



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

October 2018

Tues	9 th	PG Presentation Evening. Rule Changes, 75 th Anniversary & 2019 Programme
Tues	9 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Sat	20 th	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	23 rd	Competition: “Open”
		Closing Time: 7:15pm. No Print Entry will be accepted after this time.
Tues	30 th	5 th Tuesday Social Evening

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.

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.

- Prints On-line Registration, Saturday before the Competition evening at 11:45pm.
- 📅 October 2018 Programme:
 - Tuesday Oct 9th. It's a club night.
 - ✂ The 2019 PG Competition Rules will be presented to the members. A mail out will occur closer to the evening;
 - ✂ Demonstration of Competition Judging Options particularly the new "Member Judging"; and
 - ✂ Club's 75th Anniversary Exhibition. Members are requested to bring along two (2) A4 Prints of the images they wish to submit for the Exhibition at the Wollongong City Art Gallery.
 - Tuesday, Oct 23rd. Competition night, "Open" Competition.

Presenters:

Brendon briefly introduced our three Presenters for the evening:

- 👤 Brett Atkins, Nikon Australia Representative; and
- 👤 Ken and Jane Tran, Macarthur Camera House.



Brett was the first speaker and gave the audience a little more information about his background. Brett has been with Nikon Australia at Rhodes (Sydney) for the past 2 years. He said that Nikon, globally, is now in its 101st year and in Australia since 2006. Brett said that he has used many brands of cameras over his photographic years so he was able to talk about how Nikon excels. Brett is also the President of the Macarthur Photographic Society that has 60 members. His photography genre is Events Photography, Landscapes, a little bit of everything else and an accredited NRL (National Rugby Leagues, Australia) Sports Photographer.

Brett then commenced his main presentation introducing the various Nikon products on display, briefly speaking about each piece of equipment.

- 📅 **Digital Cameras.** Brett introduced the audience to both the full frame (D750 and D850) and Cropped Sensor (D5 and DX7500) cameras.

D850 dSLR Camera. Brett talked about its features, explaining its uniqueness and developments from previous camera models. From the look, its construction, feel and the Wi-Fi capabilities this new release camera has. The sensor is 46MP's giving today's photographer plenty of scope of image capture. It has the ability to capture 4K video making this camera versatile for both the photographer and video makers alike. Its "time-lapse" capture is at 8K rendering the final sequence and individual images in the highest possible quality.

Brett also demonstrated the D750, and the Cropped Sensor D5 and DX (3400, 5600 and 7600) series Entry dSLR's. He highlighted that Nikon had standardised its camera controls, their locations on the camera making it easier to photographers to move from one Nikon camera to another. He emphasised that throughout their products, Nikon had maintained the importance of image quality.

P900 and P1000 Compact Cameras. Brett briefly introduced the audience to both these cameras again highlighting their features, in particular the lens' zoom effect, P900 (24~2000mm) and P1000 (24~3000mm) being the longest lens' in its range. He provided the audience with an analogy with a comparison 35mm lens being the length of a standard 2 metre dining table costing thousands of dollars. Brett said these cameras are ideal travel cameras being compact yet very versatile in image capture.

- 📅 **Lenses.** Brett provided a range (about a dozen) Nikon lenses with the "F" mount saying that in most cases the lenses were interchangeable between the full frame and the cropped sensor digital cameras. He explained how to recognise the difference between the two, with the cropped sensor designed lens having a "DX" on the lens and the full frame (FX) lens having no markings. During his walk through of the displayed lenses Brett explained their features and the best applications for each, such as macro work, street photography, wedding/portrait photography and more.



Nikon Lens Range.

- ☛ **SnapBridge Connectivity.** With the assistance of Jane Tran (Macarthur Camera House presenter) Brett introduced the audience to Nikon's SnapBridge, what it is, how it works and its advantages, especially in the travel dimension for uploading. SnapBridge is a low powered blue-tooth app that allows the photographer to connect their compatible camera to an iPad or smartphone to upload to either the Social Media platforms or the cloud for storage. The app resizes the image to the correct format of the social media systems. Brett continued his demonstration with reference to controlling camera settings from the iPad, the control of up to 5 cameras at a time and the ability to write a GPS location into the image's EXiF file making it easier to locate where the image was taken at a later date.
- ☛ **Z6 and Z7 Mirrorless Cameras.** Brett spoke about Nikon's newest innovation, the Z Series Mirrorless digital camera (Z6 and Z7) and lens system. He apologised that he didn't have any samples as they are in short supply and touring the country for reviewers and sales people to examine. However he explained this full frame 45MP camera comes with a totally new lens mount (Z Series) that is larger/wider to allow more light into the sensor area. He also noted that Nikon had made adapters so that these Z-Series lenses could be used on the long standing F-Series cameras using manual controls.

Brett highlighted the biggest advantage of this new Z-Series lens will be the facility to perform in very low light, enhancing low-light photography. He also commented that Nikon was future-proofing their products where some other major manufacturers had remained at their low SLR designed days at the lens attachment point. However he also mentioned that, with any mirrorless camera, there is a battery life trade-off as the sensor and other electronics require power all the time.

A short break was called for members to take up Brett's invitation to feel the displayed equipment and ask questions. During this time a number of members took up his invitation whilst others ventured out to the café bar for tea, coffee, biscuits and to discuss some of Brett's ideas.

After the break, Brett continued explaining a number of Nikon's current offers, especially the "Win a Luxury Safari Escape to Kenya" by simply purchasing a Nikon Camera, registering and joining the competition. He also highlighted the Nikon current Product savings.

Jane and Ken Tran, Macarthur Camera House (Campbelltown), then presented their products. Jane explained the various service options that the store provides; cameras, prints, repairs, accessories, video conversion and more. Jane said that the store has a number of "after sales" help with short workshops ("One-on-One") on how to use the product they have purchased. Jane also mentioned that this is also offered to non-store purchasers as they see it a way to providing future services to these customers. A number of members were interested in the store's Camera Repairs section.



As a final gesture, Brett had a couple of give-aways for any member of the audience that could answer his questions about his presentation this evening. Whilst the audience were looking at a P1000 Compact Camera or the new D850dSLR with lens as the prizes, Brett had other ideas; Nikon Camera Straps. Congratulations everyone that were rewarded for their responses.

Chairperson Brendon thanked Brett, Jane and Ken coming to Wollongong and providing the members with valuable information. Brendon recalled that he could remember a Camera House in Wollongong many years ago. Brendon encouraged the members to support the presenters and their photography endeavours otherwise they too will follow the same path as the Wollongong Camera House store.

President Bruce Shaw thanked Ken and Jane Trans for their very generous gift, four (4) 40cm x 50cm Print vouchers. Indeed their participation this evening and the future support is vital to the camera club movement in general.

Tuesday, September 25th 2018

Brendon Parker chaired this evening's Set Subject Competition night and commenced the evening with a warm welcome to the 28 members and 3 visitors in attendance.

Business:

- ☞ Photo Group, October 2018 Programme:
 - Tuesday, Oct 9th. Club Night. There is plenty to cover with the ratifications of the PG's Competition Rules (Reviewed recently), explanation of the new Members' Voting System, 2019 Competition Set Subject discussions and finalisation, 75th Anniversary Art Gallery Print Exhibition member assessments (Refer to "Dates For Your Diary" section).
 - Tuesday, October 23rd. Competition night, Open Competition. Judge is FCC's President David Miller MAPS, AFIAP.
- ☞ Nikon P1000 Compact Digital Camera. At the September 11th meeting, Nikon Representative, Brett Atkins, announced this camera and its abilities, particularly the 3000mm (35mm equivalent) lens focal length. Unfortunately he didn't have any samples on the evening. Harvey Norman Warrawong now has these cameras in store.
- ☞ 2018 Image Of The Year (IOTY) Competition.
 - Closing Dates: Prints to be handed in on Tuesday, November 27th 2018 at end of the Competition night;
 - On Line Entry Registration for all Categories closes on Saturday, December 1st 2018
- ☞ 2018 Annual Dinner and Presentation Night. More details to follow.
 - Held at: The Fraternity Club, Fairy Meadow;
 - When: Tuesday December 11th 2018;
 - Cost: \$40 per person.

Competition:

Brendon introduce our judge, Jason Cole, to the meeting saying that Jason's first steps in photography was when he was 17 with a Kodak DC10 Digital Point and Shoot camera with 640kp (kilopixels) resolution, quiet advance for a digital camera of its time. He was hooked.

Jason is a member of the AIPP (Australian Institute of Professional Photographers); the recipient of several Photographic Awards. He owns his business (Coles Studios, Tullimbar/Albion Park) primarily photographing weddings using mobile studio lighting, detailed editing and catering for people who want quality over price, also in commercial photography and drone photography.



Jason's creativity stems from the learning the basics of photography (Aperture, Shutter Speed and ISO) and blazing his own trail. Jason's advice to photographers; "... Never give up on your passion."

Jason commenced this evening's Competition critiquing with his comments and awards of the previous EDI's. Jason thanked the club for the Judging invitation and then extended an invitation to the audience to ask questions during his comments.

EDIs (Electronic Displayed Images):

Jason made some general comments about how he judged the EDI's. He remarked "... how he does it, though this isn't necessarily the correct method". It's all about how we, as photographers see and interpret situations or images. He also spoke briefly about "not knowing the image's background" so he can interpret and image completely wrong. It's the photographer's responsibility to present a clear message to the viewer.

Lighting. Jason commented numerous times about the "light's" condition, especially the harsh lighting remarking that portrait photography requires a soft and directional lighting to bring out the best in the


subject’s portraiture and setting the mood. Jason also noticed an orange colour cast (shooting under tungsten lighting) in some entries. He suggested this can be removed during the post-production editing.

Distractions. Portrait photography is about the eyes. He commented a number of distractions, such as sunglasses, interferes with how when see the subject. It only takes a moment or two for the subject to remove them. If the outside lighting is so harsh/bright, then look for a shadier place to photograph in. His advice; keep the image simple; remove the “business” and other distractions before operating the shutter. “Where’s your focal point?” Is it beyond the subject, depth of field too deep then use a shallow aperture like f2.0 or larger.

Jason remarked about the subject’s placement of their hands, especially around the facial area. If too hard on the surface, the skin becomes “depressed” and unflattering. The art is to be “seen” to be resting, but not supporting the head. His other problem was how the fingers are placed.

Image Message and Clarity. Jason raised the question, “what are you (the photographer) trying to say/communicate?” Do you have a clear message? Will you viewer see the message quickly, rather than ponder upon it? Jason noted that one method of presenting a clear message is for the subject’s eyes to be sharp. He also asked several times; “what is your message?” For a portrait subject he expected a more formal portrait and not just a candid photograph of the subject.

Set the Background. Again Jason commented, extending further his thoughts earlier in the comments (distractions). He advice was to match the background to the subject especially if the photographer has control over where and the direction of the shoot. Jason mentioned that the background is very important as it helps set the scene for the viewer and places the subject in context. The wrong background leaves the viewer wondering about the image.

	<i>Best In Section:</i> “Trav” , Vivienne Noble	
	<i>Merits (5):</i>	Vivienne Noble, Elaine Duncan. Tim Hoevenagel, Sue Martin, Clara Soedarmo
	<i>Credits (25):</i>	Jill Bartlett, Ruth Brooks (2), Michael Cherviakov (2), Karen Childs, Joe Cremona (2), Alex Dawson, Matt Dawson, Greg Delavere, Elaine Duncan, Wayne Fulcher, Andrew Gray (2), Colin Marshman, Sue Martin, Brendon Parker (2), Tim Porteous (2), Bruce Shaw (2), Susanne Souter, Carolyn Womsley,
	<i>Entries received:</i> 54 <i>Entrants:</i> 29	

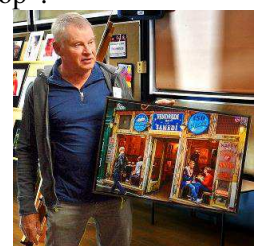
The judge’s comments for Vivienne’s Best in Section entry were “...This is as close to a perfect portrait as I have seen, It is well composed, beautifully lit and a nice focus. I love the background and how it’s not too distracting from the main image. The expression on the subjects face is great. The sharpening is well done and the focal length is perfect. I would have bought more detail out in the hair and the right side of the face and enhanced wonderful age lines. A Very very good job.”

Throughout his comments, Jason mentioned a couple of products/processes that portrait photographers use to make their subjects standout. These are:

- Imagenomic Portriature Software. This product eliminates the tedious manual labour of selective masking and pixel-by-pixel treatments to help you achieve excellence in portrait retouching; and
- Dolly eyes (big eyes), a process of enhancing the subject’s eyes to make them “pop”.

Jason has comment upon a large section of entries. Please visit the EDI’s competition to read his comments.

A short supper break was taken to allow members to catch up and Judge Jason to critique the Print Entries. During this time chairperson Brendon made the Club Announcements that was followed by a small presentation by Colin Marshman (left).



Colin said that his 2017 Colour Print of the Year A Grade, “French Café” has been reprinted and mounted as a canvas print. Colin displayed the finished product and it’s a credit to his 2017 Award and as a photographer in reproducing a wonderful image for all to view.

After a supper break Brendon called the meeting back to hear Jason’s comments and his Awards for each of the Print categories.

Prints

Jason’s comments during the print categories were very concise and generally tended to remark about all rather than the individual entry.


Colour Prints “A” Grade:

Distractions. Jason thought that some entries the main subject was over shadowed by the supporting elements whether by their dominance (size), being brighter or a contrasting colour. He highlighted this aspect particularly with the entry “Girl with the Orange Umbrella” where the viewer’s attention is drawn direct to the umbrella and not the person.

Subject Definition. Jason noted that some photographers tried to get in too close resulting in the subject’s faced becoming distorted and out of proportion an effect strongly associated with zoom or long focal length lenses. He suggested the photographer to use a shorter focal length and possibly walk a step or two closer to obtain the picture they want to shoot.

Lighting. Jason remarked that lighting is very important, especially in portraiture work. The way the light falls upon the subject to highlight them. However, most lighting appears to be harsh and he suggested that photographers use a softbox to soften, diffused, the light removing the harsh shadows and creating a softer mood.

Softening the Skin. Jason mentioned that photographers often need to “soften” their subject’s skin. He said that whilst Photoshop was a good editing package it is the specialised 3rd party products that deliver in this area. He suggested the entrants look at Imagenomic’s Portraiture3 as an option for processing in this area.

	<i>Best In Section:</i>	“Surprise!” , Matt Dawson	
	<i>Merits (4):</i>	Colin Marshman, Matt Dawson, Rob Knowles, Tim Porteous	
	<i>Credits (7):</i>	Jill Bartlett, Greg Delavere, Elaine Duncan, Geoff Gray, Sue Martin, Vivienne Noble, Helen Robinson	
	<i>Entries received:</i>	15	<i>Entrants:</i>


Colour Prints “B” Grade:

Multiple Subjects. Jason remarked that photographers often take group images resulting in several subjects “crowding” in towards each other, as in the entry “The Three of Us”. This tends to result in one person being “pushed out”. Jason recommended that photographers take a good look in the viewfinder before operating the shutter and either request the subjects to move slightly apart or take the shot from a different viewpoint.

White Vignette. Jason commented that using a “white vignette” is very out of date and that in reality it draws the viewer’s attention to the outside frame of the photograph and away from the very subjects the

photographer wants the viewer to concentrate upon. He suggested the photographer take another look at this image and try the darker vignette to see the difference.

Colour Temperature. Jason returned to this topic. He noted that a number of entries throughout the overall Competition suffered from the same effect; either too warm or too cold. He suggested that the entrants take a look and use the “Colour Temperature” Tools/Sliders in their favourite Image Editor adjust the image’s colour temperature to suite the image. He mentioned that he asks himself “... would I be happy with this image’s colour (cast)?”

	Best In Section: “Smiling Sisters” , Clara Soedarmo
	Merits (1): Clara Soedarmo
	Credits (5): Raymond Clack, Joe Cremona, Tim Hoevenagel, Ann Lamb, Lynley Olsson
	Entries received: 11 Entrants: 11

Monochrome Prints “A” Grade:


Jason’s initial comments for this section were awesome. He then continued acknowledging the very good job in the way that each entrant handled the subject matter. His comments would be recognised later with all images receiving either a Credit or Merit Award. Very generous Jason.

Facial Expressions. Jason noted that the entry “Nicole” was as close to perfection as any studio image could be and it wasn’t any surprise that this image would later be awarded the “Best in Section”. The eyes, the expression creates the illusion and invitation into this person’s character. Jason also commented on other entries about the way the photographers had opened up their subject through exploring the subject’s expressions. Jason also mentioned that his preference was for the subject to have eye contact with the camera as it brings out the relationship between the subject and the photographer.

Negative Space. Jason noted that negative space works well with portraits, giving that space for the viewer to contemplate “... is there more to see?” He also reminded the audience that using negative space is hard to see, let alone to insert into a balanced image.

Lighting. The use of directional lighting can enhance the subject’s characteristics. Jason again commended the photographers for their use of side lighting to create the mood and softer image.

Modern Day Taboos. Jason enlightened the audience that today’s photographic studios have a number of situations, like smoking, that are socially unacceptable. He recommends photographers to explore other ways to present their subjects.

	Best In Section: “Nicole” , Vivienne Noble
	Merits (3): Vivienne Noble, Greg Delavere, Susanne Souter
	Credits (12): Jill Bartlett, Ruth Brooks, Matt Dawson, Elaine Duncan, Geoff Gray, Dawne Harridge, Rob Knowles, Colin Marshman, Sue Martin, Brendon Parker, Tim Porteous, Helen Robinson
	Entries received: 15 Entrants: 15


Monochrome Prints “B” Grade:

Image Toning. Jason commended the photographer whose entry, “Katrina” was well thought out and their choice to use the old style “Sepia” toning created a greater impact than if it had been left as a pure Black & White treatment.

Creative Intuitiveness. Again Jason commend the creativeness of entrants, in particular the use of an over screen (a wire screen) on the entry “I’m Hiding” to create a mood, an isolation of the subject and thus building intrigue for the viewer.

Distractions. Wedding photography is always difficult. Jason commented that in “My Day” he thought that the main subject (the bride) is second to her bouquet. In Jason’s opinion the flowers dominate, not support the bride. He suggested few flowers, but more importantly to look at the scene before operating the shutter.

Depth of Field (DoF) and Focus. Jason spoke briefly about the optimal lens’ focal length and aperture setting for portrait. He noted that a shallow DoF to throw the background out of focus whilst deep enough to focus upon the subject. Thus an aperture of f1.8 ~ 2.8 is ideal. He said that its critical for the photographer to get the focus point correct, the eyes sharp.

	<i>Best In Section:</i> “Happy Family” , Tim Hoevenagel	
	<i>Merits</i> (2):	Tim Hoevenagel, Joe Cremona
	<i>Credits</i> (6):	Michael Cherviakov, Raymond Clack, Wayne Fulcher, Jim Ollis, Valerie Porter, Clara Soedarmo
	<i>Entries received:</i> 11 <i>Entrants:</i> 11	

During the Awards segment for the Monochrome Prints “B” Grade member (Wayne Fulcher) assisting our judge, Jason, related the story behind his entry, “Trenchy” remarking that he has asks the subject to be photographed without shaving, thus creating a different side to his subject. Well thought out and told, Wayne.

After Jason has completed his comments and the Awards displayed, Chairperson Brendon thanked Jason for an interesting evening and for the way that he was able to see the subject’s characteristics. Thanks, Jason.

POINTSCORES: September 2018

Colour Prints “A” Grade:

- | | | | | | |
|----|----------------|----|--------------------|----|----------------|
| 37 | Vivienne Noble | 24 | Tim Porteous | 14 | Susanne Souter |
| 29 | Matt Dawson | 22 | Brendon Parker | 12 | Jill Bartlett |
| 26 | Colin Marshman | 19 | Sue Martin | 12 | Dawne Harridge |
| 26 | Ruth Brooks | 17 | Elaine Duncan | 8 | Rob Knowles |
| 25 | Helen Robinson | 16 | Geoff Gray | 6 | Brian Harvey |
| | | 15 | Greg Delavere LAPS | | |

Colour Prints “B” Grade:

- | | | | | | |
|----|----------------|----|------------------|----|--------------------|
| 33 | Joe Cremona | 18 | Wayne Fulcher | 10 | Jim Ollis |
| 25 | Raymond Clack | 16 | Lynley Olsson | 10 | Monte Hunt |
| 20 | Ann Lamb | 16 | Alexander Dawson | 9 | Michael Cherviakov |
| 19 | Clara Soedarmo | 13 | Kerry Gilmore | 3 | Graham Hamilton |
| 18 | Valerie Porter | 13 | Tim Hoevenagel | 1 | Kathy Pond |

Monochrome Prints “A” Grade:

32	Geoff Gray	22	Colin Marshman	18	Jill Bartlett
31	Brendon Parker	22	Sue Martin	18	Tim Porteous
26	Helen Robinson	21	Greg Delavere LAPS	16	Ruth Brooks
24	Susanne Souter	20	Dawne Harridge	16	Rob Knowles
23	Vivienne Noble	20	Matt Dawson	15	Elaine Duncan

Monochrome Prints “B” Grade:

32	Joe Cremona	17	Jim Ollis	15	Raymond Clack
26	Wayne Fulcher	17	Alexander Dawson	14	Clara Soedarmo
23	Michael Cherviakov	16	Lynley Olsson	11	Valerie Porter
22	Tim Hoevenagel	16	Kerry Gilmore	6	Monte Hunt
17	Ann Lamb			1	Graham Hamilton

EDI's:

51	Colin Marshman	30	Wayne Fulcher	22	Carolyn Womsley
49	Tim Porteous	30	Raymond Clack	20	Ian Simpson
46	Susanne Souter	28	Jill Bartlett	20	Valerie Porter
43	Brendon Parker	26	Greg Delavere LAPS	18	Jim Ollis
43	Andrew Gray	26	Michael Cherviakov	16	Lynley Olsson
41	Dawne Harridge	26	Romina Di Noro	15	Ann Lamb
38	Ruth Brooks	24	Tim Hoevenagel	15	Clara Soedarmo
38	Sue Martin	23	Sue Shaw	13	Warren Causer
38	Vivienne Noble	22	Brian Harvey	12	Kathy Pond
34	Bruce Shaw	22	Kerry Gilmore	6	Graham Hamilton
34	Joe Cremona	22	Matt Dawson	3	Karen Childs
32	Elaine Duncan	22	Alexander Dawson	1	Rob Knowles

2018 Competition: October

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.

FCC 2018 Interclub

The following entries and members are the club's representatives for the FCC 2018 Interclub Competition.

2018 was the first year that the club had been able to hold a five (5) anonymous judges voting utilising the MyPhotoClub package. Members were requested to enter a maximum of two images per section for these judges to adjudicate upon for the club's 10 entries in each section.

Colour Prints

All The Little Children	Helen Robinson
Amongst The Big Boys	Helen Robinson
Austinmere Night	Sue Souter
Early Morning Cronulla	Brendon Parker
Golden Run	Matt Dawson
Melbourne Dawn	Matt Dawson
Painted Houses	Brendon Parker
Prague	Geoff Gray
Sky Jam	Geoff Gray
The Dancer	Dawne Harridge

Monochrome Prints

Bodiam Castle	Brendon Parker
Cigar Box Guitars	Geoff Gray
Commachio 2	Brendon Parker
I See You	Geoff Gray
Love Letters on Bamboo	Tim Porteous
Melbourne Shot Tower	Matt Dawson
Men At Work	Helen Robinson
Mesa Verde Sky	Sue Souter
Norway	Helen Robinson
On The Four Mile	Sue Souter

Nature Prints

Bad Feather Day	Brendon Parker
Bee In Flight	Sue Martin
Dinner Time	Sue Souter
Its Time You Both Leave Home	Joe Cremona
Dragonfly 5	Brendon Parker
Namibia Landscape	Helen Robinson
Snowy Mountain Trees	Matt Dawson
Twining Fringed Lily	Geoff Gray
Want A Pat	Dawne Harridge
Watching and Waiting	Dawne Harridge

Nature Digital

Buckeye Butterfly	Sue Souter
Macaw in Flight	Brendon Parker
Earth Star	Brian Harvey
Living Dinosaur	Tim Porteous
Ocean Glimpse	Matt Dawson
Peeping Panda	Sue Martin
Spider With Spiderling	Sue Martin
Spotted Hyena	Dawne Harridge
Stretching My Wings	Sue Souter
Watching For Something	Warren Causer

Colour Open Digital

A Tranquil Fury	Joe Cremona
Artists Studio	Sue Souter
Bubbles	Matt Dawson
Girls On the Move	Sue Souter
Melbourne Light-Life	Alex Dawson
Off To School	Geoff Gray
Old Village	Brendon Parker
Rainy Days at Pier 3 Walsh Bay	Sue Shaw
Stunts, Smoke and Spectators	Matt Dawson
The Observer	Dawne Harridge

Monochrome Open Digital

Average Joes	Matt Dawson
Ben	Tim Porteous
FCC Western Guy	Brian Harvey
On The Line	Sue Souter
Tea For Two	Geoff Gray
The Sign of the Cross	Joe Cremona
Tunnel to Somewhere	Kerry Gilmore
Under The Bridge	Brendon Parker
Undercover	Matt Dawson
Unloading	Geoff Gray

Creative Digital

Flying Dog	Sue Martin
In The Rain	Sue Souter
Looking Back	Tim Porteous
New Years Eve	Sue Martin
On The Road to Gilmore Inn	Sue Souter
Reed Nymph	Tim Porteous
Sand Patterning	Kerry Gilmore
The Anguish of War	Bruce Shaw
The Beast Awakens	Bruce Shaw

Australian Landscape Digital

Camel Rock	Brendon Parker
Dragons Back Williams Valley	Sue Shaw
Mountain Stream	Geoff Gray
Rains On The Way	Sue Souter
Sandon Point Sunrise	Kerry Gilmore
Somersby Cascades	Kerry Gilmore
Stranded	Geoff Gray
Up The Back Of Deloraine	Tim Porteous
Waiting For Rain	Sue Souter
Wind Swept	Joe Cremona

Thank you for all members who participated in this selection process for your images. For the successful we wish you all every success.

The Club's President commented that it was very pleasing to see the MPC software work without any problems in this Pre-Selection Competition. It gives the Club's Management confidence in the ongoing use of the package.

What You Should Know Before***Converting Slides to Digital Images***

In a recent issue of "Contrastly", a digital newsletter, Laurent Martin wrote about the digitalisation of photographic slides, transparencies. People entering the photographic world after the year 2000 would most likely be scratching their heads, asking "what is this all about?" Lantern slides were first introduced in 1849. The first 35mm slide (called Transparencies) were invented in 1935 in a 2" x 2" (50mm x 50mm) cardboard (later glass and plastic) mount format. Until its death in the early 2000's it was the common method of capturing family memories by the masses.

What does Martin suggest; apart from palming the conversion process of an analog slide to digital images to a professional he offers the following:

1. **Resolution.** DPI (Dots Per Inch) is a measure of the image's resolution, but not the complete story. The photographer to consider "Clarity (Image's sharpness) and Printability of the digital image. A high resolution scan could pick up unwanted grain rather than pure image details.
2. **Dust and Scratch Removal.** Decades of storage in boxes often lead to the film's emulsion being scratched, mould build-up or other age-related blemishes. Martin suggests "Digital ICE" technology to minimise scratches.
3. **Colour Correction and Restoration.** Decade old slides can suffer from fading, colour inversions and image portions obscured by mould and other blemishes. As some more experienced club members can attest, this can be a long, pains taking process to rebuild the image.
4. **Rare Slide Formats.** 35mm is the "norm" format for slides, but there are other formats, including 110, 126, 127 and 120 slides as well as medium and large format camera slides. Most home based scanning equipment is designed to capture the entire image area of all these abnormal formats resulting in cropped or incomplete scans.

Converting your old slides into a digital image can revitalise the image to new light and unlocking memories from a time long gone. However slide digitalisation presents different challenges to prints with rewards that only yester year can give.

Reference: <https://contrastly.com/what-you-should-know-before-converting-slides-to-digital-images/>

The Techno Shop

Do Image Editing Presets Kill Creativity?

When editing images, many photographers may opt for the simple solution and apply a preset, after all there are a lot of nice-looking presets out there. Perhaps in some cases, this approach makes a lot of sense, as if you are editing many images you can save time by applying particular presets to your shots. Italian Fine Art Photographer Attilio Ruffo makes the case in the video below that presets kill creativity. The basis for his argument against presets is that:

- ☒ Every image is different and requires different adjustments to bring out its best qualities;
- ☒ Own editing images teaches you about not only how to process photographs, but also about your personal style when you are editing your own images;
- ☒ Presets don't understand your intention as a photographer, there is no way for a group of presets to comprehend the kind of emotional response you want from your viewer;
- ☒ The more involved you are in the creative process, the more likely your images are to have the impact you desire.

Ruffo in a 17 minute video on YouTube (https://www.youtube.com/watch?v=T_LjN4tAQn8) explains this and more.

Reference:

<https://www.imaging-resource.com/news/2018/09/20/do-image-editing-presets-kill-creativity-how-to-manually-edit-your-shots>

Firmware Updates:

The Firmware updates are fairly quiet with only a couple being announced:

- ✂ Sony Updates. The Alpha 7 Mirrorless Camera, The FS7 and FS7 II Video Cameras;
- ✂ Sigma Updates. Sigma 50-100mm Art Lens, 100-400mm Contemporary Zoom Lens, 150-600mm Contemporary Zoom Lens, 150-600mm Sports lens and the MC-11 mount converter; and
- ✂ Nikon Updates. Z7, D3500 and Coolpix P1000 as well as Capture NX-D software package.

As always, please refer to your Camera's, or Lens', manual before attempting to update. Take 2; Stop and Think about what you are about to do. An incorrect update could render your electronic device inoperable.

Reference:

<https://www.imaging-resource.com/news/2018/09/14/firmware-friday-sony-alpha-9-fs7-and-fs7-ii-sigma-lenses-converters-and-nik>

Lumapod Is An Ultra-Compact Tripod

Tripods are one of the few pieces of camera equipment that haven't seen a lot of innovation over the years. LumaPod is challenging this with its all new tripod that's currently available to back on Kickstarter. Deemed the 'world's fastest tripod,' the LumaPod is a compact tripod that uses patented tension technology to stabilise your shots without the weight. There are two models, the Go85 (1kg Camera Weight) and Go120 (2kg Camera Weight), for varying camera sizes and can also be used as a monopod and selfie stick. The LumaPod is essentially two tripods in one that folds down into a single tube that looks something like the handle of a lightsaber. The base of the LumaPod is similar to a standard tripod in that it uses three rigid aluminum legs to keep the thing upright and steady. These low-profile legs serve as the attachment point for a telescoping column and three kevlar cables that hold the central column in place using tension.



Reference:

<https://www.dpreview.com/news/4971688105/lumapod-is-an-ultra-compact-tripod-that-uses-tension-to-keep-your-shots-steady>

Nikon Z First Lens Adapters Already Appearing

As mentioned by Nikon's Sales Rep (Brett Atkins, at the last meeting the British photographic engineer MTF Services is claiming to have created the world's first third-party lens adapters for the new Nikon Z system, with a collection of four units designed to allow cinema lenses to be mounted on the mirrorless full frame bodies. The adapters are made with stainless steel and HE30 aluminium, and feature a toe support with steel helicoil 1/4" threads. It is logical that the next step is the dSLR market. Oh, the price? \$US460 for the cinematic adapter.



Reference: <https://www.dpreview.com/news/7949382627/first-lens-adapters-for-nikon-z-already-appearing>

Quick Tips

Epson Launches Print Academy Youtube Channel

Having difficulties using your Epson printer to create masterpiece Prints? Are they too dark and colours being "wrong" are just a couple of the numerous common issues people having when setting up a home printing workflow? Fortunately, Epson has launched a new YouTube channel for their Epson Print Academy, launched in 2001. The Epson Print Academy on YouTube is designed to be a one-stop source for educational content aimed at users of Epson Professional Imaging products, including printers. The article has video links to "An Introduction to The Academy" (<https://www.youtube.com/watch?v=NO6SYEpNA-g>) and a 2-Part video series on "How to Print B&W with Epson Print Layout Software" (<https://www.youtube.com/watch?v=rH4NueI8-LM>).



Reference: <https://www.imaging-resource.com/news/2018/09/22/epson-launches-print-academy-youtube-channel>

How to Edit Eyes in Photoshop

"... the eyes are the windows to the soul ..." appeared in a recent PictureCorrect newsletter. Yes it's an old adage but in photography, the eyes are the key to great portraits. If the eyes are soft or out of focus the image is unusable. Glyn Dewis (Oxford UK Based Photo Educator) shared his simple technique to enhance the eyes in your portrait photography and ensure they're tack sharp. In a short tutorial he demonstrates how to just this. His advice:

- ✂ Make the Selection of the eyes using the Elliptical Marquee tool;
- ✂ Use the Selective Colour Adjustment Layer;
- ✂ Use the "Sharpness" tool

For the full tutorial use the "Reference" link below.

Reference: <https://www.picturecorrect.com/tips/how-to-edit-eyes-in-photoshop/>