



# In Focus

## PHOTO GROUP NEWSLETTER

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### Photo Group Diary

#### September 2018

Tues	11 <sup>th</sup>	"What's New; Trade Show", a Macarthur Camera House Presentation
Tues	14 <sup>th</sup>	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Sat	23 <sup>rd</sup>	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	25 <sup>th</sup>	Set Subject Competition: "Portraiture"

*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/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.

Wollongong Camera Club is proudly sponsored by:



54 Sunset Avenue,  
Barrack Heights NSW 2528

<https://www.photomart.com.au/>

Please use our sponsor to keep their contribution to the club.



### **Dates For Your Diary**

#### **September 15<sup>th</sup> ~ October 14<sup>th</sup> 201: Floriade, Canberra.**

Australia's biggest celebration of spring is happening again in Canberra's Commonwealth Park. It's more than just celebrating the start of spring and the blossoming of more than one million bulbs and annuals. Open daily from 9.30am – 5.30pm, weather permitting. Last entry to the event is 30 minutes before closing.



From September 26th to 30th Floriade has a night programme when Floriade becomes an illuminated wonderland. Admission cost.

#### **September 18<sup>th</sup> ~ October 1<sup>st</sup> 2018, Tulip Time, Destination Southern Highlands.**



Tulip Time, one of Australia's oldest and best loved floral festivals continues to grow as the region's largest event. Corbett Gardens, the centrepiece of the Festival is mass-planted with over 75,000 tulips, 15,000 annuals and an additional 40,000 tulips planted across the Shire. Corbett Gardens, heart of Bowral, is open from 9:00AM to 4:00PM. Admission cost.

#### **Lake Macquarie National Exhibition of Digital Photography Closing Date**

Closing Date:	<b>Sunday, September 2<sup>nd</sup> 2018</b>
Sections:	Colour (Open), Monochrome (Open), Travel Photography, Nature and Youth (Conditions Apply to "Youth" section)
Entry Form:	On line entry. Digital entries only.
Additional Information:	<a href="https://lakemacnat.myphotoclub.com.au/">https://lakemacnat.myphotoclub.com.au/</a>

#### **SIEP (Sydney International Exhibition of Photography) 2018 International Closing Date.**

Closing Date:	<b>Monday, September 10<sup>th</sup> 2018</b>
Sections:	Colour (Open), Monochrome (Open), Creative, Nature and Wildlife
Entry Form:	On line entry. Digital entries only.
Additional Information:	<a href="https://www.siep.org.au/">https://www.siep.org.au/</a>

#### **Tuesday, October 9<sup>th</sup> 2018; Club's 75<sup>th</sup> Anniversary Gallery Member Print Exhibition Preview**

The Club has Exhibition Print hanging space for 70 Prints. 20 of these spaces have been allocated to the Club's Archived Collection with the remainder being allocated to the members. On Tuesday, October 9<sup>th</sup> members are asked to bring along two (2) A4 (25cm x 20cm) unmounted prints for discussion and selection. If the print is selected then the member will be request to supply a maximum 50cm x 40cm mounted print ready for framing at a later date. For your Print to be exhibited, you will need to be a financial member in 2019.

**Sunday, July 29<sup>th</sup> 2018**

Early on Sunday morning, five keen Camera Club photographers hopped on the train to Sydney and then caught the ferry to Cockatoo Island.



Docks Precinct

After morning coffee in the sun, they all decided to go their own ways and explore the island, meeting up for lunch later, at an appointed time. There was such a lot of history to see.... Tunnels dug out by convicts, old cranes, rusting machinery, large corrugated iron buildings and workshops used for ship building, also Sandstone buildings built by, and used for housing convicts.

Unfortunately, a lot of Safety Barriers have now been placed around the cranes and there is No Entry into quite a few of the industrial buildings. However, there was still a lot for the photographers to enjoy taking pictures of.



Eastern Apron and Sydney Harbour

Many thanks to Ruth and Sue for organising the day out. A great time was had by all!



The Convict Precinct



Coffee Break

*Story:* Ann Lamb

*Pictures:* Ruth Brooks

**Sunday, July 29<sup>th</sup> 2018**



There was no sleep in for Tim Porteous, Rachel Gilmour and Dawne Harridge who covered the Greenacres Disability Services Fun Run, the “Mountain-to-Mountain” from Mt. Keira to Mt. Kembla. I did the photography on Sunday. Each photographer covered the race from separate aspects, with Dawne at the lead up to the start, i.e. the arrival at Edmund Rice College, the Groups, the couples, the speeches, the warm ups and then; the start.



Rachel did the ‘short course start’ and a little bit at Robertson lookout and Tim was at the Mt. Kembla finish line.

A fourth member, Brian Harvey was the shuttle driver picking up and dropping off competitors and officials at various points along the course.

Thank you Dawne for co-ordinating the photographers and also to Rachel and Tim for your contribution to this great Community Activity.

*Story and Pictures:* Dawne Harridge

**Tuesday, July 31<sup>st</sup> 2018**

This evening was the “5<sup>th</sup> Tuesday of the Month” with nine members and spouses meeting at the Collegians Leagues Club in Charlotte St Wollongong for a meal. It was good to welcome Kath Harvey and Val Porter back to the group and first timer, Rob Knowles. With no cameras in sight it left just light a club meeting, the opportunity to chat quietly amongst ourselves.

Meeting at 6.30pm the small group ventured downstairs to the Factory Grill and took up the private group room. As this happy group settled into for the evening the chat soon covered things photography whilst others it was a time to catch up. As the meals begun to arrive the culinary discussions commenced. Some were very surprised, not only with their meal’s quality, but also the quantity. “...how am I going eat all this?” was heard from several members.

Soon it was back to general discussion points with photography and the recent weekend’s activities (Cockatoo Island and Mountain to Mountain Fun Run) being the mainstays. Without noticing the time had slipped away and the clock was pointing past 9pm. This group soon noticed that the only other people in the area were the kitchen staff cleaning up. So it was time to think about finishing up for the night.

Before leaving the group was asked if they enjoyed it. A resounding yes was the response and were enthusiastic in continuing this social style evening, meeting again at the next “5<sup>th</sup> Tuesday of the month” in October at a venue to be announced.

**Tuesday, August 14<sup>th</sup> 2018**

This evening’s chairperson was Greg Delavere who opened the meeting extending a warm welcome to members and visitors.

**Business:**

Greg mentioned the following for the members’ attention:

- 📁 2018 FCC Interclub.
  - Club’s Preselections are completed and successful entrants have been advised. Congratulations;
  - Print Entries required at next PG Meeting, Tuesday, August 27<sup>th</sup> so the club can deliver them to Russell Field (FCC) in time for the FCC I/Club Judging
  - FCC 2018 Interclub. To be held at St. George Leagues Club, 124 Princes Highway Beverley Park on Sunday October 21<sup>st</sup> commencing at 10:30am
- 📁 Photo Group’s August 2018 Competition: Is an Open Competition with Nic Peters our guest judge:
- 📁 Print Forum has been cancelled due to lack of numbers.
- 📁 Club’s 75<sup>th</sup> Anniversary Exhibition, April 2019. This is a way of show- casing our work to the public and creating further interest in our exhibition.
  - Members are invited to exhibit up to two (2) prints at the Wollongong City Art Gallery;
  - A selection evening will be held on Tuesday, October 9<sup>th</sup> 2019. Members are requested to bring along an A4 (25cm x 20cm) unmounted print for review.

**Presentations:**

This evening, two club members shared the meeting with their different approaches to printing using Adobe’s Photography editing software.

Greg introduced Rob Knowles, a new member to the club, presentation was entitled “Papers, Inks and Profiles”. He spoke about how he produces his prints using Adobe’s Photoshop as evident in his monthly competition entries. During his presentation Rob will show a video from Luminous Landscape covering some aspects of printing from Lightroom. Rob commenced his time with a brief check list for photographers to follow before printing their valuable Prints:

- 📁 Set PPI for printer to be used. Epson 360PPI & Canon 300PPI;

- 🖨️ Resize image;
- 🖨️ Sharpen for print;
- 🖨️ Check gamut warning / Black & White points;
- 🖨️ Set border;
- 🖨️ Remove paths; and
- 🖨️ Flatten image

Rob reaffirmed that each of the above points was just as important as each other and for a successful print the photographer need to pay attention to each item.

**Papers:** Rob highlighted the various types and styles of papers/materials that a photographer can utilize in the production of their printed images, in particular Ilford papers. He shared the following link on Ilford papers: <https://www.onestopstudio.com.au/products/ilford-paper/> and their detailed descriptions.

Rob mentioned that different papers have different coatings. Some contain “OBA’s” (Optical Brightening Agents) that are chemical compounds designed to absorb light, especially in the ultraviolet and violet regions (340~370nm of the electro-magnetic spectrum) and re-emit light in the blue spectrum (420~470nm). He continued noting that different papers may contain different amounts of OBA’s resulting in a visible variance based upon the amount of Ultra-violet (UV) present. Rob explained further that the light’s frequency creates a colour sensation breaking down light scientifically into their various spectrums (frequency range) of Blue, Green, Yellow, Orange and Red.

**Profiles:** “What is a Profile?” The ICC profile is a set of data that characterizes a colour input or output according to a standard that describe the colour attributes of a particular device (camera, monitor, printer, etc). So why is Profiling important? It designed to match, as close as possible; the original captured colour data is replicated in the final output device, such as a printer. Rob advised the audience where they can find the profiles for their particular Operating System (OS):

- 🖨️ Mac OS X: User/Library/ColorSync/Profiles; and
- 🖨️ Windows OS: Windows\System32\Spool\Drivers\Colour

Rob spoke on different papers; their grades (premium, weights (measured in gsm/grams per metre) and finish (glossy, matt, satin, pearl) and the printer settings for these different mediums on the more common printers including some information about the “Print Quality” setting.

**Rendering Intents:** Rendering intents are algorithms for the automatic mapping of colours from one profile to another. i.e. RGB 1998.ICC to Ilford-GPSP-2880.ICC “custom profile”. Rendering intents deal with the out of gamut colours those colours that do exist in our starting profile (usually a working space) but don’t exist in the gamut of our output device (monitor or printer).

There are two basic ways you can transfer colours that are out of gamut from one space to the other – you can map them all to the edge of the new spaces (i.e. gamut clipping the colours to their most saturated equivalents in the destination space) or you can re-map ALL of the image’s colours, trying to preserve the relationships between colours (gamut compression).

Each rendering intent produces a new image from the source image, with the new image in the output colour space. There are no right and wrongs with these intents – you can use any, as it pleases you - the decision is purely aesthetic.

**Relative Colorimetric.** This transfers all in gamut colours to the destination image exactly. All out of gamut colours are clipped to the closest reproducible hue. This is the chop off approach and tends to work well with images as the process preserves as many of the original colours as exactly as possible. However, if large areas of your image are out of gamut, the result is large areas all having a single hue (the closest, most saturated colour to the original). This means the result can be large areas of undifferentiated tonality. So in practice, this works well with images where only a small amount of the colours fall outside of the destination gamut.

Relative & Absolute Rendering Intents share the same table and only map paper white point differently.

**Absolute Colorimetric.** Is referred to as the proofing intent because when you make a print with this intent, ink is used to simulate the white point of the source colour space. So one can render absolute colorimetrically from one printer profile to another as a means of simulating the output of the first printer on the second, media colour included. There's a lot more to this, and doing it well, of course.

**Perceptual.** Aims to preserve the relationship between colours within an image. All colours, including in gamut colours, are remapped into the destination space by remapping the end point (the most saturated colour in the source image) to the end point in the new image (the most saturated matching hue in the destination space), and all other colours within gamut by an amount that aims to maintain their visual relationships.

Perceptual tends to work best when you have an image with a lot of out of gamut colours – instead of all being mapped to one hue, the resulting image will have the tonal relationships intact, that is, there will be some tonal differentiation.

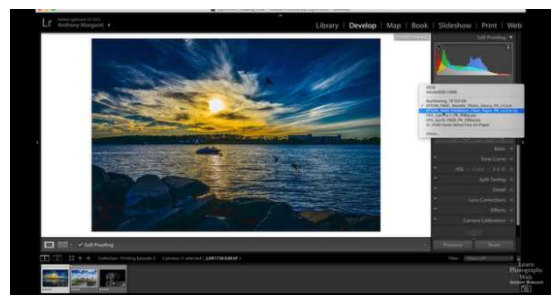
**Saturation.** This rendering intent blows out colour accuracy and tries to match the saturation level of the image when moving into the destination space. Such as HDR images.

Rob completed his presentation responding to a variety of questions from the audience.

A short break for a cuppa and further questions to Rob took place before the Greg Delavere called everyone back for the evening's second presenter, Geoff Gray. In June Geoff introduced us to monochrome conversion and the various ways this can be accomplished. His presentation was based upon four separate methods; Gray Scale Conversion, Hue/Saturation, Lab Colour and the Channel Method. By the end of this presentation the audience was asking for more especially to Printing Techniques.

Tonight was the night that Geoff returned to guide the membership through this minefield with the assistance Anthony Morganti, a Buffalo, New York USA based professional photographer and educator. Morganti has produced a 4 part "Printing in Lightroom" video series. Tonight Geoff shared Anthony's second video, "Soft Proofing". Morganti writes "...Printing in Lightroom can be confusing if not intimidating. In this four-part mini-series, I will teach you how to get great prints in Lightroom whether you print them yourself or send them off to a lab. In this, the second episode, I explain and demonstrate soft proofing in Lightroom. Part of soft proofing is the proper use of "ICC Profiles". In part one I mentioned that an incorrectly calibrated monitor was the number one reason why people get poor prints. The number two reason is easily the improper use and non-understanding of ICC Profiles." <https://www.youtube.com/watch?v=RJjtyIssGnM>

This 20 minute video is full of tips, warnings and technical information designed to take the viewer on a learning journey to Soft Proofing their images before actually sending the image to the printer, thus saving the photographer time and money. The journey commences with Morganti explaining what Soft Proofing is and isn't. He says when holding a print to view this is called "Hard Copy" as the viewer is viewing the image on a printed medium, in their hands or mounted on the wall. He continues noting that in Lightroom there is an area (in the Develop Module) where the final print can be viewed, and if necessary re-edited, before the image is printed. It's here that the photographer is telling Lightroom the type of Printer and the Paper type to be used so that Lightroom can attempt to display what the "printed" image would look like using the ICC Profiles that is obtainable from either the Printer's or the Papers' Manufacturers.



Morganti explains that your printer will come with an ICC Profile and will be installed as part of the Printer's Installation process. However for papers, particularly 3<sup>rd</sup> Party Papers, the photographer will need to source their ICC Profiles from their website and then install these Profiles on their computer. The journey continued into the realms of Photo Papers, particularly RC (Resin Coated) papers and the wider area of gamut (the subset of colours for a given colour space or device).

The video continued with several demonstrations how both the monitor and the output paper can see, or not see, various colours. This section adds some background information so that the photographer has an

appreciation to using different Paper Types and how hard the photographer will have to work to match the true representation of colours to their output medium. Morganti offers some advice on how to rectify these situations. Using the HSL/Saturation/B&W tab, turn on the gamut “warnings” and then make the required adjustment.

Soft Proofing is about obtaining an idea what/how the image will appear on a specific printer with a specific Paper. Morganti said it's a difficult topic to explain however once a photographer understands the concepts the “Soft Proofing” technique will improve the photographer's workflow and has the ability to reduce their printing costs.

As the saying goes, “... if you don't succeed at first, try, try again.” You can always revisit Morganti's video at <https://www.youtube.com/watch?v=RJjtyIssGnM> to rediscover or learn more.

Thank you Rob and Geoff for your presentations and challenging the members to look at different ways to producing their final prints whether it's for competition or personal display.

## **Tuesday, August 28<sup>th</sup> 2018**

Geoff Gray chaired this evening's Monthly Open Competition warmly welcoming the 32 members in attendance. Geoff was standing in Greg Delavere whom is recovering from another bout of surgery. Geoff said his welcome will be brief with notices being announced at supper time whilst our guest judge, Nic Peters, would be busy critiquing the Print Entries.

### **Business:**

Geoff mentioned the following items:

- ☞ Pelican Storage Case. The club has a Pelican Case that is for sale, please make an offer. It is redundant equipment used to store the DVD player. Similar cases on e-bay for \$200.00;
- ☞ Spring Into Corrimal Festival September 9<sup>th</sup> 2018. Dawne has already sent out an email, with contact details, to all members advising that photographers are wanted for the annual Spring into Corrimal Festival.
- ☞ Photo Group's September 2018 Programme:
  - Tuesday, September 11<sup>th</sup>. “What's new” Trade Show with Ken Tran from Macarthur Camera House with the latest developments in photography which should be an interesting night;
  - Tuesday, September 25<sup>th</sup>. Competition Evening, Set Subject “Portraiture”. Judge Jason Cole.
- ☞ Club's 75<sup>th</sup> Anniversary Exhibition, April 2019. This is a way of show- casing our work to the public and creating further interest in our exhibition.
  - Members are invited to exhibit up to two (2) prints at the Wollongong City Art Gallery;
  - A selection evening will be held on Tuesday, October 9<sup>th</sup> 2019. Members are requested to bring along an A4 (25cm x 20cm) unmounted print for review.

### **Competition:**

Geoff gave a brief introduction of Nic Peters who had travelled from the Sydney metropolitan to critique our images and provide his thoughts on them. Nic took up photography whilst serving in the Vietnam Conflict in the early 1960's taking mainly slides (Transparencies). He joined the Blacktown City Photographic Club in 1985 which resulted in his enthusiasm soaring with ideas and attending lectures. Nic's service to the photographic fraternity includes 17 years as Blacktown City PC's President and at State level with the FCC Committee and Vice President. He has been a judge since 2007, totally enjoying viewing other people's images and sharing ideas. He says “...The best of all this are the wonderful friendships that have formed along the way. Now I am trying to pay back and help others to improve their photography.” Geoff then invited Nic to comment upon the EDI (digital) section of the August Monthly Competition.



**EDIs (Electronic Displayed Images):**

Nic thanked the club for this opportunity to return and critique the members’ works. He would comment briefly on every image as he had already pre-judged and make his Award decisions. All of Nic’s comments can be read on the club’s website for this section of the competition.

**DoF (Depth of Field).** Nic commented that the photographers had generally a good perception of DoF and in many situations they had made good use of it. Focusing upon the main subject and blurring the unnecessary backgrounds where it would be a distraction if left sharp. In macro work to achieve a good DoF the photographer may have to increase the ISO however this can result in other offsets such as grain/noise.

**Softness.** Nic remarked that several entries were a little “soft” and that this had resulted in a less than normal impact upon the viewer. Nic is a great user of the Topaz Plugins with his photo editing package. He suggested the photographer revisit their image editing package, adjust the clarity and then reduce the opacity until the photographer is happy with the resulting textures.


**Distractions.** Nic highlighted several entries where obvious distractions were evident. In “Bird Near A Wire” the main subject is cut into two with a barb wire. Nic suggests editing the wire out, or changing your viewpoint. Nic also mentioned other distractions (such as level horizons, colour casts, etc) that the photographer can correct prior to operating the shutter. If not, then there is always the post production editing process.

Nic suggested another method to correcting distractions; cropping. Where to crop and how can either significantly improve the image or make it worst. Practice is the greatest learning tool. Sometimes one has to ask “why?” before cropping. Of course there is always the undo key!

**Judging Process.** Nic said he was at a loss to understand what the image is all about as he can only judge according to what he sees and not the story the photographer had at the time of taking the image. Photographers need to understand just how much to include to complete the story for the viewer. One of the primary purposes of a photographer is to connect with their audience, thus the story line is very important.

**Viewer Focus.** Nic highlighted the entrant’s vignetting in “Sunset Over The Jetty” to draw the viewer’s attention along the jetty towards the setting sun, the main subject. The degree of vignetting is up to the photographer and will change for every picture.

Nic finally said “... that timing is everything, but sharpness is also required to create a great image ...” before announcing his Best in Section Award.

	<i>Best In Section:</i> <b>“Jetty Sunset”</b> , Colin Marshman	
	<i>Merits (7):</i>	Colin Marshman, Jill Bartlett, Alexander Dawson, Elaine Duncan, Vivienne Noble, Bruce Shaw, Sue Souter
	<i>Credits (12):</i>	Joe Cremona (2), Raymond Clack (2), Greg Delavere, Dawne Harridge (2), Sue Martin, Vivienne Noble, Tim Porteous, Sue Souter, Carolyn Womsley
	<i>Entries received:</i> <b>57</b> <i>Entrants:</i> <b>29</b> <i>Rejects:</i>	

The judge’s comments for Colin’s Best in Section Award image were “... I love the colours. My eyes are following the jetty lines especially the rail where those birds are sitting then continues towards the setting/rising sun.”

The judge commented on 44 (approximately 78%) of the digital entries and we appreciate his effort in providing these comments. The club encourages all members to review all images, EDI and Print, as to post their personal comments to the photographers.



A short break for a cuppa, a catch up and club notices took place allowing our judge to continue/review his comments and Awards for the four Print sections. Geoff then called the meeting back to allow Nic to advise the audience of his decisions.


**Colour Prints “A” Grade:**

**Close To The Edge?** Nic wondered if we as photographers sometimes look through the viewfinder without seeing. In the entry “Harbour Bridge” he raised the idea that the reflection in the water was a little too close to the mount’s frame as the reflection’s peak is cut off. He asked whether the photographer intended this to be that situation or by dropping the camera’s viewpoint a small degree would allow the reflection but place the bridge in the vertical middle. He also suggested taking a step backwards before operating the shutter would have allowed the photographer more viewable room.

**Cropping.** What to crop? Sometimes we get in too close and partially crop a person’s hand, arm or legs off. He commented that it can be deliberate but there are many situations where he views images where this type of cropping is in the accidental situation. He demonstrated this with the entries “Harbour Bridge” and “The Dancer”.

**Dominant Colour.** Nic commented a number of entries had a single colour, Red, dominant in the image drawing the viewer to this coloured element. Nic affirmed that if the main subject was the “colour” then it isolates the subject for the viewer to have a clear view. Again Nic demonstrated this situation with “Red Scooter”, “Harbourside” where the viewer can’t miss the main subject.

**Sharp or Soft?** In the entry “Lantana” Nic questioned the images “sharpness”, rather the flowerets were soft and he remarked that the shallow depth of field in macro was working against the photographer. It’s these situations that photographers need to learn to handle. In a competition situation the image can’t be assessed without considering the other images.

	<i>Best In Section:</i> <b>“Storm At Coalcliff”, Vivienne Noble</b>		
	<i>Merits</i> (4):	Greg Delavere, Vivienne Noble, Brendon Parker, Helen Robinson	
	<i>Credits</i> (4):	Elaine Duncan, Dawne Harridge, Brian Harvey, Colin Marshman	
	<i>Entries received:</i> <b>14</b> <i>Entrants:</i> <b>14</b> <i>Rejects:</i> <b>1</b>		

Please note that 15 On Line registered Entries were received however only 14 Prints were on display for the judge to critique.

**Colour Prints “B” Grade:**

Nic again reiterated his thoughts from previous sections. Nic’s general comment was “wow! This is B Grade?” He was very impressed with the high quality of entries and remarked if this was really B Grade. He said he could see a larger A Grade group very soon.


**Backgrounds.** He raised the question, “... backgrounds, what makes a good one?” He highlighted this with several entries, some he congratulated, others his comments were a little less complimentary. He remarked that the photographer has control over the background whether it’s using a selective depth of field (aperture setting), different view point or in post-production editing and using selective blurring the effect.

**Your Image’s Message.** Nic asked if the photographer has thought about the message they wanted to portray through their image. The image’s storyline is just as important as the composition, contrast, balance. All these elements need to combine to produce great images. He commented that images often lacked a sense

of humour and was very impressed with the photographer’s treatment in the “Game of Thrones”. The photographer left nothing for him to comment about as the image said it all.

**Composition.** Nic loved the way the photographer use the landscape’s natural curves (Cape Kidnappers) to draw the viewer through the whole image. Nic continued along the composition theme commenting upon frequently photographed scenes like Sydney Harbour Bridge, Opera House, etc and to produce a great impact image in the photographer’s style. He pointed out that “Opera Clouds” is a great image as the photographer has created three (3) simple, but effective levels in the image with the water, Opera House and the clouds crowning the image. Well done to the photographer.

**Framing Your Image, Naturally.** Nic continued with his composition thoughts an briefly remarked on “framing the image, naturally” to draw the viewer’s attention to the main story and subject so there’s no loss in the message.


	<i>Best In Section:</i>	<b>“Wind Swept”</b> , Joe Cremona
	<i>Merits (1):</i>	Joe Cremona
	<i>Credits (5):</i>	Wayne Fulcher, Monte Hunt, Ann Lamb, Lynley Olsson, Clara Soedarmo
	<i>Entries received:</i> <b>13</b> <i>Entrants:</i> <b>13</b> <i>Rejects:</i>	

**Monochrome Prints “A” Grade:**

Nic had several general comments for this Print section. He noted that image sharpness, attention to details is evident in the entries with all entrants being congratulated. He then mentioned that the story lines were well conceived and developed through the images. He demonstrated this with images such as “Shelf At The Shack”, “St Xaviers College, Kolkata”.

**Image Format.** Nic covered such topics as cropping and going beyond the norms of portrait, landscape and square formats. He said in today’s digital age there are more format shapes that can be used; it’s just a matter of the photographer’s overall image design and development.

Textures. Nic was pleased to see textures being well handled (Midday Splash, St Xaviers College, Kolkata) for two (2) vastly different reasons. In St Xavier the textures defines the building’s age, bringing out it character, whilst in Midday Splash it enhances the rocks.

	<i>Best In Section:</i>	<b>“St Xaviers College Kolkata”</b> , Geoff Grey
	<i>Merits (7):</i>	Geoff Gray, Rob Knowles, Sue Martin, Brendon Parker, Tim Porteous, Helen Robinson, Sue Souter
	<i>Credits (1):</i>	Dawne Harridge
	<i>Entries received:</i> <b>15</b> <i>Entrants:</i> <b>15</b> <i>Rejects:</i>	

**Monochrome Prints “B” Grade:**


**Composition.** Again Nic revisited this vital area noting that the photographer has to have a subject, an element that stands out and relates the story to the viewer. The image can minimize the secondary elements

but a dominant subject should be dominant. In “The Street Painter” Nic remarked though very busy, all the elements combine to communicate the overall story. The Monochrome treatment enhances this image creating an emotive response.

**Negative Space.** Nic also spoke on “Negative Space” the area where nothing is happening, but lots of distractions. A photographer needs to learn when and how to use it, a trial and error process learning from the “misses”. He suggested if you can’t use this area then consider cropping it out (if possible) to refocus upon the main subject. Nic also suggested the photographer revisit the image’s file and try different crops to see if they can produce a better, more compact image.

**Image Softness?** Nic asked “why?” He pointed to the entry, “Days of Summer” and then posed a number of questions; “Was the photographer in a Hurry?”, “Where is the purpose of this image?” He noted that the subject wasn’t moving, so there is plenty of time to assess the scene and give it due treatment, photographically. Creating a sharper image when operating the shutter would have the building block to further exploring the image in post-production.

**Grain.** When to use and when not? That’s the question every photographer has to ask themselves. If the “grain” effect doesn’t quite suite the image, then its best to treat it. If it was part of the picture taking process, high ISO, long time exposure, then Nic suggested that the Levels or Contrast tools can be reduce the grain’s effect.

	<i>Best In Section:</i>	<b>“The Street Painter”</b> , Clara Soedarmo
	<i>Merits (2):</i>	Clara Soedarmo Lynley Olsson
	<i>Credits (4):</i>	Joe Cremona, Michael Cherviakov, Ann Lamb, Jim Ollis
	<i>Entries received:</i>	<b>13</b> <i>Entrants:</i> <b>13</b> <i>Rejects:</i>

Geoff thanked Nic for his comments. Geoff said it has been a considerable time that the monthly competition night has provided the members with both an informative and entertaining evening.

Watching the interaction between our judge and his assistance, the Card Man (Mr. Wayne) was well worth the price of admission. No amount of words or video of the evening could convey the atmosphere that readers whom missed this night will be able to experience. Congratulations and well entertaining.

## **POINTSCORES: August 2018**

### **Colour Prints “A” Grade:**

34	Vivienne Noble	21	Brendon Parker	12	Greg Delavere LAPS
25	Ruth Brooks	19	Tim Porteous	11	Dawne Harridge
23	Matt Dawson	16	Sue Martin	9	Jill Bartlett
22	Helen Robinson	14	Elaine Duncan	6	Brian Harvey
21	Colin Marshman	13	Susanne Souter	3	Rob Knowles
		13	Geoff Gray		

### **Colour Prints “B” Grade:**

30	Joe Cremona	15	Alexander Dawson	10	Monte Hunt
22	Raymond Clack	13	Lynley Olsson	9	Jim Ollis
17	Valerie Porter	13	Kerry Gilmore	8	Michael Cherviakov
17	Ann Lamb	13	Clara Soedarmo	3	Graham Hamilton
17	Wayne Fulcher	10	Tim Hoevenagel	1	Kathy Pond

**Monochrome Prints “A” Grade:**

29	Geoff Gray	19	Susanne Souter	15	Jill Bartlett
28	Brendon Parker	17	Dawne Harridge	15	Tim Porteous
23	Helen Robinson	17	Matt Dawson	13	Ruth Brooks
19	Colin Marshman	17	Vivienne Noble	13	Rob Knowles
19	Sue Martin	16	Greg Delavere LAPS	12	Elaine Duncan

**Monochrome Prints “B” Grade:**

27	Joe Cremona	16	Tim Hoevenagel	12	Raymond Clack
23	Wayne Fulcher	16	Alexander Dawson	11	Clara Soedarmo
20	Michael Cherviakov	15	Lynley Olsson	8	Valerie Porter
16	Kerry Gilmore	14	Jim Ollis	6	Monte Hunt
16	Ann Lamb			1	Graham Hamilton

**EDI's:**

47	Colin Marshman	28	Joe Cremona	18	Tim Hoevenagel
43	Tim Porteous	26	Wayne Fulcher	18	Matt Dawson
42	Susanne Souter	26	Romina Di Noro	18	Alexander Dawson
39	Dawne Harridge	24	Jill Bartlett	18	Carolyn Womsley
37	Brendon Parker	24	Elaine Duncan	16	Jim Ollis
37	Andrew Gray	22	Brian Harvey	15	Ann Lamb
32	Ruth Brooks	22	Kerry Gilmore	14	Lynley Olsson
31	Vivienne Noble	22	Greg Delavere LAPS	13	Warren Causer
30	Sue Martin	21	Sue Shaw	12	Kathy Pond
28	Bruce Shaw	20	Michael Cherviakov	10	Clara Soedarmo
28	Raymond Clack	19	Ian Simpson	6	Graham Hamilton
		18	Valerie Porter		

**2018 Competition: September**

Competition: Set Subject “**Portraiture**”

**Entry Conditions:**

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

**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://wolongong.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***Tilt, focus and shoot! Lensbaby launches New Selective Focus Lenses*

Lensbaby, makers of many distinct selective focus and artistic lenses, has launched a pair of new tilt-shift lenses, dubbed Sol. The Sol series comprises two focal lengths, 22mm and 45mm, with the 22mm version available exclusively for Micro Four Thirds, rendering it nearly the same focal length as the 45mm version when paired with a full-frame camera. Let's take a closer look at the new Sol series.

**Specifications:**

- ☞ Sol 22mm: f/3.5 Sol tilt-shift lens with manual focus lens and a metal body construction. The available tilt range is 0 degrees to 8.5 degrees, an aperture fixed at f/3.5 and a minimum focus distance of 3.5 inches and has a 2-blade adjustable diaphragm. It weighs 5.1 ounces (144.5 grams). The lens is available for order now and costs just under \$US200. Can be ordered at: [https://www.bhphotovideo.com/c/product/1423442-REG/lensbaby\\_lbs22m\\_sol\\_22\\_22mm\\_tilt\\_shift.html](https://www.bhphotovideo.com/c/product/1423442-REG/lensbaby_lbs22m_sol_22_22mm_tilt_shift.html)
- ☞ Sol 45mm: f/3.5 with many of the same features as the 22mm version, including a metal body and an identical tilt range. It has close focus distance of 14 inches and weighs 9.6 ounces (272.2 grams). It is available in an array of mounts, including Canon EF, Fujifilm X, Nikon F, Pentax K, Sony A and Sony E. The lens is available for order now and costs just under \$US200. Can be ordered at: [https://www.bhphotovideo.com/c/product/1423433-REG/lensbaby\\_lbs45n\\_sol\\_45\\_45mm\\_f\\_3\\_5.html](https://www.bhphotovideo.com/c/product/1423433-REG/lensbaby_lbs45n_sol_45_45mm_f_3_5.html)

Reference: <https://www.imaging-resource.com/news/2018/08/07/tilt-focus-and-shoot-lensbaby-launches-a-pair-of-new-sol-lenses>

*The SanDisk Extreme Portable SSD best-performing small travel drive*

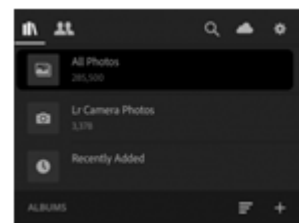
Small, portable and high capacity storage drives are becoming the norm these days. Once transporting large amounts of data required a big drive with a dedicated power source, today a one terabyte drive that is small enough to fit in your pocket isn't too much to ask for. They are in fact, get smaller. The latest from SanDisk, the Extreme Portable SSD, puts 1TByte of bus-powered storage with a claim of up to 550 MB/s read speeds in the palm of your hand, and it works with both USB-3 and USB-C. It's Small, lightweight and with a carabiner loop with a nice red accent; available in multiple capacities, from 250 GB to 2 TB with fast read and write speeds from both USB-C to USB-C and USB-C to USB-A. The "Extreme" is more affordable than other options, with the best deal likely at 500GB.

Reference: <https://www.imaging-resource.com/articles/the-sandisk-extreme-ssd-is-the-best-performing-small-portable-drive>

*Adobe August Release Updates Lightroom Classic CC As Well As Mobile Apps*

Adobe has announced their August CC releases which highlight both Lightroom Classic and Lightroom CC for Mac and Windows. Updates to Android and iOS will be available in a few weeks. Adobe says these updates address top features (users' requested) and support for new cameras and lenses. New features include:

- ☞ Lightroom CC users: Ability to save original copies of an album's photos locally, and while browsing in the Info panel;
- ☞ Lightroom CC (iOS and Android): improvements, new technology (iOS' Depth Map Support);



- ☐ Lightroom Classic CC users: Receive Book Module updates, the ability to import a zip archive full of presets and profiles.

For further details use the “Reference” link below.

Reference:

<https://www.imaging-resource.com/news/2018/08/22/todays-adobe-august-release-updates-lightroom-classic-cc-as-well-as-mobile>

### *Nikon Starts New Chapter. Unveils The Z Mount System; Z6 And Z7 Mirrorless Cameras*

The curtains have finally been opened on the long awaited Nikon’s venture into the world of Mirrorless Camera Systems. The Z Series, Z6 and Z7, share many characteristics and even the same body creating significantly smaller and lighter camera compared to its popular D850 full-frame dSLR. The cameras feature a 0.5-inch OLED electronic viewfinder with 3.69 million dots and impressive 0.8x magnification, a tilting 3.2-inch touchscreen display, a familiar and ergonomic control layout, in-camera image stabilization, weather-sealing, 4K UHD video recording, a new EXPEED 6 image processor, hybrid autofocus and new backside-illuminated full-frame image sensors. Nikon’s Z mount sports a larger diameter and significantly shorter flange distance than the Nikon F mount, which has been in use since 1959. The Z mount has a flange distance of only 16 millimetres, which will allow Nikon to develop Nikkor Z lenses with maximum apertures as fast as f/0.95.



Price on release for the Z7 Body only was approximately \$US3,400 whilst the Z6 Body retailed approximately for \$US2,000 with matching Z Series lens from \$US600 to almost \$US1,000.

Reference: <https://www.imaging-resource.com/news/2018/08/23/nikon-unveils-z-mount-system-full-frame-z6-and-z7-cameras>

## **Quick Tips**

### *Replacing a Sky With the Soft Light Blend Mode*

During a recent trip through Kansas, USA, Blake Rudis from f.64 was hoping to capture a brilliant sunset to set his image. Instead the clouds were to the left and not as good as he expected. Blake has produced a tutorial video demonstrating how to remedy this situation. I’m sure we have all been in this situation, poor or no clouds to make the sky pop! Blake also advises the viewer of things to consider with this technique:

1. Your Primary image has to have some detail in the sky or colour. A dull white dull blown out sky will not work for this one.
2. Try to use clouds that match the time of day of your image. These clouds came from the same night, so they are much more believable.
3. Photograph skies often. Even if you don’t have a decent foreground, just grab those skies. They can be used on other photos at any time!
4. The mask doesn’t have to be perfect. Seriously, the Soft Light Blend Mode will make most things believable. It is very forgiving in this technique.

To view Blake’s 6.5 minute tutorial video then use the “Reference” link below.

Reference:

[https://f64academy.com/replacing-sky-soft-light-blend-mode-video/?goal=0\\_2dfbaf9953-0db029eded-212477189&mc\\_cid=0db029eded&mc\\_eid=e2ebf34f23](https://f64academy.com/replacing-sky-soft-light-blend-mode-video/?goal=0_2dfbaf9953-0db029eded-212477189&mc_cid=0db029eded&mc_eid=e2ebf34f23)

### *Tips For Promoting Your Photography Business*

At one time or another we have thought about our “day” jobs and looked at the romance of professional photography, travelling the world photographing the beautiful people making our stamp in society. Then again it could just be the touristy spots with morning lattes or afternoon cocktails on the beach. Oh what a life.

The people at “The Photo Argus” ([www.photoargus.com](http://www.photoargus.com)) have some sound advice on this subject. They have provided 7 tips for “Promoting Your Photography Business”:

1. Create a marketing strategy;
2. Have a Portfolio site that stands out;
3. Get out and find your clientele;
4. Design awesome flyers (advertising);
5. Craft your emails;
6. Use Social Media professionally; and
7. Start a YouTube channel.

“... In the end, its hard work and the quality of your photography and editing that will set you apart from everyone else and gain the most customers.”

Reference: <https://www.thephotoargus.com/tips-for-promoting-your-photography-business/>

### *How To Make Your Own Lightroom and Photoshop Profiles and Look Up Tables (LUTs)*

Matt Kloskowski writes that he receives increasing mail about making your own Lightroom / Photoshop profiles. He notes that Adobe does have an SDK for this, but it's pretty technical and detailed. So he has broken the process down to the basics you need to create them. On his website there is a [21 minute video](#) explaining the why's and how's. However he does advise that it's an advanced process. So if you need basic video explaining profiles, view this [video](#).

Reference: <https://mattk.com/make-lightroom-photoshop-profiles-luts/>

### *Laws Of Light: Three Point Lighting For Portraiture*

Jay P. Morgan (*The Slanted Lens*) has published a new video as part of his *Laws of Light* video series. In the latest video he discusses the [Three Point Lighting](#) involving a key light, fill light and background light typically used in a studio setting. It's a common and versatile lighting setup to control overall subject lighting. The three-light setup is frequently used for portraits and interview lighting, so it's an excellent building block. The video will demonstrate how to utilise two lights and reflection to achieve a similar result.

Reference: <https://www.imaging-resource.com/news/2018/08/03/laws-of-light-three-point-lighting-for-portraiture>

### *How To Dodge And Burn In Adobe Lightroom Using Luminance Range Masking*

It's long been the case that for dodging and burning, you needed to use Adobe Photoshop. However, for photographers who like processing their raw images in Adobe Lightroom, perhaps you don't need to leave the software for precise brightening and darkening after all. Aaron Nace of [Phlearn](#) shows the viewer how to dodge and burn in Lightroom in the 7 minute video below, using the “Reference” link. The secret is luminance range masks, a recent addition to Adobe Lightroom and Adobe Camera Raw. Alternatively the video can be viewed on YouTube at:



<https://www.youtube.com/watch?v=pKPAEMyw1BU>

Aaron takes the viewer through the necessary steps of this editing process. Nace has provided a download sample image to use and follow his method.

Reference:

<https://www.imaging-resource.com/news/2018/08/16/how-to-dodge-and-burn-in-adobe-lightroom-using-luminance-range-masking>

### *Landscape Photography Camera Settings with Attilio Ruffo*

Californian Photographer, Attilio Ruffo, discusses camera settings for landscape photography in a simple but straight forward way. In the 12 minute video Ruffo covers such topics as; Metering, Exposure, Focusing and Shooting. Use the “Reference” link below to access the article, or alternatively view his video on YouTube: <https://www.youtube.com/watch?v=alFf15hTs0c>

Reference:

<https://www.imaging-resource.com/news/2018/08/18/landscape-photography-camera-settings-metering-exposure-focus-and-shooting>