



IN FOCUS
IN FOCUS

PHOTOGRAPHY GROUP
MONTHLY NEWSLETTER

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

Contact Phone Number: **0457 415598**

February 2020

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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

PHOTO GROUP DIARY

March 2020

Tues 10 th	"Getting to Know your Speedlite" with Craig Parker EFIAP/b, MPSA, GMAP. This is a practical night.
Tues 9 th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Fri 13 th	Outing/Practical: "An Evening Black & White Photography Walk Around Wollongong
Tues 17 th	Club's 2020 AGM
Sat 21 st	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues 24 th	Competition: "Shape Of Things"
<i>Closing Time</i>	7:15pm. <u>No</u> Print Entry will be accepted after this time.
Tues 30 th	"5 th Tuesday Social Evening". La Trattoria" @ The Fraternity Club

Email Contacts:

General Enquiries photogroup@wollongongcameraclub.com

Photography Group Monthly Competition Information:

Competition Entry (On Line)

<https://wollongong.myphotoclub.com.au/members-competitions/>

Email Enquiries: photocomp@wollongongcameraclub.com

Newsletter Editor Email: editor@wollongongcameraclub.com

2020 Membership Fees

Member: **\$75.00**

Pensioner: **\$65.00**

Family: **\$110.00**

Student: **\$45.00**

Dates For Your Diary



**Notice of the 2020 Annual General Meeting.
Tuesday, March 17th 2020 at 7.30pm.**

Figtree Heights Primary School, Multi-Purpose Room



The Club's Management Committee will be presenting Financial Statements, Reports. There will also be the Election of the 2020 Committee (7 Members). Committee Nomination and Proxy Voting forms can be obtained from the Club's Website and/or at any General Meeting.

Friday, March 13th 2020: Practical Black & White Evening walking around Wollongong.



Date: Friday, March 13th 2020

Time: 7:30pm

A "Black & White Night" walking loop including Wollongong's foreshore area, an opportunity to see our surroundings without colour; a different perspective from the norm ... "Let's get creative" !

Meeting Point: Outside Wollongong City Art Gallery

Further Information: On Website. Information Post closer to date

Sunday, March 29th 2020: "Our Colour Frenzy, Wollongong". *Non Club Sponsored Activity*



Event Date and Time: Sunday, March 29th 2020, 7:00 ~ 11:00am

Where: Stuart Park, North Wollongong

Community Photo opportunity to capture people having fun whilst participating in a "Fun Run". More information when it becomes available.

ADVANCED NOTICE:

Saturday, May 16th 2020: "Cockatoo Island Outing with Optional Friday 15th Glamping".



Event Date and Time: Saturday, May 16th 2020, Meet at Cockatoo Island Entrance at 11:00am
Friday, May 15th 2020: Overnight Glamping on Cockatoo Island

Where: Cockatoo Island, Sydney Harbour



Cockatoo Island Tour & optional Overnight Fright Ghostyard Tour & Camping Experience! Transport by Train and Ferry. Saturday's Train; leaving Wollongong at 8:40am (please check Sydney Trains' timetable). Please see Kaz Childs about the accommodation. Be early as the accommodation goes quickly.

Saturday & Sunday, June 27th & 28th 2020: "Behind The Scenes Mogo ZOOM Workshop".



Event Date and Time: Saturday, June 27th 2020, 11:45am ~ 5:00pm
Sunday, June 28th 2020, 7:30am ~ 4:00pm, ,

Where: Mogo Zoo, Mogo South Coast NSW.

Workshop: \$430 per person. Limited Numbers: Min 6 ~ Max 8
See Kaz Childs for details. 1st in gets a place.

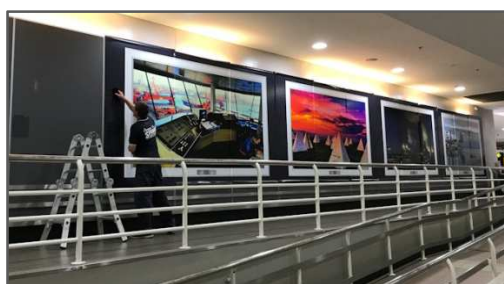
Up close & personal with Mogo Zoo's animals with June Andersen. Includes Zoo Access, behind the Scenes, Tutorial and Workshop, lunch Sat & Sun. Stay overnight in the area.

Camera Club On Display

As a graphic designer, I am occasionally asked to work on projects that are a little unusual – like this one. Originally intended to be a refresh of the Parents' Rooms at Warrawong Plaza, this project ended up being a whole lot bigger and more public than first anticipated.

The Marketing Manager and I had organised a call-out to Wollongong Camera Club members for image submissions of local scenes and landmarks that would resonate with the residents of Warrawong. Over 130 images were offered up for consideration, which was a very impressive response. We only needed as many as 9, so there were plenty to pick from.

Midway through the project (which was also midway through December) I was informed that we were no longer going to use the photos in the Parents' Rooms; however we would be moving the project out to the Target and Big W ramps. I was secretly thrilled – this is far better exposure for the Club! After a few rounds of artwork, the Marketing Manager approved the final layouts and everything was sent off to Margaret Barnes Signs for print & install. Being that it was so close to Christmas and we were all crazy-busy, install was put off until early February.



Print Installations at the "Target" Entry Ramp

On Wednesday Feb. 5th, prints were installed at the Target entry ramp (shown), featuring the work of Dawne Harridge (2 photos), Ruth Brooks, Barry Daniel, Tim Hoevenagel, Dylan Tate and Paul Charlier. Installation of the print at the Big W entry, featuring two photos by Tim Porteous, was scheduled for the following week.

Each image has a 'plaque' build into the design that notes the location of the shot, the photographer's name and 'Wollongong Camera Club'. Each image earned its creator a \$100 Warrawong Plaza Gift Card as a 'thank you'. And

the feedback received from the Marketing Manager was, "It looks amazing!! Thanks guys I totally love your work 😊😊".



As mentioned earlier, the Big W Entrance Ramp had two (2) prints installed on Friday, February 14th. Barry Daniel's and Tim Porteous' image were hung.



Print Installations at the "Big-W" Entry Ramp

Kaz Childs.

Tuesday, February 11th 2020

President Bruce Shaw chaired the Photography Group's first 2020 Meeting welcoming the 30 members and 2 visitors to the meeting. He mentioned that unfortunately Ann Killen, Roy's wife, wasn't able to travel to Wollongong for the evening.

Bruce then outlined the evening's agenda advising there was much to communicate and it also fitted well with the Presenter's (Roy's) talk. Roy would present this first presentation, "Success In Competitions", followed by a supper break and Club Announcements, the Roy would present "Nature Photography" as view by the Internationally accepted Definition for Nature and Wildlife Photography.

Business:

Bruce mentioned the following for the members' attention:

Outings:

- **Confirmed Outings**, for February 16th (Kanahooka Bird Walk) and 23rd (Mt. Kembla Motorcross) and to please check the Club's Calendar
- **Advanced Notice:** Friday 13th March. "Get Creative with Black & White Photography" and June Weekend 27th & 28th for the Mogo Zoom. Workshop cost is \$430 with accommodation extra.

Photographic Opportunities:

- **5 K Colour Frenzy 2020** at Stuart Park North Beach. Sunday 29th March 7.00 am to 10.30 am. This is a Community Event;
- **NSW Bushfire Nature Recovery Programme.** Using a Smartphone to capture the regeneration process for the UNSW Centre of Ecosystem Science by downloading iNaturalist app.

Club:

- 2020 Fees are due;
- Club's 2020 AGM, Tuesday 17th March at 7:30pm in School's Multi-purpose Room with Proxy Voting and Committee Nomination Forms available at the Information desk;
- Tim Hoevenagel's mother's passed away in mid-January. Our Condolences to Tim and Clara.

Photography Group's 2020 Programme:

- February's Competition "Open", February 25th. Closing Dates and Print display were mentioned. Bronwyn Kidson is our judge.
- Tuesday 10th March "Getting to Know your Speedlite" with Craig Parker. It is a follow-on to Craig's November 2019 presentation "Speedlite; Introduction & Overview". This will be a practical evening, so bring your camera, spare batteries, camera and speedlite manuals;
- Winter Months 3rd Tuesday Workshops (June, July and August). Any topics for consideration please see Bruce or send email to the President.

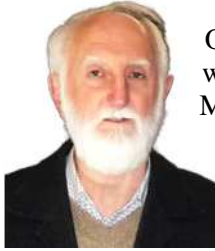
Club's Website:

- Several changes and updates have been initiated during the past month or 2:
 - **Membership Fees Page.** Advice to referencing your payments using your MPC ID;
 - **Critique Corner.** Allows members to upload an image for others to offer constructive comments. All members are automatically registered to receive Notifications. If you don't want to participate then you must by "Unsubscribe".
 - **Member Sign/Log In.** Becoming the norm for members to auto log in. This is causing some problems. Please review the way you log/Sign In.
 - **2020 Competition Results Notifications.** An additional link will be provide to each Collection's (Digital and Prints) pdf document of all entered images. It's a choice so you don't have to download the document/s if you don't want it.
 - **MPC Shortcuts.**
 - To the Club's Home Page look for the Club's Logo (top left hand side);
 - Help (red) Button: will take you to the Demonstration Site's video Tutorials. Remember you need to come back to the Wollongong Site to continue using the Club's website.

Presenter:

Bruce introduced our guest Presenter, Roy Killen EFIAP, GMPSA, GMAPS, APSEM (APS Exhibition Medal) mentioning that Roy has been a regular Present or Judge at Wollongong for many years. Roy lives in

Newcastle Area, a Past President of the Belmont 16s Photography Club and has had a lifetime interest in photography, particularly Wildlife.



On the Exhibition front Roy has been entering Nationals and Internationals since 2008 where he has achieved about 7,000 Acceptances and 500 Awards including Gold Medals/Awards, 2nd's and 3rd's, Highly Commended and Champion Images. Roy is PSA (Photographic Society of America) Membership Vice President and a Photographic Authority on Nature and Wildlife Images;

Roy is a frequent Judge at Club, State, National and International levels as well as a regular Workshop and Club Presenter, especially on "Award Winning Images" and "Nature/Wildlife".

"Success In Winning"

Roy commenced his first presentation saying "... all judges have different opinions ..." He demonstrated his with 4 of his own images at the several National and International Exhibitions noting the differences in each image's results. He remarked "... it isn't how to obtain a Gold Medal, but to be successful in what you are entering." In the Judge's world it is very subjective and the basic key is be subjective in your own image judging. Take out your emotions and look for subject matter that takes in the viewer and the judges. He continued remarking "... don't rush, otherwise there will be disappointment along the way."

Roy's first advice to entering competitions:

- 📖 **Read the Rules.** These are usually located in the "Conditions of Entry". Don't assume they are always the same, they do change;
- 📖 **Subject.** What will you photograph? Is the subject matter "Open", "Set Subject/Theme" or "Restricted"?
- 📖 **Reality Categories:** Nature, Photojournalism (PJ) and Photo Travel. These are defined and strictly adhered to;
- 📖 **Beware the "1000 times Before" Image.** Judges have biases, especially for common images like pelicans, Opera House, Sydney Harbour Bridge, Venice Canals, etc. The "not again" category of images. The photographer has to make it special, stamp their input into the image.

Roy then asked the audience to be judge, Accept or Not response to a series of images relating to Nature. There were a mixture of responses, however Roy said the entrant is the only person who really knows where and under what conditions the images was taken.

Roy gave the audience his second advice:

- 📖 **Subject Matter:** "Open". Will the image be of interest to others, judges and/or viewers? What is the story? Does it subject appeal?
- 📖 **Personal Preferences/Biasing:** Don't let your emotions get in the way of a great picture. Examples: new born child (outside the family who cares?), specialist subjects;
- 📖 **Originality:** The content of your image and how you photographed it. Be different; try different methods to capture your image. Don't enter 2 similar images in the same competition, even different categories!
- 📖 **Personal Attachment:** Does your personal attachment to the image block your ability to see your image from other people's perspective? Look for the story within the composition, is it clear?
- 📖 **Centre of Interest:** Does your image have a strong centre of interest? Would rotating or "mirroring" the image create a stronger image? Beware of words and symbols when rotating/mirroring your image.

Roy moved on to speak about "simplicity" within the photographer's image taking.

- 📖 **Beyond Technical:** Does the image create or convey a clear, simple message? Can all viewers see the message?
- 📖 **Control Viewer's Attention:** Do you have an effective composition directing the viewer to where you want the viewer to look? Has the photographer made use of Composition tools (leading lines, Contrast, etc)?
- 📖 **Emotional Input:** Does your image create an emotion in the viewer (sadness, happy, fear and more)?
- 📖 **Expression:** Is the image what you saw?
- 📖 **Storytelling:** Where's the story?
- 📖 **Perspective:** Change your angle of view, a different format, take the 2-Step, get higher or lower. Not all life is set to 1.5 metres.

Roy again reminded the audience that judges see only the image that they are presented with. They don't know the circumstance or conditions under which it was taken.

Roy commented that there is a lot to think about however post production can also improve the image. He mentioned an number of tools to employ however good picture taking practices will never be replaced by editing practices.

- ☞ **Crop Tool:** Should be your best friend. Use it to focus upon the content or change the format. Beware not to overcrop. Ensure that content that needs to be included is left untouched (don't amputate people, animals, etc) unless it is deliberate.
- ☞ **Subject and Background Separation:** Is there a clear distinction between the subject and background?
- ☞ **Before Raising the Camera:** Ask yourself "... why am I taking the photograph?" Look at your composition and when happy release the shutter. Review your captured image. Repeat the process if necessary.

At this point Roy completed his "Success in Winning" presentation and a supper break was taken to allow him to catch his breath, has a quick drink and set-up for his second presentation, "Nature Photography".



"Nature Photography"

Roy commenced his second presentation stating that it was usually a 2 hour presentation however he had edited it down to a 40 minute unit. He then explained that the underlying basis was the common Nature Definition as approved by EFIAP, PSA, APS and the guideline on the Wollongong Camera Club's website.

Roy said the Definition is broken into two parts; Nature and Wildlife. He explained that "Nature" allowed for the photographer "... to controlled the conditions" whereas "Wildlife was a free and unrestrictive in habitat or adaptive habitat. He then mentioned 3 limits:

- ☞ Subject matter;
- ☞ Circumstances of Capture, how the photographer took the image; and
- ☞ Editing limitations to basis image improvement (Contrast, Brightness, Sharpening), but no modifying the image beyond these basics.

Roy mentioned that human elements shall NOT be present, except:

- ☞ Science Bands/Ringlets, Tags;
- ☞ Adaptive to natural force; and
- ☞ Integral parts of the nature story such as Barn Owls, Stork nests on buildings where the natural subject won't exist if the human element was not there..

Roy raised the subject of techniques that are permitted under the definition to overcome equipment limitations that include:

- ✗ HDR Techniques for combining images to overcome the limitations to Dynamic Range; and
- ✗ Focus Stacking to overcome depth of field limitations

Roy then discussed techniques that are not permitted:

- ✗ Change the nature story (narrative);
- ✗ Change content of the original scene;
- ✗ No stitching such as panoramas; and
- ✗ No blending of several different images, as opposed to the HDR process.

Roy remarked that in nature Monochrome means "... Grey Scale". It is NOT toned or infrared. He said the image must tell a story. He then demonstrated, with a set of images, the degree to which the image's story is increased:

Weak	Describes an animal's appearance, general appearance (Portrait of an Egret)
	Life Cycle and behaviour (Egret looking for fish)
	Interaction with others of its kind (Lioness with cubs)
	Interaction with other species. (Lion with kill)
Strong	

Roy finished off his presentation with a series of 20 images of nature, and nature in the wild, images highlighting a number of points he made during this presentation. At the end he responded to several questions from the audience.

Chairperson Bruce thanked Roy for his excellent presentations, the journey he took everyone and the benefit to understanding how to capture a winning image along with a brief explanation of the approved Nature/Wildlife definition governing Club, State, National and International Competitions.

For anyone interested below is the full Approved Nature Definition:

The definition detailed below is the common definition for Nature used by the International Federation of Photographic Art (FIAP), The Photographic Society of America (PSA) and the Royal Photographic Society (RPS) as well as our local FCC.

Please carefully read the detail below as it is the most detailed definition in this year's competition and your entries must conform to these rules.

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation.

The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves.

Scientific bands, scientific tags or radio collars on wild animals are permissible.

Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted.

Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning.

Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural.

Colour images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife.

Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat.

Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections.

Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species.

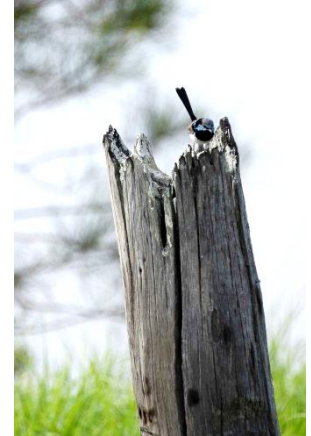
Wildlife images may be entered in Nature sections of Exhibitions.

A Morning In Pursuit Of Twitching

An impressive crowd of 12 Members rocked up to Kanahooka on Sunday morning, for the scheduled lakeside 'bird walk' outing. There was a little confusion through, about which carpark was marked on the info sheet... and that's why my phone number is always on the info sheet. Contact me anytime! Armed with sunscreen, insect repellent and zoom lenses, we hit the tracks in search of local wildlife.



It was a relief to see sunshine on the day, as with all the recent rain I was convinced the outing would be a washout. Not so. I did however expect to see many more creatures of the feathered variety. Some people managed to score some great birdy shots, including Rachel & Brendon. Also, I'm sure everyone got at least one photo of a pelican, as those guys were predictably present. It was horrifying to realise that the pelicans on the lake were trying to catch food, yet coming up with discarded cans and bottles. I really thought the Greater Wollongong was cleaner than that. Having said that, sometimes trash does provide interesting photo opportunities...



Many of us engaged in conversation with some locals, which was a spirited addition to the morning. Joe, Elaine, Clara and I met with an interesting gent named Gary and his two dogs, Taj & Zorro – who loved treats and didn't mind taking them from strangers. They didn't mind having their photos taken either, which was a bonus!



The outing wrapped up at around 10.30am, leaving everyone with plenty of leftover Sunday. I am hoping to add another 'bird walk' to the calendar later in the year - a shorter route on a different section of lake. There is a lot more to see and shoot down by the waterside, than one might expect.

A few attendees' commented on the morning's outlining hunting for those elusive birds, hiding, darting but never still enough for photographers to focus upon. Rachel Gilmour noted "... I used restraint during this morning's Kanahooka Bird Walk. Only took 37 shots, managed a couple of keepers out of that." Elaine Duncan remarked that she managed a few more with her comment (to Rachel), "... Good work! I took 280." It appears that culling is hard with activity organiser, Kaz Childs, remarking "... I have a 'shortlist' (after culling) of 81! Really surprised. Out of those only a few will ever see the light of day again, but that's better than expected. Thanks for an awesome morning, you guyyyyys

Thanks to everyone who came along! Your participation and enthusiasm are very much appreciated.

Kaz Childs.

In Pursuit Of High Flying Action

T'was another early Sunday start for the Photo Group's motocross outing. We met at 8am outside Mt Kembla pub and carpooled up to the tracks from there. The previous day's rain made the track quite slippery, but eliminated dust which was a stroke of luck. It also increased the chances of landing on our bottoms in the mud!

Nine of us signed in and were then led around the site in our very fetching visy-vests by Andrew from Wollongong Motorcycle Club, who thoroughly explained where we could and couldn't go. By 9am we were ready to be let loose to shoot, and then our tenth attendee appeared atop the hill in a golf buggy!





Image by Kaz Childs

There are several tracks up at Mt Kembla, and many vantage points where one can watch and photograph riders flying over hills and into the air or skidding around corners on the flats. There's even a kids' track, with some of the cutest little dirt bikers y'ever will see!

Many of us captured plenty of action shots and were asked if we could please share some of our images with the WMC Members, and a Dropbox folder was later set up for them to access shared files. That was a nice touch of community spirit!

More of the action from the MotorX Outing



Images taken by Wollongong Camera Club members

Although we arrived early on a damp day and there weren't dozens of riders around, we were lucky to see what we did. Had the track been particularly busy, we'd have not been allowed the access that we were given on the day. So, all in all it was a fantastic morning out providing plenty of shutter fodder – and again we still had half of our Sundays free afterward.



Tracking The Action



Coming My Way!

John Devenish, Movie Makers Group member, has compiled a 2 minute 20 second video of the MotorX outing. It can be viewed on vimeo at: <https://vimeo.com/393609767> . It portrays the day's action, giving an overview of the three hours that the attendees spent chasing the riders whilst endeavouring to stay out of the flying mud. Unfortunately a few did receive a mud splattering, camera and all. Dawne reported "... I think that we all weighed at least 2 Kgs more at the end of it because our boots/shoes were so caked with mud..." Well done John. Thanks for the work in producing this fine reminder of day.

Big thanks to Cheryl Thompson for suggesting this outing; it was a great one!

Kaz Childs.

Congratulations Kaz on yet another superb outing for the Club's members to participate in. I'm sure those that attended learnt new skills, developed or brushed up on some old ones. Most of all they enjoyed their time at the MotorX and the commradie of photographers (*Editor*)

Tuesday, February 25th 2020

Club President, Bruce Shaw, chaired this evening's Photography Group's first Monthly Competition for 2020. Bruce extended a warm welcome to the 34 members, 2 visitors and our guest judge, Bronwynne Kidson to the meeting.

Business:

Bruce mentioned the following for members' attention:

Outings:

- **Confirmed Outings**, please check the Club's Calendar
 - Friday 13th March. "Get Creative with Black & White Photography". Meet at 7.00 pm. at front of Wollongong Art Gallery for a walk along the foreshore;
 - Sunday 5th April "Picnic at Cataract Dam".
- **Advanced Notice:**
 - MOGO ZOOM – proposed weekend away at Mogo in Sat/Sun June 27th & 28th. Indication member interest. Cost \$430.00 per person for the Mogo experience which includes 2 hour presentation on shooting wildlife. Lunch is included on the Saturday & Sunday. Overnight Accommodation extra 2nd date has been arranged. Min: 6 Max: 8
 - Cockatoo Island with Overnight Stay. Several have indicated they want to stay overnight on the Island. More details soon. May 15th ~ 16th (Friday/Saturday).

Photograph Opportunities:

- 5 K Colour Frenzy 2020 at Stuart Park North Beach. Sunday 29th March 7.00 am to 10.30 am. This is a Community Event. Organisers requested selected images by following Tuesday. JPG format limited editing;
- Photographing the Environment recovering after fire with Smartphone for UNSW Centre of Ecosystem Science by downloading iNaturalist app ... Is anyone interested in getting together to do this perhaps down the Coast ?

Club:

- 📅 2020 Fees are due;
- 📅 Club's 2020 AGM, Tuesday 17th March at 7:30pm in School's Multi-purpose Room.
 - Nomination for Committee Forms;
 - Proxy Forms if unable to attend and would still like to cast a vote;

Photography Group's 2020 Programme:

- 📅 March' Competition "The Shape of Things", March 24th Guidelines are in the Calendar;
 - Judge Andy Ko.
- 📅 Tuesday 10th March "Getting to Know your Speedlite" with Craig Parker
 - Follow-up Workshop from Craig's 12th November 2019 "Speedlite; Introduction & Overview"
 - Practical Night. Flash and Camera's Manuals will be required;
- 📅 Winter Months 3rd Tuesday Workshops.
 - June, July and August.
 - Any topics for consideration please see Bruce or send email to the President.

Club's Website:

- 📅 Several changes and updates have been initiated during the past month or 2, please check out these changes.

Our Judge:

Bruce introduce the guest judge; **Bronwynne Kidson** who had travelled from the Milton area having joined the Milton ~ Ulladulla Camera Club in the mid-2000's. She has entered numerous National and International Exhibitions (SIEP/Sydney International Exhibition of Photography, Maitland Salon, International Salon of Photography Gradac (Croatia) & Bristol (UK).



Bronwynne has served the local club in various capacities, including Secretary and Vice President. In 2012 she attended and completed the FCC Judges' Course and has visited clubs since sharing her knowledge and helping others to learn from how she views their images. Bronwynne says "...she has learnt, so she wants to give back/share with others through constructive critiquing." She believes that the whole judging process can help people become better photographers.

Competition:

In 2007 EDI's (**E**lectronic **D**isplayed **I**mages) replaced the conventional Slides/Transparencies. Today, there is a change of this category to "Digital Images" so that Wollongong aligns with other clubs, Nationals and International Competition groups. It may take a month or two for old habits to die out so don't be surprised to still hear either or both being used in conversations.


Digital Images:

2020 Competition Year commenced a little rusty after the summer break (2 months) combined with a set of new Competition tools at the disposal of the Competition Team. However it won't take long for the Team to be back in control and on top of the new system.

Our judge, Bronwynne, commented upon the Digital images with 28 entered there was plenty for her to say. (All her individual comments can be viewed on line at https://wollongong.myphotoclub.com.au/comp-viewing-home/?collection_id=1012&comp_id=6823 Editor). Members are encouraged to view all entries and make comments fitting the image.

Bronwynne noted that the entrants had used Depth of Field, Centre of Interest, Leading Lines and Lighting to took the viewer of the photographer's journey to the story of their images. She said these were but a small selection of tools at photographer's disposal to draw the viewer to their image. The entry, "Indah at Canberra", made use of bold colours, particularly "red" to focus the viewer upon the person. There were several monochrome entries which she liked remarking that contrast was well handled.

One area the Bronwynne thought required photographer's closer attention was cropping. She asked "... when do I need to crop? Cropping; how much or where to crop to improve the image." She said it's important to not to cut off body parts or too close to the edge. She also mentioned distractions, those pesky elements that pop-up dragging the viewer's attention away from the central element.

	<p><i>Best In Section:</i> "Broom Man", Cheryl Thompson</p> <p><i>Merits</i> Cheryl Thompson, Karen Childs, Joe Cremona, Matt (9): Dawson, Andrew Gray, Dawne Harridge, Tim Hoevenagel, Ann Lamb, Tim Porteous</p> <p><i>Credits</i> Raymond Clack, Alexander Dawson, Kerry Gilmore, (7): Monte Hunt, Colin Marshman, Sue Martin, Sue Souter</p> <p><i>Entries received:</i> 28 <i>Entrants:</i> 28</p>
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Bronwynne's comments for Cheryl's "Broom Man" were: "...A great vocational portrait of a dying art. The subject is very sharp especially the eyes, which also have a nice catch light. Beautifully edited in black and white. Good use of Depth Of Field so that we can see where he is working but the background doesn't interfere with the subject. Good tonal values. Lovely image."



A short break was taken to allow our judge to complete the Print Category critiquing and consideration of her Awards. During this time supper with a cuppa and a well-known chocolate biscuit was on offer, allowing members and visitors to catch up. The Chairperson also took some time to bring important items relating to Club life.



Prints:

There were a total of 59 Print entries from 30 entrants for this “Open” Competition, giving Bronwynne plenty to talk about.

Colour Prints

Bronwynne commenced the Prints’ critiquing noting that the Colour “A” Grade entries were well focused, pin sharp in many cases, though a one or two were a little soft for her liking. She remarked when taking birds, though it is difficult due to their flightiness, the photographer needs to have sharp eyes with a blurring in the background (reduces distractions) to give the separation from subject to background elements.


The way the photographer composes their images, the placement of the various elements, the angle of view, camera settings all combine to give the viewer the best picture. She spoke about “Negative Space” as one such tool suggesting photographers should look out for it, learn how and when to incorporate it into their image. The standard “1/3rds” rule is a good start, however photographers need to build on it to create their own image that draws, and keeps, the viewer. She commented that the elements need to work to make the overall image interesting.




Image cropping is always a difficult choice, whether it’s in camera or during the post production stage. Bronwynne remarked that several images, mainly the “B” grade entries suffered from too much cropping, chopping body parts off or not leaving the image frame too close so that moving objects “can’t move” out of the frame. She mentioned that before operating the shutter, take a good look around, if in doubt, take a second shot raising the camera slightly to compose a possible better image, then select the best compositional image on the large screen.

Image quality was a problem in some of the “B” Grade entries particularly the dust spots that go unnoticed during post production, yet very obvious in the final printed image. Her advice; take your time, review your image and correct those pesky spots.

Bronwynne’s Colour Prints Awards were:

Colour Prints “A” Grade:	
	<i>Best In Section:</i> “Fairy Wren No.2” , Sue Souter
	<i>Merits (6):</i> Sue Souter, Dawne Harridge, Sue Martin, Vivienne Noble, Brendon Parker, Bruce Shaw
	<i>Credits (4):</i> Elaine Duncan, Geoff Gray, Colin Marshman, Tim Porteous
	<i>Entries received:</i> 15 <i>Entrants:</i> 15

Colour Prints “B” Grade:	
	<i>Best In Section:</i> “Kangaroo River” , Ray Clack
	<i>Merits (4):</i> Raymond Clack, Alexander Dawson, Wayne Fulcher, Tim Hoevenagel
	<i>Credits (4):</i> Rachel Gilmour, Jim Ollis, Valerie Porter, Cheryl Thompson
	<i>Entries received:</i> 15 <i>Entrants:</i> 15

Monochrome Prints

Bronwynne commented that several entries in both “A” and “B” Grade had a colour cast, mostly greenish, which in a National or International would eliminate that entry from the competition. Bronwynne remarked she didn’t know how it occurred (photographer or commercial printing, but it did have a bearing on the final results.

Tonal range was well handled in a majority of entries, however some photographers need to develop the required skills and see how to develop the full tonal range or try a different process such as High/Low Key. Then the question arises; “... does the image suite that style?”


Again Bronwynne spoke about composition and centre of interest. In the entry, “Freeway”, she reminded the audience that the loops, the crisscross of the modern Freeway systems doesn’t allow the viewers’ eyes to rest upon a centre of interest, rather to wander. She suggested to select a portion and concentrate upon to bring the story alive whilst inviting the viewer to “stay”.




To our judge some entries in both Grades suffered from softness in focus especially in images where a crisp sharp focus is expected. In portraits, the photographer has to focus upon the subject’s eyes.

Noise was another distraction that Bronwynne mentioned, leaving her to ask “... is your ISO too high?” She suggested the photographer lower the ISO and use a tripod if necessary for a sharp image.

Bronwynne’s Monochrome Prints Awards were:

Monochrome Prints “A” Grade:	
	<i>Best In Section:</i> “The Busker” , Geoff Gray
	<i>Merits (5):</i> Geoff Gray, Ruth Brooks, Joe Cremona, Dawne Harridge, Colin Marshman
	<i>Credits (4):</i> Elaine Duncan, Sue Martin, Tim Porteous, Sue Souter
	<i>Entries received:</i> 15 <i>Entrants:</i> 15

Monochrome Prints “B” Grade:	
	<i>Best In Section:</i> “Dogwood In The Rain” , Kerry Gilmore
	<i>Merits (4):</i> Kerry Gilmore, Wayne Fulcher, Clara Soedarmo, Cheryl Thompson
	<i>Credits (5):</i> Karen Childs, Raymond Clack, Ann Lamb, Lynley Olsson, Val Porter
	<i>Entries received:</i> 14 <i>Entrants:</i> 14

Chairperson Bruce thanked Bronwynne for her comments and sharing with the members her thoughts about each entry.

Bruce then mentioned that it was farewell to Helen Robinson as the Group’s Co-ordinator for the past 3 years, thanking her for the work she has put into the Photography Group’s management and among other duties, arranging the Monthly Chairpersons for each meeting. Bruce announced that Sue Souter had agreed to take on the Group’s Co-ordinator’s role.

POINTSCORES: February 2020

PRINTS:

Colour Prints “A” Grade:

6	Sue Souter	5	Vivienne Noble	1	Helen Robinson
5	Dawne Harridge	3	Colin Marshman	1	Joe Cremona
5	Sue Martin	3	Geoff Gray	1	Brian Harvey
5	Brendon Parker	3	Elaine Duncan	1	Ruth Brooks
5	Bruce Shaw	3	Tim Porteous	1	Matt Dawson

Colour Prints “B” Grade:

6	Raymond Clack	3	Cheryl Thompson	1	Monte Hunt
5	Tim Hoevenagel	3	Rachel Gilmour	1	Lynley Olsson
5	Alex Dawson	3	Jim Ollis	1	Clara Soedarmo
5	Wayne Fulcher	1	Karen Childs	1	Ann Lamb
3	Val Porter	1	Kerry Gilmore	1	Michael Cherviakov

Monochrome Prints “A” Grade:

6	Geoff Gray	3	Sue Martin	1	Brian Harvey
5	Dawne Harridge	3	Sue Souter	1	Brendon Parker
5	Joe Cremona	3	Elaine Duncan	1	Bruce Shaw
5	Colin Marshman	3	Tim Porteous	1	Vivienne Noble
5	Ruth Brooks	1	Helen Robinson	1	Matt Dawson

Monochrome Prints “B” Grade:

6	Kerry Gilmore	3	Val Porter	1	Monte Hunt
5	Clara Soedarmo	3	Lynley Olsson	1	Tim Hoevenagel
5	Cheryl Thompson	3	Ann Lamb	1	Michael Cherviakov
5	Wayne Fulcher	3	Raymond Clack	1	Jim Ollis
3	Karen Childs			1	Alex Dawson

DIGITAL:

6	Cheryl Thompson	3	Kerry Gilmore	1	Brian Harvey
5	Dawne Harridge	3	Monte Hunt	1	Sue Shaw
5	Karen Childs	3	Sue Martin	1	Bruce Shaw
5	Ann Lamb	3	Alex Dawson	1	Lynley Olsson
5	Joe Cremona	3	Raymond Clack	1	Elaine Duncan
5	Andrew Gray	3	Colin Marshman	1	Vivienne Noble
5	Tim Porteous	3	Sue Souter	1	Clara Soedarmo
5	Tim Hoevenagel	1	Jill Bartlett	1	Carolyn Womsley
5	Matt Dawson	1	Brendon Parker	1	Rachel Gilmour
		1	Val Porter		

2020 Competition Details: March

Competition: Subject **“Shape Of Things”**

Entry Conditions:

<u>Section</u>	<u>Closing Date & Time/Comments</u>
Digital/EDI's:	2nd Tuesday of the Competition Month. Closing Time: 11:45pm
Prints; On Line Entry:	Saturday <u>before</u> the Competition Evening. Closing Time: 11:45pm
Prints; Judging Display:	<u>Must</u> be on the Print Stand before 7.15pm on the Competition Night

On Line Entry:

All 2020 Monthly Competition Entry/Entries, Digital/EDI and all Print Categories, are by the “On Line” Registration and Entry Form found at the Club’s website;



Please Note:

- If you have not entered your “PRINT” entries “On Line” prior to the Month’s Competition Closing Date it will not be displayed as part of the Competition.
- Members are reminded that any entry that does not match the Competition Guidelines will not be accepted for this 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.

The Market Place



This is a new service being offered to the members where they can advertise any photographic equipment they wish to sell, exchange or swap.

Members are advised that to limit their Ad to less than a ¼ A4 page with a MPC sized image if they wish, cost and contact. The deadline for inclusion is the Monday before the 4th Tuesday of the Month.