

**IN FOCUS**  
IN FOCUS

## PHOTOGRAPHY GROUP MONTHLY NEWSLETTER

September 2019

Edition: 2019/08

## CONTENTS

Dates For Your Diary .....	2
2019 Wakefield Park Raceway Outing, Tirramville NSW .....	3
Tuesday, September 3 <sup>rd</sup> 2019 .....	3
Tuesday, September 10 <sup>th</sup> 2019 .....	4
Tuesday, September 24 <sup>th</sup> 2019 .....	7
POINTSCORES: September 2019 .....	12
2019 Competition Details: October .....	13

## PHOTO GROUP DIARY

### October 2019

Tues 8 <sup>th</sup>	Night Photo Shoot Outing; Industrial Photography, Christie Drive Port Kembla Inner Harbour
Tues 8 <sup>th</sup>	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Sat ~ Sun 12 ~ 13 <sup>th</sup>	Historic Maitland Photographic Weekend.
Sun 13 <sup>th</sup>	FCC 2019 Interclub at Gosford
Sat 19 <sup>th</sup>	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues 22 <sup>nd</sup>	Competition: "Open"
Closing Time	<b>7:15pm.</b> No Print Entry will be accepted after this time.
Tues 29 <sup>th</sup>	"5 <sup>th</sup> Tuesday of the Month" Social Night. Wollongong Golf Club 6:15pm

### 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](mailto:photogroup@wollongongcameraclub.com)

All Competition Entries Online Entry:

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

Monthly Competition Enquiries email

[photocomp@wollongongcameraclub.com](mailto:photocomp@wollongongcameraclub.com)

Photo Group Newsletter Editor:

[editor@wollongongcameraclub.com](mailto: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.

Members are encouraged to view the Club's website at: <https://wollongong.myphotoclub.com.au/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 8<sup>th</sup> 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 12<sup>th</sup> ~ 13<sup>th</sup> 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 13<sup>th</sup> 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 13<sup>th</sup> 2019

### **Tuesday October 29<sup>th</sup> 2019: "5<sup>th</sup> Tuesday of the Month" Social Night.**



*Date:* Tuesday, October 29<sup>th</sup> 2019  
*Where:* Wollongong Golf Club, Corrimal Street Wollongong  
*Meeting Time:* 6:15pm for 6:30pm Dinner  
*Meeting Place:* Upstairs "At The 19<sup>th</sup>" Dining Area



### **FCC F/Stop Newsletter October 2019**

The latest FCC F/Stop Newsletter has been published and is on the FCC Website for viewing or downloading. There are a number of world and Australian Photographic Workshops being advertised. The locals include Lamington, Flinders Ranges and Lord Howe Island. On the world scene there is Artic Russia, Tuscany and Mongolia. So check these and more out at the FCC (Fellow MyPhotoClub Member) Website either by logging into your MyPhotoClub account and going to the FCC Website or just for the Newsletter the following will work: <https://fccnsw.myphotoclub.com.au/f-stop-newsletter-october-2019/>

## 2019 Wakefield Park Raceway Outing, Tirrannaville NSW

Having never been to a motor racing track before, I wasn't entirely sure what to expect at the Wakefield Park All Histories weekend. It was well worth the drive.



On site were lots of fantastic staff, a café with excellent coffee (which I drank my weight in), a market stall, some food trucks including a charity-based BBQ and even a musician. Mood = sorted!

And then there was chrome. Shiny, gleaming chrome. Plenty of it, everywhere. I've never seen so many vintage vehicles all in one place. It was awesome.

One thing I particularly wanted to practise was panning. Hundreds of blurry, awful photos were shot, but a few turned out OK. There was plenty to practise on, after all.

Races were mixed throughout each day, so when Sue (Souter) and Vivienne joined me on Sunday morning, they hadn't missed too much. Sometimes the sidecars were racing; other times the cars, and also motorcycles. The oldest bike on the track literally had to be started by pedalling!

The pit wall and starting & finishing areas were out of bounds for spectators, but I managed to get a pass after signing a detailed waiver. The best spot I found was inside the track exit area, where often there was at least one stationary vehicle while others zoomed past. Again, lots of horribly blurry pictures but there were some good ones and I learned a lot from attempting to capture these moments. And did I mention there was lots of chrome?

I was introduced to the Marketing Officer, Candice, who was very thankful to be offered copies of any images that we'd be willing to share. I've sent her over 100 edited shots (many more than anticipated), asking her to mention Wollongong Camera Club wherever possible, is using them. It's an exposure thing. Ha!

'Wakefield' was a great weekend and I hope that more Club Members will be keen to attend, just for one day, if the All Histories meet is on again next year.



*Kaz Childs*  
Race Day Correspondent

## Tuesday, September 3<sup>rd</sup> 2019

During May 2019 the Camera Club received an invitation to participate in the Illawarra History Week (Aug 31<sup>st</sup> ~ Sept 8<sup>th</sup>) being hosted by the Wollongong Central Library's Local Studies. The project was to photograph an out-of-copyright-date image storage in the Library's Database with the purpose to rephotograph the same scene from the same viewpoint in 2019.

9 Club members took up the challenge to produce 20 (donated) images for the Library's archives. The Library's staff printed the members' images with the corresponding archived image, framed and displayed for a Print Exhibition during History Week. That was the plan. Like all plans, occasionally something happens. The members weren't able to produce 20 images; more like 35 images were finally donated to the Library.



On Tuesday evening, September 3<sup>rd</sup>, the Wollongong Central Library held an Official Opening. Jenny Thompson, Manager Library and Community Services welcomed the Club's members, and 10 others to the evening. After a brief welcome to "Country", Jenny briefly outlined the project and the role both the Library and the Wollongong Camera Club held in the Exhibition. She announced that people had already visited the Exhibition since it was installed encouraging the Library staff. Jenny thanked Jo Oliver, the Local Studies Librarian, for her work throughout this project. It was acknowledged that Louise Brand, Wollongong City Art Gallery assisted Jo with Print Frames and advice in hanging the prints.



Wollongong Camera Club President, Bruce Shaw, thanked the Library for their invitation and the Print Exhibition for the public to view “Wollongong Then and Now”. He said it had been a challenging project, researching the image, taking it and post production requirements set by the Library. He asked the attendees if they could remember a time when the Surf Pavilion at South (now City) Beach along Marine Drive existed, the dairy farmlands that the now M1 Motorway at Dapto, or the double-decker buses in Crown Street (Wollongong) which is now a Pedestrian Mall? He noted that the exhibited images were sure to



raise many discussions as the viewers walked down memory lane. Bruce thanked Jo for her assistance and advice and Dawne Harridge for liaising with the Library on behalf of the Camera Club.



The 9 Camera Club participants were: Dawne Harridge, Kaz Childs, Kathy Pond, Sue Martin, Sue Shaw, Moira Stephens, Jim Ollis, Matt Dawson and Bruce Shaw. Thank you all, your work is well appreciated.

All members are urged to visit the Wollongong Central Library’s Local Studies area Exhibition Room (1<sup>st</sup> Floor, just left of lift and stairs) to see how the Illawarra Region has change in the past 65 ~ 125 years.

## **Tuesday, September 10<sup>th</sup> 2019**

Club President, Bruce Shaw, chaired this evening’s meeting extending a warm welcome to the 18 members that braved the springtime weather to hear fellow club member, Brendon Parker LAPS presentation on “Remote Control and Triggers”.

### **Business:**

Bruce mentioned the following for the members’ attention:

#### **📅 Programme:**

- September Monthly Competition, 24<sup>th</sup> Sept. “Rural Australia”. Judge is Mark Kelly. Bruce reminded all present to review the guidelines on the Club’s website as these have been passed onto the judge;
- October 10<sup>th</sup> Meeting. The School’s doors will be locked and the lights out. The meeting point was announced as the Gabrielle Memorial at Christie Drive Port Kembla for an evening of Industrial Photography. Bring warm clothes, torch and any hot drinks. Of course pack your camera gear. It’s a twilight shoot;
- October Monthly Competition, Oct 22<sup>nd</sup>. “Open” with judge John Newton;
- October 29<sup>th</sup> “The 5<sup>th</sup> Tuesday of the Month Social Night”. Sue Souter will be arranging. Please advise her if you will be coming along to the Wollongong Golf Club “At The 19<sup>th</sup>” Dining area for a meal, fun, laughter and fellowship. A great night out.



#### **📅 2019 IMAGE OF THE YEAR ENTRIES**

Bruce reminded the members the 2019 Competition Year is rapidly coming to an end. The 2019 Print and EDI of the Year Competitions have:

- ✂ Limit of one (1) Entry per eligible section/s;
- ✂ Entry must have been entered into one of the 2019 Monthly Competitions;
- ✂ It will be judged as an “Open” Competition. 2019 Set Subjects are welcome, but will be assessed as an Open image;
- ✂ Online Entry Opens on November 1<sup>st</sup> with **CLOSING Date** November 30<sup>th</sup> 2019;
- ✂ Prints must be handed in by the close of November 26<sup>th</sup> Competition Evening.

#### **📅 Club Outings 2019.**

🚗 October 12<sup>th</sup> ~ 13<sup>th</sup>. Maitland Photography Weekend. Please see Karen Childs for all details.

#### **📅 FCC 2019 Interclub. Sunday October 13<sup>th</sup> at the Central Coast Leagues Camera Club, Dane Drive Gosford.**

## Police & Emergency Services 2019 State Games; Wollongong

Bruce updated the members present on the upcoming Police and Emergency Services 2019 State Games and the invitation from the Organising Committee to the Wollongong Camera Club to assistance with the documentary of these Games from the photographic viewpoint. These included:

- 📷 Games Date and location: Saturday October 19<sup>th</sup> through to Thursday October 24<sup>th</sup> 2019 to be held in Wollongong with some Events outside the Illawarra;
- 📷 Photographer's Rights: Agreement that the images taken by the photographers remain their copyright with use to enter Club, State, National and International Competitions. However the Organising Committee requested that images were not to be uploaded to any Social Media Site due to the work nature of some competitors;
- 📷 Organising Committee's Image Use: This is twofold:
  1. Daily display of Event Action; and
  2. Possible Marketing/Advertising for the 2020 National Games.Bruce said there are ongoing discussions concerning any images selected for the 2020 Games' marketing for the photographer to be compensated.
- 📷 Image and File Sizes. The Organising Committee has requested:
  - ✂ JPEG or PNG image with a maximum of 10Mbytes with a couple of images of the daily events for competitors to view; and
  - ✂ A set of images within one (1) month for the 2020 Games' Marketing/Advertising.
- 📷 Public Liability Insurance. Bruce advised the members:
  - ✂ Confirmation that the Games have Public Liability Insurance and that the photographers would be covered provided:
    - a. They have nominated and on a Spreadsheet provided by the Camera Club of each photographer at the individual Events;
    - b. The Event Coordinator is advised by the Games' Committee.

Following some discussions and explanations Bruce asked if members wanted to continue and if so, who would be available, acknowledging that most coverage would be for the weekend. Seven members indicated they would be interested in this community project. Bruce thanked all and said that further information would be emailed to all members and requesting any particular event preference/s.

### Speaker:

Bruce introduced this evening's presenter; Brendon Parker LAPS saying that he joined the club in 2013 and is a regular "A" Grade Print entrant, both Colour and Monochrome, along with EDI's in the club's monthly competitions and has been a past recipient of the Small Print of the Year Award. He is a current serving Executive Committee member having been elected in 2014 as an Ordinary Member, then 2016 ~ 2019 serving as Treasurer. Photographically Brendon's genre is very wide, from the macro to towering cathedrals and everything between. Brendon's competition entry isn't restricted to the Club's monthly competitions. He is a regular entrant in Nationals and Internationals, especially the English Circuit. In 2019 Brendon received his LAPS Award. Outside the club, Brendon takes photography to the community through the U3A and loves his books and yachting whenever he gets the time.



Brendon commenced his presentation outlining the agenda for this evening's topic, "Remote Control and Triggering". He said there are numerous occasions that call for the remote operation of your camera; wildlife being the most common. The camera's remote operations can be simple (Shutter control unit) to the more complex (Shutter, Aperture, ISO, Focus) using smartphones, tablets and computers using a hard-wired or a wireless systems. He brief noted that cameras can also be triggered by sensors which respond to an external cause (sound, motion, lightning, infrared beam).

**Why?** Brendon's first question was "why?" use a remote control device. He explained that the photographer is most likely attempting a long exposure, so a remote device will reduce, if not eliminate, camera shake and in the case of wildlife a trigger to activate the shutter as the elephant/tiger walks pass the camera. He also noted that a remote could be used in Focus Stacking (Macro Photography), Selfies, Time-lapse, Studio work, Still Life and in some cases, being a lay-back, easy going photographer allowing the camera to do the work whilst sipping a latte or maybe a chardonnay.

**TETHERING.** Brendon briefly spoke about the more technical aspect commenting that it's simply connecting the camera to a smartphone or computer device either by a hard wired or wireless system. He mentioned that there are many 3<sup>rd</sup> Party and Camera Manufacturers providing the required software to allow the remote control of cameras and their various controls (Shutter, Aperture, ISO, Focus to name a few). Brendon demonstrated this with a short video, "The Secret Life of Bower Birds" taken in his garden using the tethering method where he was inside a backroom overlooking the garden to capture the Bowerbirds in action.

**TRIGGERING.** Brendon outlined that this method required equipment that responded to a certain trigger (activation) whether it's sound, movement, lightning or other activating trigger. He briefly explained the different types:

- ✂ Sound. Any/a certain sound operates the camera when the sound is picked up by the system receiver;
- ✂ Movement. When an infrared beam by a subject passing through it is broken the camera is then operated. He mentioned that the infrared/Interrupted Beam method was good for night photography;
- ✂ Lightning. Brendon remarked that this is dependent upon the camera's response to a lightning discharge.

He mentioned that some of these functions are built into some digital cameras and smartphones. These include "Magic Lantern (Canon), a comprehensive method using public domain software, smartphone Apps (Mac and Android), dedicated wildlife cameras and Intervalometer.

**DEVICES.** Brendon continued his presentations concentrating on equipment used to activate a camera, particularly the shutter.

- ✂ Basic. The Delayed Shutter (2 Seconds, 10 Seconds ... Bulb settings). These are usually built-in functions in most digital cameras, especially the Compact and dSLRs;
- ✂ Camera Remotes. These can be wired connected to the camera, infrared units or wireless operated by a hand held device or smartphone;
- ✂ Specialised Types:
  - Pluto Trigger. It's a multi-trigger device utilising the various sensor types (sound, movement, lightning) connected to the camera via Bluetooth from a smartphone or computer/tablet. It controls the camera's shutter operation. The smartphone App has four sections: Intervalometer, Pluto Sensors, Smart Sensors and Tools.
  - Cam Fi. It is a Wi-Fi transmitter that connects a CamFi device to a DSLR camera with a USB cable, then use your smartphone to connect to the CamFi device over the Wi-Fi to remotely control the DSLR camera, which allows you to view, focus and shoot photos with live view.
  - Wildlife Cameras. A weatherproof digital camera that can shoot still images and video intended to be mounted in the wild, hidden from view, where they can be set to capture still images at specific intervals or capture still images and/or video when they detect motion. They range in price from budget to high end and the image quality matches the price.



Various Specialised Triggering Devices



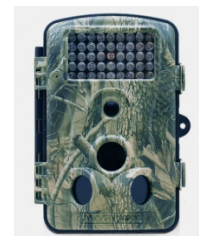
Cable Release & Intervalometer



Pluto Trigger Unit



Cam Fi Camera Mounted



Wildlife Camera

**Software.** Brendon briefly introduced various software products that a photographer could use:

- ✂ Focus Stacking. Zerene and Helicon Focus that will drive the camera
- ✂ In Camera Software. EOS Utility (Canon), Imaging Edge (Sony), Canon Connect and Olympus (Full Menu) software

Brendon then demonstrated Focus Stacking and some typical devices available to allow the camera to move along a single plane whilst retaining a fixed focus. An alternative method



allows the camera's position to remain fixed and adjust the focus. The Macro Rail Slide is available as either a 2- or 4-Way device. A 2-Way can adjust in both the forward and backward directions whereas the 4-Way will adjust in forward/backward and left and right directions.

Smartphones are becoming an integral part to the digital camera era. Both Android and iPhones have apps that allow photographers to control, trigger and carry out other camera functions. However not all smartphones can control digital cameras. Brendon mentioned on smartphone app, Open Camera, for android phones however the most recent version requires the Camera2.apk software to allow the full functionality of the Open Camera app.

Following a supper break, Brendon demonstrated some of the remotes and triggering devices connected to his digital cameras. He also spoke briefly about Open Camera with the new Focus Stacking and Panorama functions. The final recommendation from Brendon was that photographers should invest in a tripod mount smartphone clamp (Universal Smartphone Clamp)



Bruce Shaw thanked Brendon for his enlightening presentation, taking us on a journey of remotes and triggers with the various options open to photographers in controlling their digital cameras. The many options discussed had the audience plenty to consider especially if they wish to purchase a new piece of equipment in photographing the many objects that the world delivers.

## **Tuesday, September 24<sup>th</sup> 2019**

Club President Bruce Shaw chaired this evening's Monthly Competition evening extending a warm welcome to our guest judge, Mark Kelly, and the 28 club members in attendance. It was good to have one of our international photographers back amidst the folder. There's a rumour that they have enough competition images for the February 2020 Competition but what about that excess luggage fees??

### **Our Judge:**

Bruce introduced this evening's Set Subject Competition Judge, Mark Kelly from MK Images (<http://mkimages.com.au/>) at Bowral. The subject was "Rural Australia". Bruce noted that Mark is no stranger to the club being first invited in 2010 to speak on HDR (High Dynamic Range) and has since been a judge several times. Mark is an Acclaimed Professional Photographer and Creative Artiste with many Local, State, National and International Awards to his credit. He has been received nominations in the USA Based Black & White Spider Awards over the years, Epson International Print, Creative Asia Awards and in the Top 101 Landscape Photographers' of the Year (2015 2<sup>nd</sup> year) to identify a few International Awards. From 2016 to 2018 Mark has been an invited photographer to the Canberra "Enlighten" Project where his images are projected upon the walls of Questacon, Old Parliament House or the Portrait Gallery with his most memorial production; "Autumn Leaves".



Mark says he is never without a camera, digital hardware or a smartphone always prepared for the action and moves beyond the camera to what the mind sees. He is a creative artiste (photography, clothing – scarfs), landscaper, nature and more. As a Presenter and Judge Mark is always engaging, enthralling with just the right amount of technical information blending with creativity. For the first timers Mark will challenge their thinking and application to photographer. So sit back for a journey of image critiquing.

### **Business:**

Bruce announced the following for the members' attention, saying that there's an extended information list of upcoming activities and meetings:

### **PG PROGRAMME:**

- Oct 8<sup>th</sup>. Tuesday Night. "Industrial Photography". Meet at the Gabriella Memorial, Christy Drive Port Kembla Inner Harbour Carpark at 6:30pm. A notice will be circulated. School will not be open. Inclement weather. Check your emails before leaving on the day;
- Oct 22<sup>nd</sup> Monthly Competition. "Open" Judge John Newton;



- Oct 29<sup>th</sup> “**5<sup>th</sup> Tuesday Social Evening**” A change of venue to **Wollongong Golf Club**. Meet upstairs in the “**At The 19<sup>th</sup> Dining area**” at 6pm for 6:15pm start. Venue changed due to members’ request;
- Nov 12<sup>th</sup>. Introduction & overview of using a Speedlite – Guest Speaker “Craig Parker”;
- Nov 26<sup>th</sup> Monthly Competition, Set Subject comp “Icons”. Judge Mary Furness (a late change);
- Nov 1<sup>st</sup> ~ 30<sup>th</sup> IOTY On Line Entry/Registration;
- Nov 26<sup>th</sup> POTY Entries hand in. Last opportunity. One image entry per eligible section. Image must have been entered during the 2019 Competition Pointscore Year;
- Nov 12<sup>th</sup> Return of all perpetual Trophies.
- Dec 3<sup>rd</sup> MM Grp’s Gala Evening;
- Dec 10<sup>th</sup> Annual Dinner and Presentation Evening.

## OUTINGS:

- ☞ Oct 12<sup>th</sup> ~ 13<sup>th</sup> (Sat/Sun). Maitland Weekend;
- ☞ Oct 26<sup>th</sup> (Sat) “Picton Show” Bull riding commencing 6.30 pm followed by Fireworks display. Meeting 5:30pm at Ticket Gate. See Kaz for further details. More details to follow once finalised

## OTHERS:

- ☞ Oct 13<sup>th</sup> (Sun). FCC 2019 Interclub Exhibition and Presentation at Central Coast Leagues Club, 1 Dane Drive, Gosford starting at 10.30 am;
- ☞ Oct 19<sup>th</sup> ~ 24<sup>th</sup> Police & Emergency Services 2019 State (NSW) Games. All information has been circulated on 15th September; please complete the “Event Preferences” form with your preferred event and time slot and return it to Bruce no later than Thursday 3rd October. **Photographers:** Sue Souter, Dawne Harridge, Ruth Brooks, Sue Martin, Matt Dawson, Jim Ollis, Kaz Childs;
- ☞ Deepavali, Hindu Festival of Light. Sydney CBD (Martin Place, Wednesday Oct 16<sup>th</sup> 12pm ~ 2pm. Challenging lighting (candles), street and cultural photography. See Kaz for other dates, times and information. This IS NOT a Club outing;
- ☞ Inner West Photographic Society’s Exhibition “ethereal”, StirrUp Gallery 142 Addison Road, Marrickville Sat Oct 5<sup>th</sup> 2019 6:00pm. Exhibition 6 ~ 20<sup>th</sup> October, Wednesday ~ Sunday;
- ☞ Caleb Arcifa “Transportable Studio & Darkroom”. List of any darkroom equipment, particularly film based (enlargers, development tanks, trays, easels, film/Print Drying Cabinets, Enlarger and General Timers (for Developing Processes), digital scanning units and alike). See Equipment & contact details on the information desk. Email: [contact@thecontainerlab.com](mailto:contact@thecontainerlab.com) mobile: 0423522316 blog: [www.thecontainerlab.com/blog](http://www.thecontainerlab.com/blog) ;
- ☞ Copies of Club’s 75<sup>th</sup> Anniversary Booklet still available. Please see Dawne.

## XUME Filter Magnetic System

During the notices several members spoke about XUME Filters’ Magnetic System especially for use with Neutral Density (ND) filters in the higher filtration levels (F/Stops: 8 and above) where the filter’s glass medium is too dark for accurate focusing. Removing and then reinserting the filter can lead to the lens being adjusted, at least with the focus. More news about this system will be available in the next Monthly Newsletter. In the meantime, if you are interested in checking it out, then here’s a couple of links to videos:

- ☞ <https://www.manfrottoschoolofexcellence.com/2018/11/xume-adapters-add-some-magnetic-magic-to-your-filters/>
- ☞ Anthony Morganti’s [https://www.youtube.com/watch?v=7iBN\\_oTNUE4](https://www.youtube.com/watch?v=7iBN_oTNUE4)



## Competition:

The members were provided with the following guideline to assist them along the path to creating their entry for the September 2019 Competition; “Rural Australia”: “... *Rural (and remote) Australia has been defined by the Australian Bureau of Statistics as any area in Australia outside of the major cities. For the purposes of this set subject major cities are those with a population of greater than 50,000 people. This means that any image taken outside the major city boundaries is acceptable for this competition whether it be landscape, people, action, wildlife or any other genre of photograph that you can think of – they are all*



acceptable. As long as the Images are uniquely Australian. The link below will give you some ideas but don't limit your thoughts to a country farm or a desert scene – think outside the box.

<https://www.shutterstock.com/search/rural+australia>

### **EDIs (Electronic Displayed Images):**

Mark's general comments for the digital section were; "...A great range of images inspired by the theme "rural". There were 3 x images in the running for best in section so it was a tough choice. If your image did not get an award please do not feel disheartened, I hope you find the comments useful."


Mark commenced his EDI critiquing remarking that he hadn't realised that it's almost a decade since he first accepted the Club's invitation to the HDR presentation and numerous judgments during this period. As the EDI Entries were displayed Mark made positive comments with the occasional suggestions where he thought members would benefit. He remarked how he felt about the entries and that only the opinion of one person. But he hoped that everyone present would learn from other images.

Mark noted that several images all photographers portrayed the rural environment well bringing their story to the screen by visualizing the many different aspects of country life, whether it be "on the farm" or the rural landscape. He spoke how photographers had been able to make their judgement in respect to the blending of colours, people interacting with their cattle/farm task (and not the camera) to old wrecks. He did question whether some images could have benefitted from a little cropping to enhance the image and draw the viewer to the main story (and elements). He asked "... is that part really necessary?" to make us all think about our images.

In photography light is essential however the light's condition changes wherever the photographer is at the time. The city light can be broken down, filtered, by tall building casting shadows; however in the country the wide open space doesn't have that ability. Mark said the photographer has to decide how they will handle the vast range in light's condition, from harsh (the fields) to soft (tree-lined country roads). Mark suggested that some images the contrasted required a little "cranking up" whilst reducing the saturation and in others the harsh light was aided by the photographer's post production effects.

Mark noted that some images weren't as sharp as he expected saying he didn't know if the problem was in the uploading to website or the resizing processes. He also asked whether the photographer considered cropping their image to provide a well-balanced image, eliminating unnecessary elements (empty skies, too much foreground, etc).

Mark's awards were an indication of his comments. He spoke about the composition value, the balance, the format selection and the "right amount" of cropping for the image to relate its story to the viewer. The use of selective Depth of Field (DoF) was evident in many of the rural animals. He also thought that several images would look great as very large wall print. He also thought several had the potential as advertising for certain rural equipment, property or general ruralscapes.

	<p><i>Best In Section:</i> "Harvesting", Colin Marshman</p> <p><i>Merits (10):</i> Colin Marshman, Joseph Baez, Ruth Brooks, Michael Chervakov, Joe Cremona, Matt Dawson, Elaine Duncan, Sue Martin, Vivienne Noble, Dylan Tate</p> <p><i>Credits (7):</i> Barry Daniel, John Devenish, Kerry Gilmore, Dawne Harridge, Tim Porteous, Sue Shaw, Sue Souter</p> <p><i>Entries received:</i> <b>32</b> <i>Entrants:</i> <b>32</b></p>
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Mark's comments on Colin's Best in Section Award (Harvesting) were; "A great agricultural shot - could be an advertisement for John Deere harvester or Case tractors! The great low-angle lighting shows all the elements clearly, especially the heads of wheat. The sky is fabulous & interesting & is a perfect addition."

### **PRINTS:**


#### **Colour Prints "A" Grade:**

Mark spoke positively about the all entries, encouraging the members in their images, presentations and printing. He mentioned when a photographer "cranks up" their images during the post production process

they result introducing halos into their images especially if the image is soft to commence with. His advice, be careful not to over process. The best method for a sharp image is at the time the camera's shutter is operated, good focus, good depth of field.

Mark noted that Australian country images will tend to be dominated by red and green colours that can be utilised to highlight the contrasts of the rural areas. However he advised photographers to again be careful when blending. Lighting is the dominate ingredient in photography, it can be lovely with a glow from the early morning or late afternoon to highlight elements within the image. However the Australian light can also be harsh and the photographers need to be able to adjust their editing process to control, or enhance, their image depending upon the image's message.

Storyline and composition go hand-in-hand was Mark's comment. A good composition, the positioning of the major elements, keeping it simple and blending the support elements takes skill and patience. Learning to look through the lens at the image before operating the shutter will save the photographer time in the digital darkroom. Once the composition is "nailed" by the photographer the image's message will be complimented by the elements resulting in a clear message to the view. However photographers often allows distractions, both compositionally and in the storyline, to cloud the way the viewer sees the overall image.


	<p><i>Best In Section:</i> "Cow On A Hill", Helen Robinson</p> <p><i>Merits (2):</i> Helen Robinson, Ruth Brooks</p> <p><i>Credits (9):</i> Jill Bartlett, Joe Cremona, Barry Daniel, Matt Dawson, Dawne Harridge, Colin Marshman, Vivienne Noble, Tim Porteous, Sue Souter</p> <hr/> <p><i>Entries received:</i> <b>15</b> <i>Entrants:</i> <b>15</b></p>
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### **Colour Prints "B" Grade:**

Mark remarked about isolation within an image especially in nature. He thought that photographers have to think and plan how they will depict isolation. In the entry "Lonely Sentinel" he thought the image from a compositional point of view required less "isolation" and still provide the viewer with the same message.

Printing problems were highlighted especially banding. Mark said he didn't know if it was a file or printer problem. He suggested the photographer/s check their printer to see if a cleaning maintenance was required. It was a timely warning if people aren't in the habit of conducting regular maintenance and checking the printer's nozzles for unrestricted ink flow and alignment.


"Does your processing matter?" asked Mark. He suggested it does and how the photographer conduct their editing processing has an effect upon their final image. However he did recognise that there are exceptions and noted that "Dry" was one such, exception, case. The bleached processing, the harsh colours increased the impact of the image's story, one of drought and its effect upon the rural landscape.

	<p><i>Best In Section:</i> "Downtime", Karen Childs</p> <p><i>Merits (2):</i> Karen Childs, Michael Cherviakov</p> <p><i>Credits (4):</i> Paul Charlier, Alex Dawson, Wayne Fulcher, Lynley Olsson</p> <hr/> <p><i>Entries received:</i> <b>13</b> <i>Entrants:</i> <b>13</b></p>
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### Monochrome Prints “A” Grade:

Mark commented several times about distractions; none or “are these elements really necessary?” types. He spoke about seeking textures and patterns in monochrome imaging, as these often relate the image’s story. Distractions only tend to confuse the viewer. He asked when and where was the best place to crop an image? He suggested photographers look at their digital image and try different crops, formats to see if that enhances the image’s presentation.

Mark asked about vignetting; the where, when and how much should be applied to an image. He remarked that sometimes, photographers apply it too heavily to a level that it can become a distraction just like a highlight, an unwanted element and others. He suggested that it’s important to consider the degree of use before applying it.


	<i>Best In Section:</i> “Cottage”, Colin Marshman	
	<i>Merits (4):</i>	Colin Marshman, Joe Cremona, Matt Dawson, Sue Souter
	<i>Credits (5):</i>	Ruth Brooks, Elaine Duncan, Vivienne Noble, Tim Porteous, Helen Robinson
	<i>Entries received:</i>	<b>15</b> <i>Entrants:</i> <b>15</b>

Mark comments on Colin’s Best in Section (“Cottage”) that the photographer has indicated that they had given considerable thought to the image, its planning and looking for all the right elements at the right focal point to create such an image.

### Monochrome Prints “B” Grade:

Mark spoke about not over working an image and demonstrated this with the entry, “Off To The Milking Shed”, a softer approach to printing produced a better image than had the photographer processed the “whites” to make them pop. Mark also mentioned, what looked like an infrared processed image (“the Outhouse”) saying that a high contrast image was well suited to this type of treatment and the photographer is congratulated for the insight of this processing technique.

Mark stated there are two “balances” within an image; Pictorial (where elements lean towards one side or the other), and Compositional. He suggested photographers try to crop the image or even a different pictorial format to remove (at best), alleviate this imbalance removing unnecessary elements within the image’s frame. He remarked that a busy scene can also produce a similar effect, so get in closer, take another viewpoint or crop to create the best view.

	<i>Best In Section:</i> “End Of The Line”, Val Porter	
	<i>Merits (3):</i>	Val Porter, Ann Lamb, Sue Shaw
	<i>Credits (6):</i>	Paul Charlier, Michael Cherviakov, Karen Childs, Alex Dawson, Jim Ollis, Lynley Olsson
	<i>Entries received:</i>	<b>14</b> <i>Entrants:</i> <b>14</b>

Following Mark’s critiquing, comments and Awards he was invited to make a general comment about the Competition. He said that there were plenty of inspiration and learning that members could take from the variety of entry material. He found it good to relive some days of old, his rural time. Mark then responded to a number of member questions regarding specific entries.

Chairperson, Bruce thanked Mark for the learning journey he took the entrants and for sharing his insights into Rural Australia.



## **POINTSCORES: September 2019**

### **Colour Prints “A” Grade:**

31	Helen Robinson	22	Sue Souter	17	Elaine Duncan
26	Joe Cremona	21	Sue Martin	14	Colin Marshman
25	Dawne Harridge	21	Matt Dawson	10	Barry Daniel
25	Brendon Parker	20	Ruth Brooks	6	Geoff Gray
25	Tim Porteous	18	Jill Bartlett	5	Brian Harvey
23	Vivienne Noble			1	Bruce Shaw

### **Colour Prints “B” Grade:**

32	Paul Charlier	17	Moira Stephens	14	Alex Dawson
27	Ann Lamb	16	Lynley Olsson	14	Val Porter
21	Wayne Fulcher	16	Raymond Clack	11	Jim Ollis
20	Clara Soedarmo	16	Michael Cherviakov	6	Graham Hamilton
18	Tim Hoevenagel	15	Monte Hunt	2	Rachel Gilmour
17	Karen Childs	15	Kerry Gilmore	1	Luke Roche

### **Monochrome Prints “A” Grade:**

31	Helen Robinson	22	Tim Porteous	17	Elaine Duncan
30	Sue Souter	20	Sue Martin	17	Vivienne Noble
29	Colin Marshman	20	Matt Dawson	12	Barry Daniel
28	Joe Cremona	19	Jill Bartlett	4	Brian Harvey
22	Ruth Brooks	18	Brendon Parker	4	Geoff Gray
22	Dawne Harridge			1	Bruce Shaw

### **Monochrome Prints “B” Grade:**

25	Paul Charlier	20	Clara Soedarmo	12	Michael Cherviakov
23	Tim Hoevenagel	18	Jim Ollis	10	Wayne Fulcher
22	Lynley Olsson	17	Monte Hunt	7	Moira Stephens
21	Karen Childs	16	Alex Dawson	5	Sue Shaw
21	Kerry Gilmore	16	Raymond Clack	4	Rachel Gilmour
20	Ann Lamb	14	Valerie Porter	1	Luke Roche

### **EDI's:**

41	Vivienne Noble	19	Joseph Baez	12	Bruce Shaw
39	Colin Marshman	18	Jill Bartlett	12	Lynley Olsson
32	Sue Souter	18	Karen Childs	12	Warren Causer
29	Joe Cremona	18	Tim Hoevenagel	10	Wayne Fulcher
29	Elaine Duncan	17	Clara Soedarmo	10	Jim Ollis
28	Dawne Harridge	17	Paul Charlier	10	Andrew Gray
28	Tim Porteous	16	Monte Hunt	8	Barry Daniel
27	Sue Martin	16	Kerry Gilmore	8	Rachel Gilmour
26	Matt Dawson	16	Brian Harvey	7	Alex Dawson
22	Ruth Brooks	16	Moira Stephens	5	Graham Hamilton
22	Brendon Parker	16	Michael Cherviakov	4	John Devenish
22	Carolyn Womsley	15	Dylan Tate	3	Kathy Pond
21	Raymond Clack	14	Sue Shaw	1	Luke Roche
19	Ann Lamb	12	Val Porter	1	Greg Delavere

## **2019 Competition Details: October**

Competition:      Subject      “Open”

### **Entry Conditions:**

<u>Section</u>	<u>Closing Date &amp; Time/Comments</u>
EDF's:	<b>2<sup>nd</sup> Tuesday of the Competition Month. Closing Time: 11:45pm</b>
Prints; <b>On Line Entry:</b>	<b>Saturday <u>before</u> the Competition Evening. Closing Time: 11:45pm</b>
Prints; <b>Judging Display:</b>	<b><u>Must</u> be on the Print Stand before 7.15pm on the Competition Night</b>
<b><u>On Line Entry:</u></b>	<b><a href="https://wollongong.myphotoclub.com.au/members-enter-a-comp/">https://wollongong.myphotoclub.com.au/members-enter-a-comp/</a></b>
<b>Note:</b>	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.