



IN FOCUS

PHOTOGRAPHY GROUP MONTHLY NEWSLETTER

July 2019

Edition: 2019/06

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PHOTO GROUP DIARY

August 2019

- Tues 13th “Accessories” with Steve Piggot (Vitec Group)
- Tues 13th EDI Competition Entry Closing Date. Closing Time: 11:45pm
- Tues 20th Camera Craft Skills’ Workshop
- Sat 24th Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
- Tues 27th Competition: “Open”

Closing Time **7:15pm.** No Print Entry will be accepted after this time.

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.

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



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.

Dates For Your Diary

October 13th 2019: FCC 2019 Interclub, Gosford.

Exhibition & Presentation

Host Club & Address: Central Coast Leagues Camera Club. 1 Dane Drive, Gosford NSW 2250
Date: Sunday, October 13th 2019

Wednesday, August 7th 2019: Wildlife Photography with Bob Wiseman.

Kiama-Shellharbour Camera Club, Warilla Bowls and Recreation Club, Jason Avenue Barrack Heights.
7:30pm in the Sapphire Room.

2019 Future Club Outings:

<i>Date</i>	<i>Event</i>
Aug 10th 2019 (Sat)	Sydney Opera House Backstage Tour. Online booking required. Members previously notified by email & PG Newsletter (June Issue)
Aug 31 st ~ Sept 1 st (Sat/Sun) 2019	Historic Car Racing near Goulburn. Further information and details to come
Oct 12th ~ 13th 2019	Maitland Weekend. Please see Kaz for further details. See the Info desk for a handout.



Vale, David Miller EFIAP, GMAPS, JP

On July 2nd the Wollongong Camera Club received the sad news that David Miller GMAPS, EFIAP had passed away the previous day. He hasn't been well for some time, passing away during follow-up surgery.



David has been a long friend of the club, both as a Presenter and a Judge. His photographic knowledge, experience and love of all things photography are well known, and respected, throughout the photographic fraternity. He earned many photographic accolades; Club, State, Nationally and Internationally with his images and presentations. His world ranking in 2014, according to the Photographic Society of America (PSA) were; 20th in Digital Colour, 17th Digital Monochrome and equal 14th in Photojournalism, such was his picture standard. David wasn't just a picture-taker; rather he explored all avenues of photography to ensure that he had the best picture possible on display.

In 2015 and 2016 David presented lectures in China at the invitation of the Chinese Government. Back home, many clubs have benefited from his knowledge and experienced his unique presentation style that entertained whilst the audience learnt, a great communicator of photography. He has been published in the media many times, including a number of books and the newspapers; the Sydney Morning Herald and Daily Telegraph.

Personally I first met David prior to the 2000 Paralympic Games when he visited the Club as a presenter. Then at the 2000 Sydney Paralympic Games, where he was an accredited photographer, he took the time out of the busy schedule to say giddy and shared a few of the moments he has seen at the Games.

David wasn't just a photographer; he was also an Administrator, stepping in where there was a need. Since late 2014 to early 2019 he was President of the FCC when ill health forced him to stand aside. Other clubs that has benefited from David's invaluable leadership has been St. George (President 5 times and Life Member), Dooleys Camera Club (founding member, President 3 times and Life Member), APS (Australian Photographic Society) and PSA (Photographic Society of America) memberships.

David will be long remembered for unique presentation style; entertaining and teaching, along with his ability to mentor others in the field of photography.

Tuesday, July 9th 2019

Brian Harvey was the meeting's chairperson and extended a warm welcome to the 25 members in attendance. Brian then invited Vivienne Noble to briefly introduce the Lake Wallaga Outing (May 22nd ~ 24th 2019) where 8 members stayed at the Caravan Park and ventured out each day to different locations around Bermagui and the



Sapphire Coast environs. (The full report can be found in the May 2019 Photography Group's Newsletter). Vivienne had volunteered to produce a short AV from the attendees' images highlighting (Camel Rock, Horsehead Roc, the Lake and much more during their time together. Vivienne hoped that the AV would encourage more members to the 2020 Time Away. The AV went for 6½ minutes. Thank you Vivienne for creating this presentation and hoped more can join in 2020.



Business:

Brian announced the following for the members' attention:

- 📄 Vale David Miller EFIAP, GMAPS, JP. Immediate Past President FCC, Photographer and educator;
- 📄 Beginner's Camera Craft Workshop, July 16th 2019 at 7:30pm at the Figtree Heights Primary School Multi-Purpose Room. Topics: Exposure and Focus;
- 📄 PG 2019 Club Programme:
 - Tues, July 30th 2019. "5th Tuesday of the Month" Social Evening. Dinner at Collegians Leagues Club, Charlotte St, Wollongong, meeting at 6pm for 6:20pm start downstairs in the Factory;
 - August 13th "An Evening with Steven Piggott" Presenting the latest Photographic Equipment Accessories; tripods, filters and lighting;
 - Aug 27th Open Competition. Please see the Club Calendar for further details.
- 📄 FCC 2019 Interclub:
 - Wollongong's Pre-selections. Now Open Closing date Friday July 26th 2019;
 - FCC's Exhibition:
 - Closing Date Aug 16th 2019, and
 - Actual Exhibition on Sunday, October 13th at the Central Coast Leagues Camera Club in Gosford.
- 📄 Outings' Coordinator Announced: Kaz Childs. This is a non-Committee position. Kaz has numerous possibilities:
 - A weekend to Maitland in October;
 - Sydney Opera House Backstage Tour August 10th Booking on-line required;
 - Other outings are being worked through. Announcements soon.
- 📄 2020 Club Programme ideas. Please see Dawne or Bruce with any suggestions.

IMPORTANT NOTICE

As per Dawne's email on Monday 8th our club is facing major changes next year for the Executive Committee and non-committee as the current members will not be re-nominating for the positions. We need people to step up and take these roles otherwise our club will be in a precarious situation.



The AGM will follow its normal election process and anyone wanting to serve on the Committee will be required to complete and submit their "Nomination for Election to Committee Forms" within the required time frame, however, we are offering a tuition period for the role of President, Secretary and Treasurer.

Speaker:



Brian introduced this evening's Presenter, Craig Parker MPSA, BPSA, EFIAP/b, APSEM. Craig is a former Club Member (2008 ~ 2014) and served as both President and Secretary during this time. Craig is a prolific photographer having won combinations of Digital and Print of the Year as well as various Pointscore. In 2009 Craig and fellow club member Greg Delavere joined APS and began their journeys in Photographic Honours receiving their LAPS (Australian Photographic Society) in 2011. Craig continued both Nationally and Internationally receiving his first International Honours in 2013 AFIAP and 2014 PPSA (Photographic Society of America). Craig currently has over 2000 International Acceptances with 120 awards including 10 Gold Medals. He is also one the APS Verification Officers

Craig acknowledged that it was interesting to be back in the same room (meeting venue) that when he first attended and to see friendly smiling faces, some young, some old. He briefly summarised his Photographic Honours and the Exhibitions that he entered along the way to his current status. He said that now “retired” he gives presentations to clubs, judge monthly competition, Nationals and Internationals. He then introduced his topic; “Photographing For Someone Else”. Throughout this presentation he would relate some recent experiences in two similar, yet different aspects; “A Prospectus” and a “Calendar” with very clear product outcomes especially as most his photography has been for himself, family, sporting events or overseas wildlife trips – he shot what he liked!

The first contact meeting was very important as Craig remarked. It’s here that both the Photographer and the Client set the guidelines and boundaries, the place for both parties to be clear about what is required and where the images will be utilised especially if a text is to be applied over the image. Lighting (natural) is critical with the photographer having little control over it as the client will often dictate when and where an image is to be taken. Craig noted that Club Competitions usually concentrates upon what to exclude, in this scenario, it’s about what to include. So the image’s boundary (frame) is important so that distractions are eliminated before send the image to the client.

The Prospectus.

Craig related that the first meeting set the requirements for this project. The Prospectus, a marketing document, was to showcase the client’s business to the world, not just the local area. It was essential for him to know what the client wanted so as to support the brand that the client wanted to create. How? Each image was to tell a story in itself and with a strong vision of the client’s themes.

Craig remarked that he had 3 factors for evaluating his images:

1. Learning what images that would best suit the application;
2. What format to shoot; and
3. Get it right in camera to reduce post production editing.

He also commented that:

- People shots and the “limb cropping” had to be seen as deliberate and not just accidental;
- Marketing Personnel would be “looking over the shoulder” and Craig had to learn how to cope with this scenario;
- Marrying ambient and artificial lighting through his camera knowledge and skills with slow shutter speeds, flash operation with 1st and rear shutter operation and various apertures.

Throughout his Presentation, Craig demonstrated each point with images, the original edited shot and the final Prospectus image, how the Client’s Marketing Personnel cropped the image to fit the available space or particular image story to be related.

After a short break for a cuppa and for members to discuss their reactions to the printed booklet that he had available. Soon it was time to retake our seats for Craig to commence his second topic.

The Calendar.

Craig explained that another project meeting with the Marketing Department took place to outline what was expected for him to provide the appropriate images. Craig wanted to know from the client:

- ☞ The Calendar. What format? Landscape or Portrait?
- ☞ How many months was the calendar? A basic question with implications to the number of images required;
- ☞ Content. The client’s branding logos and other identifications, any text to support the calendar and its placement; and
- ☞ Project Time Frame. Craig said that this project was shot in 1 month, a 12 month calendar with different seasonal effects in 1 month.

Craig confirmed his knowledge of the client’s requirements and then proceeded to shot for the project comments that the images were less specific in details but rather a creative feel considering the readers and that the images may be less important as to the other content. However Craig reiterated that the images still had to of high quality in design and presentation. He also spoke about the images size and where text could be suitably placed whilst containing enough image content to allow the viewer to recognise the client’s property.

Towards the completion of his presentations Craig remarked that Adorama (<https://www.adorama.com/>) provided some good video resources in how to do this style of photography. Craig continued to respond to a few questions from the audience.

Craig noted that there was still some “time left” and that he had a short presentation of his 2018 South African Wildlife trip with Roy Killen EFIAP, GMPSA, GMAPS, APSEM and several other photographers. Craig said that in the month long expedition he had shot some 30,000 images with 5,000 on 1 bird alone. The images covered elephants, lion, various birds, and more in the Kruger National Park, Hluhluwe-Imfolozi GR and several more.

Brian thanked Craig for his presentation saying that he is a wonderful photographer and his presentation did not disappointed those present. His dedication to detail, superb image capturing and the way he delivers kept us all enthralled.

Tuesday, July 16th 2019

This evening was the second in the Camera Craft Skills Workshop. President Bruce Shaw welcomed 8 members, 2 visitors and Brian Harvey, who was assisting Bruce, to the evening. It was good to welcome several new faces to the workshop.



Bruce briefly recapped the first Workshop on basic camera settings, the how the Exposure Triangle and the introduction to reading the camera’s histogram before mentioning the agenda for the night; Exposure and Focusing.

EXPOSURE METERING

Metering was defined how the camera determined the correct exposure of the image and the selection of Shutter Speed, Aperture and ISO based upon the amount of light available. This was explored further and related back to the various digital cameras present. The most common metering modes today are:

- ☛ Matrix Metering (Nikon), also known as Evaluative Metering (Canon) considered the default metering mode for most cameras with the frame’s “zones” being analysed for light and dark tones. Best used for landscapes and large groups of people;
- ☛ Centre-Weighted Metering evaluates the light in and around the focussed subject with preference given the frame’s middle. Good for People “Head and shoulders”, nature or bright lighting behind the subject;
- ☛ Spot Metering evaluates the light around the focus point. Good for Bird Photography, People, small objects of focus occupying the frame, back-lit subjects.

EXPOSURE COMPENSATION



Exposure compensation is a technique for adjusting the exposure indicated by a photographic exposure meter, in consideration of factors that may cause the indicated exposure to result in a less-than-optimal image.

Factors considered may include unusual lighting distribution, variations within a camera system, filters, non-standard processing, or intended underexposure or overexposure. Cinematographers may also apply exposure compensation for changes in shutter angle or film speed (as exposure index), among other factors.

The group was set a practical task on Exposure Compensation (Ev) where each person was asked to find their Ev Control (Menu or Control Button) and then adjust the Exposure Compensation from “+1” and then to “-1” noting changes, if any to the image.

THE HISTOGRAM

The group recapped their understandings about the histogram from the first Workshop as being a representation of the spread of pixels from black to white and the amount (height) of pixels in a particular area. There are three (3) conditions with multiple degrees of “shading”:

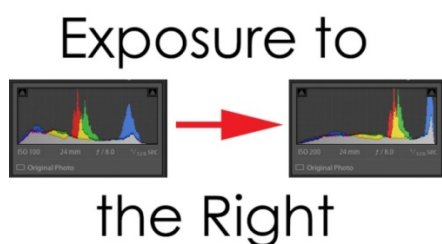
1. Underexposure. Pixels to the left;
2. Overexposure. Pixels to the right; and
3. Normal Exposure (even spread from “Black” (left) to “White” (Right) with majority in the centre.

EXPOSURE To The Right (ETTR)

Exposing to the right, or ETTR as it is sometimes called, describes an approach to photographic exposure where you:

- Deliberately overexpose the scene in the viewfinder, making it as bright as possible without blowing out the highlights;
- Then, in post-processing, you adjust the image exposure to your liking.

The term ‘to the right’ refers to the movement of the histogram when this technique is employed.



The group were asked to participate in another exercise, count to “13” using only your fingers. As expected most got to “10” and couldn’t account for the last “3” digits, except one who thought outside the “fingers”. The purpose of this exercise was to identify that data is lost when the “system” can’t account for it, i.e. the last 3 digits. In photography this lost data cannot be retrieve, especially in the highlights.

Why and When Use ETTR?

- ☞ Why? Primarily to overcome the camera’s sensor’s limitations especially in the shadows (darker) areas with less noise;
- ☞ When?
 - ↳ Best situation where the photographer can relatively control the lighting. There are pitfalls in pushing the histogram too far to the right, loss of data/details (blowing out) in highlights;
 - ↳ Landscape and Architectural have the most to gain;
 - ↳ Some Portraiture genres, such as Studio work (the photographer can control the lighting);
 - ↳ Genres like wedding photography are best out due to the risk of missing the desired mark.

Zebra Patterns

Foremost it is a tool to assist the photographer to gauge the correct exposure in the highlights. Today the line between video and still digital photography is becoming finer with this tool having been developed news cameramen when working inside and then outside gathering video for the news item. Cameras that have this function allow the photographer to set the exposure warning to a percentage (70, 80, 90 or 100%). Once the exposure limit has been reached, fine stripes, or zebra lines, appear in the screen as a warning of blowing the highlights.

When to Use? When photographing a white flower against a brighter sky assisting them to meter for the flower and not the sky. It’s also good for people, especially outdoors.

FOCUSING

A briefly reminder of the first Workshop’s Aperture and how it all works was given before concentrating upon the art of focusing. The group were given another task of photographing a couple of friends flown in from New Year City just for this occasion. They were set-up approximately 1 metre apart and the photographers were asked to focus upon the centre subject before taking 3 images at f5.6, f11 and then f22. The group were then asked what did they notice? Depth of Field; what is sharp to what was blurry.

TYPES OF FOCUSING.

Like Exposure/Metering the scene, today's digital cameras also have a number of automatic and manual focusing methods. Bruce noted that photography is practically married to sharpness; completely sharp the objects in-focus, blurry image then the image is said to out of focus.

Methods:

- ☞ Auto Focus. Often the simplest method. The photographer half presses the shutter release button and camera locks onto the subject. There are several main types of focusing modes (the name can be changed between manufacturers but essentially the same):
 - ↳ Single Area Focus Mode (Nikon's AF-S, Canon's One Shot AF);
 - ↳ Continuous/AI Servo Focus Mode (Nikon's AF-C, Canon's AI Servo);
 - ↳ Single/Continuous Hybrid Mode: (Nikon's AF-A, Canon's AI Focus AF); and
 - ↳ Full-time Servo Focus Mode (Nikon's AF-F)
- ☞ Manual Focus where the photographer manipulates the focus by adjusting the lens' focus ring.

It was explained that each of these have their advantages depending upon the genre and subject of the photographic shoot.

Focus Peaking

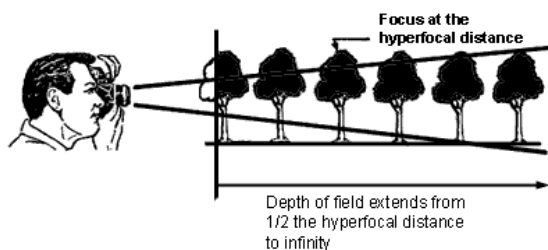
Like Exposure Metering, focusing has also benefitted from the digital collaboration between the video and photographic (still) worlds. After a brief explanation of Focus Peaking Brian Harvey then gave his experience in this arena, both from the still and video viewpoints, how it has assisted him. The meeting was reminded that this, like Zebra Stripes/Patterns, is a tool to assist the photographer in this case focusing.

LENSES.

The final subject for the workshop was on lenses, the various types (Wide, Normal and Long-focus Zoom & Fixed), the differences between them. Bruce remarked to understand how a lens works a slight detour to the mathematics and science (physics) arenas would be required. The lens' principle aim is to copy and object from outside it to the inside of the



lens. The fixed lens is precise with all interior elements cemented into set positions, lighter and quicker to use, however they have a fixed range (e.g 50mm, 135mm, 600mm etc) whilst a zoom lens has moving elements to adapt to the various focus lengths the photographer can utilise making this lens type to be used as a "... one size fits ..." lens.



Hyperfocal Distance

<http://dofmaster.com/hyperfocal.html>

The group then embarked down the lens' hyperfocal distance and how this can be exploited by the photographer to address depth of field issues, focusing and foreground/background separation.

It was noted that finding the lens' sweet spot, where it performs best (sharpest lens setting) aperture wise, was essential for good photography. Sure a photographer can use the full f-stop range however each lens has a f-stop where it performs well. This isn't to indicate that the photographer stay away from small apertures such as f18 ~ f32 range, just that there is a select point of sharpness due to the design, material, assembly of the lens and light's properties such as refraction. It's called Physics.

After a number of practical sections the evening came to an end. Before leaving the attendees were asked if there were any item/subject they wish to discuss in the final Workshop on August 20th. From the lengthy list Camera Care and Long Exposure were selected. So come along, bring your camera, definitely a spare battery, tripod and camera manual as on the practical session we'll be on the hunt of those elusive night shoots. Oh, yes a small torch would be a great accessory to your kit for this evening.

Tuesday, July 23rd 2019

Brendon Parker LAPS extended a very warm welcome to the Club's Monthly Competition evening to the 31 members and 3 visitors in his usual manner creating that warm friendly environment with his opening "... now I have your attention!".

The Judge:



Brendon introduced our judge, Bob Cook from Castle Hill RSL Photography Club. Bob commenced his photographic journey in 1960 with the purchase of his first camera. After his retirement (2003) he has been a digital photographer with special interests in travel photography and portraiture. Since 2007 he has conducted 70 Weekend Studio Portrait workshops for the Castle Hill RSL Photography Club.

Being a member of the Castle Hill RSL Photography Club Bob has enjoyed life as a President, Competition Co-Ordinator, Training Co-Ordinator and Website Support Officer. In 2010 he was inducted as a Life Member. Bob gained his FCC Judges' qualifications in 2013.

Business:

Brendon mentioned the following:

- 📅 Photo Group Upcoming Programme:
 - Tuesday, July 30th. "5th Tuesday of the Month" Social Evening. Dinner at Collegians Leagues Club, Charlotte St, Wollongong downstairs in the The Factory, meeting at 6pm for 6:20pm start;
 - Tuesday, August 13th. An Evening with Steve Piggott (Vitec Imaging Distribution) with Accessories for your Photographic Requirements (Tripods, Filters, Flash and alike);
 - Tuesday, August 27th "Open" Competition with Tanya du Toit.
- 📅 Friday, July 26th FCC 2019 Interclub Pre-Selections Closing Date.
- 📅 Sunday July 28th 2019 M2M Fun Run. Photographers required to cover this event for the Greenacres Fund Raising. Please see Brian Harvey;
- 📅 Monday, August 5th Illawarra History Week Images Closing Date. Participating members were reminded that their selected image/s have to be at the Wollongong Central Library Local Studies (Jo Oliver) by this date. Please see Dawne or Bruce if you require help;
- 📅 Wednesday, August 7th "Wildlife Evening with John Wiseman" at the Kiama-Shellharbour Camera Club, Warilla Bowls and Recreation Club (Sapphire Room) at Jason Ave, Barrack Heights, NSW commencing 7:30pm. Please contact Dawne if you require transport or other assistance;
- 📅 Future Outings. A list of Club outings for late August and October 2019 were mentioned. Please see "Dates For Your Diary" section for details;

Bruce Shaw mentioned that the club has received a Request for Photographers to cover the Police and Emergency Services Games to be held in Wollongong:

- 🕒 October 18th ~ 24th 2019. NSW Police and Emergency Services State Games. Approximately 43 Games in various Wollongong Locations. A show of hands indicated that the Club proceed with discussion regarding this event;
- 🕒 October 17th ~ 24th 2020. Australasian Police and Emergency Services Games. 50 Sports at various locations.
- 🕒 2019 State Games images would be used in advertising material for the 2020 Australasian Games.

Competition:

After Brian's introduction Bob Cook thanked the club for the invitation and commented that he found the Club's MPC System had its problem areas, especially for the first timers. He also mentioned that he usually visits smaller clubs, any club in relation to his (300 members) is a small club.

EDIs (Electronic Displayed Images):


The EDI's were the first section to be commented upon by Bob. He made mention of a number of issues, in his thoughts, about the set subject, First Light, and how the entrants attacked the subject. He noted that several entries had "missed the boat" as they didn't reflect the set subject.

Bob asked the question regularly, "... what format/crop to use?" He noted that some entrants may need to relook at their images and decide whether a different format (panorama, square, landscape or portrait) to present their entry. He also spoke about utilising selective cropping which would amount to the same overall effect.

Distractions.

- ☛ **Frame distractions** (dominant partial objects along the image’s edge) distracts the viewer by drawing the eyes away from the main subject/story. These elements can be out or in focus but significant enough to draw the viewer;
- ☛ **Foregrounds.** Most entrants had submitted a sunrise or similar image. Bob commented that some images had a heavy “black” base (foreground) which could be cropped out as there were no details in this area.

Leading Lines. Bob complimented photographers for their use of leading lines, drawing the viewer into and along the image to where the photographer wanted to take them. Bob also spoke about the photographer creating the sense of emotion that will lock the viewer to the subject whether through a misty images, a well-known scene. It’s how the story is told, relating the viewer to the scene.

	<p><i>Best In Section:</i> “Sunrise At Bermagui”, Sue Martin</p>
	<p><i>Merits (11):</i> Sue Martin, Paul Charlier, Matt Dawson, Elaine Duncan, Wayne Fulcher, Dawne Harridge, Monte Hunt, Colin Marshman, Vivienne Noble, Dylan Tate, Carolyn Womsley</p>
	<p><i>Credits (16):</i> Jill Bartlett, Ruth Brooks, Warren Causer, Karen Childs, Raymond Clack, Joe Cremona, Kerry Gilmore, Jim Ollis, Lynley Olsson, Brendon Parker, Tim Porteous, Val Porter, Bruce Shaw, Sue Shaw, Clara Soedarmo, Sue Souter</p>
<p><i>Entries received:</i> 33 <i>Entrants:</i> 33</p>	

The judge’s comments on Sue’s Best in Section Award were “Great light, composition and exposure. I love the triangular composition from the bottom left side of the image, to the sun, to the bottom rights hand side. Beautiful light on the rock on the left. Selecting a small aperture (high f number) provides a star burst effect and a slow shutter speed smooths the water. Well done! Seems like there are some spots on the sensor.”

COLOUR PRINTS


Colour Prints “A” Grade:

Bob remarked that he like the way the photographer has allow the viewer to wander through the image creating the story lines as they went. To allow this to occur, the foreground and background required good exposure and at First Light this can be difficult.

Distractions.

- ☛ **Frame distractions.** Bob reiterated his early comments (see the EDI’s) on this subject. He suggested that the photographer have another look at the mounting/framing of the image to see if they could eliminate these distracting elements on the edge. He also suggested that a format change may overcome this problem;
- ☛ **Not Interesting Enough.** Bob remarked that he had some problems with entries that, to him, weren’t interesting enough, lacking a story to grab and hold his attention. He suggested to moving closer, or even re-assessing the image to see where it could be improved;
- ☛ **Colour Cast/Purple Fringe.** Bob noted that several images seemed to, him, have a colour cast. He suggested the photographers have a closer look at their prints and the printing method;

Leading Lines. Bob particularly like the way the photographer utilised the Seacliff Bridge (Dawn at Seacliff Bridge) curved lines to lead the viewer around the image to take in the many different elements within the story.

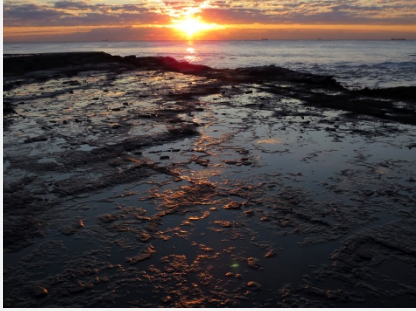
	<p><i>Best In Section:</i> “Morning Sunrise At Cathedral Rocks”, Joe Cremona</p>
	<p><i>Merits (7):</i> Joe Cremona, Ruth Brooks, Dawne Harridge, Sue Martin, Vivienne Noble, Brendon Parker, Sue Souter</p>
	<p><i>Credits (6):</i> Jill Bartlett, Matt Dawson, Elaine Duncan, Colin Marshman, Tim Porteous, Helen Robinson</p>
<p><i>Entries received:</i> 13 <i>Entrants:</i> 13</p>	

Colour Prints “B” Grade:

Bob commented that the best images are where the photographer can create simplicity in the image delivering a strong storyline. The image has to be well composed and exposed.

Distractions.

- ☛ **Saturation.** Bob commented on the pastel colouring of several entries, suggesting the photographer/s take a look and see if a slight boost in the saturation would improve the image’s colour. However he indicated that it’s only a slight adjustment and not to be attempted to “go overboard”;
- ☛ **Walk the Image/Scene.** Bob asked, “... is there a better view?” He suggested, rather than point and shoot, that photographers take the time to analyse the scene to see if there is a better view, composition. He also said there are times where the photographer doesn’t have this time luxury. It’s a matter of balancing your time at the scene;
- ☛ **Sun’s Hotspot.** Bob noted this situation occurred in all sections where the sun’s hotspot, due to its brightness, appears as a white blob. He suggested that the photographer during their post-production that a sample colour near the sun and then use a soft brush and paint the “white hotspot” to give some colour and not just a distracting “blob”.

	<p><i>Best In Section:</i> “Kissed By The Sun”, Val Porter</p>
	<p><i>Merits (7):</i> Val Porter, Paul Charlier, Raymond Clack, Wayne Fulcher, Kerry Gilmore, Tim Hoevenagel, Moira Stephens</p>
	<p><i>Credits (7):</i> Alex Dawson, Karen Childs, Monte Hunt, Ann Lamb, Jim Ollis, Lynley Olsson, Clara Soedarmo</p>
<p><i>Entries received:</i> 14 <i>Entrants:</i> 14</p>	


MONOCHROME PRINTS

Monochrome Prints “A” Grade:

Bob commented that Monochrome is the greatest test of photography, the ultimate skill in producing the image and then to print it. A good tonal range (white to black with various greys in-between) is crucial. It tests the photographer’s ability to see texture and contrast within the image. He said that it can be the photographer’s greatest failure when the tones are washed out or the resultant image doesn’t have the full tonal range. There are some exceptions such as high key and low key images.

Distractions.

- ☛ **Halos.** Bob noted that some entrants had pushed their sharpening process a little too far noted by the tell-tale signs of haloing around elements. He suggested to test and review before confirming a sharpening process. If halos appear, then back off on the sharpening;
- ☛ **The Storyline/Image.** Again Bob mentioned that he thought that an entry may not quite meet the guidelines as he couldn’t see and evidence of “First Light” thus creating doubt in the viewer’s mind. The viewer will just block that image and move on.


	<i>Best In Section:</i> “First Light Great Ocean Road” , Helen Robinson
	<i>Merits</i> Helen Robinson, Ruth Brooks, Colin Marshman, Sue (5): Martin, Tim Porteous
	<i>Credits</i> Jill Bartlett, Joe Cremona, Matt Dawson, Elaine (8): Duncan, Dawne Harridge, Vivienne Noble, Brendon Parker, Sue Souter
<i>Entries received:</i> 13 <i>Entrants:</i> 13	

Monochrome Prints “B” Grade:

Bob briefly examined the “concept to execution” where the photographer has an idea, explores the angles, composes the image and then clicks the shutter. The final stage is the post-production editing and final printing. Along the way the photographer has many decisions to make including the format that will make a difference to the image.

Distractions.

- ☛ **Colour Cast.** Bob again mentioned the colour casting in several printed images. He remarked that printing at home can have its inherent problems and the photographer has to be aware of their printer’s maintenance, especially the nozzle cleaning process. Of course some colour cast could be the resultant of the editing process, saturation so care must be taken throughout the whole process;
- ☛ **Storyline/Image.** Again Bob asked “... how do I know it is First Light?”; “... where’s the evidence to allow the viewer to know?”

	<i>Best In Section:</i> “Jamberoo Valley” , Paul Charlier
	<i>Merits</i> Paul Charlier, Kerry Gilmore (2):
	<i>Credits</i> Karen Childs, Raymond Clack, Alex Dawson, Wayne (11): Fulcher, Tim Hoevenagel, Ann Lamb, Jim Ollis, Lynley Olsson, Val Porter, Clara Soedarmo, Moira Stephens
<i>Entries received:</i> 13 <i>Entrants:</i> 13	

General Observations: This evening’s Competition received 86 entries from EDI’s and Prints sections resulting in 80 entries being awarded a Credit or Merit. During the commentary, Bob spoke about the Awards and the various ways of allocation by the Camera Club movement. With so many awards many members thought there was no real clarification of where their entry was positioned, except for those with a Merit or Best in Section. It appears that judges can become confused as to how individual clubs allocate Awards. Bob raised some important issues and the Club’s Management are taking steps to address these.

Question Time: Bob was most efficient in completing the critiquing and commenting of all entries that there was time to ask questions.

- ☛ **Print Quality.** Bob mentioned that several prints had problems from banding to colour cast. Bruce Shaw asked the meeting if any those members mentioned if they printed at home (If so check your printer) or commercially printed (as members have experienced problems in the past) and ask the commercial printer why;
- ☛ **EDI Image DPI & File Size.** Bob raised several EDI Judging issues with the Competition Team with most being addressed. A closer inspection of the all images indicated that entries DPI (**D**ots **P**er **I**nch) ranged from 72 dpi ~ 500 dpi with file sizes as low as 200kBytes. The high DPI and low File Size does affect the image’s quality. Another action that will create an image quality reduction is to crop a very small portion of the image.

Brian concluded the evening thanking Bob for his concise judging and comments along with his very generous awards.

Sunday, July 28th 2019

The great Greenacres' M2M Challenge (Fun Run) was on again and several club members raised their hands to the cause to take on the mountain, photographically of course. This is an annual event held in July for those wishing to contribute to Greenacres Disability Services finances supporting people with disability in the Illawarra. It covers a route of just under 14kms from Edmund Rice College, up Mt. Keira Rd and then across to Mt. Kembla via Harry Graham Drive commencing at 8:30am.



The Camera Club again was invited to participate with Peter Brown (videoing), Kaz Childs, Tim Porteous and Clara Sudarmo "manning" the photographic side. Again our coach captain, Brian Harvey, spent the day transporting the competitors and other officials from the start line to the finish and back again to their cars at Edmund Rice.



Thank you all for your contribution to this day's success. We are sure that Greenacres appreciate all your support and the many photos that will become part of their archives for future generations to look back upon.

Tuesday, July 30th 2019

This evening was the first opportunity for 2019 that the Club members were able to kick back and enjoy the "5th Tuesday of the Month" Social Evening. The previous date (April 30th) coincided with the Club's 75th Anniversary Celebration Dinner. 21 Members and guests met at the Collegians Rugby Leagues Club in Wollongong to chat over a meal in the club's Factory Dining area.



In attendance were: John and Ann Devenish, Jim Ollis, Lynley Olsson, Kathy Pond, Matt Dawson, Brendon Parker, Ruth Brooks, Sue Martin, Joe Cremona and Toni Fera, Colin and Carol Marshman, Kerry Smith, Jill Bartlett, Helen Robinson, Bill and Vivienne Noble, Sue Souter, Sue and Bruce Shaw. The Factory's private function room had been reserved for this occasion but it was soon evident at the 16 seat table wasn't going to be large enough, so we manage to squeeze more chairs into the room even if we had to help those "trapped" in collecting their meals. A great time helping each other; well done everyone.

Many topics of conversation were heard during the course of the evening, some relating to photography intermingling with "... how's it all been going ...". It was great to see some new faces along with some that hadn't been able to be with us for some time. This low key event gave us all a time to talk without the pressure of a judge or presenter pressing us to return to our seats for their presentations.

The next "5th Tuesday of the Month" is on October 29th. AT this time no formal arrangements of location has been determined. The Camera Club's Management will advise the members closer to the date.

There was a rumour that a certain MX5 owner was about to blow out a few dozen and a bit in candles. Someone mentioned 67, or was that 76??? No just 67. Anyway hope the special day was full of surprises and that you had a great day Col.



POINTSCORES: July 2019

Colour Prints "A" Grade:

22	Helen Robinson	17	Tim Porteous	12	Matt Dawson
22	Joe Cremona	17	Vivienne Noble	8	Colin Marshman
21	Dawne Harridge	16	Sue Souter	7	Barry Daniel
19	Sue Martin	14	Jill Bartlett	5	Brian Harvey
19	Brendon Parker	14	Ruth Brooks	5	Geoff Gray
		13	Elaine Duncan		

Colour Prints “B” Grade:

23	Ann Lamb	14	Clara Soedarmo	10	Alexander Dawson
23	Paul Charlier	13	Monte Hunt	9	Jim Ollis
18	Wayne Fulcher	12	Lynley Olsson	8	Michael Cherviakov
17	Moira Stephens	12	Valerie Porter	6	Graham Hamilton
16	Tim Hoevenagel	11	Kerry Gilmore	2	Rachel Gilmour
16	Raymond Clack	10	Karen Childs	1	Luke Roche

Monochrome Prints “A” Grade:

22	Helen Robinson	18	Sue Martin	11	Barry Daniel
22	Colin Marshman	18	Tim Porteous	11	Vivienne Noble
22	Susanne Souter	17	Jill Bartlett	9	Elaine Duncan
20	Joe Cremona	16	Brendon Parker	4	Brian Harvey
19	Ruth Brooks	16	Dawne Harridge	3	Geoff Gray
		14	Matt Dawson		

Monochrome Prints “B” Grade:

21	Tim Hoevenagel	16	Paul Charlier	9	Wayne Fulcher
18	Clara Soedarmo	14	Ann Lamb	8	Michael Cherviakov
17	Karen Childs	13	Monte Hunt	7	Valerie Porter
17	Kerry Gilmore	12	Alexander Dawson	7	Moira Stephens
16	Lynley Olsson	10	Jim Ollis	4	Rachel Gilmour
16	Raymond Clack			1	Luke Roche

EDI’s:

31	Vivienne Noble	16	Clara Soedarmo	8	Kerry Gilmore
27	Colin Marshman	16	Carolyn Womsley	8	Rachel Gilmour
24	Susanne Souter	14	Karen Childs	8	Wayne Fulcher
24	Dawne Harridge	13	Moira Stephens	8	Jim Ollis
21	Joe Cremona	13	Paul Charlier	8	Michael Cherviakov
21	Elaine Duncan	12	Monte Hunt	7	Andrew Gray
21	Matt Dawson	12	Jill Bartlett	5	Barry Daniel
20	Tim Porteous	12	Warren Causer	5	Alexander Dawson
19	Sue Martin	11	Joseph Baez	5	Graham Hamilton
18	Brendon Parker	10	Valerie Porter	5	Dylan Tate
18	Raymond Clack	10	Sue Shaw	3	Kathy Pond
17	Ann Lamb	10	Bruce Shaw	1	Luke Roche
16	Ruth Brooks	10	Lynley Olsson	1	Greg Delavere
16	Tim Hoevenagel	9	Brian Harvey	1	John Devenish

2019 Competition Details: August

Competition: Subject “Open”

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.

Entry Conditions:

<u>Section</u>	<u>Closing Date & Time/Comments</u>
EDF'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

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

2019 APS Australian Cup Challenge Results.

The results for the 2019 APS Australian Cup Competition have been released. This was a Club entry where 20 digital images with a maximum of 2 images from any one Club member were allowed.

<i>Member</i>	<i>Entry No.1</i>		<i>Entry No.2</i>	
	<i>Title</i>	<i>Result</i>	<i>Title</i>	<i>Result</i>
Raymond Clack	Bouquet Bugs	Acceptance, 22		
Brendon Parker LAPS	Early Morning, Cronulla	Acceptance, 20	Wells Cathedral	Acceptance, 19
Ruth Brooks	Monkey Temple	Acceptance, 20		
Geoff Gray	New Holland Honeyeater	Acceptance, 19	Cigar Box Guitars	Acceptance, 17
Dawne Harridge	Hand Warming	Acceptance, 18	Lunch Date	Acceptance, 18
Andrew Gray	Puffin Takeoff	Acceptance, 18	Matsumoto Castle	Acceptance, 17
Colin Marshman	French Cafe	Acceptance, 17	Telescope	Acceptance, 16
Sue Souter LAPS	Dinner Time	Acceptance, 17	Waiting For Rain 2	Acceptance, 15
Tim Porteous	Mates	Acceptance, 16	Diving In	Acceptance, 14
Val Porter	Go Seagulls Go	Acceptance, 15		
Elaine Duncan	Peacock Feathers	Acceptance, 14		
Matt Dawson	Bubbly Baby	Acceptance, 13		
Helen Robinson	Cambodian Monk	Acceptance, 13		

The Statistics:

- § 52 Australian Clubs entered the Competition. Wollongong Camera Club was ranked 38th with a Club Total Pointscore of 338;
- § The Top Club, The Entrance Camera Club Incorporated (NSW) scored a total of 405 Points;
- § Wollongong had 14 of their 20 Entries scoring an Acceptance; and
- § A total of 1041 Images from the 52 Registered Clubs were Accepted.

Member Recognition

Sue Souter LAPS. Craig Parker MPSA, BPSA, EFIAP/b, APSEM announced on Tuesday, July 9th that Sue had been awarded the Australian Photographic Society's LAPS Honours. Congratulations Sue and well accomplished. You can now continue to take those pretty photos and reap the awards before you. We look forward to seeing new and exciting masterpieces.

