WOLLONGONG CAMERA CLUB

IN FOCUS

PHOTOGRAPHY GROUP
MONTHLY NEWSLETTER

Website: https://wollongong.myphotoclub.com.au
Contact Phone Number: **0457 415598**

April 2020   *Edition:*   **2020/04**

In This Issue:

CLUB MEETINGS
2nd and 4th Tuesday of Each Month
at 7:30pm

ALL Public Meetings are
CANCELLED

Until Further Notice
Due to COVID-19 Restrictions

PHOTO GROUP DIARY

May 2020

ALL SCHEDULED PUBLIC MEETINGS are CANCELLED

Replaced by Digital Conferencing with Zoom Conferencing/Meeting

Tues 12th	**May Monthly Competition On Line Entry Closing Date. Closing Time: 11:45pm – Prints and Digital**
Tues 12th	*Online Meeting using Zoom* Member Presentations. Topics to be confirmed.
Tues 26th	*Online Meeting using Zoom* We are working towards having our Monthly Competition Judge join us in an online Zoom Meeting. This is to be confirmed.
Wed 27th	**Coffee and Chat @10**. Online Zoom Meeting for an informal catch-up.

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

CANCELLED ACTIVITIES

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

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

CURRENT ACTIVE ACTIVITIES

Friday, May 1st 2020: "APS 2020 Challenge Cup Entries Pre-selections"

This Competition is a Club Entry affair. So your best images (3) are being requested for the Pre-Selection Judging Panel to decide on the 2020's Challenge Cup entries. Hurry, time is running out. Pre-Selection Entry Closing Date is Friday, May 1st 2020.

Every Sunday Night: "MPC Competition Closing Dates"

Every MPC Member, yes if you are a Wollongong Camera Club you are a MPC member, are invited to participate in an online Competition. The subject changes each week. Then you are invited back to "judge" all the entries received whether you have entered, or not. Here's a way to keep you editing skills going and critiquing others' works. So watch out for the Post from Colin Woods' inviting you to participate.

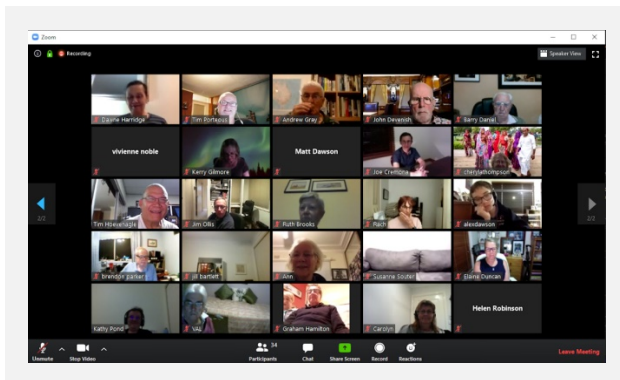### Sunday, May 8th 2020: "FCC Topshot Competition Closing Dates"

This annual FCC Competition is an individual competition. It is closing very soon. Suggest you take a look at the FCC website for further details. Hurry, time is definitely running out.

Wednesday Morning, May 27th 2020: "Coffee and Chat @10am"

Bring your virtual coffee, tea or hot chocolate along to you PC, Laptop or mobile device, connect with Zoom to the Club's "Coffee and Chat" with Club President, Brian Harvey, hosting the meeting. It is scheduled for 1 hour, so drop in, or out, at any time for informal conversations with your fellow club members. Check you emails for your Invitation code.

Tuesday, April 14th 2020

This evening's original schedule programme was "An Evening with John Wiseman" however this cancelled

Some of the Members that logged into the Photography Group's first On Line Conference Meeting.

due to the social distancing policy set by the Australian National Cabinet. Our meeting was changed to an Online Conference Meeting using Zoom Conference. A replacement programme for the evening was produced with four (4) of our club members offering to speak on a variety of topics.

New President, Brian Harvey, chaired this evening welcoming the 36 members that came online to their first full Zoom Presentation Meeting, testing their skills in this new meeting format. This meeting took the Club into the digital realm, not just our photography, but also meeting. It allowed at least one member to "come" to a meeting whilst interstate on business.

Presentation: "Warrawong Plaza Installation, Kaz Childs".

Brian introduced Kaz before she commenced her presentation, "Warrawong Plaza Installation". Kaz described herself as a self-employed Graphic Designer incorporating many facets including TV Commercials, Website Design and Retail Marketing.


Kaz said her brief at Warrawong Plaza was; "… to pretty up the Parents' Room …" making it child-friendly with local photographs.

Kaz send out a request to Club members in late 2019 for images, receiving 130 images that required to be whittled down to 9 for display. Upon viewing the images, The Plaza's Marketing Manager changed the brief, at least the location to where the images would be displayed; along the Shop Entry walkways from the carparks located near Target and Big W.

The image process was simple, yet 6-fold:

- Did the image meet the brief?
- Image resolution?
- Can the image be cropped?
- Is there cohesion?
- Is there a range in subject matter?
- Good representation of the photographers?
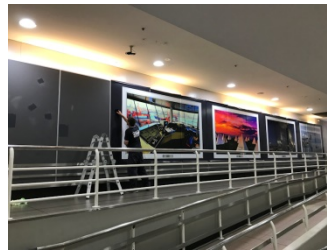
Installing Prints Along The Target /Carpark Entrance Walkway

Once these were accomplished the images had to produced, framed and plaques produced to identify the image, the photographer and acknowledging the Camera Club. A local sign writer produced 1.2metres wide prints ready for the installer to hang Only problem that the installer had in hanging prints was that it had to carried out during non-business hours as the walkways couldn't block the shopping Centre's customers movement to and from the Underground Carpark, thus a night-time install.

With the installation work completed it was little wonder that it was appreciated by all. Fran Garcia-Darke, Marketing Manager Warrawong Plaza, commented "… It looks amazing!! Thanks guys I totally love your work 😊😊 …"

Completing her presentation, Kaz responded to a number of questions about the installation, the display's time period, any future possibilities and more.

Thank you Kaz for your presentation advising the members how their master pieces are being used to promote themselves and the Camera Club whilst allowing the general public to see how photography can be used to brighten the world around us all.

Presentation: "Technology, The Western Front and Chelsea Flower Show, Geoff Gray".

Our second Presenter was Geoff Gray with a mix of topics; Adobe's Portfolio suite (Technology), and his and his wife's visit to The Western Front (France) and the Chelsea Flower Show (London) in a world-wind trip over several weeks.

In the Technology segment Geoff spoke about Adobe's "Portfolio" a hidden feature in the Adobe Photography Plan. Geoff mentioned that "… paying for recurring fees sucks whether it is for gym memberships or …" anything else particularly in this day and age. So welcome 2020! Geoff gave a brief summary of the "Adobe Creative Cloud Photography Plan"; that includes seven software and storage (Photoshop, Lightroom CC, Lightroom Classic, Bridge, Fonts, Portfolio and 20GBs Adobe Cloud Storage).

Geoff wanted to concentrate upon Adobe Portfolio saying that it was great for photographers that wanted to showcase their work without shelling out more dollars for web hosting. He

explained that this feature was hidden but once this option was discovered he was able to create several websites including the development of 2 Galleries for himself. Geoff pointed out one advantage was that the Club's MPC site could allow members to have links to their Galleries/Website opening a broader world to showcase their images. Briefly Geoff spoke about the freedom to use images, create texts in a simple, yet flexible environment for all to use.

The Western Front. Geoff commented that his wife's family circumstance was the driver their visit to the Western Front. Carol's Mother's cousin (L/C Albert Jacka) was Australia's first Victory Cross Awardee at Gallipoli in 1915. On their journey from Paris to the Western Front Geoff spoke about how they travelled, the scene (that is so different today) and eventually the French people's appreciation of the Australians war effort in defending the French soil. Throughout his presentation Geoff displayed images of towns, the battle fields and the War Cemeteries. Although the battle front is over 100 years ago, Geoff reminded us "… this era isn't everyone's "cup of tea" and everyone reacts in their own way to war …" There were sacrifices from all sides in this war.

War Graves, Ypres   Roll of Honour, Menin Gate   Menin Gate

Geoff spoke about the nightly ceremony at the Roll of Honour, Menin Gate where there are 57,000 names of soldiers who died on the battle front where a name is called out before the Last Post.

Chelsea Flower Show. Geoff provided a change in pace from the battlefield of France to the Flower enthusiasts' masterpiece in Garden Displays. Geoff explained that he and Carol had a yearning to visit the Chelsea Flower Show, at the Royal Hospital Grounds (London), with their trip to Western Europe provided a great opportunity. Geoff explained that the original building was built in the late 1600's for the poor but is now a home for veterans from the Enlisted Members.

Geoff commented upon the Garden Show, the Exhibits and the short time period that the various exhibitors have to erect their masterpieces (about 3 days) from an open space to a fully functioning exhibit in its glory. All exhibits are usually constructed off-site, truck in and then assembled.

Geoff mentioned if anyone was interested in going to the Show, then consider applying for a RHS membership and then purchase the Members' Day ticket that limit crowd access to "Member's Only". Thank you, Geoff for your presentations and the interest that you generated with the members.

Presentation: "My Macro Journey, Sue Martin".

Our third Presenter was Sue Martin who took us on her macro journey photographing bees. Sue remarked that this resulted from a request "… would you please take a photo of a Blue Banded Bee?" This challenge became an obsession. How do I start? The journey commenced and continues today! The first piece of advice; purchase a good Macro Lens, an essential tool for this genre.

Sue remarked that "… bees are bees …" But are they? She soon learnt, through the lens that there are a variety of bees. What is the Blue Banded Bee? What was it? Sue commented that she was helped along in this learning process as people pointed out different types (Blue Banded, Teddy Bear, Leaf Cutter, Neon Cuckoo and more). The Blue Banded bee is a native bee, hibernating in winter, moves very fast whilst capable of hovering. It is a non-aggressive bee with five (5) – males- four (4) – female - blue stripes on its (Sue called it) "bum" (abdomen). It is usually found in the saliva patch.

Blue Banded Bee

Neon Cuckoo Bee

Her initial shoots of her subject, "bee", was small in the frame dominated by the flower or background. As she grew in experience in getting closer, she needed to learn more about this "macro" thing. Sue acknowledged the assistance that both Barry and Eunice Daniel provided her is developing her bee-taking skills and macro in general.

As Sue became more effective in photographing bees, she then had her next challenge to hurdle; "Speed". At this point Sue refreshed the audience's technical aspects of the Exposure Triangle (Aperture, Shutter Speed and ISO) and the components interconnection. Using a small aperture, Sue said she had to increase the ISO so that the Shutter speed was fast enough to eliminate a blurred object. With increased ISO, noise becomes a problem. Her solution, invest in Topaz DeNoise! She also remarked that "… one learns to crop the image …" quickly for the best image.

Sue's Bee journey commenced at the Wollongong Botanic Gardens in and near the Rose Garden area, with most bees being found in the salvia, wisteria and rosemary. They can be found when it is the sunning, so later in the morning to mid-afternoon are good times to go bee hunting.

Sue mentioned that her competition bee image, especially the early days, was often meet with a judge commenting on the image and not the photographer's persistence required in capturing the image.

Sue replied to a number of questions from the audience before it was time to finish up. Thank you, Sue for this enlightening exposé in your bee and macro journey.

Presentation: "Photographic History, The Early Daguerre and Fox-Talbot, Brendon Parker".

Our final Presenter for this evening was Brendon Parker who took us on a history journey, commencing with the Camera Obscura and then to the "Fathers of Invention" pioneers of the photographic process, the Frenchman Louis Jacques Mande Daguerre and the Englishman William Henry Fox Talbot. Brendon mentioned that Daguerre and Fox Talbot didn't invent photography; they merely refined the process and techniques to produce a semi-permanent to permanent recording of an image.

Camera Obscura. It is a very old device, mention to have been used by the Chinese Philosopher Mozi in the 5th Century BC. It had a box like shape that let light in through a small opening and projecting the image onto the other side or onto a wall. The resultant image was only temporary and totally relied upon light being transmitted through the box and onto another surface. Over the centuries refinements to the Camera Obscura would eventually lead to the development of the camera as we know it today. Brendon commented upon the activities of some of the major developments by Ibn al-Haytham (11th Century), Leonardo da Vinci (1500's) and finally silver halide chemical developments during the 1720's. It's interesting to note that most developments were from people with a mathematic, scientific, philosophy and astronomy backgrounds.

Louis Jacques Mande Daguerre (1787 ~ 1851). Daguerre was familiar with the magic lantern where painted images on slides were projected for the audience to view, an 1800's version of today's photographic transparency (slide). Daguerre was an artist (Romantic painter), the first French panoramic painter for theatres (especially the Diorama) with some reaching 12 x 18 metres. He was also an expert at theatre lighting.

Brendon spoke about the Daguerreotype (D-Type), a one of a kind image on a highly polished, silver-plated sheet of copper to permanently capture those fleeting images he saw in his camera obscura. Daguerre formed a partnership with Frenchman, Nicéphore Niépce, to pursue a permanent image using light and chemicals.

Daguerre's Camera 1787

Boulevard du Temple - Daguerre
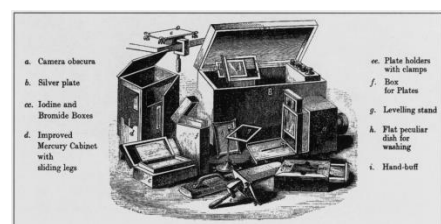
The Daguerreotype Process

William Henry Fox Talbot (1800 ~ 1877). Fox Talbot was an English scientist, inventor and photography pioneer who was born into gentry, but had debts. He excelled at school in chemistry and mathematics. In 1832 he became a member of the Royal Society for his mathematical work (Integral Calculus).
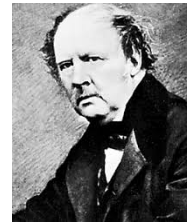
Fox Talbot is accredited with salted paper and calotype photographic process, a reasonably light-fast and permanent photographs. He used different silver salt (silver iodide) and a developing agent (gallic acid and silver nitrate) to bring out the invisible "latent" image on exposed papers. Fox Talbot continued to "play" with chemicals as a means to developing a permanent photographic image on paper.

"The Ladder",
Fox Talbot (1844)

Cameras of the 1840's

"The Open Door",
Fox Talbot (1844)

Brendon reminded us 21st Century photographers to reconsider our camera kit and its weighty issue. Note that the 19th Century American Photographer had a little more to drag around, usually by horse drawn wagon and several "assistants".

Thank you Brendon for taking us on this historic journey to enlighten us how our great hobby has developed over the centuries so that in 2020s all we need to worry about are those "1s" and "0s" and little objects called pixels. No more chemical darkrooms, just pigment and dye ink environments.

Plants for Native Bees (Sue Martin).

Sue's Presentation about bees has created some interest so she has provided some additional information that wasn't covered. So here's a short article about the plants that you can have in your garden for Native Bees.

Carpenter Bees, Blue-banded Bees and Teddy Bear Bees have a special way of pollinating flowers, called buzz pollination. They vibrate a flower so vigorously that the pollen explodes and covers their body. The flowers that they visit usually have blue or white, bell shaped flowers.

Sue writes that she has found bees on salvias, westringea and rosemary. You will also find them on the flowers of tomatoes, mint, chilli, basil, thyme, buddleia, lavender, abelias, and cigar plants et al. Many of these plants are drought tolerant, so are easy to grow.

If there are insects darting around and landing on these plants, then they could be a native bee (or a bee fly). Some are very small so take a photo and if you can see pollen on its rear legs, then it is a bee.

Sue has provided two good web sites to further your curiosity and understandings on bees:
1. https://www.backyardbuddies.org.au/backyard-buddies/native-bees
2. https://www.aussiebee.com.au/

The best book that I have found to identify bees is:
🐝 A Guide to Native Bees of Australia by Terry Houston - CSIRO Publishing

Thank you, Sue in providing this additional information helping the readers with their bee photography.

Wednesday, April 22nd 2020

This was the Club's first "Coffee and Chat @10" session online using zoom. This initial event attracted 12 members for a virtual coffee and to talk about a number of items, from members' dogs, new "Stay At Home" MPC photographic Competitions, to general interest points. The Movie Makers contributed to the hour long coffee break with Tom Hunt's Automatic Road Map demonstration and John Devenish's Da Vinci Video Editing (free) presentation with various photography group members wanting to know how to do route and slideshows. Imovie (Mac) and Movie Maker were discussed and this has been earmarked for a future Presentation.

Tuesday, April 28th 2020

President Brian Harvey chaired this evening's on line Competition meeting welcoming the 36 members and our judge, Dan Crowley. Brian mentioned that in the Club would continue to meet on line using Zoom in the short term, however he can envisage the will be back to normal in the near future. In the meantime, all May 2020 Club Meetings would be online with the Management Committee, and others, working hard to ensure that an alternative programme is available replacing the public meetings. Another assessment in early/mid-May to determine whether we can return to Figtree Heights Primary School. Members will be advised, so look out for any notices.

Our Judge:

Competition Director, Tim Porteous, welcomed and introduced our Judge for this month's "Open" Competition was the Shoalhaven based photographer, Dan Crowley. He first became interested in photography after leaving school, purchasing a SLR camera on the way. He had an interest in wildlife, however when travelling Street photography along with Landscape and Seascape was his main interests. World travel created challenging and open other genres; Underwater and Birds. His Bird photography opened the education door, learning to recognise Australian and Overseas birdlife.

Dan is currently President, Shoalhaven Photographic Club (Nowra) and a registered APS (**A**ustralian **P**hotographic **S**ociety) judge.

Dan says his judging style is:
- "… I photograph for myself …" with local Club Competitions provides better image feedback in a constructive nature;
- Judging the image for what it is with open and honest critiquing;
- Sometimes the image's comments can be blunt, but it is given advice to assist the photographer develop and strive for a better shot next time.

Here is a link to a portfolio of my photos: https://www.viewbug.com/member/dancrowley

Competition: "Open"

This was the second   Monthly Competition judged under the Social Distancing restrictions placed upon the Australian people. The judge provided a full commentary on every entry, Digital and Prints, a total of 71 images. A mammoth task! Each entry critiquing can be read by selecting the appropriate Competition and reviewing the entry. All are encouraged to take some time and to read Dan's very thorough comments. After all, what else is there to do in these Self Isolating times?

Digital Images:

Composition and Exposure. Dan commented extensively on Composition and how the entrants had succeeded or still required to develop their skills in this area. He spoke about timing the action, getting the shutter speed and aperture right to capture the decisive moment for the peak of the action where it is action, street, people photography. This takes practice, learning from their experiences and from others. He commented how the elements need to align, support each other without the secondary elements distracting from the primary elements. In some situations ("scapes: land, sea") photographers need to research the environment, look for the best vantage points, minimise negative space with different viewpoints and angles.
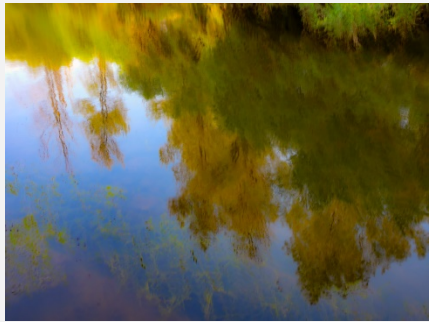
Image Format Choice. The photographer's choices in editing, the presentation format play a critical role how the final image is viewed. Dan posed the question "… would a different format (square, panorama, etc) enhance the image's overall appeal?"

Subject. Dan questioned whether the subject, or lack of one, was able to produce a storytelling image that would hold the viewer's attention or would they just turn away to the next image? The photographer's camera skills (shutter and aperture selections) are critical especially for Depth of Field, isolating elements, creating a mood along with the available lighting conditions at the time the picture was taken.

Macro Photography. A number of entries presented subjects of the small world. Dan remarked that photographers need to utilise a small aperture, slow shutter speeds and possibly higher ISO settings to capture these images. Focus in these situations is very critical with only a very small margin to work in for the image to be sharp. He suggested Focus Stacking to assist in these situations. He advice; beware of the colour "red", as it will over saturate and then dominate. There is a fine line between the camera's sensor's oversaturation and under exposure in other colours.

Distractions. Dan wrote distractions come in many shapes, forms and colour. Highlights, wrong elements in focus, bold colours all affect how the image is seen.

Dan's Digital Awards were:

Digital All Grades Awards	
	Best In Section: "**Watercolour Pond**", Kerry Gilmore
	Merits (6): Colin Marshman, Kerry Gilmore, Ann Lamb, Sue Martin, Cheryl Thompson, Carolyn Womsley
	Credits (8): Joseph Baez, Ruth Brooks, Raymond Clack, Dawne Harridge, Tim Hoevenagel, Bruce Shaw, Clara Soedarmo, Sue Souter
	Entries received: **34** *Entrants:* **34**

The judge's comments for Kerry's Digital Best in Section Award were: "A very artist abstract style image. The "water-painting" look of the image present a very interesting perspective. I have seen a similar exercise done where the image is inverted so the trees are upright. The exposure is good with the water not reflecting the light. The colours are natural and the slight movement on the water creates the brush like affect. Focus is not an issue with this style of image that some might use a Photoshop filter to achieve. A slow shutter appears to be used to help the image as the branches on the trees at the top of frame are blurred, but they is not important, could have been cropped out of the frame all together as there is enough information in the rest of the frame to use a 16:9 or shorter height.

Prints:

Dan did a wonderful job critiquing 71 Entries in the Digital and Print categories. He provided most entries with a very concise, yet complex comment on how he saw each entry. His comments can be viewed in the April 2020 Competition. All are encouraged to take the time to have a read, enjoy your favourite brew and digest some of Dan's comments. So pout the kettle on, head over to you PC/Laptop or iPad/Tablet and settle in for a good read.

Colour Prints

Dan commented upon a number of items and where it was possible he offered a possible suggestion to remedy a "fix". Some issues where the member's skills (what we learn and use) and other how we use the tools that photographers have at hand, in both taking the image and the post-production editing.

Camera Craft Skills. Dan mentioned a number of these, ranging from composition creating (leading lines, distractions and alike) through to camera skills (shutter speed, aperture selection, ISO). Dan commented several time about the entrant's selection of shutter speed. In places it was too slow as seen by blurry images,
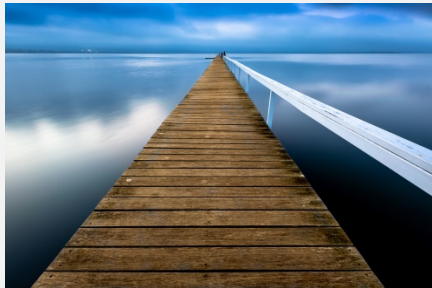
or too fast as evident by dark images requiring editing to adjust the image's brightness. Dan did compliment entrants when they got it right with the shutter speed, aperture and exposure. He mentioned "noise", whether it was intentional or a result of increasing the camera's sensor's gain for the required exposure. He remarked there are editing tools that assists in reducing the "noise" effect (Topaz's DeNoise, etc).

Storytelling. Dan raised the question, "… what is the photographer's intention with this image?" He remarked that either the entry didn't have a central focusing point for the viewer to rest; over editing with "stylist" effects had him in limbo. He suggested that before operating the shutter, the photographer look around the view finder and ensure that any potential viewer can have a place to rest their eye and to give their image meaning and direction. Dan noted that a good story line is where the key elements are supporting each other as in the case of football, the players are all watching the ball and where it is going. Dan asked the question; "… where is the focus point?' Had the photographer missed time the action? Dan also acknowledged there are times getting the best angle is very difficult; such as horse show jumping events.

Distractions. These take many forms, sharp/in focus background elements; highlights; busy images; bright colours were some items that Dan saw distracting the viewer away from the central element in the story. He suggested cropping, toning down and other editing tools to reduce their effects. However the best method was to look-before-you-shoot.

Lighting. Light is an essential ingredient in photography. Dan commented on several sunrise/sunset entries and recommended that photographers look for elements, or timing, to reduce the harsh of the light's intensity. He recommended taking the picture just before the sun rose over the horizon's crest (sunrise) or just after going down (sunset) to capture the viid colours and reduce full light into the camera. He also proposed photographers make use of any clouds on the horizon to reduce/soften the light's intensity.

Dan's Colour Prints' Awards were:

Colour Prints "A" Grade Awards		
	Best In Section:	"**Long Jetty**", Colin Marshman
	Merits (3):	Colin Marshman, Joe Cremona, Matt Dawson
	Credits (5):	Ruth Brooks, Dawne Harridge Sue Martin, Vivienne Noble, Brendon Parker
	Entries received: **14** *Entrants:* **14**	

The judge's comments for Colin's Best in Section Award of his Colour Print "A" Grade Entry were: "This is a well-seen image by the photographer. The leading lines created by the jetty and its handrail diminish to a point. The long exposure has softened the water to produce a claiming affect. The people on the jetty provide some scale to the scene. A perfect setup would have had one person or a couple walking down the walkway to create a story. The colour of the water and clouds blend well, contrasting the textured brown of the timber. The light exposure is very good and the depth of field of the focus is very good. A nice image."

Colour Prints "B" Grade Awards		
	Best In Section:	"**Storm Over Wollongong**", Kerry Gilmore
	Merits (3):	Kerry Gilmore, Monte Hunt, Ann Lamb
	Credits (4):	Michael Cherviakov, Raymond Clack, Clara Soedarmo, Cheryl Thompson
	Entries received: **15** *Entrants:* **15**	

The judge's comment for Kerry's Best in Section Award for her Colour Print "B" Grade entry were: "This is a nice image that has interesting lines. The rocks covered in oyster shells makes a good focus point for the

image and the light through the clouds is an added bonus. The late hour of the day has provided good light and contrast. The colours are deep and the clouds provide a dark mood. A low to the ground perspective is great as the wide angle spans out from the centre stretching the out to the waves and the distant landscape. A very nice capture."

Monochrome Prints

Exposure, Shadows and Lighting. Dan mentioned it was evident that some entries had challenged the entrants in this area; to get good exposure in their image. He suggested that bracketing may assist then blend the various "exposures" to produce a balance image. He also advised the use of a tripod to steady the camera equipment during the photo shoot. Additionally photographers could utilise a Neutral Density (ND) or Graduated ND Filter correctly positioned to provide a balance in the lighting differentials. With portraits Dan suggested looking for ways to include more light to bring out details in the key elements, whether its natural or directional artificial lighting.

Leading Lines, Distractions and Negative Space. These items take time to develop, how to and when to use them. However they each provide ways for the photographer to entice the viewer into their image, to look around and stay. Sometimes they can also create a distracting force such as leading lines that direct the viewer towards an empty space, blurred elements, and even highlights. Is your use of leading lines assisting in creating "distractions"? How have you use Negative Space? Is there too much? Dan recommends taking a good, hard look at the image and if it isn't balanced, then it's time to crop. Only through experimentation does a photographer learn where the balance is.

Intrigue. It creates the mood, setting the scene for the viewer. Sometimes it can deliberate and out in the open, other times its subtle. Dan had to ask himself questions about the image's story. He suggested if the photographer has difficulties, then the viewer certainly will miss the image's message.

Contrast. The key to a good Monochrome is the balance of the blacks, whites and grays in-between. Having a good Tonal Range can create a "layering" effect to either highlight or isolate the key elements within the frame. Image selection plays a large part in monochromes as not all image can be produced in monochrome. The subject elements need to "show off" the monochrome image in all its glory. It's the little things that stand out in the end and photographers need to be mindful of the action in front of the lens, changing light conditions and the photographer's skills in picture taking.

Dan's Monochrome Prints' Awards were:

Monochrome Prints "A" Grade Awards		
	Best In Section:	"**Mother and Daughter**", Tim Porteous
	Merits (4):	Tim Porteous, Ruth Brooks, Joe Cremona, Vivienne Noble
	Credits (5):	Elaine Duncan, Dawne Harridge, Colin Marshman, Sue Martin, Helen Robinson
	Entries received: **14** *Entrants:* **14**	

The judge's comment for Tim's Best in Section Award for his Monochrome Print "A" Grade entry were: "I am wondering what the story is behind this photo. There may be a relationship between this woman and the person in the painting on the wall. The empty chair has some significance so I am intrigued to know more. The lady in the chair has been well lit as there is very little shadow on her. The props around the room are interesting begging the question, why is the marble pedestal displayed in the middle as it conflicts with the other furniture. Many questions can be asked that makes it a good image. The tonal range of greys is good and the balance of blacks against whites is also good. The focus is good throughout the scene with light casted on the main elements as a highlight of the subjects. This is a very well planned shot and deserves a higher distinction."

Monochrome Prints "B" Grade Awards	
Best In Section:	"**Number Sixteen**", Karen Childs
Merits (2):	Karen Childs, Clara Soedarmo
Credits (4):	Rachel Gilmour, Tim Hoevenagel, Ann Lamb, Val Porter
Entries received: **14** *Entrants:* **14**	

The judge's comment for Karen's Best in Section Award for her Monochrome Print "B" Grade entry were: "A nice action or moving subject image. The car is sharp and in focus as the camera pans with the car as it passes. The wheels are blurred indicating the movement and speed whilst the background is also blurred by the movement. The tonal range is good containing some deep blacks and well exposed whites. A nice photo of a nice car."

Brian Harvey thanked Dan for his extensive comments saying "… that we all have learnt a number of lessons from this evening's online presentation."

Wednesday, April 29th 2020

This was the Club's second "Coffee and Chat @10" session online using zoom with 8 members accepting Brian Harvey's invitation. With coffee mugs and tea cups in hand the members took part in informal discussions on Club activities during the past week. A few discussed their recent learning with track balls instead of the regulation mouse as healing from recent injuries are progressing. A vigorous discussion of the Photography Group's last night's Monthly competition, the entry critiquing and comments allowing members to discuss some items on how/why they took (and entered) a particular image. It was good that we are able learn from each other. One item that was discussed was "Monitor Calibration". It was evident that the Judge's monitors, along with all members logged in, that the monitors appeared to be misaligned in colour, contrast, clarity and the way everyone viewed the Competition images on their personal equipment.

Brian spoke briefly about the MPC software, the recently introduced MPC "Everyone at MyPhotoClub" weekly competition, how to enter and how to judge a closed Competition. This then moved onto

The PG 2020 Programme had some robust discussion especially around the Set Subject Competition's Guidelines. AS with our monitors, with each have a different interpretation to the "Guidelines". If anyone isn't sure about any Guideline then please do contact Sue Souter (PG Coordinator) and then the Management Committee for further clarification.

The final topic was about the continuation of this "Coffee & Chat @10" on a weekly basis. Brian sent out over 50 invitations with only 8 members attending this day's coffee hour. The group felt that a "Once-a-Month" get together would be good and we all agreed with the Wednesday after the PG Competition Evening at 10am on Zoom. Brian suggested if anyone else would like to arrange any zoom meetings then he would be happy for them to do so, just advise him in advance along with Ruth (Secretary) so she can email the Zoom Invitation to the members.

POINTSCORES: April 2020

PRINTS:

Colour Prints "A" Grade:

14	Sue Martin	9	Joe Cremona	5	Ruth Brooks
11	Dawne Harridge	9	Brendon Parker	5	Elaine Duncan
11	Vivienne Noble	9	Tim Porteous	4	Geoff Gray
10	Colin Marshman	9	Matt Dawson	1	Brian Harvey
10	Sue Souter	7	Helen Robinson	1	Jill Bartlett
		7	Bruce Shaw		

Colour Prints "B" Grade:

14	Raymond Clack	7	Tim Hoevenagel	5	Wayne Fulcher
12	Kerry Gilmore	7	Rachel Gilmour	3	Karen Childs
10	Michael Cherviakov	6	Monte Hunt	3	Lynley Olsson
9	Cheryl Thompson	5	Val Porter	3	Jim Ollis
9	Ann Lamb	5	Clara Soedarmo	2	Kathy Pond
9	Alex Dawson			2	Sue Shaw

Monochrome Prints "A" Grade:

14	Dawne Harridge	9	Helen Robinson	5	Brendon Parker
13	Joe Cremona	9	Colin Marshman	3	Bruce Shaw
11	Ruth Brooks	9	Geoff Gray	3	Matt Dawson
11	Vivienne Noble	7	Sue Martin	1	Brian Harvey
10	Tim Porteous	7	Sue Souter	1	Jill Bartlett
		7	Elaine Duncan		

Monochrome Prints "B" Grade:

12	Kerry Gilmore	8	Rachel Gilmour	4	Kathy Pond
12	Ann Lamb	7	Val Porter	3	Michael Cherviakov
11	Clara Soedarmo	7	Raymond Clack	3	Alexander Dawson
10	Karen Childs	5	Lynley Olsson	2	Monte Hunt
9	Cheryl Thompson	5	Tim Hoevenagel	1	Jim Ollis
		5	Wayne Fulcher		

DIGITAL:

16	Cheryl Thompson	9	Matt Dawson	5	Vivienne Noble
13	Dawne Harridge	7	Andrew Gray	5	Clara Soedarmo
13	Ann Lamb	7	Carolyn Womsley	3	Brendon Parker
13	Sue Martin	7	Dylan Tate	3	Val Porter
13	Colin Marshman	6	Ruth Brooks	3	Lynley Olsson
11	Karen Childs	5	Jill Bartlett	3	Elaine Duncan
10	Kerry Gilmore	5	Brian Harvey	3	Rachel Gilmour
9	Joe Cremona	5	Sue Shaw	3	Joseph Baez
9	Tim Porteous	5	Bruce Shaw	2	Michael Cherviakov
9	Raymond Clack	5	Monte Hunt	2	Kathy Pond
9	Tim Hoevenagel	5	Alex Dawson	1	Jim Ollis
9	Sue Souter			1	John Devenish

2020 Competition Details: *May*

Competition: Subject   "**Nature**"   Please note the "Guidelines" for this competition.

Entry Conditions:

Section	*Closing Date & Time/Comments*
Digital/EDI's:	**2nd Tuesday of the Competition Month. Closing Time: 11:45pm**
Prints; *On Line Entry*:	**2nd Tuesday of the Competition Month. Closing Time: 11:45pm** *** NEW ****

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:

- "PRINT" entries are restricted to the "On Line" digital registered image until further notice (COVID-19 Restrictions).

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

- Both the Digital and Print Collections are remotely judged until further notice.

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 Cruise Ship No-one Wanted

Since February 2020 the Coronavirus/COVID-19 in Australia has stumbled from one incident to another with New South Wales being particularly hard hit with the number of Cruise Ships entering Sydney. Globally a number of Princess Cruise Ships have been the virus' wide spread link (Diamond in Japan and

Ruby, in New South Wales) infection. The Ruby, and other Cruise Ships, were denied berthing access in Sydney and were left afloat off the NSW east coast. Eventually on April 6th the Ruby Princess was allowed to be moored at an isolated berth at Port Kembla's Grain Terminal to allow passengers to disbar to "Isolation" and the medical treatment of infected crew members.

In the early hours of Sunday, April 19th, one of the Club's members (Dawne) venturing off to document this event. With Police and/or Media are stationed across the Harbour from a good access point to capture a reasonable photo, so I have not been able to get "the" photo that I am after with the right lighting. These were quick grabs on two separate mornings with my heart in my mouth (so to speak) hoping that the Police would not fine me.

On April 24th, the Ruby Princess departed with Dawne again on site to wait for the ship's actual sailing, out of Port Kembla Harbour and off into the Pacific.

Capturing this event has been a challenge for Dawne, dodging the various barriers in pursuing the best photographic vantage points.

The Virtual Meeting Experience

Now's a good time to review our virtual meetings and how our participation, and actions, can contribute to a good experience for everyone attending the video hook-up.

1. Mute yourself when not speaking.
Even though you may not be speaking and think you're being quiet, most microphones can pick up minor background noises, like coughs, sneezes, or typing. These sounds can easily distract other video conferencing participants. This is particularly important when in "Speaker View" and noise changes from the person speaking to a listener.

2. Be on time.
This one should be standard with any meeting, video or otherwise. However, when you're connecting to a video conference, it's especially important. While you might be able to get away with sneaking into a physical meeting late, everything is more visible in a video conference.

3. Look into the camera.
A common mistake is looking at the video feed instead of the camera when speaking to a remote participant. When speaking on a video meeting look into the camera lens, not the screen. If you own a Dell computer with the camera at the bottom of the screen then go online and buy a USB webcam.

4. Ensure your technology works correctly.
You don't want to have to delay a meeting because your video conferencing system isn't working properly. You need to do a test run or two with other members. Find someone willing to help, and make sure you understand the process. This will make sure everything runs smoothly during the real thing.

5. Frame the camera correctly.
We've all been on video calls where we end up looking up people's nostrils or seeing the side of their face. Sit at eye level to the lens, and try to position yourself so that it shows midsection up. Putting a camera too low can lead to unflattering and awkward angles. Think about it, how much effort do you apply to framing a photo?

6. Have the right light.
Poor lighting has an enormous effect on the video quality that you send. Being photographers there is no excuse for poor lighting.

When you arrive in the meeting you will have options provided at the bottom of your screen:
From left to right (may change).

1. **Microphone** = Mute and unmute microphone.
2. **Up Arrow** = Click on the arrow facing up to view your audio options
3. **Camera** = Click this option to turn your webcam on and off.
4. **Up Arrow** = All sorts of controls for participants. Includes changing background.
5. **Security** = Important stuff if you are the Host.
6. **Manage Participants** = Click this option to see who else is on the call. Includes Invite to invite more people to the meeting (must be approved by the host)
7. **Chat** = Click this option to start a chat with the people on the call.
8. **Share Screen** = Click this option to share your screen with the people on the call
9. **Up Arrow** = More Host controls
10. **Record** = Only the Host can record this meeting (with permission)
11. **Reactions** = Click this option to give someone a thumbs up or a high five.
12. **Leave Meeting** = Click this option to leave the meeting (far right).

There is also a handy option toggle at top right of the screen.
1. Gallery View = Everyone shows on screen as named pictures. You may need to arrow right to see more.
2. Speaker View = The speaker shows in the main screen. Participants in banner.

So that everyone can learn and share their thoughts, ask questions it is important for all to help each other out. Remember if your video is off, the rest of the attendees can't see you if you "raise your hand" to indicate that you would like to ask/say something. Happy meeting everyone, may it be a great time together.