



**IN FOCUS**  
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**PHOTOGRAPHY GROUP**  
**MONTHLY NEWSLETTER**

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

Contact Phone Number: **0457 415598**

**May 2020**

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**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***

*Please check the Club's Calendar regularly for any  
changes to the Programme and Meeting options.*

**PHOTO GROUP DIARY**

**June 2020**

**ALL SCHEDULED PUBLIC  
MEETINGS are CANCELLED**  
**Replace by Digital Conferencing**

Tues 9<sup>th</sup> **Print Competition On Line Entry  
Closing Date. Closing Time: 11:45pm**

Tues 9<sup>th</sup> **Digital Competition Entry Closing  
Date. Closing Time: 11:45pm**

Tues 9<sup>th</sup> **NO Public Meeting**  
**(COVID-19 Meetings' Restrictions)**

Tues 9<sup>th</sup> "Black & White Photography" with  
Len Metcalf. Meeting will be via  
Zoom. Waiting room opens at 7:15pm

Tues 23<sup>rd</sup> **NO Public Meeting**  
**(COVID-19 Meetings' Restrictions)**

Tues 23<sup>rd</sup> Competition Meeting on Zoom. Details  
to be confirmed.

**Email Contacts:**

General Enquiries [photogroup@wollongongcameraclub.com](mailto:photogroup@wollongongcameraclub.com)

**Photography Group Monthly Competition Information:**

**Competition Entry (On Line)**

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

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

Newsletter Editor Email: [editor@wollongongcameraclub.com](mailto:editor@wollongongcameraclub.com)

**2020 Membership Fees**

**Member:** **\$75.00**

**Pensioner:** **\$65.00**

**Family:** **\$110.00**

**Student:** **\$45.00**



We welcome the following new member to the Photographic Group:

Yvonne Hill.

We are looking forward to meeting you, viewing your images and sharing photography.

### Dates For Your Diary

#### \*\*\*\* **CANCELLED ACTIVITIES** \*\*\*\*

- Saturday & Sunday, June 27<sup>th</sup> & 28<sup>th</sup> 2020: “Behind The Scenes Mogo ZOOM Workshop”.



#### \*\*\*\* **CURRENT ACTIVE ACTIVITIES** \*\*\*\*

### External Photographic Competitions Through MyPhotoClub Entry

#### Mosman Photography Awards

*Where:* Queensland  
*Type:* Digital Only  
*Closing Date:* Friday, June 19<sup>th</sup> 2020  
*Fees Apply:* **Yes.** Check “Conditions of Entry “ for further information

*Categories:* Open: Landscape Portfolio;  
Life in a time of Social Isolation Portfolio;  
Art Portfolio; and  
Analogue Film Portfolio

Youth: Comedy Pets;  
Faces in Safe Places; and  
Smartphone Photography @ Home

#### APS Australian Digital Photography Awards (ADPA) 2020

*Type:* Digital Only  
*Closing Date:* Monday, June 22<sup>nd</sup> 2020  
*Fees Apply:* **Yes.** Check “Conditions of Entry “ for further information

*Categories:* Open: Open  
Monochrome  
Nature  
Portrait  
Macro  
Creative

#### Everyone At MyPhotoClub Competitions

*Type:* Digital Only  
*Closing Date:* Check the “Everyone At MyPhotoClub” website. Usually on a Sunday.  
*Categories:* Change from Competition to Competition

**Tuesday, May 14<sup>th</sup> 2020**

President Brian Harvey welcomed 27 members to this evening's online Zoom Meeting. Australia was still in lockdown with Self Isolation and Social Distancing the norm as COVID19 continues to infect the country.

**Business:**

Brian mentioned the following:

- † Club Apparel. Brian mentioned that short sleeved polo shirts and softshell jackets for both the ladies and men as well as a unisex baseball cap with the embroidered Club's logo was available. For further details use the Quick Links on the Club's website's Homepage;
- † Next Comp, May 26<sup>th</sup> was a "Nature" Competition with Craig Parker EFIAP/b, MPSA, GMAPS being the judge;
- † COVID-19 Images. How the Illawarra is coping with the Coronavirus situation in photographic form. This request is from the Wollongong Central Library's Local Studies dept. Please see the April 28<sup>th</sup> and 29<sup>th</sup> Posts on the Club's website for further details.

**Presentation: "Sharing the Moment Through Audio Visuals".**

Brian then introduced this evening's Presenter, Bruce Shaw, a long time Club member and Audio Visualist.



Bruce thanked the Club for this opportunity to talk about Audio Visuals and mentioned that way he and his wife, Sue, create AV's is just as one in many different ways. Bruce commenced with two (2) short (1 minute 45 seconds) AV's ("I Think I Really Understand" and "Kata Tjuta") to highlight the 2 dominant forms of AV's and Slideshows to wet the audience's appetite.

Bruce then introduced the evening:

- ☛ Bruce asked "what do you do with your 127,000 digital, another 40,000 digital archived, 20,000 slides/transparencies, 5,000 colour negatives and approximately 5,000 B&W Negatives besides just storing. Just a small collection of images. Some will print for Competitions, others for wall mountings and books;
- ☛ Defined the difference between a "Slide Show" and an "Audio Visual". Very similar but different at the same time. Both entertain and inform with the AV's utilising the "audio" mediums as well as videos;
- ☛ Highlighted History. Bruce mentioned some major milestones that Brendon Parker covered at April Presentation evening. Bruce reiterated that the earliest known photographic event with in 600BC by the Chinese Philosopher, Mozi, with the Camera Obscura in bring the "outside into the inside" where the scene outside the house was seen inside. Bruce continued the history theme jumping to the late 1600's with painted images on a glass disk was view using the "Magic Lantern" a flame was used to shine light through the glass disk to cast an image onto a wall. Another major milestone occurred between 1780's ~ 1880's when the "Fathers Of The Photographic Process", Louis Daguerre and Henry Fox Talbot, invented chemical ways to make captured images permanent. From 1888 George Eastman created Kodak and with the partnership Henry A. Strong took photography to the people with cameras, film and the slogan "You press the button ... we do the rest". Then in 1935 Kodak release Kodachrome Transparency film to the world. As they say, the rest is history.



Camera Obscura (Mozi)  
600BC



Magic Lantern  
(Late 1600s)



Kodachrome Transparency  
Film (1935)

- Highlighted His Photographic Journey outlining some major photographic events that shaped his journey. Commencing in late 1950's with a Kodak Brownie until the present day Bruce spoke about the cameras and his SLR days (Praktica LLC in early 1970's) to the dSLR (Nikon). He spoke about the day that the Praktica had to be replaced, after it failed "Swimming 101" in a canoeing incident on the Barrington River, with a Nikkormat FT2. Joined the Camera Club in 1982 the year Wollongong hosted the APSCON Convention and was the 1<sup>st</sup> introduction to multi-projector (12 units). The Camera Club in 1988 introduced an AV Group, the forerunner to today's Movie Makers which he attended and entered the competitions. From the early 2000's his AV Productions migrated to the digital era using Photostory and finally WNSoft Pictures To Exe (PTE) since 2005.
- The "Old Days". Pre 2000's it was Lightbox, 4 Track Cassette Recorder, Amplifier & Speakers, 2 Kodak SAV 2030 Projectors. Since 2000 Digital Projector Control unit, Computer/Laptop, USB Drives (Thumb & HDD's)

### Period: 1988 ~ 2000



Lightbox for Slide Sorting



2 Projector, Digital Dissolve/Control Unit & 4 Track Cassette Mixer Recorder

### Period: Post 2000



The USB Drive is a relative late inclusion for storage and transportability



The computer became an integral component for the digital AV Production.

### Equipment Preferences:

- Photographic: Predominantly Nikon;
- IT: Windows based (Work, education and personal);
- Photo Editing: Corel Paintshop Pro (Non RAW), ON1 Photo RAW (RAW)
- Audio: Audacity, AVS Audio Editor, Convertor.
- AV Production: WNSoft Pictures To Exe (PTE).

### The Project.

Bruce mentioned there are 4 Stages in Slide Show/AV Production, known as "OPPS"

- (Set Your) **O**bjectives. Covers defining the audience, the content, Presentation Requirements;
- P**lanning. What are the Visual and Audio Requirements? What do I need?
- P**roduction. Storyline development, Script writing/editing, Image selection/editing and Resizing, Audio Recording of music, sounds and narration, Sequencing and Programming the show;
- S**howtime. Final production operates smoothly, Formatted and storage/delivered in the correct medium.

It only takes one small missed item to create very large "opps" situations that are time consuming and frustrating to find and correct. To eliminate these situations it best to base your Presentation on the above "OPPS" Planning.

Bruce asked where does an AV Concept come from? He suggested 3 beginnings:

- Image based; Holiday, travel, family occasion, city expose;

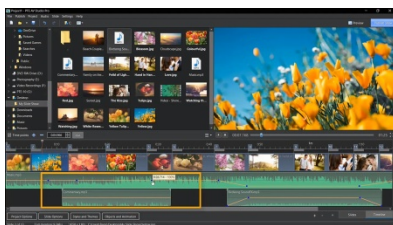
2. Audio based: A song, piece of music, sound. Bruce emphasised the use of royalty free music, copyright issue. A list of recommended Internet sites are at the end;
3. Idea based: Exploring a theme, newspaper/magazine article and develop the storyline with a “storyboard”

## The Editing Packages.

There are basically two (2) types:

1. Slideshow/AV Packages. Designed for Slide Show and AV's but can include some video files. Such packages as WNSoft PTE (Pictures-To-Exe), Proshow Gold, Icecream Slideshow Maker, Photostage Slideshow, Movavi Slideshow Maker and other Online Packages such as Animoto, Slydelyl Kizoa, Picovic, 123-Slideshow. There are others.
2. Video/Movie Software: Designed for videos/movies and adapted for AV's. Packages include Adobe Premiere, Corel Video Studio, Vegas Movie Studio, Pinnacle, AVS Video Editor, MS Visio Professional, Movavi Video Editor, Magix Video Easy, Power Director, VideoPad, DaVinci Resolve, Apple iMove and more.

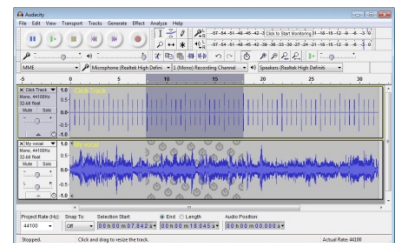
In addition an Audio Recording, Editing package is required. The main stream Audio Packages includes Audacity, AVS Audio Editor, WavePad Audio Editing, Oceanaudio, Audiotool, Acoustica 6 and more.



AV Software (Pictures To Exe)



Video Editing (VideoPad)



Audio Editor (Audacity)

Bruce then introduced the audience to the Ken Burns Effect of panning and zooming effects with fade transitions between frames. This effect was named after the American filmographer, Ken Burns, noted for his 1990 “American Civil War” 11.5 hour epic production from over 16,000 photographers, painting along with excerpts from letters and journals. This was followed by a 45 seconds video demonstration of the “Effect”.

This was the perfect lead into Bruce’s Slide Show/AV software WNSoft Pictures To Exe (PTE). Bruce commenced by explaining the various segments in PTE’s “Slide” mode. He said he has been working with PTE since 2005 and seen the product develop to its current format. Commencing with the computer’s File Tree (Directories), the Working Folder’s File List, the Previewer/Mini Player and the Presentation’s actual Slide list.

### **PTE’s “Slide” Mode Overview (PTE AV Studio 10 Pro)**



**“File Tree”**: This is the computer’s Directory listing and highlights the actual Directory being accessed.

**“File List”**: A visual/thumbnail of all the images in the working folder for the project.

**“Slide List”**: A visual of the actual selected images in their display order of your project.

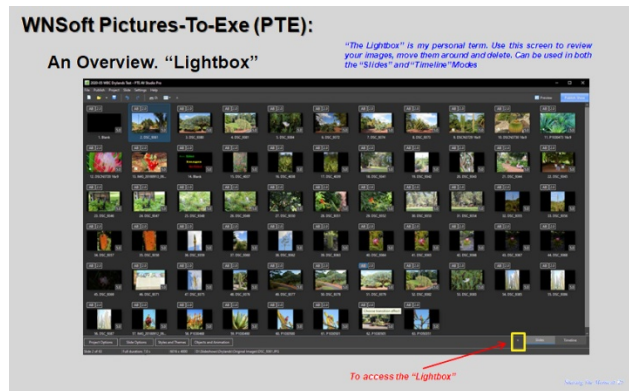
**“Mini Player/Previewer”**: Displays the actual image where the time cursor is located.

**“Slide Mode”**: In this mode only the selected images are displayed.

Bruce recommended that the photographer creates a dedicated folder for the project with several subfolders for “Original Copy Images”, “Project Images”, “Audio/Music” and “Narration”. Then to copy all the images you think can be used to the “Original Images”. This will eliminate any loss of your original images due to editing and the subsequent saving. There will be a time to edit your image/s, format, contrast or whatever you require.

Bruce demonstrated how to toggle between, what he calls the “Lightbox View” (Full View of Slide List) and the Slide or Timeline modes to take a better view of the images:

### PTE’s “Lightbox/Slide List Full View” Mode Overview (PTE AV Studio 10 Pro)

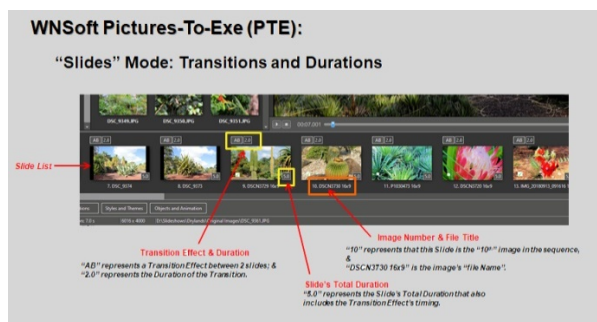


The “▲” or “▼” symbols next to the “Slides” button toggles between the two views.

In this “lightbox” you are able to increase or decrease the images’ size for a closer look. Also you are able to move image/s to different positions in the AV order.

If you delete an image in this “view”, it is removed from the project but not from the folder containing your images.

### PTE’s “Slide Transition and Durations” Overview (PTE AV Studio 10 Pro)



“AB” Indicates the Transition Effect from one slide (A) to the next (B). Can be a dissolve, Page Turn, Page Curling, Push or any of the other Effects.

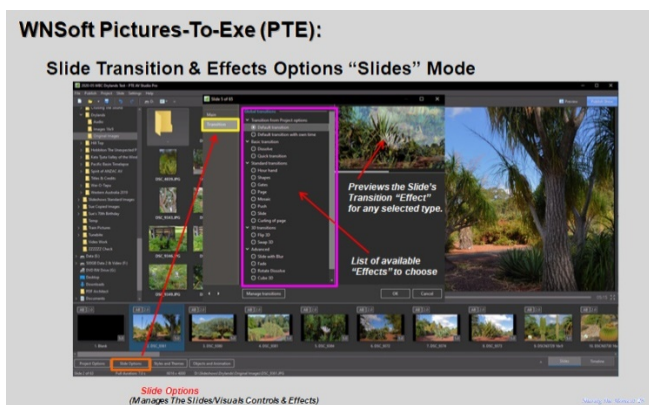
“4.0” (Next to Transition Effect”. The durations of the effect. In this situation is 4.0 seconds.

“6.5” (Bottom Right Corner) is the time the image is displayed.

“7.” Is the image’s position in the sequence. In this situation it is the 7<sup>th</sup> Image. If any image is moved to in-front of the image’s position number will change automatically.

“ZZZZ...” Represents the Image’s File name.

### PTE’s “Slide Transition & Effects Options” Mode Overview (PTE AV Studio 10 Pro)

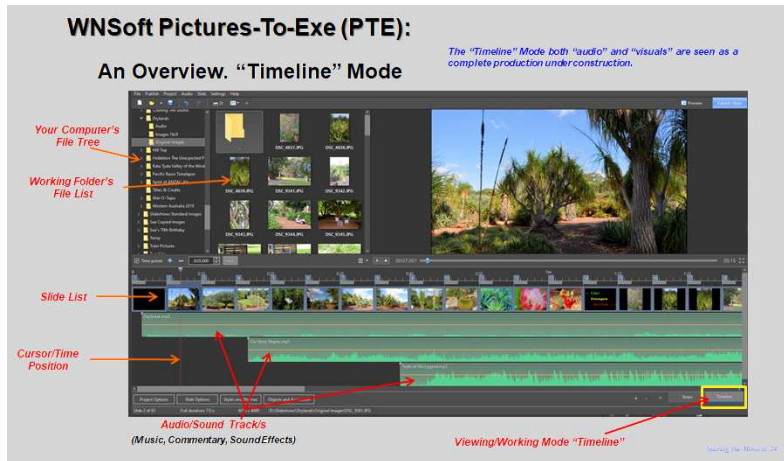


“Global Effects Options” (Purple highlighted area). A list of all built in Transitional Effects. This contains such effects as dissolve, Page, Curling, 3-D, Swap, Rotate and more.

“Effects’ Previewer” displays a visual representation of the selected “Effect” and the duration and smoothing of the effect.

Bruce remarked that once the Slide sequencing and the transitional effects applied it is then time to change modes from the “Slide” to the “Timeline” where audio tracks, and audio files, can be included. Bruce commented that he usually begins with 3 Audio Tracks to allow to audio placement including the narration. Then it’s just blending the various tracks until you are happy with the audio presentation. The “Audio” files are just “dropped” into the Track required and moved to its required starting position.

### PTE’s “Timeline” Mode Overview (PTE AV Studio 10 Pro)



“**Audio Track**” is where the required Audio File is placed. Each Audio Track can have multiple audio files “head-to-tail”.

“**Audio File**” can be a narration or audible commentary, music or sound effect to compliment the slides.

“**Audio File Trimming**” allows for the audio file to shorten so that it can be “fitted” into the required space/time period.

“**Audio Fade In/Fade Out**” is adjusted in this area.

Throughout the PTE demonstration, Bruce was building a short Audio Visual of about 20 slides on the Wollongong Botanic Gardens’ Succulent Gardens, including a narration and a music background. At this point, Bruce showed the completed AV, run time of about 1minute 45 seconds.

### Pitfalls Of AV Productions

This was the final part to Bruce’s presentation, a summary of AV Productions, especially the pitfalls.

1. **No Organised Workflow.** Major frustration of lost work. Create a dedicated folder for copies of all your project’s files (Images, videos, narration, text) and work from this folder and not where your original images are located.
2. **Understand How Your AV Software Works.** Your Process should have the Project files and the published show file.
3. **Being Over Ambitious.** “Biting off more than you can chew”. It’s a gradual learning process.
4. **Computer Power Underestimated.** Insertions of video (especially HD, 4k, 8k), aged computer/laptop. End result is are slow data flows, poor performance and reproduction and hardware not responding.
5. **Not Future-proof your final Show.** Saving your “Show” including the project files allows to future changes to correct errors, creativity and generally rework the project. PTE allows a backup to a zip file.

Bruce then switch screens and set 2 of his and his wife’s (Sue) Productions. The first was “Corridors of Power” (approx. 6 minutes) created in 1992 and remaster to digital format in 2018 depicting the new Australian Parliament House in Canberra. The second was the 2019 Production, “Age of Dinosaurs” from the Winton area in Queensland which included different techniques and sound effects, part of the AV learning curve and development.

The evening finished with a brief Q&A session before chairperson, Brian Harvey expressed his thanks to Bruce for an evening in sharing images through audio visual productions.

### Tuesday, May 28<sup>th</sup> 2020

As COVID-19 continues the Australian National Cabinet hadn’t eased the meeting restrictions with Social Distancing still in force. President Brian Harvey chaired this evening’s meeting on line with our “Zoom Conferencing” and extended a warm welcome on this late autumn evening with 33 members joining in.

## **Business:**

The members were advised of the following:

- ☛ **Lake Macquarie International Circuit** consisting of **three** Exhibitions (Belmont, Wangi and Newcastle) with each exhibition having **six** sections; Colour Open, Monochrome Open, Nature (Colour or Monochrome), Wildlife (Colour or Monochrome), Theme – Cell Phone Photography (Colour or Monochrome) and Theme – Portrait (Colour or Monochrome).

Entry is now open with a Closing Date of November 1<sup>st</sup> 2020. This is a digital only “Exhibition Circuit”.

- ☛ June 9<sup>th</sup> Photography Group Meeting. “Black and White Photography” with Len Metcalf.
- ☛ June 2020 Monthly Competition, “Open”:
  - **Closing Date** for all Categories (Digital and Print Collections) Tuesday, June 9<sup>th</sup> 2020 at 2345Hrs (11:45pm); and
  - **Digital Category** is a “Monochrome Open”. No colour entry will be accepted.

**Our Judge:** Craig Parker EFIAP/s MPSA BPSA APSEM

Tim Porteous, Competition Director, introduced this evening’s judge, Craig Parker. Craig commenced his photographic journey at Wollongong in 2008 when he wanted to learn more and improve his photography. In 2009 he joined the Australian Photographic Society (APS) and commenced the road for his skill based Honours Award entering National and International Exhibitions. Today he has reached the pinnacle of the Honours with the APS, PSA (Photographic Society of America) and Internationally EFIAP. Through this exhibition system he currently has over 2000 Acceptances and 130 Awards in Internationals.

During his time at Wollongong Craig has served on the Management Committee as President and Secretary. Since retiring in 2015 Craig does casual Paid photographic work, regularly judges at Club, National and International levels and currently holds roles with APS as an Honours Verification Officer and with PSA as Photojournalism Star Ratings Director.



Craig enjoys travelling specifically for Nature photography with trips to the Antarctica (2010 and 2011), Svalbard in the Arctic (2013) wildlife photography trips to South Africa (2015 and 2018).

**Competition: “Nature”.** The guidelines provided for the members to follow were the established internationally accepted guidelines that were very extensive in its entry requirements.

Craig commenced his commentary noting that up to ten (10) days ago he hadn’t used Zoom Conferencing at all but since has had numerous meeting in preparation for this evening’s presentation. COVID-19 has changed everything and he is now learning new skills whilst in “Isolation”. He spoke briefly about the “Nature” Competition and highlighted the guideline’s directions that “... nature story is more important than the pictorial aspect ....” It’s on this basis that Craig formed his decisions and Awards, asking himself “... how strong is the nature story?” With this he commenced with the Digital Entries.

## **Digital Images:**


**Distractions.** These take many forms; from bright highlights in the background, exposure to unnecessary elements that will draw the viewer’s eye away from the intended central element. He mentioned that a simple crop would most often correct this however the best editing time is before operating the camera’s shutter mechanism. Craig remarked that the Nature Guidelines limits the amount of post-production editing so the best action is before firing the camera. He also recommended looking for another camera angle, viewpoint, to eliminate, at least reduce, the distraction’s effect. Craig said he continually asked “what’s the story? Can it be improved?” He mentioned photographers should look to see if a different format (landscape, portrait, square, panorama or other shape would best suit the finished image.

**Highlighting the Key Elements.** Does the image’s key elements, centre of attention stand out? He mentioned that is may be necessary to use a flash/speedlite for extra illumination; however the art is to blend this artificial lighting with the natural lighting. This can be achieved by adjusting the speedlite’s power, the camera’s shutter speed. Craig noted that where animals (reptiles, birds, etc) are the subject, the then viewer is look for catch lights in the eyes. He remarked that several entries were taken from above the subject. Craig

recommended getting down to the subject's level as one would do with children. Don't look down, get down!

**Landscapes and Nature.** Again Craig spoke about "... how does the key element create the nature story?" He noted that landscapes are difficult to interpreting the "nature story". He asked "how was the scene formed? White elements stand out with its storyline?"

Craig's Digital Images' Awards were:

Digital Awards	
	<i>Best In Section:</i> "A New Start", Wayne Fulcher
	<i>Merits (3):</i> Wayne Fulcher, Dawne Harridge, Sue Souter LAPS
	<i>Credits (10):</i> Jill Bartlett, Ruth Brooks, Matt Dawson, Elaine Duncan, Rachel Gilmour, Ann Lamb, Colin Marshman, Sue Martin, Tim Porteous, Cheryl Thompson
	<i>Entries received:</i> 33 <i>Entrants:</i> 33

The Judge's comments for Wayne's Best In Section Entry were "...Nice contrast of living and dead. Would it be stronger if you got closer to green and emphasised it?" Congratulations Wayne.

## Prints:

### *Colour Prints*

Craig reiterated the two questions he continually asked; "... What is the Nature Story?" and "... How can the photographer create a stronger story?"

**Image Format and Cropping.** Craig suggested that several entries could have benefitted from the photographer re-assessing the format of their image. He asked if a panorama or another format would be best? In "Glacier Melt" he suggested that a panorama format would create a stronger story, reducing elements that don't matter. There are several methods to achieve the desired format:

- ☞ Before shooting. Take the 2-Step in and back;
- ☞ Use your camera's lens to crop; or
- ☞ Post Production use the crop tool.


His best advice was "... don't be afraid to capture several frames adjusting your viewpoint, lens setting."

**Distractions.** These varied from bright backgrounds, edge highlights, dapple lighting. Craig said all photographers fall into these traps, but it's the observant ones that recognise them and make the appropriate adjustments. Craig also mentioned that highlights can be toned down.


**Fringe Patrol.** Craig remarked that some entries suffered from those pesky distractions along the image's frame edge. These highlight areas and partial elements that distract the viewer from concentrating upon the key element/s and central subject. He suggested a toning down or a slight crop to remove this situation.

**How Close?** Craig raised the question "... how close to capture your subject?" He noted, using "Australian Native" (Banksia) that the photographer captured the whole whereas a stronger image was the banksia's flower spike and the open "styles" of the plant. He commented that photographers often want to capture everything, though in his mind this is too much and we, photographers, should be simplifying the image to 2 or 3 elements. Craig also noted the shallow Depth of Field (DoF) that was evident in some macro images. Using a smaller aperture increases the DoF, but it does come with a cost to slower shutter speeds and/or higher ISO.

Craig's Colour Prints' Awards were:

Colour Prints "A" Grade Awards	
	<i>Best In Section:</i> "Bird On A Wire", Sue Souter LAPS
	<i>Merits (3):</i> Sue Souter LAPS, Ruth Brooks, Sue Martin
	<i>Credits (4):</i> Joe Cremona, Dawne Harridge, Brian Harvey, Brendon Parker
	<i>Entries received:</i> 15 <i>Entrants:</i> 15

The Judge's comments for Sue's Best In Section Entry were "...Hand over the food? Check for a bit of colour fringing."

Colour Prints "B" Grade Awards	
	<i>Best In Section:</i> "Rough Waves", Alex Dawson
	<i>Merits (2):</i> Alex Dawson, Cheryl Thompson
	<i>Credits (2):</i> Ann Lamb, Val Porter
	<i>Entries received:</i> 15 <i>Entrants:</i> 15

The Judge's comments for Alex's Best In Section Entry were "...Power of a wave. Crop or darken top."

### Monochrome Prints


Craig commenced the Monochrome Prints with the "B" Grade entries. He gave his reasons for rejecting one entry and these can be found after the Monochrome Awards.

**Simplify.** Craig quickly moved along asking "... what caught your eye when taking this photo?" He supposed that there was one element but ended up capturing more than was required. He suggested looking around, looking for ways to simplify the image and concentrate upon the important element to attract and keep the viewer's attention.


**Camera Craft.** Craig noted several camera craft skills that required attention; dust spots, inclined horizons and Angle of View. He suggested that we get down to the subject's level, where possible, to create a stronger bond between the camera and the subject. Dust spots and horizons can be fixed during the editing process.

**Distractions.** Craig drew our attention to David du Chemin's article about drawing the eyes. Craig illustrated this with the entry, "Twisted Wood" where the heavy, dark branch (mid-foreground LHS) draws the viewer away from the image's greater storytelling elements. Craig also spoke about "focus" especially subjects with eyes. Focus on the eyes, this is the difference between a good and great image. He remarked that we need to watch out for elements that lead the viewer out of the image. He demonstrated this with the entry, "Nesting Bird".

Craig's Monochrome Prints' Awards were:

Monochrome Prints "A" Grade Awards	
	<i>Best In Section:</i> <b>"Kestrel and Lizard 2"</b> , Sue Souter LAPS
	<i>Merits</i> (3):              Sue Souter LAPS, Jill Bartlett, Sue Martin
	<i>Credits</i> (3):              Elaine Duncan, Brian Harvey, Colin Marshman
	<i>Entries received:</i> <b>15</b> <i>Entrants:</i> <b>15</b>

The Judge's comments for Sue's Best In Section Entry were "...Snack to go. Darken the sky? Nice capture."

Monochrome Prints "B" Grade Awards	
	<i>Best In Section:</i> <b>"Ice Meets Rock"</b> , Karen Childs
	<i>Merits</i> (2):              Karen Childs, Tim Hoevenagel
	<i>Credits</i> (4):              Raymond Clack, Alex Dawson, Ann Lamb, Val Porter
	<i>Entries received:</i> <b>14</b> <i>Entrants:</i> <b>14</b> <i>Rejected:</i> <b>1</b>

The Judge's comments for Kaz's Best In Section Entry were "...Yes, Ice meets rock! I like the vertical framing to emphasize the meeting. I wonder if more action in the water would help."

Craig explained his reasoning for the rejection of one entry as the "...Timber plantation is not a nature scene." He emphasised that the trees are planted in man-made rows for ease of harvesting with this practice it is considered to be man influenced beyond the normal expected levels for a "Nature" image.

### Gold Medal Winning Images from Craig Parker EFIAP/s MPSA BPSA APSEM



**"Waiting For Leopard Scraps"**



**"Heron With Fish"**

Craig Parker EFIAP/s MPSA BPSA APSEM has granted the Wollongong Camera Club permission for his above 2 Images to be published in this Newsletter. These images are the property and copyright of the Photographer (Craig Parker) and cannot be copied, used or any other method of display without Craig's explicit permission. (*Bruce Shaw Editor*).

## Wednesday, May 29<sup>th</sup> 2020; “Morning Coffee & Chat”

President Brian Harvey chaired another Morning Coffee and Chat on line Zoom meeting with 11 members accepting Brian’s invitation. Being a very informal meeting the discussions drifted from subject to subject as participants raised items. Early Ruth had her dog along for all to meet and soon dogs, activities and, as they say, all things “dogs” was talked about. Later during the session Brian took us all on a pictorial tour of his caravan, so caravans, holidays soon became the discussion topic.

**Technical Aspects.** There was a space where members were able to discuss some of Zoom’s more technical aspects; virtual backgrounds, Video, Audio problems hopefully leading to a better Zoom experience during these COVID-19 lockdown days. If you have a Zoom problem, unable to master a technique or 2, then ask. Brian, Geoff, John Devenish and Brendon would be happy to assist you.

**Nature Comp.** Several participants commented upon last night’s PG Nature Competition. It was felt that people enjoyed the evening, with many indicating they had learnt a lot from the judge’s comments and other members’ entries. Some said that they need to take a closer look at “Nature’s Story” for their future Nature photographs.

**Design and Creative Concepts.** Rachel Gilmour raised this saying that she had recently viewed a presentation where the presenter remarked that photographers should invert/flip their image vertically (upside down) to see if it is balanced and everything is in the right place. Joe Baez confirmed this practice as a good way to interpret your image away from the normal way we see things.

Thank you all who took the time to boil the kettle, grabbed a biscuit or slice of cake and settled in for this informal time of fellowship and discussion.

## POINTSCORES: May 2020

### PRINTS:

#### **Colour Prints “A” Grade:**

19	Sue Martin	10	Brendon Parker	8	Elaine Duncan
16	Sue Souter	10	Tim Porteous	6	Ruth Brooks
13	Colin Marshman	10	Matt Dawson	6	Jill Bartlett
12	Dawne Harridge	8	Helen Robinson	4	Brian Harvey
11	Vivienne Noble	8	Bruce Shaw	4	Geoff Gray
10	Joe Cremona			1	Dylan Tate

#### **Colour Prints “B” Grade:**

15	Alex Dawson	8	Val Porter	6	Wayne Fulcher
15	Raymond Clack	8	Tim Hoevenagel	4	Karen Childs
14	Cheryl Thompson	8	Rachel Gilmour	4	Lynley Olsson
13	Kerry Gilmore	6	Monte Hunt	4	Jim Ollis
12	Ann Lamb	6	Clara Soedarmo	3	Kathy Pond
10	Michael Cherviakov			3	Sue Shaw

#### **Monochrome Prints “A” Grade:**

17	Dawne Harridge	11	Vivienne Noble	8	Elaine Duncan
16	Joe Cremona	10	Helen Robinson	4	Brian Harvey
16	Ruth Brooks	10	Colin Marshman	4	Bruce Shaw
13	Sue Souter	9	Geoff Gray	4	Matt Dawson
12	Sue Martin	8	Brendon Parker	2	Jill Bartlett
11	Tim Porteous			1	Dylan Tate

## **Monochrome Prints “B” Grade:**

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

## **DIGITAL:**

19	Cheryl Thompson	10	Tim Hoevenagel	6	Wayne Fulcher
18	Dawne Harridge	9	Ruth Brooks	5	Monte Hunt
16	Ann Lamb	8	Jill Bartlett	5	Vivienne Noble
16	Sue Martin	8	Carolyn Womsley	4	Brendon Parker
16	Colin Marshman	8	Dylan Tate	4	Val Porter
14	Sue Souter	7	Andrew Gray	4	Lynley Olsson
12	Karen Childs	6	Brian Harvey	4	Joseph Baez
12	Tim Porteous	6	Sue Shaw	3	Kathy Pond
12	Matt Dawson	6	Bruce Shaw	2	Michael Cherviakov
11	Kerry Gilmore	6	Alex Dawson	2	Jim Ollis
10	Joe Cremona	6	Elaine Duncan	2	John Devenish
10	Raymond Clack	6	Clara Soedarmo	1	Ross Bembrick
		6	Rachel Gilmour		

## **2020 Competition Details: June**

Competition:            Collection: **Prints**            Subject    “**Open**”  
                                 Collection: **Digital**            Subject    “**Open**” **Monochrome only**. (No Colour Entries)

## **Entry Conditions:**

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

## **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.



Members are reminded that all Monthly Competition Entries (both Digital and Prints) Close on the 2<sup>nd</sup> Tuesday of the Month at 11:45pm (2345Hrs) until further notice due to changes required under the COVID-19 Restrictions. Please ensure that you plan your Entry in advanced and don't leave it to the last minute to entry the Competitions. It is easier to upload an Entry and change it later (before Closing Date/Time) than not have any entry included in that Month's Competition. Late Entries will not be accepted.

### **APS 2020 Challenge Cup Entries.**



The members' entries for this external Competition have been received, judged and sorted to provide the required 20 Images with a maximum of 2 entries from any one member. This is a Club entry and the Selection team have done a great job choosing a variety of genres to showcase our Club. There were 63 Images from 20 members. Well supported and thank you. Unfortunately not everyone is able to be in the final Entry list. To see how your images fared, check out the results in the Members' Section:

[https://wollongong.myphotoclub.com.au/comp-viewing-home/?collection\\_id=1375&comp\\_id=8894](https://wollongong.myphotoclub.com.au/comp-viewing-home/?collection_id=1375&comp_id=8894)

Just remember you need to be logged into the Wollongong Camera Club website before clicking upon this link. Thank you.

The successful members were:

<i><b>Member</b></i>	<i><b>Entry Number 1</b></i>	<i><b>Entry Number 2</b></i>
Ruth Brooks	Matilda	
Raymond Clack	Physalia Physalis	
Matt Dawson	Beyond The Storm	
Kerry Gilmore	Watercolour Pond	
Andrew Gray	Torremolinos Worshipers	
Geoff Gray	The Busker	Torres Del Paine
Ann Lamb	Like A Ballerina	Sky Jam
Colin Marshman	Long Jetty	
Sue Martin	Monarch Butterfly On Flower	
Brendon Parker LAPS	Luminous1	Triangular Window
Tim Porteous	Mother And Daughter	
Helen Robinson	Amongst The Big Boys	
Bruce Shaw	76 Years Young Still Draws A Crowd	Light Painting Wollongong Harbour
Sue Souter LAPS	New Orleans Trumpeter	Fairy Wren No.2
Dylan Tate	South Coast Reflections	

### **Camera Club On The Move, In Fashion**

The Club has arranged a local supplier of Short Sleeved Polo Shirts, Softshell Jackets for both our ladies' and men's and a unisex baseball cap with the Club's Logo embroidered into the material so we can "look smart and to stand out in the crowd." Prices, sizes and ordering details can be found on the Club's MPC Website in the "[Quick Links](#)" button on the Home Page. Please note all the Ordering instructions as outlined within the Apparel document.



## **Everyone At MyPhotoClub COVID-19 Competitions.**

Advertised as “... a series of friendly, free competitions are hosted here. They will be short and sharp with just a week or two from open to closing. All members of all clubs using MyPhotoClub are invited to participate in both the entry and scoring of these competitions ...” where all MPC Members can enter a digital only Set Subject Competition to help members through their COVID-19 Social Distancing and Self Isolation situations. When a particular competition closes (usually on a Sunday, check the MPC website for details) all MPC members can vote on the entries whether you have entered or refrained.

So far several Wollongong Members have entered with a variety of success in the following Competitions:

“Same Time Last Year”    Ruth Brooks, Ray Clack, Sue Martin, Brian Harvey and Bruce Shaw

“Pets or Parrots Around The Home”    Sue Martin, Brendon Parker.

The current Competition is “From A Window” and closes on Sunday, May 31<sup>st</sup> 2020.