

IN FOCUS
IN FOCUS

**PHOTOGRAPHY GROUP
MONTHLY NEWSLETTER**

June 2019

Edition: 2019/05

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PHOTO GROUP DIARY

July 2019

Tues 9 th	“Shooting for Someone Else” with Craig Parker MPSA BPSA EFIAP/b APSEM
Tues 9 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Tues 16 th	Camera Craft Workshop (Details to be confirmed)
Sat 20 th	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues 23 rd	Competition: “Open”
<i>Closing Time</i>	7:15pm. No Print Entry will be accepted after this time.
Tues 30 th	5 th Tuesday of the Month Social Evening. Collegians Leagues Club, The Factory Basement at 6:30pm.

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.



PhotoMart

Wollongong Camera Club is proudly sponsored by
PHOTOMART 54 Sunset Avenue, Barrack Heights NSW 2528

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

Members are encouraged to view the Club's website at: <https://wollongong.myphotoclub.com.au/calendar> and click on the “Calendar” to view the recent change/s to the Club's Programme

Dates For Your Diary

July 16th 2019: Camera Craft Skill Workshop.

The next workshop to be held at Figtree Heights Primary School at 7:30pm. The topics to be covered are “Exploring Exposure” and “Focussing”. All welcome. Attendees are requested to bring their camera, fresh Memory Storage card, spare battery, Camera Manual, tripod (essential) and a remote (if you have one).



July 30th 2019: 5th Tuesday of Month Social Evening, Collegians Leagues Club Wollongong.

Our first 2019 “5th Tuesday of the Month” Social Evening will be held at the Collegians Leagues Club, Charlotte Street, Wollongong in the Factory (downstairs in the Basement) meeting at 6/6:30pm for dinner. If you able to come please advise either Dawne or Bruce. Thank you.

Saturday, August 10th 2019: Sydney Opera House Backstage Tour 6:45am Start.

A reservation for 12 people has been tentatively booked for a 2 Hour Backstage Tour of the Sydney Opera House on Saturday, August 10th, 2019 commencing at the Opera House’s Stage Door Entrance at 6:45am. The tour will access areas not normally available to the general public. The tour will conclude with a hot breakfast in the Green Room (included in the Tour price \$175.00. Please further details in “Club Outing” on the last page of this newsletter. **Please note** you will be **required to book** your place **before July 10th directly** with the **Opera House**. For full and further details please contact Kaz Childs.



Advanced Notice. Possible 2nd Weekend October 2019: Maitland and Surrounding Area Trip.



This is an Advance Notice that plans are underway for a Weekend Away at Maitland visiting the historic Goal and surrounding Hunter area. Proposal is for the second weekend in October 2019. Further details will be available as this activity is planned. For more details please contact Kaz Childs.

Editorial.

The Club’s official 75th Anniversary activities have come to and although we are still celebrating this great milestones. The displays and Exhibitions and video production have now been removed, boxed and stored for future use. However, we are not resting on our achievements, but pressing forward with new and exciting Club activities. June 2019 has been especially busy for the Photography Group with several photographic opportunities (Sydney Harbour Sunset, Windang Island), 6 Members presenting their “Holiday/Travel” Photography, the June Monthly Competition and the first Camera Craft Skills workshop. All this has displayed the memberships’ vast wealth of experience and differing skills in sharing and educating each other.

Life continues with new Competition Set Subject to test our skills along with Presentations for the remainder of 2019. It is great to have both Matt Dawson (External Competitions Manager) and Sue Souter on the Management Committee and taking up roles to assist both Helen Robinson and the Management Committee.

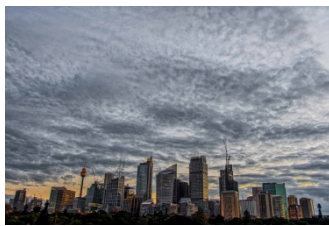
Whilst 2019 still has 5 months to roll on, we look towards 2020 and the Group’s Programme. If there is any item/topic that you would like to raise, then please discuss these with Dawne, Sue, Matt, Brendon or myself. Now is the time to act.

Bruce Shaw
(Editor)

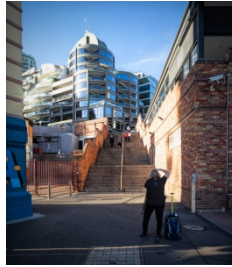
Sunday, June 9th 2019 Sydney Sunset Outing

The Club's fun loving Indonesian couple Tim Hoevenagel and Clara Soedarmo very kindly organised a Sunset shoot in Sydney on June 9th with definite plans on where to start, what to photograph and the final destination. But, as they say, the best laid plans (of mice and men) do go astray and they sure did.

The journey commenced at Wollongong Station with the 12:40pm Sydney Train, though a couple decided to board the train at Sutherland for the rest of the journey (and 2 trains) to Milsons Point (North Sydney) where Tim Hoevenagel (Tim H) and Clara were waiting to meet the group; Cheryl Thompson, Tim Porteous, Helen Robinson, Ruth Brooks and Dawne Harridge. Alighting from the train Tim H and Clara greeted the train travellers for a short refreshment break before heading off to Luna Park. Tim H guided his flock around the foreshores of the Harbour Bridge's north side, cameras' clicking away before another "refreshment" interlude. When the cameras' cooled down, it was off again to get more Harbour, Bridge, Luna Park and City shots all from the northside.



Sydney's Skyline
(Dawne Harridge)



The Photographer
(Tim Porteous)



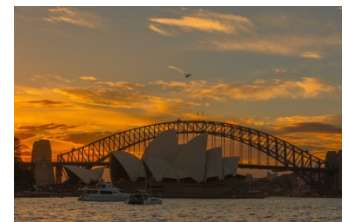
Sydney From Milsons Point
(Tim Porteous)

The journey continued with a ferry trip to Circular Quay and then guide Tim H took the group on foot to Mrs Macquarie Chair via the Sydney Botanic Gardens and Farm Cove pathway. Upon their arrival, the group set-up for the sunset shoot across the Harbour, over the Harbour Bridge and Opera House.

After the sunset disappeared the group had awhile to wait until the Vivid 2019 Lights were to be switched on for the evening, illuminating the Harbour Bridge and Opera House. Unfortunately the group were on the dark side of the Opera House and Vivid's lighting was unseen or obscured by boats. The decision was made to walk back to Circular Quay and the Foreshore area and upon arrival at the Opera House's South-eastern Access gate their travel was blocked by a locked gate. There was an U-Turn, then off they trod and trod and trod to find an exit gate before a very long walk back to Circular Quay.



Vivid 2019 Harbour Bridge
(Cheryl Thompson)



Harbour Bridge Sunset
(Dawne Harridge)

As one avid photographer remarked "... Age and tiredness soon took over as our weary joints acknowledged that there was no way we could attain what we set out to do, so it was another hike back to Martin Place Station and then thankfully a train where our over-tired bodies could finally have a rest."

A couple of comments from the day's outing:

- ☞ "Not a productive day for photography but enjoyed the day and the company. Tim Porteous, Clara, Tim H and Cheryl had tripods so maybe they had better luck."
- ☞ "This was my second excursion with the group and I always find everyone to be very helpful and friendly. A very enjoyable day and some fun people!" and
- ☞ "At the end of it all, we did have some fun, capture a few great sunset photos and share a kinship with our photographer buddies."

Many sincere thanks to Clara and Tim Hoevenagel for their organisation and care throughout the afternoon and evening.

Contributing Reporters: Dawne Harridge, Helen Robinson and Cheryl Thompson. (Thank you ladies for you reports on this special Outing; *Editor*)

Tuesday, June 11th 2019

Jim Ollis chaired this evening's Presentation Night opening the meeting with a warm welcome to the 25 Members in attendance. Jim explained that he was provided with strict guidelines due to 6 Speakers presenting their "Travel Photography".

Business:

Jim mentioned the following:

📷 Photo Group 2019 Programme:

- June 2019 Competition, Open. **EDI's** are **Monochrome** Entries only. All Prints are normal. Judge is Clayton Hairs;
- Camera Craft Workshop, Tuesday, June 18th. 7:30pm ~ 8:30/9:00pm. Beginners' Evening, camera Craft skills held the School. About 1-hour duration. Bring camera, batteries, manual and an open mind. Basic craft skills "Knowing Your Camera". Q&A time available;
- 📷 Club Outing, Saturday June 22nd 2019. Windang Island Photo Shoot with emphasis on long exposure, shutter control. Access is dependent on the tides; therefore, an early morning sunrise shoot is feasible or, mid/late afternoon sun set shoot. Contact Dawne for further details;
- 📷 Goldshow Pro AV Evening, Monday, June 24th. To be held at the Port Hacking Camera Club, Surf Rd, Cronulla. So far 3 members have indicated going. Carpooling is a possibility. Please contact Brian Harvey or Bruce Shaw if interested;
- 📷 Illawarra History Week Aug 31st ~ Sept 8th 2019. In conjunction with the Wollongong Central Library, Local Studies a request to re-photograph a scene from the Library's Archives pre-1955 (non-copyright image) to reflect the same scene today (2019) in contrast to when it images was taken. Please refer to your emails of contact Dawne for further information.

Presentations:

2019 Australia Cup Challenge.

Bruce Shaw was the first Presenter to take the floor. Strictly speaking the presentation was not on Travel Photography rather an insight into the Club's representation at the 2019 Australia Cup Challenge. Bruce presented a 3½ minute audio visual. 23 Members answered the invitation entering 46 images in the Pre-selections before the final 20 Entries from 13 Members were selected.

Travel Photography Presentations.

This rest of the evening was dedicated to the following Presenters as they took around Australia, Europe, the Mediterranean and the USA. As one Presented commented "... my parents dragged me along to slide nights in the 1960s where I promptly went to sleep ..." There was no time for sure activity tonight. Each presenter had 10 minutes, including a Q&A Time that was being strictly watched over by Dawne and her trusty bell warning the presenter that their time had expired. The bell was heard only once, the test ring at the beginning. Well done presenters keeping on track. Six speakers, 1½ hours to hear all and see so many images (239) and 2 videos (total time of 6½ minutes).

- 📷 **Brian Harvey.** Brian took us on two journeys, as a caravan holiday. The first was the "Silo Art Trail" in the Mallee Region of North-western Victoria. The second was a quick trip along the Western Australia coast from Augusta Broome before heading through Central Australia, the Snowy Mountains and home to Wollongong.

Brian commenced with the "Silos Art Trail" video with a mix of still images and video. He used a "Route Generator" to show where he and his wife, Kath, were travelling that immediately identified the general region, watching the car and caravan move around the towns on the map, commencing at Rupanyup with a slight detour to Murtoa and finishing at Patchewolloc a distance of 200 kilometres. At each of the towns, the community had painted the silos capturing their hardships and the essence of their communities. The artists have managed to blend their artworks with the concrete silos. Brian commented that these artworks were the result of the drought affected rural towns to stimulate visitors to their towns

and investing in their tourist dollars in these struggling communities. Brian mentioned they stayed at small towns like Sheep Hill with a population of 2 people. So every dollar helps. Brian remarked that the powerlines were one of his greatest photographic hurdles to overcome.



Silos Art Trail Rupanyop, Vic
(Brian Harvey)



“On The Road”
(Brian Harvey)



Silos Art Trail Patchewolloc,
Victoria (Brian Harvey)

Brian introduced his second video mentioning that a former Club member, Lloyd Robinson (passed away in 2013) a noted speleologist, was honoured with a plaque noting his contribution to the exploration of the Jewel Cave at Augusta in South-western Western Australia. As the video rolled Brian and Kath took us along the Western Australia coast from Augusta to the Pilbara’s 80 Mile Beach and then turning “right” to head east through Central Australia, The Snowy Mountains and home to Wollongong. He commented that he loves the wide panoramic Australian Landscapes and enjoys taking his own.

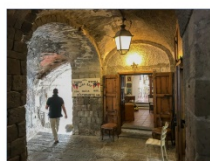


Shell Collecting,
80 Mile Beach
Pilbara WA
(Brian Harvey)

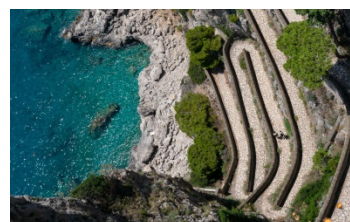
- Sue Martin** captivated our appetite for Italy with her 2018 trip from Milan to the Amalfi Coast. She spoke about her photographic equipment (Sony A9 digital camera with a 55mm f1.8 lens as well as an iPhone) light and easy to carry and use. As the Italian cities began to unfurl; Milan, Florence, Cinque Terre, Sonata, Isle of Capri, Amalfi and the Italian Lakes the incredible Italian images appeared on the screen. Sue spoke about the shopping scene, the “ordinary” pictures of shops, markets and the people. There were images depicting the ruggedness of the Italian landscape, towns built on the hillsides, steep roads/pathways hued into the hillsides for access to the beaches. She reminisced about the magic colours, the festivals and the vast number of people (mostly tourists) everywhere. Lifestyle images of everyday activities were what she enjoyed taking. Sue’s advice for Holiday Photography was to enjoy yourself, take everything and edit your images. At holiday end, Sue produces a Photo Book to reveal her holiday to family and friends alike.



Amalfi (Sue Martin)



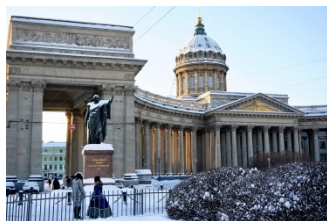
Italian Lakes (Sue Martin)



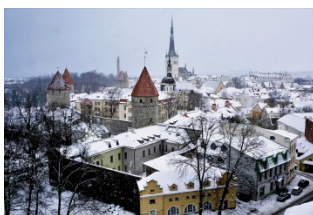
Isle of Capri (Sue Martin)

- Jill Bartlett** opened our eyes to the beauty and wonders of Moscow, St. Petersburg and Tallinn from her 2018 Russian Trip. Jill opened her presentation briefly speaking about the equipment that she took on her “Russian” escapade. Keeping everything light she explained that her Sony Alpha 6000 digital camera was the main workhorse with a Lumix TZ-80 DMC (Point & Shoot) her back-up. This was a photographic tour so additional equipment (tripods, etc) were supplied by the tour operator. As her images began to display on the screen, Jill remarked that the lighting was limited with short days; that she was shooting in low light conditions in temperatures as low as -27° to -30°C. The struggle in these temperatures is battery life, changing it often and then placing it in a warm environment to “heat” up. So battery changes were constant. Jill talked about her images from Moscow (Red Square), St. Petersburg (the Cathedrals and cityscapes) and Tallinn (15th Century city with very limited vehicle access). Her

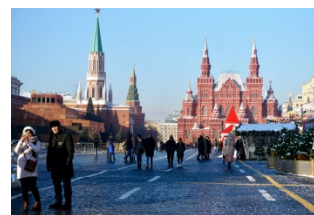
images were a winter's wonderland of these old cities. She commented that she had to edit her original images to brighten the flat lighting of the day and compensate for the "snowy" environment.



Kazan Cathedral,
St Petersburg (Jill Bartlett)



Tallinn, (Jill Bartlett)

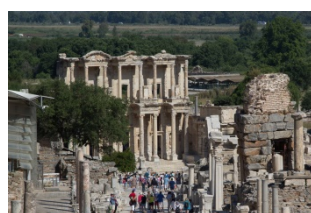


Red Square Moscow,
(Jill Bartlett)

- Brendon Parker LAPS** took us abroad small ship cruising in the Aegean dropping in to the delights of the Greek worlds, both today and ancient times. Brendon referred to his "crowded" ship (24 passengers plus crew of 6) to those larger Cruise Ships of 3000+ as they were able to get in closer and arrive at various ports early, thus missing some of the "tourist crowd". Although the small ship was a yacht, the only sailing day was the first, a "little disappointing" to an old salty (Brendon). Most of the time the vessel motored along. Brendon took us through the Aegean Region mentioning that he was happy to increase the camera's ISO in place of a tripod (which he didn't have) with reasonable success. Brendon is the light and easy photographers' guide with minimal equipment and taking everything he can (streets, doors, thousands of windows and more). It wouldn't be a Greek holiday without visiting a Greek ruin or thousand.



Small Ship Cruising, Greek
Isles (Brendon Parker)



Library of Celsus at Ephesus
(Brendon Parker)



Fishing Fleet Greek Isles
(Brendon Parker)

- Sue Souter** presented an adrenaline segment with her and her husband's (Ian) trips in the USA crisscrossing the nation capturing images from many well-known landmarks, others not so well-known in their "Unites States on a Motorbike" from the back of a motorbike which she affectionally referred to as "Jeffery"(ended up in a fireball) and "Rodney". Packing for the trip was the first hurdle; bare essentials 1 weeks clothes and wash as you travel was Sue's advice, after all there's not much bag space on the back of a bike. On the road with the "wind in your hair" one needs to contend with all sorts of weather, road and environment conditions with temperatures between $-^{\circ}\text{C}$ (Northern USA) and $+49^{\circ}\text{C}$ (Death Valley).



Reading The Signs
(Sue Souter)



Bryce Canyon National Park
(Sue Souter)



The Dying Country Towns
(Sue Souter)

Sue remarked why take a perfectly good multi-lane divided freeway when an old single road beckoned just over the hill. Time to explore the other side. Navigation is simple once you learn how to read the road signs. Sue provided the meeting with a different perspective taking pictures from the back of a bike, having the luxury of the 360° all round view, both horizontally and vertically and unobstructed view. She noted that bike travel had its advantages, the ability to by-pass those cark park traffic jams in National Parks when the cars stop to take photos of the animals, though biking through a insect storm

can have its complications. There are many stories, untold number of places and more than a lifetime of experiences yet to be revealed.

- 📷 **Geoff Gray** was our last presenter as he took us on an “Outback Spirit” trip through Australia’s Kimberley Region presenting a “must see” visit selling this stunning land to us “southerners”. Our evening commenced with Brian’s trip to Victoria’s Mallee Region and along Western Australia’s coast. Geoff continued this Australian theme with his Broome and Kimberley Region tour, albeit with Outback Spirit visited the wonders of the Kimberley’s Bell Gorge, Mitchell Falls, Emma Gorge, Ord River, Gibb River Road, Purnululu National Park and Bungle Bungle just to mention a few. The superb colours, the richness of the Kimberley’s red sands and the sublimed landscapes all created an backdrop to Geoff’s presentation. Geoff remarked that he had taken over 3500 images with a massive job in the editing room on his arrival back home. Geoff reminded us of an earlier Monthly Competition judge’s (Philip Ramsden) comments regarding landscapes “... where’s the point of interest?” There was plenty of interest as Geoff moved through these images. He said that he had a greater understanding of the country and the Australian Indigenous People, their rock art (5,000 ~ 50,000 years old). He was surprised with the pockets of secret locations and encouraged everyone to go and see the land, the colours, the people and the great landscapes.



Geike Gorge
(Geoff Gray)



Mitchell Falls
(Geoff Gray)



Pentecost River Crossing King
Leopold Ranges
(Geoff Gray)

Chairperson Jim closed the evening’s activities with a brief Question & Answer session. Following this Jim thanked all the Presenters for their stories, superb images and the enticement to visit the regions covered remarking that it was a great night and we were all able to have a “cheap holiday” at the expense of our Presenters.

Sunday, June 16th 2019 Sydney Photo Expo

Dreary weather didn’t much dampen the spirits of the droves of photographers who turned out for **the inaugural Sydney Photography Expo** at Cockle Bay Wharf on June 16th. This expo’s layered program was literally impossible for one person to partake in it all. There was a full-day schedule of free Photo Walks, plus a full-day schedule of Workshops (averaging 45 minutes for \$10 each), plus a full-day schedule of free Presentations, all running concurrently. It was absolutely a shutterbug’s feast.

Hosted by Camera House Broadway, Macarthur, Top Ryde and Hornsby; the \$25pp entry fee presented excellent value; especially considering this included a \$20 voucher to spend on the day. \$10 from every ticket went to the Victor Chang Cardiac Research Institute.

Although the rain apparently did hamper some early Photo Walks, the majority of the day seemed to go nicely to plan. Inside the main area of the large meeting hall were stands featuring consumables from Camera House, plus bodies, lenses, filters, monitors, tripods and other funky equipment from a variety of brands *and* the rare opportunity to borrow gear from Nikon to take out and try. For those who felt inspired to trade in or upgrade their gear on the day, there was even a handy stand, manned by a financier. Well played, Camera House!

The first thing you saw when you walked into the room was all the different camera, and accessories suppliers. “... I was in heaven and of course had to see if there was anything that I had to have and simply

couldn't live without. I could have spent a lot of money, but managed to take myself under control and didn't spend a penny."

The Presentations kicked off with 'Reflections on Mushroom Photography' by Glenn Smith which I found really cool. He showed a huge selection of his images, and for some of them, went further into detail with pictures and descriptions of how he'd set up the shots, including the lighting with which he managed to turn many days into nights. Glenn also touched on focus stacking, coloured gels and the Topaz Impression software that he uses for editing and adding artistic effects.

Another Presentation I particularly enjoyed was Canon Collective's Scott Stramyk demonstrating lighting for portraiture. Scott reminded us that an essential piece of kit for a portrait photographer is a reflector (so I was extra chuffed to score a mini silver and gold one for free, using my \$20 voucher

- woohoo!) Reflectors can be used to block light as well as bounce it around; I had never considered this. Some other handy tips that Scott offered included:

- Build with light. In the studio, start with nothing and layer up – you can always add more
- Always focus on the eye closest to the camera
- Don't be afraid to get creative with foregrounds and backgrounds to create stories
- Make your subject the brightest part of your scene
- Turn on the music! Create a fun, relaxed, collaborative environment

The final Presentation of the day by Darren Leigh Roberts, a Nikon shooter, was refreshing. He was there with the Nikon team, but his talk was more about his craft, including why he has stuck with the same brand gear for his whole career. You know it's bare honesty when a when a pro photographer tells you, you *don't* need the most expensive piece of gear on the market! Darren also gave some helpful pointers:

- Never let your subject know that you don't know what you're doing (hahaha); and
- Don't be intimidated by your subject – this particular tip was delivered as we the audience admired an immediately striking portrait that Darren had shot of the unmistakable Brian Brown.

(During the day there were also several models working in the main hall at different times, for fashion and movement workshops I believe. There was so much to take in; I'm not sure exactly what I missed...)

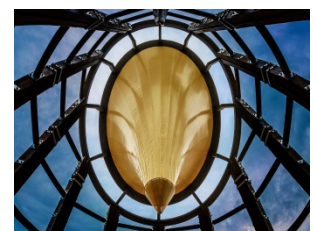
The Workshop that I opted in for was the last one of the day, about Post Processing, hosted by [Scapers](#). I quite enjoyed that, even though it was actually a presentation. Two of the guys demonstrated their editing skills; the first showing us how to switch out a sky and reflection in

Photoshop, and the other adjusting water flow in Lightroom with some Photoshop tweaking for good measure. By that point, at the end of the day, I was thankful that it wasn't a hands-on Workshop after all!

All in all, I would say the expo was a huge success and I hope that it will be an annual event. Anyone interested in attending next time should give this Facebook Page a 'Like' to stay in the loop – <https://www.facebook.com/sydneyphotographyexpo/> - or sign up for newsletters from Camera House.

A comment from Vivienne "... I am happy if I walk out of a place and have at least learnt one or two things, and I did. I decided to call it a day, and put in a call to Pacman (her husband) for assistance. It wasn't long before he came flying around the corner and screeched to a halt (just a bit of exaggeration) we went home." Vivienne concluded "... it was a wet miserable day, but who cares about that when there might be something to learn about photography. I am a bit of a course-aholic after all."

Can you guess what the object is at the right? To check your answer, talk to Vivienne to see if you are right.



"Guess What It Is?"
(Vivienne Noble)

A special thanks to the 2 contributors; Kaz Childs and Vivienne Noble for their open reporting and coverage of this Photo Expo event at Darling Harbour.

Tuesday, June 18th 2019

This evening was an informal training night for those wishing to learn more about their cameras and develop some basic camera craft skills. Leader for this evening, Bruce Shaw, welcomed the 5 members (Lynley Olsson, Carolyn Womsley, Kaz Childs, Ross Bembrick and Paul Charlier) and his 2 assistants (Dawne Harridge and Brian Harvey) for hands on night of learning.

After a brief introduction Bruce asked the attendees what they hoped to learn from the evening's meeting. The general consensus was to revisit the basic camera skills, to build upon them and become proficient with the various modes that their particular camera had to offer. He also spoke about the group's journey of the three universal languages (no not English, French, Mandarin, Japanese and alike) but rather that of Mathematics, Music and Art explaining that each is the same no matter what native tongue an individual spoke. Photography combines all these into one package, so the journey commenced.

Brian asked the group what they did when they removed their memory card from the camera. After their response, Brian said that he always locks the cards immediately after removal and before copying any images to his computer and backup systems to eliminate the risk of accidentally losing data. In addition he then stores the memory card for archival as these are very cheap to replace compare to hard drives.

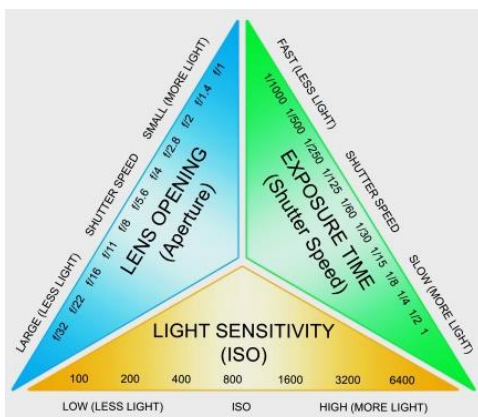
2019-06-18 Training Bruce then lead the group through a number of basic camera skills, battery replacement, changing memory cards before speaking on the digital camera's various modes. He walked the group through the shooting modes, from auto, scene to Aperture and Shutter Priority finally working towards the Manual Mode. During the "Scene" modes Bruce explained different types (Landscape, Sports/Action, Portrait, Beach/Snow, Macro/Close-up, Night Time and more) and how they functioned. He then asked the members "... are these modes just for their designated modes?" The group then explored a few looking at how each mode was different in Aperture, Shutter and ISO settings. Yes it was possible to use them for example a Night Time mode during the day as the shutter is open longer and the photographer could use it for a time interval or panning situation.



It was then time for a little practical work; Bruce asked them to select the “Manual” mode and to fire off a few shots. He then asked to “refresh” (format) their memory card. Whilst this was happening he explained there was difference between deleting images/data and reformatting the card in the card’s overall performance (longer term). Once completed, Bruce switched off the hall’s lighting and asked the members to change their camera’s battery with the purpose of knowing where the battery chamber is located and how to remove and replace a battery. After all the most likely place of a drained battery is during a night time photo shoot. It was pointed out that photographers should carry a small torch, or could use their mobile phone’s light. However the point of this exercise was to be familiar with where the battery chamber is located.

The discussion lead onto Exposure, Lighting, Colour Temperature and the Camera's White Balance what each did and how it can affect an image, a bit of mathematics and science especially with the Colour Temperature segment. Bruce encouraged the group to practice these during the day to see the various affects.

The topic quickly moved onto Image files that digital photography utilises, especially the differences between JPEG, Tiff and RAW how they work and where/when to use each. It was mentioned that each camera manufacturer has a slightly different “RAW” file generally unique to their brand but today’s RAW Editors will process these images.



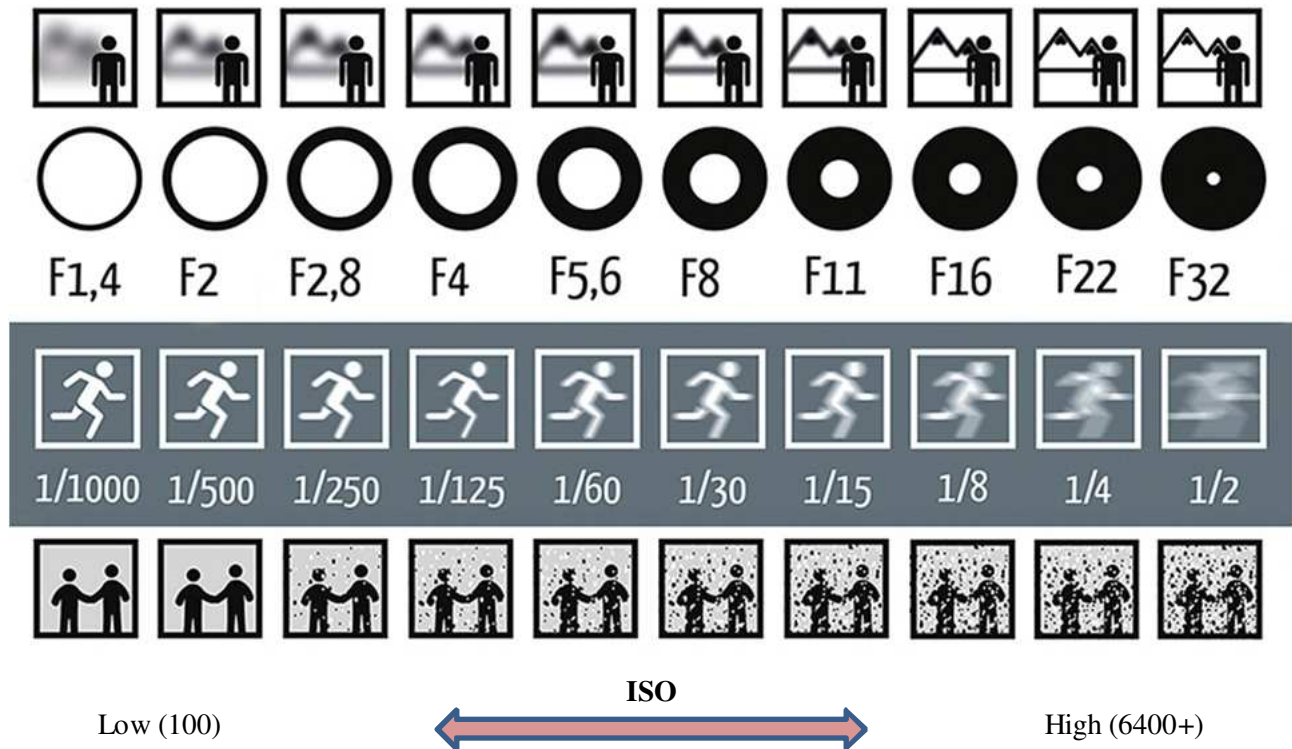
Another short play with the camera took place reinforcing so of the earlier discussions, being familiar with camera control's especially the Aperture, Shutter and ISO functions when shooting. Bruce encouraged the group to learn where each control is located, looking at the information in the viewfinder whilst the camera is held at the eye and not through the "Menu" system to make the necessary adjustments.

The final discussion of the night was on “Exposure”, in particular understand the Exposure Triangle (how Aperture, Shutter and ISO interact) and the way the cameras’ “see” light through the lens.

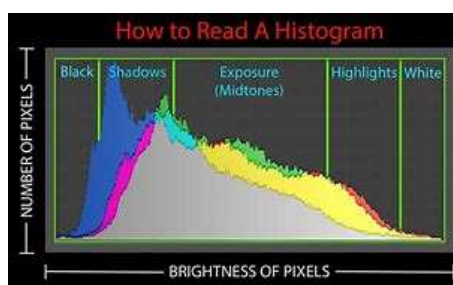
Bruce explained that a change in one section of the Exposure Triangle resulted in a change requirement of

either one, or both, of the other two. He then demonstrated the effects of different aperture settings, not only on amount of light but also the Depth of Field (what's in focus). Again a brief mathematic journey took place as Bruce described there was a factor of 1.4141 ($\sqrt{2}$) between f-stops, e.g $f4 \times 1.414 = f5.6$ approximately and so on.

A look at both Shutter and ISO changes was on the cards visually demonstrating the effects as the values are increased.



The final topic of the evening was the Camera's Histogram, where to find it and what to look for when determining your exposure values. Bruce explained that many photographers are used to the histogram in their image editing package, but very few consult it when taking the image. A brief under-, normal and over-exposure was discussed.



The General Histogram Layout



Histogram For Over-, Normal and Under-Exposure

The next Training Evening on July 16th (3rd Tuesday) will be covering Advanced Exposure, Focusing including Focus Stacking, Back Focus and Selective Focus and perhaps HDR (if time permits). Please bring along your tripod in addition to camera, spare battery, fresh memory card (reformatting practice) and camera manual.

A good night was had by all. A fun way to learn, sharing together our knowledge. How about coming along to our next session?

Saturday, June 22nd 2019 Windang Island Outing

Twelve keen photographers set out on Saturday afternoon ignoring the very cold and blustery winds but daring to hope that some great images would result from the effort! Looking at the Group, one would have thought that we were off trekking in the High Arctic or Siberia for the amount of clothing that each was layered up with.

Although the tide was going out, there was a very big swell and rough seas which added to the photographic scope.

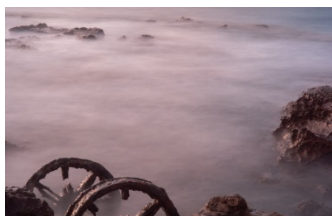
Once on the Island, everyone fanned out and before long there were tripods set up all across the rugged terrain. Matt & Alex ventured up the high grassy mound to capture the huge waves as they rolled in.

Unfortunately within the first 45 minutes Michael Cherviakov's tripod topped over into the water, breaking his camera, which resulted in Michael packing up and going home. Michael did manage to save his SD card and retrieve his images, but the Camera is beyond repair. So sorry Michael!



“Windang Fisherman”,
Dawne Harridge

Sunset was upon us before very long and everyone was relocating to take advantage of the lovely light and colour in the sky. With the fast fading light, there was a gradual retreat and finally the really keen trio of Sue, Matt and Alex were left behind. Sue had found herself a “cosy” spot tucked in amongst the huge boulders and all that was visible of Sue was a grey beanie as I said goodbye. Later communication with Sue indicated that she left around 5.30 pm with Alex and Matt not far behind.



“Smokey Waters”,
Dawne Harridge

Let's hope that everyone was able to capture at least one “excellent” long exposure just as our special reporter, Dawne, did!

Thank you to all who braved the weather and supported each other.

Dawne Harridge
Special Event Reporter

Tuesday, June 25th 2019

Jim Ollis chaired this evening's June Monthly Open Competition extending a warm welcome to the 34 members, 3 visitors and our guest Judge (Clayton Hairs).

Our Judge:

South African born Clayton Hairs' first photographic engagement was as a broadcast cameraman for the South African equivalent of 60 minutes, working with top producers honing his visual sensibility that insisted on a balance between form and function. His still photography has won him numerous Professional Industry awards (AIPP) in Australia at both national and state levels. Internationally, he has received Commendations, inclusion at the Center for Fine Art Photography in Fort Collins, Colorado USA and with The Darkroom Gallery in Essex Junction, Vermont, USA. In 2016 he won the Fine Art Category of the Stark Awards (Canada), and noted highly-commended in the B&W Spider Awards (USA Based) and the International Colour Awards held annually. Currently Clayton makes images using a Multiple Exposure technique (usually in-camera), prints to 100% cotton rag and then imbues the prints with encaustic (a mixture of beeswax and resin) this allows him to incise, tone and polish the images, giving a greater sense of authorship to the work.



Business:

Following the Judge's comments for the EDI Competition, Jim mentioned the following for the members' attention:

📷 Photo Group July 2019 Programme:

- July 9th, Craig Parker MPSA BPSA EFIAP/b APSEM "Shooting For Someone Else". Also on this evening Vivienne Noble will be presenting a short video production from the recent Wallaga Lake Trip;
- July 16th, Beginner's Camera Craft Workshop Series continues. Topic for this workshop is Exposure and Focus;
- July 23rd July Competition, Set Subject "First Light". Please refer to the Club's website for guidance;
- July 30th, 5th Tuesday of the Month Social Evening at Collegians Leagues Club (Charlotte St, Wollongong) meeting at 6/6:30pm in the Factory Basement for a meal and fellowship together. A great way to meet each other on a social base. All welcome.

Karen Childs mentioned the following for members regarding proposed Club Photographic Outings:

- 📷 Maitland Goal. Proposal with no date currently set. Possible stay overnight in the Hunter Region. Other possible photographic opportunities during this time is Morpeth NSW with its historic buildings and more;
- 📷 Sydney Opera House Backstage Tour. See end of Newsletter for details.

Competition:

Clayton commenced his Competition comments with the pre-judged EDI's

EDIs (Electronic Displayed Images):


The June EDI Competition was a "Monochrome; Open" competition where the entrants were required to enter only a monochrome image. Clayton's general comments for the EDI category was "...entrants, especially for digital sections (that will be viewed on a high-end monitor), need to be especially aware of not over-sharpening their images with their post-production software programme ...over-sharpening is noticeable in halo-ing around pixels and is especially noticeable at the edges of elements in the image...it gives the image a jagged, on-edge feeling which is otherwise not justified."

Clayton mentioned that he was a Fine Arts photographer and that this guided his thoughts and comments on the entries. He spoke positively about the entries, offering helpful advice in rectifying what he saw as image problems. He noted that contrast, brightness and moving objects can be a major distraction to the viewer as these will draw their eyes away from the main objects of the image. He demonstrated this condition referring to several entries. In "Resting Under Tree" he noted that the tree's sprawling roots were brighter than the person resting among them saying his eyes is drawn to these roots and not the person. He suggested the photographer relook at their entries and ascertain whether the burning tool can be employed to resolve such situations.

Clayton remarked that today's photography is all about telling a story. He was a little lost when he couldn't see the story line due to no clear point of interest ("Moorong Fog") or the story line is confusing through too many elements. He commented that he expected to see the photographer taking the image to the "next" level, unfortunately it wasn't forth coming. It's all about developing your image to entice the viewer to stop, look and stay.

Clayton reminded the audience of several well established photographic truths; Building verticals require straightening either with special tilt lens or in the post production process, macro images have to be sharp throughout especially concentrating upon the subject, and put someone into the image by utilising the "walk-in" thus creating the human appeal.

Clayton's comments for Matt's winning Best in Section Entry were "...lovely dramatic and dynamic image - what would have made it (possibly) slightly stronger in my opinion is if the plane in sharp focus were 'clear' of the tail of the one in the background - the 'collision' is still happening with those in the background so that element would not have been lost....well done."

	EDI Best In Section: “Paul Bennet Suicide Pass” , Matt Dawson
	Merits (10): Matt Dawson, Joe Baez, Karen Childs, Raymond Clack, Tim Hoevenagel, Ann Lamb, Vivienne Noble, Tim Porteous, Clara Soedarmo, Carolyn Womsley
	Credits (14): Jill Bartlett, Ruth Brooks, Warren Causer, Paul Charlier, Michael Cherviakov, Joe Cremona, Elaine Duncan, Dawne Harridge, Brian Harvey, Monte Hunt, Colin Marshman, Val Porter, Sue Souter, Moira Stephens
Entries received: 36 Entrants: 36 Rejects: 0	

Print Competition:

After a short break for a cuppa and biccies, the meeting was called back to hear Clayton continue with his comments on the members’ Print Entries.


Clayton commenced the Print categories remarking that there is an added skill in producing Prints for competition. Clayton’s enthusiasm continued to show as he spoke about the all images being positive and offering advice that all, entrant or member, could relate too. Through this he was able to engage with the audience and pass on how he felt about each image.

Colour Prints “A” Grade:

Clayton expressed the idea of visual tension, especially at the frame’s edge, and wondered if the photographer required rethinking the image presentation format to either landscape or portrait. He demonstrated this concept with “Early Morning” where he thought this “tension” was evident in the trees but required a different format to express it, creating the mood (feeling) for the viewer.

Dynamic images, whether through the use of complimentary colours (reds/blues etc) “Madeline”, or through the new expression of photography in softness (expressing feelings) and not being strictly sharp. Clayton pointed this out in several entries that he thought would benefit from this type of assessment.

Clayton remarked that focus or selective focus was the best tool to emphasis and segregates between the foreground and background. Again he demonstrated this through the entry “Grampians Orchid” through softening the background the main subject/object, the flower, would stand out without affecting the image’s overall storyline. He suggested the best place in in-camera when taking the shot, but most photo editing packages can handle this concept. As he said, “... its worth a try.”

	Best In Section: “In Control” , Tim Porteous
	Merits (4): Tim Porteous, Elaine Duncan, Vivienne Noble, Sue Souter
	Credits (3): Jill Bartlett, Brendon Parker, Helen Robinson
Entries received: 15 Entrants: 15 Rejects: 0	

Colour Prints “B” Grade:


In the B Grade Competition Clayton was more critical, not to discourage, but rather to encourage the photographer in their imagery and offering suggestions for editing and improvement.

Clayton observed the photographers' lens choice especially in "The Circular Quay" where the photographer had made the right choice. At first glance, often all a judge sees, he thought the light in the lower left hand corner was the moon and fitted right into the image. On a second look he then realised that it was a light.

In "Blue Ice" Clayton commented that he loved the image, the style and the textures with a good tonal range for a colour image. The scene was well seen by the photographer and the exposure was just about "spot on".

Clayton noted several images required more work by the photographer in the exposure field. In "Angella" he mentioned the model's left hand side of her face was in darkness. With a dark background he thought some secondary lighting (reflector, fill light) to give the model definition and separation from the background. (Clayton spoke about this in the Colour Prints "A" Grade). In "Cathedral Rocks Sunrise 2" Clayton made mention of the blown out sky and suggested that it could be corrected during the photo editing process.

Clayton asked the audience "... what if I use a slower shutter?" to create a softer image. He expanded this thought with the entry, "Burst Balloon Send" where the balloon's contents could be captured "flying out" resulting in a different story, a vastly different feeling. He added that this photographic style is a lot of trial and error but the final outcome when captured right is exhilarating.

	<i>Best In Section:</i> "Droplet", Ray Clack		
	<i>Merits (3):</i>	Raymond Clack, Paul Charlier, Jim Ollis	
	<i>Credits (5):</i>	Karen Childs, Wayne Fulcher, Tim Hoevenagel, Lynley Olsson, Moira Stephens	
	<i>Entries received:</i>	15	<i>Entrants:</i> 15 <i>Rejects:</i> 0


Monochrome Prints "A" Grade:

Clayton spoke about drawing the viewer to your image, relating that a crisp, sharp main subject will catch the eye. He continued with other entries and talked about main objects and where they lead/end. In "Death On A Mountain" Clayton highlighted a branch, protruding from the main trunk, but ending in the darker sky area in the background. He suggested the photographer take the "2-Step" left or right, back or forth, to reduce this effect.

Clayton remarked that Monochrome photography is about textures and contrast. Along with these the photographer's paper choice is just as critical. He suggests printers invest in "matt" paper to create images with feeling.

Clayton mentioned 2 fundamental problems:

- ☐ Camera Sensor Dust. A clean sensor will reproduce a clean image. Look for the tell-tale signs of "spots" that should not be there; and
- ☐ Oversharpening. This produces a haloing effect around the pixels. Look and understand the tell-tale signs.

	<i>Best In Section:</i> "Surreal", Jill Bartlett		
	<i>Merits (8):</i>	Jill Bartlett, Ruth Brooks, Barry Daniel, Dawne Harridge, Colin Marshman, Brendon Parker, Tim Porteous, Sue Souter	
	<i>Credits (5):</i>	Joe Cremona, Elaine Duncan, Sue Martin, Helen Robinson	
	<i>Entries received:</i>	15	<i>Entrants:</i> 15 <i>Rejects:</i> 0


Monochrome Prints “B” Grade:

Textures and paper choice was again on Clayton’s agenda as he commented on this competition category. He reiterated his earlier comments that matt papers produce better textures and that the entrants don’t need to purchase large amounts, start with a small pack and see how it all goes. He then spoke about the Tonal Range and how it could make a difference in a variety of entries with the full and mid tones.

Noise was a component, especially in the sky, (Harbour Air) that he thought were either from a high ISO being utilised or over sharpening to just before the pixilation and tell-tale signs appeared.

Clayton noted that a good monochrome print isn’t an image that the photographer selects the “B&W” tool and then prints it. Rather to edit the blacks and the whites as far as possible. It’s a trial and error process, a learning curve but the results are well worth it. He also mentioned that a couple of entries appeared to him to have a colour cast, bluish and green. He suggested the photographers take a look at the printer and maybe it’s profiles to see if the printer is adding this cast.

Cropping your image, when and how much? Clayton remarked that “Happy Five” he thought was cropped too much with the edge faces being cut off by the mount. He suggested that we all need to think about what is happening and also have the end process in mind when cropping. If it was done in-camera, then leave a little room for the mount’s frame.

	<i>Best In Section:</i> “Young Hustings”, Ray Clack		
	<i>Merits</i> (3):	Raymond Clack, Karen Childs, Alexander Dawson,	
	<i>Credits</i> (4):	Paul Charlier, Tim Hoevenagel, Monte Hunt, Lynley Olsson	
	<i>Entries received:</i>	15	<i>Entrants:</i> 15 <i>Rejects:</i> 0

Clayton was very efficient in his judging and comments leaving a short time for a general Q&A with the audience. Clayton responded to several questions relating the evening’s entries. During this time he expounded his Fine Arts Photographer philosophy. He explained that photographers need to know the rules and when and how to break/go beyond them. In his opinion today’s photographers need to think outside the box and move towards the metaphoric impressionism.

Chairperson Jim then invited Clayton to speak a little about his current photographic style with multi-layer images in-camera and then reproducing that new image in a resin mix, called encaustic. This is a two millennia old technique where natural beeswax (fortified with a component of resin thus making the wax more resilient to ambient temperature changes) is soaked into the cotton print. He said this produces an one only Print and believes that his clients are investing into the artist through their purchases.

Clayton finished his evening with a quote from Henry Peach Robinson 1896; “...We got tired of the sameness of the exquisiteness of the photograph . . . Why? Because the photograph told us everything about the facts of nature and left out the mystery. Now, however hard-headed a man may be, he cannot stand too many facts; it is easy to get a surfeit of realities, and he wants a little mystification as a relief.”

Chairperson Jim thanked Clayton for his judging, comments and entertaining us with his insights; acknowledging that all art (photography) is subjective and that everyone can learn from others.

POINTSCORES: June 2019

Colour Prints “A” Grade:

19	Helen Robinson	14	Brendon Parker	9	Matt Dawson
16	Joe Cremona	14	Tim Porteous	7	Barry Daniel
16	Dawne Harridge	12	Vivienne Noble	5	Colin Marshman
14	Sue Martin	11	Sue Souter	5	Brian Harvey
14	Brendon Parker	10	Elaine Duncan	5	Geoff Gray
		9	Ruth Brooks		

Colour Prints “B” Grade:

20	Ann Lamb	11	Raymond Clack	6	Kerry Gilmore
18	Paul Charlier	10	Monte Hunt	6	Val Porter
13	Wayne Fulcher	9	Lynley Olsson	6	Jim Ollis
12	Moirra Stephens	8	Michael Cherviakov	6	Graham Hamilton
11	Clara Soedarmo	7	Karen Childs	2	Rachel Gilmour
11	Tim Hoevenagel	7	Alex Dawson	1	Luke Roche

Monochrome Prints “A” Grade:

19	Sue Souter	14	Jill Bartlett	11	Matt Dawson
17	Colin Marshman	13	Sue Martin	8	Vivienne Noble
17	Joe Cremona	13	Brendon Parker	6	Elaine Duncan
16	Helen Robinson	13	Dawne Harridge	4	Brian Harvey
14	Ruth Brooks	13	Tim Porteous	3	Geoff Gray
		11	Barry Daniel		

Monochrome Prints “B” Grade:

18	Tim Hoevenagel	12	Kerry Gilmore	7	Jim Ollis
15	Clara Soedarmo	11	Ann Lamb	6	Wayne Fulcher
14	Karen Childs	10	Paul Charlier	4	Rachel Gilmour
13	Monte Hunt	9	Alex Dawson	4	Val Porter
13	Lynley Olsson	8	Michael Cherviakov	4	Moirra Stephens
13	Raymond Clack			1	Luke Roche

EDI's:

26	Vivienne Noble	13	Clara Soedarmo	7	Sue Shaw
22	Colin Marshman	12	Moirra Stephens	7	Bruce Shaw
21	Sue Souter	11	Karen Childs	7	Lynley Olsson
19	Dawne Harridge	11	Carolyn Womsley	6	Andrew Gray
18	Joe Cremona	10	Jo Baez	5	Kerry Gilmore
17	Tim Porteous	9	Jill Bartlett	5	Barry Daniel
16	Elaine Duncan	9	Brian Harvey	5	Jim Ollis
16	Ann Lamb	9	Warren Causer	5	Graham Hamilton
16	Matt Dawson	8	Rachel Gilmour	4	Alex Dawson
15	Brendon Parker	8	Paul Charlier	3	Kathy Pond
15	Raymond Clack	8	Michael Cherviakov	3	Wayne Fulcher
15	Tim Hoevenagel	7	Val Porter	1	Luke Roche
13	Sue Martin	7	Monte Hunt	1	Greg Delavere
13	Ruth Brooks			1	John Devenish

2019 Competition Details: July

Competition: Set Subject “First Light”

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 2019 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;

<https://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 (<https://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 2019 Interclub

Not long to the FCC’s 2019 Interclub with the Exhibition scheduled for October 13th at the Central Coast Leagues Club, Gosford.

This is a Club participation Competition. Soon you’ll be invited to submit your entries in the Club’s Pre-selections. Preparations are already underway to allow you to upload tem to the Club’s website (Non-Pointscore Competition). When all the required Entry Forms are completed an official invitation will be sent out.

The FCC 2019 Interclub Competition and Calendar:

FCC Entries Open: Monday, July 1st 2019

FCC Closing Date: Friday, August 16th 2019

Prints:

- Monochrome Open;
- Colour Open;
- Nature (includes both Colour and Monochrome)

Competition

Digital (EDIs):

Sections

- Monochrome Digital;
- Colour Digital;
- Nature Digital;
- Creative Digital; and
- Australian Landscape Digital.

Wollongong Dates To be advised.

Now is a good time for the Club members to start planning and considering which of their images they would like to submit in each section of the Pre-selection. Up to a maximum of two (2) entries per section for each member is allowed.

Sony Overheating Battery

An item from our Movie Makers (Ian Simpson) about the overheating of Sony Digital Cameras in Movie Mode during prolonged videoing. Ian has supplies a link to the article:

https://www.videomaker.com/article/c14/18935-how-to-prevent-your-sony-camera-from-overheating?utm_source=enews&utm_medium=email&utm_content=article1_2019_wed-06-26&utm_campaign=traffic

I note some Digital Camera manufacturers are cost saving with “In-camera” battery charging, a situation that photographers need to be aware of. Read the article and take precautions where you deem necessary.

Wollongong Camera Club - Sydney Opera House

BACKSTAGE TOUR

Image credit: Robert Dychta

Here is an opportunity to explore the inner workings, nooks and crannies of Australia's most iconic building.

The tour visits areas that are not open to the general public and concludes with a hot breakfast in the Green Room.

The maximum group size of 12 people has been reserved for Wollongong Camera Club. Come and see if you can find and capture things that have never been seen before!

When: Saturday 10th August, at 6.45am for a 7am start

Where: Meet at the Stage Door Entrance

Cost: \$175 per person

Bookings:

- Call 02 9250 7250
- Quote Booking confirmation #: **37265801** for W'gong Camera Club
- Make your credit card payment over the phone

More info: [SOH Website/Backstage Tour](#)

Questions: Please contact Sandy Chan, Sydney Opera House Tours Reservations Supervisor on 02 9250 7250 (or talk to Kaz Childs at the Club)

Important things to note:

- Cost is \$175 per person and must be paid ASAP – **no later than COB, 10th July** to secure a place on 10th August.
- Maximum group size of 12 people. First in, first served.
- This invitation extends to your family and friends too!
- Minimum age is 10yo and any minors must be accompanied by adults.
- Attendees **must** wear closed in, rubber-soled shoes.
- There are around 300 stairs and lots of walking involved. This tour is not wheelchair accessible.
- The tour is approximately 2 and a half hours long and concludes with breakfast (included).
- Bags over A4 size must be cloaked.
- Cameras are permitted and there are plenty of photo opp's.
- Attendees must arrive by 6.45am for a 7.00am start. Anyone arriving late will not be permitted to join the tour.
- Parking is open at 6.30am for anyone wishing to drive. Carpooling is recommended. Parking fees are additional.