Ruth Brooks
18	Helen Robinson	14	Jill Bartlett	11	Elaine Duncan
18	Colin Marshman	14	Dawne Harridge	10	Tim Porteous
16	Matt Dawson	14	Sue Martin	8	Rob Knowles

Monochrome Prints “B” Grade:

24	Joe Cremona	15	Alex Dawson	10	Lynley Olsson
22	Wayne Fulcher	13	Ann Lamb	7	Val Porter
17	Michael Chervikov	11	Jim Ollis	5	Clara Soedarmo
15	Kerry Gilmore	11	Raymond Clack	5	Monte Hunt
15	Tim Hoevenagel			1	Graham Hamilton

EDI's:

40	Colin Marshman	22	Bruce Shaw	16	Val Porter
39	Tim Porteous	22	Raymond Clack	16	Matt Dawson
35	Brendon Parker	22	Joe Cremona	14	Ann Lamb
35	Andrew Gray	20	Brian Harvey	14	Jim Ollis
34	Sue Souter	20	Kerry Gilmore	14	Carolyn Womsley
33	Dawne Harridge	19	Sue Shaw	12	Lynley Olsson
30	Ruth Brooks	18	Jill Bartlett	12	Kathy Pond
26	Sue Martin	18	Greg Delavere LAPS	12	Alex Dawson
26	Romina Di Noro	18	Michael Chervikov	11	Warren Causer
24	Wayne Fulcher	18	Tim Hoevenagel	10	Clara Soedarmo
23	Vivienne Noble	18	Elaine Duncan	6	Graham Hamilton
		17	Ian Simpson		

2018 Competition: August

Competition: Subject “Open”

Entry Conditions:

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

On Line Entry:

All 2018 Monthly Competition Entry/Entries, both EDI and all Print Categories, are by the “On Line” Registration and Entry Form found at the Club’s website;

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

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

Competition Subject Guidelines.

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

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

The Techno Shop***Digital Cameras Firmware Updates Available***

A number of manufacturers have updated the firmware (the camera’s operating system) to keep their selected cameras working with improvements or just fixing a bug or 2. Manufacturer’s include”

- 📷 Fujifilm X100F, X-E2, X-E2S, X-E3, X-T10, X-T20 and 18mm / 60mm XF lenses, GFX 50S, X-H1, X-Pro2, X-T2 and Tether Plugin Pro;
- 📷 Canon ;D Mark II;
- 📷 Nikon Coolpix S9700;
- 📷 Panasonic GH2, VariCam HS, LT and 35, and AU-EVA1;
- 📷 Pentax K-1, K-3 and KP;
- 📷 Sony A9, HXR-NX80, PXW-X200, PXW-Z90, Venice MPC-3610 and AXS-R7 recorder;
- 📷 Sigma MC-11 EF-E converter; 14mm, 20mm, 24mm, 12-24mm and 50-100mm lenses and more

These updates are designed to keep your digital photographic equipment fine-tuned and working at it best. Please note if you have any hesitations about updating, then please consult your equipment’s manual or the manufacturer’s website for instructions.

References:

<https://www.imaging-resource.com/news/2018/07/27/firmware-friday-a-raft-of-fuji-mirrorless-cameras-panasonic-gh2-and-nikon-c>
<https://www.imaging-resource.com/news/2018/07/20/firmware-friday-two-dozen-updates-from-canon-fuji-panasonic-ricoh-sigma-and>

Nikon Announces Development Of New Full-Frame Mirrorless System

Nikon has announced the development of their forthcoming full-frame mirrorless system. It has been rumoured for many months now, and even hinted at by Nikon's own Tetsuro Goto back in September, it wasn't until a new video released by Nikon Europe just two days ago that the rumour started to become reality. Now it appears imminent, although Nikon certainly aren't yet divulging much in the way of information regarding the new system. What we know for certain thus far is that it will:

- (a) Utilise a new lens mount;
- (b) Nikon are developing new NIKKOR lenses for the system; and
- (c) Nikon working on developing an adapter for pairing up "a wide variety of existing F-mount NIKKOR lenses" to the system.

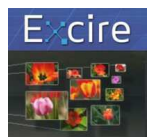
Beyond that, however, we know very little. There's a YouTube link:

<https://www.youtube.com/watch?v=akZZkw8d5a4>

Reference: <https://www.imaging-resource.com/news/2018/07/25/nikon-announces-full-frame-mirrorless-system-development>



Excire Announces Lightroom Plug-Ins Designed To Utilise Artificial Intelligence to Tag Images



Engineers and programmers continue to improve artificial intelligence, it will likely play an ever-growing influence in our lives, including with respect to photography and photo editing. Florida-based Excire, Inc. has announced a pair of new plug-ins for Lightroom, Excire Search and Excire Search Pro, which are designed to leverage the power of artificial intelligence to analyze and tag your images with any of the 500 built-in keywords (125 if you are using Excire Search rather than Excire Search Pro). The YouTube link is:

<https://www.youtube.com/watch?v=ols2i3ieHMY>



The full software is available now on Mac and Windows for \$US69 for the Excire Search version and \$US119 for Excire Search Pro.

Reference: <https://www.imaging-resource.com/news/2018/07/18/excire-announces-pair-of-ai-powered-lightroom-plug-ins>

Quick Tips

Digitally Recreating The Look Of Different Film Stocks Using Levels Adjustments

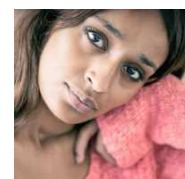
There are many different tools in Photoshop you can use to achieve similar results. There are curves adjustments, exposure, brightness and contrast sliders, and much more. There is also the levels adjustment tool, which is deceptively powerful. In the video below, Ted Forbes with The Art of Photography discusses how to use the levels adjustment tool in Capture One (although, you can use the tool in Adobe Photoshop as well) to recreate various film looks for your digital images. Even if you don't want to recreate the look of a certain film, you can learn a lot about using the levels adjustment tool to manipulate the black levels, white levels and overall colours in your images. The YouTube link is:

https://www.youtube.com/watch?time_continue=11&v=NQiqOinqHV4

Reference: <https://www.imaging-resource.com/news/2018/07/26/digitally-recreating-the-look-of-different-film-stocks-using-levels>

Mark Wallace: Tips & Tricks For Beautiful Portraits With Natural Light

Studio lighting can offer you a lot of control and versatility, but with their utility also comes associated costs. If you're just getting started with portraiture, the cost for lighting gear can be prohibitive. There's a great light source available for free, the sun. Wallace shares tips and tricks for how to shoot portraits using natural light, including information on dialing in the proper ISO, aperture and shutter speed. With knowledge, patience and the right situation, any photographer, regardless of access to lighting gear, can capture beautifully-lit portraits. The YouTube link is: https://www.youtube.com/watch?time_continue=1&v=TPPXRp_CliU



Reference: <https://www.imaging-resource.com/news/2018/07/25/exploring-photography-with-mark-wallace-natural-light>

It has to be summer in the northern hemisphere. About 60% of the photographic “tips” from most sources (northern hemisphere) are on Sunsets, Waterfalls and Beach photography. One such site is PictureCorrect (<https://www.picturecorrect.com/>)

Ready, Set, Frown: Portrait Photography for Emotional Response

Is this the “new” portrait photography method? Tedric Garrison writing for PictureCorrect says Once upon a time, in a land far away, there was a photographer who always told his subjects, “Smile big for the camera.” The problem with this fairy-tale is that not everyone smiles all the time. Let’s say, for example, you say that to someone at a family reunion you happen to be covering, and then you find out that person just lost her spouse of 53 years. Would requesting a smile still be appropriate? When you cover events, your job as the photographer is not just to cover what everybody expects but to cover what they feel as well.

Reference: <https://www.picturecorrect.com/tips/ready-set-frown-portrait-photography-for-emotional-response/>

Tips for Shooting at Mid-Day

Rick Ohnsam writing for “Improve Photography” (<https://improvephotography.com/>) writes about taking photographs in the middle of the day, a time when the sun is high, the light harsh, very bright sunlight areas and deep shadows. Tough shooting conditions for everyone! Rick offers a couple of tips:

- ☞ Under Exposure to capture the shadow details. Use the camera’s histogram to ensure the highlights are not blown out;
- ☞ Keep the Sun to Your Back and work with it rather than having a total silhouettes unless that’s your purpose;
- ☞ Side Lighting to bring out textures and details;
- ☞ Back Lighting to create a mood or silhouette;
- ☞ Creative Star Bursts; and
- ☞ Use you Lens Hood.

Reference: <https://improvephotography.com/53792/tips-for-shooting-at-mid-day/>