



In Focus

PHOTO GROUP NEWSLETTER

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Photo Group Diary

December 2018

Sat	1 st	2018 IOTY Competition Entry Closing Date. Closing Time: 11:45pm
Tues	4 th	Movie Makers' Gala and Social Evening. See all the entries in the Video and AV of the Year competition.
Tues	11 th	Annual Dinner & Presentation Evening, Fraternity Club Fairy Meadow 6:30pm for 7pm start.
Mon	31 st	2019 Membership subscriptions due.

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

2019 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.

Vale; Frank Leitner (1939 ~ 2018)

The Wollongong Camera Club received news that Frank Leitner, Sydney Photographer, passed away at Armidale (New South Wales) aged 79 Years. Frank iOS survived by his wife, Rebecca, and Daughter, Amber. To many reading this sad news would be unaware of Frank, his contributions to the photographic fraternity and his willingness to share with camera club members the joy of photography whether it was as a presenter or a judge. Prior to the late 1990's, Frank was a very successful National, International, Club and State photographer especially in the People and Phot-journalism (PJ) arenas. His printed images were masterful, challenging and very engaging. Frank visited Wollongong on numerous occasions and was a part of the Club's 50th Anniversary Seminar Weekend at Mt. Keira Scout Camp (April 9~10th 1994). In his later years he and family left Sydney for Inverell and then Armidale. Frank developed many strong friendships with Wollongong Camera Club members and he will be deeply missed.

**Vale; Jan Silk**

News of Jan's recent passing has been received by the club. Jan, who lived in the Milton-Ulladulla area since the early/mid 1990's, was a member in the late 1980's and was predominantly a Slide (Transparency) exhibitor. Her work covered a number of genres with the occasional image to test the judges in what would be classified today as Freestyle or Experimental. Jan was the recipient of the 1989 Slide "B" Grade Pointscore. Jan passed away after a long illness. Vale, Jan Silk.

Dates For Your Diary**Movie Makers 2018 Gala and Social Night.**

Come and share this event with the Movie Makers' members as they present all the entries in the "Video of the Year" and "AV of the Year" Competitions. There's an opportunity for all to vote in the "People's Choice" section of the Group's productions. Following this the party begins to celebrate the end of the Movie Makers' 2018 year.



Date: Tuesday, December 4th 2018
Venue: Figtree Heights Primary School Multi-Purpose Room
Time 7:30pm

2018 Annual Dinner and Awards Presentation Night.

The 2018 Annual Dinner and Awards presentation Evening is coming. Are you ready to party? Help celebrate the end of the year with dinner and acknowledging the Club's Award Winners in both the Photography and Movie Makers Groups.

Date: Tuesday, December 11th 2018
Venue: Fraternity Club. The Dining Room (Upstairs).
Address: 11 Bourke Street, Fairy Meadow. 2519
Time: Doors open at 6:30pm, Event commences at 7:00pm
Further Details: All welcome, family and friends. Additional information will be available soon.

**Monday December 31st 2017: Club's 2019 Membership Fees Due.**

Yes it's that time of the year when the clock is almost ready to click over to a new year.



When: **Monday, December 31st 2018**
What: **2019 Annual Subscriptions Due**
How: Club's Direct Deposit
Information: See the Club's MPC website for Account details.

Photography Group Competition Rules Changes

The new changes to the Photography Group's Competition Rules (Revision) take effect from January 1st 2019. The Rules were amended to so as to define certain roles and processes of the MyPhotoClub process.



There are two major changes commencing in 2019:

1. There is no longer any "C" Grade Competition. This is not saying that Small Commercial Prints will not be accepted as they are eligible for entry in the "A" and "B" Grades; and
2. EDI Competition Entry number for 2019 is one (1), the same as the Prints.

This new Revision (Rev. 7) will be on the club's website after the competition of the Print/EDI of the Year Competition.

Tuesday, November 13th 2018

Geoff Gray, the meeting's chair for this evening, extended a warm welcome for the 24 members and 10 visitors (8 from the Kiama-Shellharbour Camera Club) to "An Evening with Tom Putt".

Business:

Geoff announced a number of items for the club members' attention:

- 📁 2018 November Competition. Set Subject, "Big". Members were advised to read the guidelines for this competition;
- 📁 2018 Image of the Year Competition. Members were reminded:
 - Prints required at end of next Meeting on November 27th. A maximum of 2 Entries in eligible categories only;
 - December 1st 2018. Closing Date for EDI Entries and On-line Registration of all entries; and
 - Entry is through the MPC's "Nomination" process. Members were advised to be careful and only nominate images for the particular Category selected.
- 📁 2018 Annual Dinner & Awards Night.
 - Venue: Fraternity Club, Burke Street, Fairy Meadow;
 - Time: 6:30pm for 7:00pm start;
 - Cost: \$40 per person, payment in advance (transfer to club Account or cash). Treasurer will not take any payment on the night;
 - Set-Up: Earlier in the afternoon around 2:00pm. If you can spare some time then please advise Dawne.
- 📁 2019 75th Anniversary Print Exhibition.
 - Print Mount Board: Colour White #4754 available from Levers, Flinders St Wollongong, Mount maximum size is 40cm x 50cm with a cost of \$9.00;
 - Doesn't not include any backing sheet; and
 - Be sure to advise the Levers' staff you are from Wollongong Camera Club for a discount on the Mount Board
- 📁 Club's Website. Two (2) new Policies, "Drone Photography" and "Endorsements & Sponsorship" have been finalised and uploaded to the club's website. They can be located in the "Club's Document" section. Please take the time to read these as they will have an impact.
- 📁 2019 Programme. Anyone would like to "Chair a PG Meeting"? Then please contact Helen to for further information or have your name included on the list.

Presenter:

Geoff introduced our guest presenter, Tom Putt, a professional photographer from Mornington (Melbourne, Victoria) where his Gallery is currently located; conducts Photography Workshops, Courses and Tours. Tom says he is "... am passionate and wildly enthusiastic about landscape photography, having spent the last 20 years exploring all parts of Australia to photograph ..."

He first fell in love with photography at the age of 13 with help from his father's influence. Following his love of ornithology, he photographed birds. Once leaving university, he pursued a career in sports photography, covering over 300 events across Australia and the world, including the Sydney 2000 Olympic and Paralympic Games.

Tom's passion has always been photographing the breathtaking Australian landscape. For the past 20 years, he has been privileged to call the Australian wilderness his office. For him, there's nothing more exhilarating than being surrounded by this serenity. Whether it be standing on top of a mountain, or wandering along an ancient dry creek bed, his heart and soul always feels at home amongst these landscapes.



Tom Putt

Presentation:

Tom thanked the club for the invitation to become and share his photographic journey in particular is current genre of Aerial photography. He said he was influenced by his father whom Tom shared this common activity. The early days Tom had a Minolta XG9 35mm (Film) Camera.



Tom spoke about the early days and how his love of photography developed. He loved birds watching and now able to photograph them with his favourite being the Banded Stilt. He also took sports with the 2000 Olympics and 2002 Commonwealth Games being the highlights.

Influences: Tom briefly mentioned the influences that took him on his photographic journey:

- 📷 Early Years. Going to bed reading books about Australian Landscapes, Wild Australia;
- 📷 His father for introducing him to photography and bird photography;
- 📷 Peter Lik (<https://lik.com/>) Australian born, US base Fine Arts Photographer (vertical panoramas);
- 📷 Ken Duncan (<https://kenduncan.com/>) visited Ken's Melbourne Gallery (Ken's panoramas);
- 📷 Eugene Tan (<https://www.aquabumps.com/the-gallery/>) 151 Curlewis Street Bondi Beach NSW 2026;
- 📷 Other current Australian Photographers pushing each other to produce their best.

Aerial Photography: Tom spoke generally about what is required and the equipment that has to use in particular two (2) drones for video work though camera optics are constantly improving. He remarked that it is very expensive to join this photography genre due to the cost of the equipment.

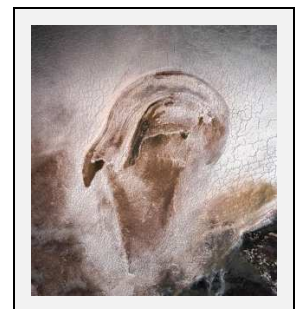
Tom spoke on what is required to capture aerial images:

- Transport. Ultra-lights, Hot Air Balloons, Helicopters, Light Planes, Scheduled Air Services. Tom commented on the advantages and the limitations of each specifically the costs, distance to travel, craft manageability
- 24~105mm Lens is the ideal focal length and as fast as possible lower "f" number e.g f2, f3.5 for wide and abstract image taking;
- Planning ahead utilising Social Media platforms, Google Earth®;
- Subject matter \. Decide before going out, Part of the "Planning" phase;
- Pilot Experience;
- Height Limitations (180metres ~ 2000/3000metres);

are all very important consideration before leaving home.

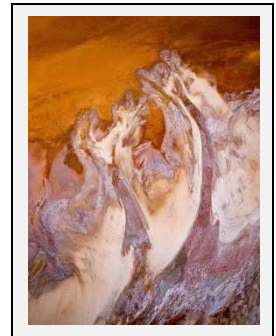
Project, Australian Landscape Book: Tom said that he had planned a photographic book highlights different areas of the Australian Landscape from the air. However, as he progressed through the image taking stage he realised that this was not possible as these different areas offered so much more than one or two images. He continues visiting diverse landscapes and shooting images.

Tom has explored a variety of areas with differing "scapes" looking for the textures and abstract imagery contained within the area. As he spoke Tom revealed one magic aerial landscape after another from Shark Bay (WA), Lake Eyre (SA), Carrarung Dunes and Useless Loop (WA), Hutt Lagoon Salt Lake (WA), The Snowy Mountains (NSW) and much more. Many of these landscapes can be viewed on Tom website (<https://tomputt.com/>). Each area has its own unique character that entices the photographer to look and see



the beauty in the landscape. As he talked it was very evident his passion for these landscape areas through his photographs.

What is Tom Looking For? Tom says he looks for the character of the scene, its textures and abstract nature shared with the sheer pleasure of looking down into the scene from a great height. He remarked many times that "... it was challenge to put your own spin on the scene ..." especially when others are doing the same. However his greatest challenge is to find some location that nobody else has captured. He mentioned that the photographer has to develop "... the eye to see it (the image) ..." This can be effected by the photographer's mindset (not in the right head space) and noted there were times where he just couldn't "see" the image when the world's activities won't let him see clearly. All photographers have these days. Tom also spoke about the "Time of Day" factor for the creation of textures, shadows and other appealing effects in the landscape. He continued saying that time of day (direction of the sun's rays) doesn't matter as the photographer is shooting straight down so shooting into the sun isn't a problem though he recommend not shooting before sunrise or after sunset for safety reasons and that the sun's rays are at a much lower pathway across the earth.



"On The Job": Tom commented on how he captures the images, the technical aspects of the "shoot" and offered the following advice for camera settings:

- 📷 Use Shutter Priority (Tv or S) Mode to select the shutter's duration and allow the camera to select the Aperture setting;
- 📷 Use 1/500th Second or above Shutter speed unless deliberately creating a special effect;
- 📷 Use ISO 200 or ISO400 to minimize the "noise" effect;
- 📷 If possible aim to have an Aperture Setting of around f4 ~ f8;
- 📷 Plenty of (Memory) Card space greater than 500 RAW images capacity;
- 📷 Tom says he uses "Auto Focus"; Use high speed shooting (continuous mode) where possible to capture the image. After all, Tom says it's cheaper to carry extra Memory Cards, than to rehire a helicopter (\$900 ~ \$2000 an hour) or a light plane (\$300 ~ \$500 an hour); and
- 📷 Extra Battery Power. Otherwise the shooting just becomes a scenic ride with the camera out of action.



Tom included another couple of tips; keep your camera in your lap for easy shooting and take the time to see and enjoy the landscape so to "... feel the heart and soul of the land ..." you are photographing.

Throughout the presentation Tom exhibited images explaining some of the technicalities of the area, the shoot or the post production. He spent some time on "Saturation" saying that this can be the most over used tool in the photographer's editing arsenal. There is an art in how to use, when to use and

how much/little saturation to apply to an image. He also demonstrated how to use the "Transformation" tool with a scene from Lake Eyre region. Tom is a firm believer that photographers need to get the image "right in camera" and not to rely upon the editing process to correct. His final advice about post production editing; "... enjoy your time with your family than in front of a PC/Laptop editing."

During a short supper break Tom spoke individually with members regarding their questions about his presentation. It wasn't long before Chairperson, Geoff, called the audience back for the next part of Tom's presentation.

In this session Tom reverted to the "How to capture" that he had spoken upon very early in the evening. Tom drew the audience's attention to comparisons of aircraft and costs:

- ✈ Helicopter, Tom's favourite. Has the ability to hover over the scene, ease of movability but has height (from ground) and travel distance quickly limitations. It can cost between \$900 and \$2500 per hour depending upon where you're at;
- ✈ Planes. These can travel much quicker to an area but there limitations include poor turning around, fixed wings and propeller blades. Planes can cost between \$300 and \$500 per hour;



Matt Dawson with Tom Putt comparing notes.

- ✍ Hot Air Balloon. Slow, dependent upon the weather (wind), the least manageable in the air and a very limited height from the ground. They can cost between \$400 and \$500 per hour. Good for a lazy, “float with the breeze” photo-shoot.

Lightroom Editing. Tom demonstrated his editing skills with an image from Lake Eyre comparing the original to his creation from his RAW file. He explained the Transformation process as well as the quick and basic “touch ups” of the various images ready for sale in his gallery.



Question Time: Tom responded to a variety of questions from the audience. They included:

- 📄 How to find/research a location. Tom said use your favourite “search engine” to locate and then read what the area has to give.
- 📄 Printing Papers. Tom says he uses a high gloss, reflective Fuji Flex paper for his images but it comes down to a personal preference.
- 📄 Printing Services. Tom recommended CPL Digital Lab (<http://www.cpldigital.com.au/>) in South Melbourne. You can send your digital file to them for printing.

Thanking Tom, chairperson Geoff Gray said he had heard many presentations over the years but few had been both informative and entertaining as tonight’s. Geoff added it was a “... reflective on the images and the abstract art ...” that he enjoyed listening to Tom’s Photographic Journey and his latest genre; Aerial Photography.

Thank you Tom coming to Wollongong and sharing your love of photography. Tom invited everyone to visit his website and if in the Mornington (Melbourne) Victoria area then to drop in, say hello and view his gallery. If you wish to see Tom, then it’s best to check well before hand as he could be away on some exotic assignment conducting a workshop or two, photographing or just sharing with those who wish to hear/learn about his photography and what this wonderful world has to offer.

Note: All aerial images used in this article have been graciously supplied and authorised the Wollongong Camera Club to use by Tom Putt. All copyright remain the property of Tom Putt. Wollongong Camera Club thanks Tom for this very generous gift. Anyone wanting to know more about Tom and his photography then please go to his website: <https://tomputt.com/> (Editor)

Tuesday, November 27th 2018

This evening’s chairperson was Geoff Gray who extended a very warm welcome to the 29 members and 3 visitors on what was the commencement of an extremely wet spring night and for the following 24 ~ 36 hours of heavy (flooding) rain and very strong winds. Geoff reminded the audience that the evening’s Competition was a Set Subject, “Big”.

Business:

Geoff mentioned the following items:

- 📄 Model Photo Shoot with Sylvia Liber (Illawarra Mercury). Friday November 30th at Bushrangers’ Bay, Shellharbour. Bruce Shaw advised the meeting that only 3 places remain. Please contact Rob Peet at the Mercury if you wish to attend. Rob will contact all on the list later in the week;
- 📄 2018 Image of the Year Competition:
 - Actual Print entries closed at the end of this evening’s meeting;
 - On Line Registration and EDI Entry Closing Date: Saturday, December 1st 2018. Geoff reminded the members that their Print On Line Entry must match the actual Print handed in;
 - No late Entries/Registration will be accepted.
- 📄 2018 Annual Dinner and Presentation:
 - Tuesday, December 11th at the Fraternity Club, Fairy Meadow. 6:30pm for 7:00pm start. \$40 per person, payable in advance as the Treasurer will not be collecting any money on the night.
 - Upon your arrival judging maybe still in progress, if so, no admittance to the room will be allowed.

- Venue Set-up: Meet at the Fraternity Club at 2:00pm. Volunteers required.
- 📌 Club's 75th Anniversary.
 - Members are reminded that Levers (North Wollongong) will provide the required mount board cut to size for \$9.00. This is a special negotiated price for the Club. Please mention the Camera Club when purchasing the mount board.
 - Members' Prints are required at the club on Tuesday, February 26th 2019.
- 📌 2019 Membership Fees due. Geoff reminded the members that 2019 Fees are due by December 31st. Visit the Club's website, on the Homepage there is a link to Fee Payment. The 2019 fees have not been increased.
- 📌 2019 Programme. The first 2019 Meeting will be on Tuesday, February 12th 2019. Please consult the Club's Calendar for updates. The 2019 Programme is being worked upon.

Guest Judge:

John's photography loved has spanned a period of more than 65 years and is a strong believer in the Camera Club Movement and Photographic Competitions for self-development. John is a member of the Cronulla Sharks Photographic Club and The Entrance (Central Coast NSW) Camera Club, The Australian Photographic Society (APS), Photographic Society of America (PSA) and Federation International De L'Art Photographique (FIAP) and has the Photographic Honours; MAPS, SSAPS, EFIAP. His interest extends to most photographic areas for both print and digital format. He appreciates and enjoys all styles of photography however his personal photographic interest leans towards Nature and Photojournalism.



John has had a long association with Camera Clubs as a member, Officer Bearer, Judge and presenter at local club, State, National and International levels. He is still very keen competitor in Nationals and International Exhibitions of Photography as evident in his "Honours". He continues to serve the Camera Clubs and APS (State Representative and Nature Division Council).

Competition:

John thanked the Club for the invitation to judge remarking that it's always a pleasure to head south from the "Shire" to view the member's images with the high standard that he is consistently confronted with. With that it was onto the reason for being here, the competition....

EDIs (Electronic Displayed Images):

John noted that the competition subject was "Big" and remarked that in his mind some images missed the mark due to the objects' relative scale comparison where the viewer could relate to one or other elements within the image. He mentioned; "Yes, it's a cruise ship, BUT" Where was the size comparison for the viewer? How do I measure the object's scale?

Photographer Position. John remarked that "... several steps, one side or the other; front or back ..." would have created a better image. He reminded the audience that the photographer's responsibility is to "... check before clicking ..." the camera's shutter. Look around and ask, "is this the better image?" He also asked if the photographer should have taken a walk through the image. If in doubt, take one and then move to another position. Then select the best image.


Light/Time of Day. This concept will become John's most repeated theme throughout the evening. There was evidence that the photographers had taken images in harsh light where object lost their details, bright highlights.

Distractions. Loss of details, bright lights, bright foreground, overbearing minor elements was on John's list of distractions. He suggested, in relationship to highlights, the photographer shoot from another angle to reduce this effect or in post-production "tone down" these annoying highlights.

Storyline. John noted that whilst this was a Set Subject, the image still required a storyline to invite and then hold the viewer. He also noted that he was stumped, intrigued with one entry, "Big Trucks, Small Truck" and how the photographer managed to take the image. He congratulated the entrant for their planning.

Cropping. John commented cropping the image back to the bare essentials forces the viewer to focus upon the real story and subject. It removes those distracting object that sway the viewer from moving to the next image.

Planning or Ingenuity? John observed that several entrants showed evidence that they had planned their image (“Big and Little” and “Natures’ Umbrella”) before hitting the shutter button. “A little thought, then shoot ...” was John’s cry to the audience.

	<i>Best In Section:</i> “Big Rubber Duck”, Sue Martin		
	<i>Merits (6):</i>	Sue Martin (2), Jill Bartlett, Joe Cremona, Matt Dawson, Brian Harvey	
	<i>Credits (11):</i>	Karen Childs, Greg Delavere (2), Elaine Duncan, Andrew Gray, Ann Lamb, Colin Marshman, Brendon Parker, Tim Porteous, Val Porter, Sue Souter	
	<i>Entries received:</i>	49	<i>Entrants:</i> 27 <i>Rejects:</i>

John’s comments on Sue’s Best in Section Award entry were “....This image meets the set subject of big very well. The big rubber duck is dominant in the image and the reflection complements it well, the slight tilt to the right creates a very pleasing composition. The background colour complements the subject with no elements that distract from the main subject. The inclusion of the live ducks in the water not only add interest but show the size of the big duck well to complete the overall story.” Congratulations Sue for the thought and execution of this image.

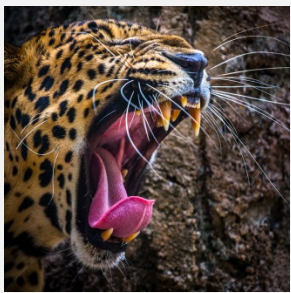
At the end of the EDI comments a short supper break was taken to allow John to collect his thoughts on the Prints and completed a final look over them. This allowed members to catch up before chairperson, Geoff called the meeting back to hear John’s Prints comments and Awards.

Colour Prints “A” Grade:

John’s general comments were that this section had good images and a pleasure to view, let alone judge.

Photographer Positioning. Just like in the EDI section, John noted that where the photographer stands, takes the picture from, has different results from different positions. He also noted that scale (size) could be emphasised (“The Big Shed”) by the placement of a person in the image, remarking including objects “capture the size” of the subject.


Highlights. John noted bright backgrounds, or elements, draws the viewer’s attention from the real story to this lesser elements. He suggested that the photographer, “take a step to the side before shoot” method or “tone down” during the post-production process to reduce the viewer’s eye being drawn to thes bright spots.

	<i>Best In Section:</i> “Big Mouth”, Colin Marshman		
	<i>Merits (2):</i>	Colin Marshman, Brian Harvey	
	<i>Credits (3):</i>	Ruth Brooks, Vivienne Noble, Helen Robinson	
	<i>Entries received:</i>	13	<i>Entrants:</i> 13 <i>Rejects:</i>

Colour Prints “B” Grade:

Storyline. This was high on John’s list. The image not only had to show the scale comparison but also had to retain a storyline for the viewer to keep interest. He continued saying that the storyline can’t be produced in the post-production stage; the photographer must have the idea before operating the shutter.

Divided Attention/Split Image. John spoke about elements that divide an image. In “Lake Louise” the big light poles in the foreground blocks/divides the image. A few steps to the side and these poles take a less dominant position, reducing their overall effect.

	<i>Best In Section:</i> “Feeding Big Bird”, Lynley Olsson		
	<i>Merits</i>	Lynley Olsson	
	<i>(1):</i>		
	<i>Credits</i>	Joe Cremona, Monte Hunt, Val Porter	
	<i>(3):</i>		
	<i>Entries received:</i>	10	<i>Entrants:</i> 10 <i>Rejects:</i>


Monochrome Prints “A” Grade:

John commenced his comments referring to the entry, “Big Machine” noting it was very obvious that this image met the competition’s set subject. The very large industrial machines relate a story of sheer scale. He thought it was well captured.

Control and Exposure. John commented on “control” where the photographer is controlling the image taking process. Of course there are obvious conditions; like weather, wind, that can’t be control but the photographer, has to learn how to manage these utilising the skill they have developed. In “Big Wave” John commented it was well captured, considering the conditions, without burning out the details in the wave.

It’s Got It All! These were the words that John used to describe “Caffeine Hit”. The photographer had spent time preparing, planning and most of all thinking about the elements and how they interact and tell the story.

Where Does The Eye Lead To? In “Reaching For The Sky” John noted that the trees takes the viewer’s eye to the top of the image. However he remarked that here the image becomes soft and the viewer stays at the lighter sky area. John suggested the photographer to consider applying a silhouette at the top to keep the viewer in the image and reduce the sky’s highlight distraction.

	<i>Best In Section:</i> “Big Rear End”, Jill Bartlett			
	<i>Merits</i>	Jill Bartlett, Elaine Duncan		
	<i>(2):</i>			
	<i>Credits</i>	Matt Dawson, Geoff Gray, Tim Porteous		
	<i>(3):</i>			
	<i>Entries received:</i>	14	<i>Entrants:</i> 14	<i>Rejects:</i>


Monochrome Prints “B” Grade:

Lens Use. John spoke about various lenses create different accounts of the same scene by the very nature of lens design and construction. He noted that a wide angle lens (less than 40mm) tend to distort the view’s scale, especially to the background elements. The photographer can use this to their benefit but need to learn how and when to use it.

Simplicity. For competitions the introduction of too many elements leads to complexity and distractions. John's advice if any particular element isn't required for the story support, then remove it taking a step or two in different directions. The last resort is the editing process to reduce their effect.

In Camera Cropping. John offered some very valuable advice on this technique. He said it was better to leave a little more in the frame and to crop the image later in controlled conditions of the editing process. He demonstrated this with "Big Trout" where the person's foot is "cut off". This is especially a problem when the "action" is so close to the edge, printed and the mount creates its own crop effect. Again John suggested that photographers learn how the frame edge and the mount cut-out relate to each other.

Emphasising Size. John highlighted this in "Big Seacliff" where the photographer has captured the bridge from the rock platform under it creating an emotion within the viewer and drawing their attention all the way along the image using the bridge's form and lines. Well seen.

	Best In Section: "Big Blue Grotto", Joe Cremona		
	Merits (1):	Joe Cremona	
	Credits (4):	Alex Dawson, Ann Lamb, Jim Ollis, Clara Soedarmo	
	Entries received:	10	Entrants: 10 Rejects:

Visitor Print Comments:

John comment on two Monochrome Prints saying they were well captured with good textures. However John commented that one of the Prints lacked the punch that he would expect and suggested the photographer relook at their printing process. He also spoke briefly about Paper choice and suggested the Gloss Paper be used as it produces good "blacks". The portrait image was of good quality. The building John thought was captured at the wrong time of day having bright light and heavy shadows whilst the clouds were burnt out all of which are distractions to the viewer.

John offered three pieces of advice:

1. Satisfy yourself. If you are not happy with your image, then others will feel the same. John noted that photographer is about personal satisfaction, others is a bonus;
2. Listen to judges, not just on their own images but everyone's that is displayed; and
3. Enter Competitions. Enter as many competitions as you can to develop your image taking, processing (editing) and presentation skills. Look and listen to what the results are saying.

Friday, November 30th 2018; Natural Light Master Class Workshop

Robert Peet, Illawarra Mercury staff photographer invited 10 Wollongong Camera Club members to a "Natural Light Master Class" Workshop with Walkley Award Press Photographer, Sylvia Liber, at Bushrangers' Bay, Bass Point. 9 Club members responded to the Mercury's invitation with 8 members arriving at Bushrangers' Bay, Bass Point. Unfortunately 1 member had a visit to the doctors earlier in the day and was sent off for further tests. We wish our fellow member a speedy recovery.

8 Members arrived, meeting Sylvia in the Bushrangers' Bay car-park where she introduced herself giving a brief agenda of the afternoon's activity including a 2 hour model photo shoot where each photographer would direct the model in various poses and a session on how images are selected for the newspaper. She also spoke about exposure recommending an Aperture of f2.0 ~ 5.6 with an ISO either 200 or 400 with a shutter speed to suit.



All assembled and off to the bay taking a short bush track and down several flights of stairs. On the rocky



Bush Track to
Bushrangers' Bay

shore, Sylvia demonstrated the afternoon's lighting (reflector) being ably manned by Brad as he would be directing the light as the photographer requested. Sylvia also demonstrated a small portable LED light source, however this class wouldn't be using it; all natural lighting.

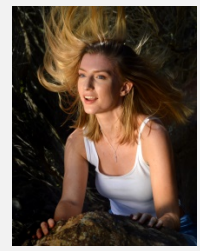
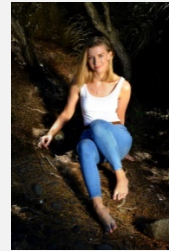


Bushrangers' Bay
(Rocky) "Beach"

Sylvia commenced the photographic session showing how to direct our model, Katie, explaining the photographer has to communicate and direct the model, even showing them, what the photographer wants from their pose. So it was the photographers turn directing Katie, where to look, how to pose, placement of her hands and more. The cameras begun to click, some faster than others. It wasn't long before each photographer was working their camera in continuous/burst mode. Throughout this time, Sylvia and Brad explained little pointers to the less experienced photographers, encouraging all to talk to Katie. At the end of the shoot, we packed up and venture back to the car-park via the stairs and bush track.



Brad, our Light Man
and Photographers



Katie, our model

After a short break and a summary of the photographing activity it was off to Shellharbour City Civic Centre for the next phase; "Going to Press". Upon arrival we were directed to a work room where Sylvia, and fellow Mercury photographer Robert Peet, greeted us, commenced to download our images to which each

photographer had to select 2 images. Sylvia explained there were 14 places, which she had two, leaving the Club members 12 slots. Sylvia demonstrated how images are uploaded to the Paper's portal and then worked her way through the Article's template. Once completed Sylvia signed off on this and the article was ready for the next process

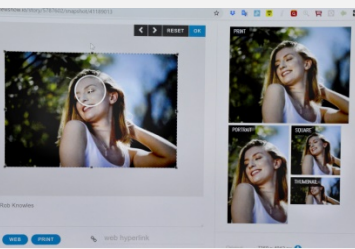
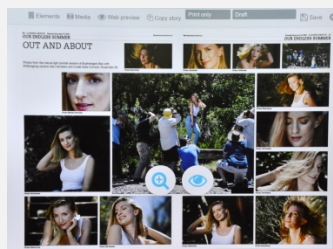


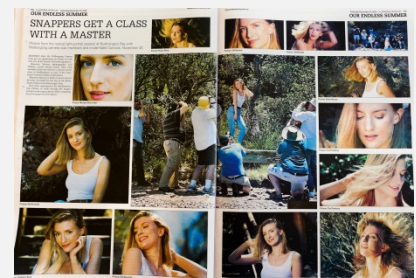
Image editing and cropping to
suit the Print Template
in the printing of a newspaper.



Final Print Layout before
sending to "Print"

The Club wishes to thank Robert Peet for the very kind invitation and arranging the workshop, Sylvia Liber for her expertise in explaining portraiture using natural lighting, Brad Liber our "light man", our model, Katie, for her patience with us all and Ian Simpson, Club's Movie Makers Group, captured a video record of the Photo Shoot. In all about 1000 images were taken.

Did you get your copy of the Illawarra Mercury Newspaper for Saturday, December 1st 2018? If so, turn to page 66 for the double spread.



Illawarra Mercury, Saturday Dec 1st
2018 "Out and About" Page 66

2019 Competition: February

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***Google Photos for iOS Update; Depth and Focus Editing***

Google has announced an update to its Google Photos app for iOS that brings adjustable depth and focus for portrait mode shots to the Apple ecosystem, previously only available in the Android version of the app. With this latest update you can now open Portrait Mode images in Google Photos, tap the editing icon and then modify depth-of-field and focus using virtual sliders. iPhone XS, XS Max and iPad Pro users can do the same thing in Apple's own Photos app but the owners of older portrait-mode-capable iPhones until now have not been able to adjust focus and depth after capture.

This latest update brings a Colour Pop feature that converts the background of a Portrait Mode image into black and white but keeps the subject in colour. You can download the updated Google Photos app from the App Store now, cost: Free

Reference: <https://www.dpreview.com/news/3292599504/google-photos-for-ios-update-brings-depth-and-focus-editing>

How To Grow Your Brand On Instagram

The Social Media world seems to be a pivotal part in person’s lives today. But how do we, as photographers, develop our “Photographic Brand” within these media sites. Recently on the Imaging Resource site a short

video appeared with article on “[Tips for Instagram](#)” on how to grow your brand. Jordan Zobrist, author of the video gives several tips including:

- 📺 Post Consistently with a balance between too little and too much;
- 📺 The type of work you should be posting depending upon the people you want to attract;
- 📺 Include high quality work.

Reference: <https://www.imaging-resource.com/news/2018/11/25/how-to-grow-your-brand-on-instagram>

Photoshop's New Frame Tool.

Among the new features Adobe has included in Photoshop CC 2019, is a new Frame Tool that promises to make masking easier and simpler. In Phlearn's Aaron Nace's [video](#) takes a closer look at this new tool and sees if it is better for masking than Clipping Masks. Essentially, the tool allows you to make a selection and then drop in an image inside of the frame, rectangular or circular by default and does a nice job for simple applications. Once you have created your initial frame, Photoshop creates a new frame layer and you can augment your selection as you see fit. The frame tool works with smart objects, allowing intelligent scaling of any image you drop into your frame. Nace then shows us how to use clipping masks to make much more sophisticated image placements in Photoshop.



Reference: <https://www.imaging-resource.com/news/2018/12/02/using-the-new-frame-tool-in-photoshop-and-how-it-compares-to-clipping-masks>

COOPH Photo Vest Features Smartphone-Controlled Heating System

If you appreciate the practicality of a photo vest then the new COOPH (**Co**Operative **Of PH**otography) photo vest might be worth a closer look. It features a modern reversible padded design and comes in several colour options with plenty of storage options for gear, accessories and smaller lenses. COOPH also says the vest is easy to fold and carry when not worn. The outer material is a rip-stop fabric and sheep wool is used for insulation. The vest's highlight feature is smartphone controlled built-in heating. The optional THERM-IC Heating System warms the hand pockets and heats kidney, back and stomach regions. Vest and heating system (including battery and dongle) are available as a bundle for approximately \$US440 (389 Euros). More information can be found on the [COOPH website](#)



Reference: <https://www.dpreview.com/news/0723364050/cooph-photo-vest-features-smartphone-controlled-heating-system>

Quick Tips

Using A Grid On Your Speedlite To Control The Direction Of Light

If you are using speedlights but finding that your light is scattering all over the place? Then New York City Photographer David Bergman just might have the solution for you. The trick is using speedlite grids. These light modifiers allow you to focus the beam of light from your speedlites (flash unit) and control how the light is dispersed around the scene, which is critical for keeping unwanted light off your background or certain parts of your subject. A grid has honeycomb-shaped tunnels through which light passes. This allows the light to continue to move forward from your flash but restricts how much light can spill toward the sides. A grid does not change the quality of light, but only the direction. To see a grid in action, watch Bergman's [video](#).



Speedlite with a Grid
Diffuser

Reference: <https://www.imaging-resource.com/news/2018/11/20/two-minute-tips-using-a-grid-on-your-speedlite-to-control-the-light>

Becoming A Master Of Curves Adjustments In Adobe Photoshop

In most photo editing software solutions, you have access to curves adjustments. These come in different forms and some software even allows you to access separate curves for different colour channels, offering even more editing control. If you become an expert with curves adjustments, you will have considerable control over the look of your images. In the [video](#) Unmesh Dinda of [PiXimperfect](#) will teach you how to master curves in Photoshop in particular.



Dinda first discusses the different ways you can access curves adjustments in Photoshop, including as a non-destructive adjustment

layer, which will give you access to blend modes, opacity adjustments, clipping masks and much more. After giving an overview of curves and how to access them, Dinda goes through numerous real-world examples, including how to adjust global brightness and contrast using simple curves adjustments and at a more advanced level, how to adjust colours in an image using individual channel curves. In total, the video is just over 20 minutes and it covers basically everything you need to know about mastering curves in Adobe Photoshop.

Reference: <https://www.imaging-resource.com/news/2018/11/19/becoming-a-master-of-curves-adjustments-in-adobe-photoshop>

Nik Collection By DxO 2018 Updated To Version 1.1, Includes Improved Compatibility And Stability

In 2017, DxO announced they had acquired the Nik Collection and all associated technologies from Google with the promises to updating stability and performance. This was partially accomplished in 2018. Since then more development has led to DxO releasing the Nik Collection 2018 1.1 version. Additional issues, including freezing, color profile compatibility concerns and unusual artifacts which occasionally occurred when editing an image have been addressed.



In September 2018, Adobe released the CC 2019 versions of their popular image editing software, including Photoshop. Further, Apple recently launched their latest operating system, macOS Mojave.

The software is available now for \$69 and the version 1.1 update is available as a free upgrade for existing Nik Collection by DxO owners. The collection includes Analog Efex Pro, Color Efex Pro, Dfine, HDR Efex Pro, Sharpener Pro, Silver Efex Pro and Viveza.

Reference: <https://www.imaging-resource.com/news/2018/11/14/nik-collection-by-dxo-2018-updated-to-version-1-1>

Lightroom Techniques; Make Your Landscapes Pop

Italian Fine Art Photographer, Attilio Ruffo, has produced a 3-Part video series focused on helping beginners edit their landscape photos in Adobe Lightroom. In these videos:

1. 5 Adjustments in 5 Minutes [video](#);
2. Editing Landscape Photography [video](#).

The idea behind this video series is to help photographers establish a simple, straightforward and efficient Lightroom workflow not matter what the photographer's Lightroom skill level is.



The 3rd Part and final video of the series; "Make Your Landscapes Pop" [video](#) is designed to help your landscape photos pop by putting straightforward, yet powerful, final touches on an image using selective color and light in particular.

Reference:

<https://www.imaging-resource.com/news/2018/11/01/make-your-landscapes-pop-with-these-easy-to-learn-lightroom-techniques>