



IN FOCUS
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**PHOTOGRAPHY GROUP
MONTHLY NEWSLETTER**

August 2019

Edition: 2019/07

CONTENTS

Vale, Noel Downey	2
Dates For Your Diary	2
Editorials.....	2
Illawarra History Week 2019 Project	3
Wednesday, August 7th 2019	4
Saturday, August 10th 2019	5
Tuesday, August 13th 2019	5
Tuesday, August 20th 2019	7
Tuesday, August 27th 2019	10
POINTSCORES: August 2019	14
2019 Competition Details: September	15
2019 MPC Competition Update.....	16

PHOTO GROUP DIARY

Aug/Sept 2019

Sat Aug 31 st	Outing; Wakefield Park Raceway (near Goulburn). Karen Childs
Tues Sept 3 rd	Illawarra History Week Exhibition Opening, Wollongong Central Library
Tues Sept 10 th	Remote Control and Triggering with Brendon Parker LAPS
Tues Sept 10 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Sat Sept 21 st	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues Sept 24 th	Competition: "Rural Australia"

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:

<https://wollongong.myphotoclub.com.au>

Enquiries:

photogroup@wollongongcameraclub.com

All Competition Entries Online Entry:

<https://wollongong.myphotoclub.com.au/members-enter-a-comp/>

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



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.



We welcome the following new members to the Photographic Group:
Danica Clarke.

Vale, Noel Downey

On Monday August 5th 2019 The Wollongong Camarea Club was advised of the passing of Noel Downey, Photographerr and photographic developer with his Dromne Photography. In his late teens, Noel took up film photography with a neighbour (Ian Buchanan) mentoring him through the world of Black and White Photographghy. His Sports' Photography, especially Motor Cross, developed from his vast experience as being one of Australia's Top 5 Riders in 1985. Since then he gradually moved into fiull time photography becoming an accomplished Landscape, Sports, Underwater, Oceans Waves and Flora. In 1999 he moved into the digital world and eventually in Drone Photography (2009). Noel has been a special presenter at both the Movie Makers, the Photographic Group and with the Combined Video Clubs.



Noel had many operations to remove cancer until finally his long battle came to an end. He will be missed by by all who knew him and his great photographic exeperience which he was always enthusiastic to share with those willing to listen and learn.

Rest In Peace Noel, August 5th 2019.

Dates For Your Diary

October 8th 2019: Night Industrial Photography, Port Kembla.

Advance notice, the Meeting Room's Door will be closed on this night. Activities will be at the Gabriella Memorial Park, Christie Drive Port Kembla. The Memorial; is located on the southern side to the Inner Harbour across from the Coal Loader and Grain Terminal. It's a Night Photography session so bring your gear.

October 12th ~ 13th 2019: Maitland Weekend.



Fancy a weekend away at tranquil Maitland in the Hunter Valley? Kaz has arranged a time to enjoy the historical areas with a possible overnight stay in the old Goal? Want to meet a ghost or 2? Then this is your darken opportunity to come face-to-face with a former resident of the old Government Enterprise. Please contact Kaz for further information.

Sunday October 13th 2019: FCC 2019 Interclub Exhibition, Gosford.

Exhibition & Presentation

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

Editorials

The past month has been very busy with a number of changes. The major adjustment has been the Competition's Entry where the Set Subject Competitions have now been identified at both the Collections and the Entry Form levels from the September 2019 Competition. This will go a long way to reducing any errors (confusion) about what the Competition Subject is. Please note the "Open" isn't identified, so in the future if there isn't a remark such as:

- ✂ "September EDI Rural Australia" in the Collections; and
- ✂ "Upload entries for September EDI Rural Australia" on the Entries Upload form

If there isn't any "subject title", then the Competition is an "Open". This also applies to the Prints' Collection. The Month's Competition Guidelines is still accessible via the Club's Calendar and by the "Club Competition, Rules and Documents" section on the Club's Homepage. I ask that you make yourself familiar with these changes.

Whilst on Competitions 2019 is fast coming to an end with only 3 more Monthly Comps to be entered. Being aware of this the Prints (4 Categories) and EDI of the Year entries will soon be called upon. For:

2019 Image of the Year only one (1) entry per eligible category can be entered.

So now is the time to consider all your 2019 Entries and be prepared ready for the entry.

On line Entry will be open from November 1st and CLOSE on November 30th 2019

Our recently appointed Outings' Co-Ordinator, Kaz Childs, has been very busy planning new and exciting outings and events. Your Management Committee has been working to find a solution to the Club's Insurance. A number of enquiries to the FCC and others indicate that any official Club outing has to provide a sequence of approvals and notifications. This will be accomplished foremost with the Club's Management Committee authorising any such event/outing in advance with notice to members being in part in the Club's Calendar (Website) and email notification to members. On the Outing/Event one Financial Club member will be allocated as the "Event Leader" so that all attending, member or visitor, will be required to sign the Club's Sign-on Sheet. The Leader will have other documentation as part of the Event organisation should it be required. Please talk to you Management Committee members for any further information. Thank you.

Bruce Shaw
(Editor)

Illawarra History Week 2019 Project

In early 2019 the Camera Club was approached by the Wollongong Central Library's Local Studies to participate in the 2019 Illawarra History Week. In this request the Camera Club was invited to partner the Wollongong Library with the "Memory and Landscape" theme comparing pre-



"South (City) Beach",
Wollongong Circa 1930

1955 Out of Copyright image

from the Library's online Illawarra Images database with an image taken in 2019 with the same perspective, location (where possible) and lens focal length. Nine Club members (Dawne Harridge, Karen Childs, Moira Stephens, Kathy Pond, Sue Martin, Sue Shaw, Matt Dawson, Jim Ollis and Bruce Shaw) took up this invitation to delve into the Library's database looking for enticing images. It



"South (City) Beach",
Wollongong Circa 1930

was planned that the end result would be a 20 Image set Exhibition with the original (pre-1955) and the 2019 comparison to be on display during History Week August 31st ~ September 8th 2019.

Some comments from members participating:



"Lovers' Walk",
North Wollongong
Circa 1900

people and/or cars. Lucky I had two that were suitable (I hope). I enjoyed this project very much.

This project was a work in progress. I chose North Wollongong, where I grew up and started by checking the photos on the library site. I selected quite a few (20 or more) and printed them. Then I was told that they had numbers. Went back to the catalogue and added the numbers to my prints. I went out to the sites with my prints and identified where the photos were taken from. Perspectives were different, but so were the cameras and lenses. I took hundreds of photos of houses, streets, the Normandie Hotel, Fairy Creek lagoon, North Beach from all angles and the most intriguing one was Lovers Lane in Stuart Park, a place that my mother knew well. Meanwhile, I was trying to take photos without modern cars or people in them. Then we were told that we needed only two photos. Decisions, decisions. Then we were given a guideline to include lifestyle,



"Lovers' Walk",
North Wollongong 2019

These two photos are of Lovers Lane, but were not included in my final selection. Just Interesting.

Sue Martin

What a pleasure it is to be involved in something that will someday be considered local history.

I enjoyed staking out locations and trying to copy viewpoints from older photos. It's incredible just how much our region has changed in a relatively short time span. No matter how hard I tried (climbing up a wall and hanging onto a tree), I couldn't quite get the same view of North Wollongong from Glennifer Brae as the original (unknown) photographer had done. However I did catch a glimpse of the rooftops and taller apartment buildings of our shiny city, hovering over the trees that are now so tall they cover most of the view of below.

Another thing I enjoyed – which is something I can say about practising photography in general – is that this exercise got me out and about; going to places I wouldn't normally plan to visit. In one day, I went from the top of Mount Kembla to the Sublime Point lookout and possibly a dozen locations in between. We reside in an incredibly beautiful city. I look forward to seeing what everyone has captured during their mission to showcase it!

Kaz Childs

I chose my home town of Port Kembla as it is changing so rapidly its history is being lost. In some ways I could have chosen different images to present so know for next time. I conned my brother into coming with me as he has a fabulous memory of Port Kembla assisted more so by working & now owning the family business. One image with the harbour in the background was going to be a challenge because I had to capture it between the houses. However, while trying to take the photo a lady invited us to come and stand on her back verandah for a better view. The other image was taken from the medium strip in the middle of Darcy Road, I could have stood almost anywhere as the town was not busy. An enjoyable venture that I thought would take just a couple of hours extended well into the afternoon. I will return sooner rather than later to continue capturing what is now Port Kembla and its changing faces both the town and surrounding neighbourhood.

Kathy Pond

Thank you to all members that participated in this project.

Wednesday, August 7th 2019

11 club members either took the M1 Motorway South or the B65 to arrive at their destination; Warilla Bowls and Recreation Club at Barrack Heights for an evening with Wildlife Photographer, John Wiseman, and the Kiama~Shellharbour Camera Club (KSCC) members. 9 members arrived early and took advantage of the dining facilities with orders of fish, poultry and grill the order of the menu accompanied by either a late wine varietal or an early morning drop of Sydney water.

As 7:30pm approach these visitors adjourned to the upstairs Sapphire Room for the meeting to commence. It wasn't long before KSCC President, Linda Fury, welcomed all to the evening's presentation and acknowledging the Wollongong members. After being introduced John Wiseman commenced his presentation with images from a slideshow and prints on stands. He explained briefly how he obtained the images however, in his word "... I have little technical ability ..." but this didn't stop the wonderful images appearing upon the screen. Lions, elephants, Ecuadorian Rainforest Birds and more appeared astounding the audience with his amazing shoots. He couldn't quote f-stops, shutter speeds but noted that some images had a very high ISO just to capture and freeze the action of some very fast birds. John emphasised for wildlife photography, the photographer has to:



John Wiseman

- ✂ Get low, at eye level to the subject;
 - ✂ Get sharp image, good focus;
 - ✂ Be there; and
 - ✂ Look for good background lighting
- to get the shoot.

John is a trivia man and throughout the evening he posed a number of photographic trivia questions, prompting the audience to think and respond. He wouldn't give any answers until they had been extracted

from the audience. One such question “what is the 5 Elements of Composition?” John then painfully extracted the correct answers, acknowledging the right ones (Lines, Patterns, Texture, Depth of Field and Symmetry).

To end the evening, the KSCC operates a fund raising raffle. To compliment this, John offered a number of his prints as prizes. A few of the Wollongong members collected some beautiful images; Sue Shaw (A Lion Portrait), Lynley Olsson (Booted Racket Tail Hummingbird), Carolyn Womsley (Macaw), Sue Martin (Pinocchio Lizard), Joe Cremona (Humming Bird) just to name a few. Other members attending the evening were Dawne Harridge, Val Porter, Sue Souter, Kaz Childs, Helen Robinson and Bruce Shaw. This was an evening of photography to remember for a long time.

For more information about John and his photography at: <http://www.johnwiseman.com.au/>

Saturday, August 10th 2019



It was a very early start to the day for this outing to the Sydney Opera House's Backstage Tour. Commencing at 7:30am people had to be at the Opera House before the starting time so as not miss out. Unfortunately Kaz reports that there were only two people on this tour, her and a non-Club person. She said there were opportunities to photograph the backstage areas to which she took advantage of. The tour was followed with a hot breakfast.

Tuesday, August 13th 2019

Club President, Bruce Shaw, was this evening's chair extending a warm welcome to the 20 members and 1 visitor who came to hear Steven Piggott from VITEC Photographic Distributors. This evening was also the closing date for selected members to bring in their FCC 2019 Interclub Prints.

Business:

- 📅 Photography Group 2019 Programme:
 - August 20th. Camera Craft Skills' Workshop. Topics Equipment Care and Cleaning, Long/Timed Photography. Commencing at 7:30pm at Figtree Heights primary School;
 - August 27th. Open Competition with Judge Tanya Du Toit;
 - September 10th. Remote Control and Triggering with Brendon parker LAPS.
- 📅 Outings:
 - August 31st ~ September 1st Outing. Wakefield Park Raceway near Goulburn Historic Race and Car Meet. Please contact Karen Childs for further details.
 - October 12/13th. Weekend Outing to Maitland and surrounding area. Please contact Karen Childs for further details.
- 📅 2019 Police and Emergency Services State Games. Bruce reported that he hasn't received any further details from the NSW Police Dept regarding this event even though emails have been sent with no replies. Further information that the Games' Co-Coordinator is in Germany and will be delayed in returning. Awaiting further contact.
- 📅 2020 AGM. Bruce advised that a majority of the current Management Committee will not seeking re-election at the March 2020 AGM for personal reasons and requested members to consider if they could take on this vital function. Please talk to Bruce or Dawne if you are interested or seeking more information.
- 📅 FCC 2019 Interclub, Sunday October 13th at the Central Coast Leagues Camera Club, Dane Drive Gosford for anyone interested in attending.

Speaker:

Bruce introduced this evening's presenter, Steven Piggott, Sales Manager from Vitec. Bruce mentioned that Steven attended the club in 2018 assisting Malcolm Fackender, however this time "... Steven had the floor all to himself." Steven has vast experience in the photographic retail sector first starting in 1983. Shortly later he attended Sydney TAFE at Ultimo and graduating with a Diploma in Photography. Following this he



opened his own photographic studios for many years before returning to the retail arena. Since 2008 Steven has run training workshops and courses for Camera House and Foto Riesel. In 2018 ADEAL was taken over by Vitec Imaging Distribution, which distributes Manfrotto, Lowepro, Joby, Gitzo, Lastolite, Avenger and Syrp brands of photographic equipment.

TRIPODS

Steven commenced his presentation asking the question he always is asked at Trade Shows “... what can they (tripods) hold?” Steven then talked about the “Safety Payload Rating” for tripods and what it means. Though there’s no world standard, the general acceptance is that a tripod must be able to safely hold 10 times its rating. If the rating is 3kgs, then the tripod should be capable of holding 30kgs before losing its stability. He continued saying that all tripods have “movement” and that the photographer has to recognise how “extended” the legs/centre post are and the movement from anything close to it like walking around, road/vehicles etc.



Steven remarked that tripods are used for a variety of situations; Landscape Photography, Lighting Stands and Accessories and more. So it’s important to choose the right tripod. He then noted the differences between the traditional “metal” (usually Aluminium) and Carbon. Then there’s the choice between the twist locking and the click ones. Carbon Fibre tripods are lighter, stiffer and absorbs vibrations whereas the Aluminium tripods are more durable. Steven said it often becomes the photographer’s general use and budget that will determine their choice.



“How do I determine a tripod’s quality?” Steven asked. Often it comes to the Manufacturer’s warranty, the longer the warranty, the higher the quality. Service and spare parts are also a very important consideration as the locking system does wear, and “... ever tried finding a replacement quick release plate?” after losing one?

Steven then ventured into the Tripod’s Head describing the 3-Way (Landscape, Macro and Axial Movement), Ball (General Purpose), Geared 3-Way (Production, Macro and Video) and their functions. “What is best?” It all depends upon the photographer’s use and genre. He then spoke about tripods for video especially the fluid head system and locking functions. He emphasised that the counterbalance was important as it neutralises the camera’s weight and retards the vertical dropping or raising of the video camera.

Tripod maintenance was very important especially where water, particularly salt water that can cause serious damage to the various moving parts. A good clean and especially a wipe down after seascape ventures are necessary to prolong the tripod’s longevity. Knowing how to pull the tripod apart is secondary to know how each part goes back. No left overs, please.

HAIDA FILTER SYSTEMS

Steven remarked that the “... days of carrying multiple filters is long gone.” Today’s electronic darkroom can create an infinite number of filters during the post editing stage. However, there are a couple essential filters; Skylight (Lens Protection), Polarising and Neutral Density (full or graduated). He also mentioned that there are 2 types of filters; Drop-in and the traditional threaded round screw on.



Drop-in Filters.

Why use a Drop-in Filter System? Steven explained that this system has many advantages over the round threaded round types:

- ☛ Can be stacked, possibly 2 or 3 at a time, although he said that the screw type also can be stacked but the problem is the vignetting effect of the threaded type;
- ☛ Greater control of the horizon with the drop-in graduated filters especially with Neutral Density (ND) Filters by moving the filter up, down or sideways to match the format and subject;
- ☛ Less space required for storage; and
- ☛ Only 1 adapter required for a variety of filter styles (ND’s, Stars, Colour Effects and more).



Steven commented on several of the common filters used in digital photography today briefly explaining their effects; the ND Filter (Stops between 1 and 15), Graduated ND Filters (hard line or soft line/graduating between light and dark), Polarising Filter and the Clear Night filter (reduces the effects of light pollution).

LIGHTING and ACCESSORIES

Steven introduced this segment talking about lighting and how to create lighting effects from the studio to the off camera flash using various styles of lighting accessories to modify any artificial lighting a photographer may be utilising. He explained “light source” and how it changes and their respective effects:

- A Small Source has a harsh and contrasty light resulting in shadow loss compare to larger light sources;
- A Large Source creates a softer light, expanding the shadows and highlights.

Light Modifying

Steven introduced the Softbox Lighting Application noting that it was ideal for studio work where the photographer can still use their speedlite flash. He reminded us that a speedlite will drain its battery power and have slower recycling time between flashes especially on full power. Usually the studio system will have a mains powered strobe light for the heavy duty work life.



He then demonstrated several different types including an umbrella (comes with Gold, Silver reflective internal cover) that will produce a scattered light resulting in a softer light, wrapping around the subject. However there is some uncontrolled stray lighting especially from the umbrella’s rim area. One advantage of an umbrella is that it folds easily and can be taken anywhere to be use. Just requires an assistant to help reflect natural or artificial light onto the

subject.

Another type Steven demonstrated was the Little Softbox designed to wrap around the photographer’s speedlite. It is small, compact and foldable. In addition there are many other types however Steven mentioned the Grid style that is attached to the speedlite and will narrow then artificial light upon exit giving the photographer more lighting control.



Steven summarised the evening saying that there are accessories to help photographers achieve a softer lighting effect, eliminate harsh shadows and to modify the lighting for the best image possible. Whether a tripod to stabilise the camera equipment; a filter or two to extend the exposure time, all is possible with the right accessory.

Bruce thanked Steven for his presentation and sharing with the members the various options available to them in the pursuit of better photography.

Tuesday, August 20th 2019

This evening was the third and last in the 2019 Winter Camera Craft Skills Workshops. Bruce Shaw extended a very warm welcome to the 8 members who braved the very cool Antarctic winds. Bruce mentioned that several Workshop attendees had apologised to their inability to with the group. He also welcomed a new member, Colin Marshman, to the workshop and was looking forward to his contributions throughout the evening.

Bruce then spent several minutes summarising the first 2 Workshops; “Get To Know Your Camera” (camera basic functions, where to find them, how to use and introducing Exposure) and “Get To Know Exposure and Focus” (where the group concentrated upon Exposure, The Histogram and Focus). He then gave a brief outline to the evening’s Workshop; “Camera Care and Long/Timed Exposure” with several practical sessions.

Camera Care.



Bruce handed the first practical session; “Camera Care” to Brian Harvey who immediately asked all to empty their camera bag’s contents onto the table in front of them. He proceeded to ask several questions about dust, dirt, grit and grime, where it builds up and “hides”. Before the first cleaning process Brian asked if members carried the lens’ back cap and camera cap. If so, take a closer look especially around the attachment thread moldings. Brian then handed out several



lens cleaning (Isopropyl alcohol 91%) wipes for the group to use. He demonstrated how to use them, strongly emphasising that he didn’t recommend entering the Sensor area. With the use of a blower brush and the wipes a photographer can clean most areas including the lens’ front and the electrical contacts form the



lens coupling. External flash and Memory Card. The wipes do not contain moisture (water) and are safe to use. Brian remarked to obtain the best out of your photographic gear you have to maintain it, keeping it clean and functioning. Remember water, dust and grit are your equipment’s worst enemies.



Now that the camera, lens and accessories were clean Brian recommended that people conduct a “Pixel Refresh” (if your camera has it) and should be part of cleaning process at least every 6 months. Now it was time to repack the bag.

Bruce continued with the Camera Care segment with 2 brief “How To...” videos on “Updating the Camera’s Firmware”. Bruce stressed that if a person has the slightest hesitation, then to STOP and take this to a professional. He said that a wrong Firmware Update can cause both the Camera and/or Lens to malfunction, making them inoperable. So why update the firmware? Just as our computer are constantly receiving updates to improve functionality and fix bugs, so to the Camera’s Firmware (Operating System) has the occasional update. Bruce then showed 2 videos from Nikon and Canon on how to check the Firmware version and update.

Long/Timed Photography.

Bruce then introduced the Long/Timed Photography segment asking “... what is it?” He explained it’s a technique, very popular with today’s landscape photographers utilising a slow shutter speed to capture moving elements (water, clouds, people, traffic and more). The Photographic Fraternity generally agrees that that Long and Timed Photography begins when the photographer requires the use of a camera support due to the shutter speed being too slow for a sharp hand-held image. He mentioned it is commonly used in most genres, including Urban, Street, Abstract, Creative, Light Painting, Startrails, Cityscapes to name a few.

What Equipment Is Required?

- ☞ Camera with a “Bulb” Setting/Mode function;
- ☞ Tripod (essential) to stabilise the camera equipment;
- ☞ Shutter Release Cable or Electronic remote; and
- ☞ Filters (Neutral Density ND or Polariser) designed to reduce the amount of light passing from outside the lens to the camera’s sensor.

Bruce explained how the various filters worked and some of the advantages and problems that can be associated with them especially the ND (Neutral Density) Filters where focusing can be a major hurdle with high “Stop” (6 ~ 10) Filters. Auto Focus system struggles so manual focus becomes the most efficient method.

Bruce introduced “how to calculate the shutter speed?” segment remarking that the smartphone is best suited to this; iPhones (App Store), Android (Google Play and Microsoft Shop) offer various apps to guide the photographer. He also mentioned there is a manual (mathematical) method using a table. The group were reminded when using ND Filters the “Stop” is a power of 2. For example a normal exposure of 1 second then a 2-StopFilter the exposure time is equal to 2^2 or 2×2 equalling 4 seconds.

Normal Exposure Time	ND Filter in “Stops”	New Exposure Time
1 Second	1	2 Seconds
1 Second	2	4 Seconds
1 Second	3	8 Seconds
1 Second	4	16 Seconds
1 Second	5	32 Seconds
1 Second	6	64 Seconds
1 Second	7	128 Seconds
1 Second	8	256 Seconds
1 Second	9	512 Seconds
1 Second	10	1024 Seconds (17 Minutes)

Night Photography.

The last topic covered for the evening was Night Photography. Bruce briefly described it as capturing images outdoors at night, the time period from dusk to dawn when photographer use available lighting (both natural and artificial) during a timed or long exposure.

Bruce then explained there four (4) recognised Photographic Time of Day periods:

- 🕒 Dawn, The Golden Hour followed by the Blue Hour;
- 🕒 Daytime;
- 🕒 Dusk. Blue Hour followed by the Golden Hour; and
- 🕒 Night.

He then expanded this saying that “The Golden Hour” is the period of time the colour of the sky goes from red and orange to yellow or, as its name suggests, golden tones, having a warm colour temperature. Lighting is soft, diffused and with little contrast, since the sun is low in the sky. Then he said that “The Blue Hour” occurred at the beginning (evening) and at the end (morning), a gradient of colours, from blue to orange.

The group then talked about the Technique and equipment required for Night Photography. Bruce mentioned that the list wasn’t just limited but could include further items, but it was the beginning’s:

- 📷 The following techniques and equipment are generally used in night photography.
- 📷 A tripod is usually necessary due to the long exposure times. Alternatively, the camera may be placed on a steady, flat object e.g. a table or chair, low wall, window sill, etc.
- 📷 A shutter release cable or self-timer is almost always used to prevent camera shake when the shutter is released.
- 📷 Manual focus, since autofocus systems usually operate poorly in low light conditions. Newer digital cameras incorporate a Live View mode which often allows very accurate manual focusing.
- 📷 A stopwatch or remote timer, to time very long exposures where the camera's bulb setting is used.
- 📷 A camera lens with a wide aperture.
- 📷 A smartphone with a night photography mode, such as Night Mode on Huawei® phones, Night Sight on Google Pixel® phones and Night Mode on Samsung Galaxy® phones



Image Stabilisation/Vibration Reduction

The group then explored modern day lenses, especially the image stabilisation function. Bruce mentioned that this function was designed to provide a sharp image, reducing image blur associated with camera movement particularly in the pan and tilt movements but not the subject’s movement like a car travelling along a road. This system is known by a variety of names by different manufacturers VR Vibration Reduction (Nikon), IS Image Stabilisation (Canon), AS Anti-Shake (Minolta, Konica) VC Vibration Compensation (Tamron) to name a few.



This element “floats” inside the Image Stabilisation Processor

They explored the science and manufacturing of a photographic

lens where it was explained that a system of electromagnets float inside the lens so when the Image Stabilisation (IS) system is activated the IS element moves to absorb the camera's movement resulting in a sharper, clearer image

IS/VR Used With A Tripod/Solid Base.

- ✗ Most manufacturers recommend that the IS/VR feature be SWITCHED OFF;
- ✗ Some recent lenses auto detect tripod-mounted and will disable the IS/VR system automatically;
- ✗ IS/VR System drains the battery.

- 👉 Tripod in use plus Image Stabilisation is counterproductive.
- 👉 Need to choose one or the other, NOT BOTH;
- 👉 Both systems create a "Feedback Loop" where the camera detects its own vibrations; commences moving to counter this detection and creating further "motion detection".

A second practical session was planned to practice night time photography. Following a Group discussion this was cancelled due to the strong Antarctic winds that had been hounding the region and concern for the photographic equipment. This was replaced by a short discussion on tripods, mounting of equipment and stabilising the tripod in various weather conditions.

The evening concluded with Brian Harvey proposing a vote of thanks to Bruce for the 3 Workshops, the preparation and passing on of knowledge to the group. Bruce responded hoping that all that attended had learnt something new about their camera and photographic equipment in the pursuit of better image taking.

Thanks to Dawne Harvey and Brian Harvey for their assistance throughout these "Winter Workshops" as they helped the attendees around their equipment during the practical sessions and for their valuable comments. Well done everyone.

Tuesday, August 27th 2019

President Bruce Shaw chaired this evening's Monthly Competition Night. He welcomed the 27 members in attendance.

Bruce announced that the judge had been advised of the Month's EDI Competition situation and she responded that she was happy with the Committee's decision. Bruce took a few moments advising the members that the August EDI Competition had a problem and that the Management Committee had discussed the issue and made an appropriate decision for all entrants. The August EDI Competition was originally set aside for the FCC's 2019 Interclub. However the Interclub's Closing Date changed resulting in the advertising of the EDI's as an "Open" only Competition but this wasn't communicated to the Web team which produce the Competition forms. The Club's Calendar was revised and update, but the Competition Calendar wasn't. The Management Committee reviewed the issues, looked at various options available and then decided that 2 "Best in Sections" would be awarded for the top Colour and top Monochrome EDI Entries. Bruce stressed that this was an "once-only, never to be repeated" situation and that the Management Committee set actions in progress so that does not occur again.

Our Judge:

Bruce then introduced this evening's judge, Tanya Du Toit noting that she has been photographing since 1991 when she got her first camera, a Minolta DSLR with 2 lenses. Tanya specialises in portraits and macro, loves creative photography and believing in sharing her skills with her peers. She confesses that you are never too old to learn something new.

Tanya has been a member of Cronulla, St George and Port Hacking Digital clubs winning many Awards including Print of the Year in a number of sections at both Cronulla and St George. Since then she has judged at a number of FCC competitions.



Tanya enjoys photography as it captures the beauty of things we sometimes don't notice and it allows expression, creativity and admiration

Business:

- 📷 Photography Group 2019 Programme:
 - September 10th. Remote Control and Triggering with Brendon Parker LAPS;
 - September Monthly Competition. Set Subject, “Rural Australia”.
 - 📷 Outings:
 - October 12/13th. Weekend Outing to Maitland and surrounding area. Please contact Karen Childs for further details;
 - October 8th. No meeting at Figtree Heights Primary School. It’s an “Industrial Landscape” night time photography outing meeting at the Gabriella Memorial, Christie Drive Port Kembla (Southern side Inner Harbour. More details will be in the calendar and an email closer to the date.
 - 📷 2019 Police and Emergency Services State Games. Bruce mentioned this again. Please see the note earlier in this Newsletter (Tuesday, August 13th).
 - 📷 FCC 2019 Interclub, Sunday October 13th at the Central Coast Leagues Camera Club, Dane Drive Gosford for anyone interested in attending.
 - 📷 Club’s 75th Booklet. There are a couple of books left. Anyone wishing to purchase a copy please see Brendon or Dawne.
- 📌 2020 AGM. Bruce advised that a majority of the current Management Committee will not seeking re-election at the March 2020 AGM for personal reasons and requested members to consider if they could take on this vital function. Please talk to Bruce or Dawne if you are interested or seeking more information.

Competition:

Tanya was invited to comment on the EDI entries with a supper break to follow to allow her time to finalise her Print Judging and Awards.

EDIs (Electronic Displayed Images):

Tanya’s comments on each Entry were positive and she provided help wherever she could. She remarked that photographers need to look at the image’s contents and how distractions, such as backgrounds, coloured elements will draw a viewer’s attention away from the main story. Tanya said that distractions take many forms, focus being very important:


- 📷 Macro and Still Life. The photographer has to choose the correct Depth of Field (DoF) showcasing the subject’s visually. Are the important sections in focus? A quick check before taking the shot.
- 📷 Portraiture. A shallow DoF is suggested to focus upon the subject and blur the background.

Tanya remarked upon photographers creating a story for their images to portray. She felt there were some candid shots, suitable for the photo album, that didn’t have a storyline for a competition entry. The images need the story and punch to draw the viewer to the point of interest within the image.

Tanya spoke about adding light whether to draw the viewer into the image, remove the very heavy base/top of the image. She explained a variety of ways how in the post production, however its better to get it right in camera and reduce the computer screen time.


In all photography, Tanya’s strongest comment was to use the “KISS” process; Keep It Simple. Simplify your image and maximize the image’s viewer drawing potential.

Monochrome:

	<i>Best In Section:</i> “Waiting for the Wind”, Brian Harvey	
	<i>Merits (2):</i>	Brian Harvey, Dylan Tate
	<i>Credits (6):</i>	Joseph Baez, Paul Charlier, Michael Cherviakov, Joe Cremona, Monte Hunt, Moira Stephens
	<i>Entries received:</i>	8
	<i>Entrants:</i>	8

The judge's comments for Brian's Best In Section Award were "beautiful mono, perfectly sharp. I like the way that one seedling connects the full head to the blown apart head. good composition."

Colour:

	<i>Best In Section:</i>	"WA Coast", Colin Marshman
	<i>Merits (7):</i>	Colin Marshman, Jill Bartlett, Kerry Gilmore, Vivienne Noble, Tim Porteous, Sue Souter, Carolyn Womsley
	<i>Credits (6):</i>	Karen Childs, Raymond Clack, Elaine Duncan, Andrew Gray, Sue Martin, Brendon Parker
	<i>Entries received:</i>	25 <i>Entrants:</i> 25

The judge's comments for Colin's Best In Section Award were "Beautiful seascape. Love the light and shade."


PRINTS.

Tanya's general comments for all Print categories, both Colour and Monochrome, that there were some great images to challenge and ponder upon.

Colour Prints "A" Grade:

Tanya remarked upon the photographers' use of the Competition Rules; Key elements on the 1/3rds, leading lines along with others compositional tools to take the viewer on a journey into and along the image to the point of interest. To accomplish a great image the photographer needs to be able to reduce the distractions, at best to a minimum so the viewer will stay and look at the image's story. One way to reduce distractions is to think about the image's final format; portrait, landscape, square, panorama and many more in these digital age.

Colour is important; bold not dull, bright not subdued. Tanya congratulated photographers for their selection of the right aperture and shutter speed in capturing good sharp images. The eye catching bold colours along with crisp sharp images created very pleasing images where she could easily view for longer.

	<i>Best In Section:</i>	"Beyond the Storm", Matt Dawson
	<i>Merits (3):</i>	Matt Dawson, Brendon Parker, Tim Porteous
	<i>Credits (5):</i>	Elaine Duncan, Colin Marshman, Vivienne Noble, Helen Robinson, Sue Souter
	<i>Entries received:</i>	14 <i>Entrants:</i> 14

Colour Prints "B" Grade:


Tanya's opening response to this category was "... watch out A Graders, they are coming to take your awards ..." She was very impressed and asked "... why were these photographers in B Grade?"

Tanya reiterated her earlier comments regarding composition and the photographers' use of the 1/3rds, diagonal lines, leading lines to take the viewer on a journey through the image showcasing all the elements as the viewer's mind explored the image. She congratulated photographers for creating a 3D image, whether it using waves to layer the image or complimentary elements creating the same style of depth.

Tanya asked “... do I need the entire image?” She then posed the question “... can this image have a greater impact if I choose a different format?” She noted that this is just as important as operating the shutter. The final image; what is your presentation to be?

Portraiture is one of Tanya’s specialties where she explained that “... humans look for the eyes ...” so photographers need to ensure that they focus upon the eyes and they are sharp. A majority of the time a judge will praise the photographer when the subject looking straight at (making contact) with the photographer however there are occasions where the action has the subject looking away. It’s all about the story and where the action within the frame is taking place.

Photography is about capturing the moment, the action, that time special to your subjects. Apart from deciding when to operate the shutter, the photographer needs to know what aperture, exposure and other compositional elements are required to balance the image, the action. In the entry “Cairo Markets” Tanya remarked that the photographer had used the right DoF (shallow), blurring the background but leaving just enough for the viewer to understand the whole location whilst concentrating upon the two people.


	<p><i>Best In Section:</i> “Cairo Markets”, Paul Charlier</p> <p><i>Merits (2):</i> Paul Charlier, Clara Soedarmo</p> <p><i>Credits (3):</i> Michael Cherviakov, Kerry Gilmore, Ann Lamb</p>
<p><i>Entries received:</i> 12 <i>Entrants:</i> 12</p>	

Monochrome Prints “A” Grade:

Tanya observed several entries were darker than she expected. In particular a seascape required lightening to reveal more details within the image. She wasn’t sure if the exposure reading was right or the post production and printing process was quite right. She suggested the photographer to take another look at the image.

Tanya directed the audience’s attention to portraiture with the application of artificial lighting with a speedlite flash unit. She emphasised that harsh lighting will produce an unflattering, washed out features. She suggested that photographers look at balancing the artificial and natural lighting conditions. This can be accomplished by utilising the speedlite’s power output.

Tanya reminded us all that photography is all about using the light to produce an image that is pleasing and draws the viewer to it. She continued, saying that the light can be variable in different areas of the image. To make the best of the lighting condition she said the placement of the main subject in the light area emphasises the subject. Look for the light.

	<p><i>Best In Section:</i> “The Market Man”, Helen Robinson</p> <p><i>Merits (3):</i> Helen Robinson, Elaine Duncan, Dawne Harridge</p> <p><i>Credits (3):</i> Joe Cremona, Vivienne Noble, Sue Souter</p>
<p><i>Entries received:</i> 14 <i>Entrants:</i> 14</p>	


Monochrome Prints “B” Grade:

Tanya commented upon the portraits saying that monochrome focusses the viewer on the subject’s character through textures, patterns and contrast. Not all portraits were to the judge’s liking. She noted background

distractions, in the form of white “blobs” and the use of deeper DoF resulting in the background elements dominating the subject. Tanya’s advice was to take your time and check everything from the camera settings to the focus before operating the shutter.

Use of the Sharpening Tool during the post production editing was noticeable in a few entries. Tanya’s advice, use the tool sparingly, to be alert not to overdo it and watch for the telltale signs (halos).

Tanya mentioned that printing in monochrome has strict limits and advised entrants to be conscious of colour casts during the printing process. This usually is indication that the printer requires urgent maintenance along with a nozzle clean to be undertaken.

	<i>Best In Section:</i> “The Coral Tree”, Paul Charlier	
	<i>Merits (2):</i>	Paul Charlier, Jim Ollis
	<i>Credits (3):</i>	Kerry Gilmore, Monte Hunt, Lynley Olsson
	<i>Entries received:</i>	12 <i>Entrants:</i> 12

Tanya was very efficient with her assessment and comments with plenty of time for some Q&A’s. Chairperson Bruce asked her how she generally viewed the members’ entries. Tanya responded there was much to learn from all the images tonight. On just needs to have an open minded and responsive to what they are viewing and listen to what others are saying. She said a number of entries had caught her “location eye” (Seacliff Bridge) and this was now on her photographic bucket list to explore.

Tanya responded to a number of questions regarding member’s images, especially the prints. She explain how felt (emotional side) and how she attempted to critiquing and comment on the images. She said it was a learning curve for all; judge, members and visitors.

Bruce thanked Tanya for sharing her thoughts about the members’ images and taking us all for a journey through the various genres offering advice for improvement, congratulating and awarded those images that were successful.

POINTSCORES: August 2019

Colour Prints “A” Grade:

25	Helen Robinson	20	Sue Martin	15	Ruth Brooks
24	Brendon Parker	20	Vivienne Noble	11	Colin Marshman
23	Joe Cremona	19	Sue Souter	7	Barry Daniel
22	Dawne Harridge	18	Matt Dawson	6	Geoff Gray
22	Tim Porteous	16	Elaine Duncan	5	Brian Harvey
		15	Jill Bartlett		

Colour Prints “B” Grade:

29	Paul Charlier	16	Raymond Clack	11	Alex Dawson
26	Ann Lamb	14	Monte Hunt	11	Michael Cherviakov
19	Clara Soedarmo	14	Kerry Gilmore	10	Jim Ollis
18	Wayne Fulcher	13	Lynley Olsson	6	Graham Hamilton
17	Tim Hoevenagel	13	Val Porter	2	Rachel Gilmour
17	Moir Stephens	11	Karen Childs	1	Luke Roche

Monochrome Prints “A” Grade:

28	Helen Robinson	19	Sue Martin	14	Elaine Duncan
25	Sue Souter	19	Ruth Brooks	14	Vivienne Noble
23	Colin Marshman	19	Tim Porteous	11	Barry Daniel
23	Joe Cremona	18	Jill Bartlett	4	Brian Harvey
21	Dawne Harridge	17	Brendon Parker	4	Geoff Gray
		15	Matt Dawson		

Monochrome Prints “B” Grade:

22	Tim Hoevenagel	16	Monte Hunt	9	Wayne Fulcher
22	Paul Charlier	16	Raymond Clack	9	Michael Cherviakov
20	Kerry Gilmore	15	Ann Lamb	8	Val Porter
19	Lynley Olsson	15	Jim Ollis	7	Moirra Stephens
19	Clara Soedarmo	13	Alex Dawson	4	Rachel Gilmour
18	Karen Childs			1	Luke Roche

EDI's:

36	Vivienne Noble	17	Karen Childs	11	Lynley Olsson
33	Colin Marshman	17	Ruth Brooks	11	Michael Cherviakov
29	Sue Souter	17	Tim Hoevenagel	10	Andrew Gray
25	Dawne Harridge	17	Clara Soedarmo	10	Dylan Tate
25	Tim Porteous	16	Moirra Stephens	9	Wayne Fulcher
24	Joe Cremona	16	Paul Charlier	9	Jim Ollis
24	Elaine Duncan	15	Monte Hunt	8	Rachel Gilmour
22	Sue Martin	15	Brian Harvey	6	Alex Dawson
21	Brendon Parker	14	Joseph Baez	5	Barry Daniel
21	Raymond Clack	13	Kerry Gilmore	5	Graham Hamilton
21	Carolyn Womsley	12	Warren Causer	3	Kathy Pond
21	Matt Dawson	11	Val Porter	1	Luke Roche
18	Ann Lamb	11	Sue Shaw	1	Greg Delavere
17	Jill Bartlett	11	Bruce Shaw	1	John Devenish

2019 Competition Details: September

Competition: Subject “Rural Australia”

Please ensure that you read the guidelines.

Entry Conditions:

Section

Closing Date & Time/Comments

EDI's: **2nd Tuesday of the Competition Month. Closing Time: 11:45pm**

Prints;
On Line Entry: **Saturday before the Competition Evening. Closing Time: 11:45pm**

Prints;
Judging Display: **Must** be on the Print Stand before 7.15pm on the Competition Night

On Line Entry:

The “On Line” Registration Entry Form: <https://wollongong.myphotoclub.com.au/members-enter-a-comp/>

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

Competition Subject Guidelines.

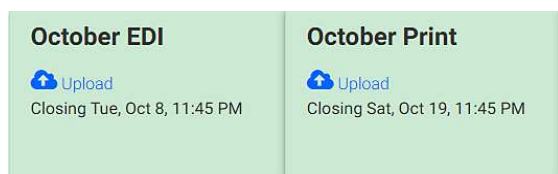
All members are encouraged to view the Club's website (<https://wollongong.myphotoclub.com.au/>) and click on the "Calendar" to view the recent change/s to competition guidelines.

Members are reminded that any entry that does not match the Competition guidelines will not be accepted for this competition.

2019 MPC Competition Update

The Club's MPC Competitions' Pages; The Collections and the Entry Upload, have been revised to allow the Club to adjust the "titling" on these Pages. All processes will continue to be the same. This revision allows us to indicate the Competition whether a Set Subject with the Subject's Title or and Open where no changes appear on the Pages.

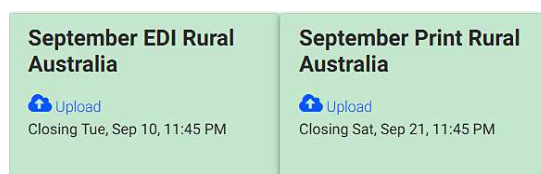
Here is what you'll see:



The Open Competition (Collections' Page)

A screenshot of a web form titled "Upload entries for October Print" with a "Competitions" link in the top right. The form is divided into two main sections. The left section, "Entry information", shows "Your grade is Grade" and "You haven't submitted any entries". It lists two options: "Grade Open Colour Large Print" (selected with a black square) and "Grade Open Mono Large Print". Below this, it states "Maximum entries: 2" and "Max print entries: 2". It also lists "Maximum image dimensions: Width: 1920 pixels, Height: 1200 pixels" and "Maximum file size: 2 megabytes". The bottom of this section says "Entries close Sat, 19th Oct 2019 11:45 PM". The right section, "First step - upload your image", has a green button "OR SELECT FROM EXISTING UPLOADED IMAGES". Below it, a text box says "Your filename will be used to suggest the title" and "click to add or drag image file here". A note below the text box says "(page will refresh and show your image when uploaded)". At the bottom is an orange button "CLICK HERE TO VIEW COMPETITION RULES AND DEFINITIONS".

The Open Competition (Upload Page)



The Set Subject Competition (Collections' Page)

A screenshot of a web form titled "Upload entries for September EDI Rural Australia" with a "Competitions" link in the top right. The form is divided into two main sections. The left section, "Entry information", shows "Your grade is Grade" and "You haven't submitted any entries". It lists "Maximum entries: 1", "Maximum image dimensions: Width: 1920 pixels, Height: 1200 pixels", and "Maximum file size: 2 megabytes". The bottom of this section says "Entries close Tue, 10th Sep 2019 11:45 PM". The right section, "First step - upload your image", has a green button "OR SELECT FROM EXISTING UPLOADED IMAGES". Below it, a text box says "Your filename will be used to suggest the title" and "click to add or drag image file here". A note below the text box says "(page will refresh and show your image when uploaded)". At the bottom is an orange button "CLICK HERE TO VIEW COMPETITION RULES AND DEFINITIONS".

The Set Subject Competition (Upload Page)

Please note the change in the header for the Set Subject as a reminder the Competition has a Set Subject and what that subject is.