



IN FOCUS

PHOTOGRAPHY GROUP

MONTHLY NEWSLETTER

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

Contact Phone Number: 0457 415598

June 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

**Meetings Will Be Conducted Online Using
Zoom Conferencing/Meeting.**

Please Note:

With the Government's easing of COVID-19 Restrictions some Club Activities are being held where "Social Distancing" Regulations can and must be adhered to.

PHOTO GROUP DIARY

July 2020

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

July Monthly Competition On Line
Entry Closing Date & Time:
(11:45pm)

Tues 14th

Both **Prints** Sections and the **Digital**
Section

NO Public Meeting

(COVID-19 Meetings' Restrictions)

Tues 14th

Meeting Online Using Zoom

"Fungi and Bird Photography"
with Glenn Smith

Mon 20th
Outing

Botanic Gardens at Mt Annan,
362 Narellan Road, Mount Annan
2567, just west of Campbelltown.

Tues 28th

Monthly Competition: "Beauty"
Judge: Denis Cale

NO Public Meeting

(COVID-19 Meetings' Restrictions)

Tues 28th

Meeting Online Using Zoom

Email Contacts:

General Enquiries photogroup@wollongongcameraclub.com

Photography Group Monthly Competition Information:

Competition Entry (On Line)

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

July/August 2020: "FCC 2020 Interclub Entries Pre-Selections"



Please note: The "Sections" are a guide only based upon 2019 Interclub. To date there has been no advance advice to the exact Sections.

FCC 2020 Interclub Pre-Selection Entries

When: Coming Very Soon

Closing Date: Early August 2020

Categories:	Prints	Colour Print (Open); Monochrome Print (Open); Nature Print (Colour & Monochrome)
	Digital	Colour Digital Image Monochrome Digital Image Nature Digital Image Creative Digital Image Australian Landscape Digital Image

Monday July 20th 2020: "Camera Club Outing: The Australian Botanic Garden, Mt. Annan"

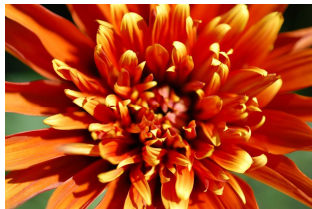


Image by Kaz Childs

Where: 362 Narellan Road, Mount Annan 2567 (West of Campbelltown)

Date: Monday, July 20th 2020

Meeting Place & Time: Sign in at 9am, Visitor Information Centre, in the Garden's grounds near Car Park P3

The Australian Botanic Garden offers over 400 hectares of natural woodland, stunning gardens and open spaces. Macro, birds and nature photography.

Club Contact: Kaz Childs 0414 377 999

Now ~ November 1st 2020: "Lake Macquarie International Circuit Photographic Exhibitions"

Digital only Competitions.

3, possibly 4, Competitions, is this International Circuit. Lake Macquarie, Belmont, Newcastle and possibly Wangi (to be confirmed)

Closing Date: November 1st 2020

Entry & Conditions Details: lakemacint.myphotoclub.com.au

Exhibition Approvals: APS and PSA

Sections: (Digital Only) Colour, Monochrome, Portrait, Cell Phone Photography, Nature and Wildlife.

Contact & email: Roy Killen APSA GMPA, EFIAP, APSEM
Email: LakeMacCircuit@gmail.com

Please note: This International Circuit replaces the previous Lake Macquarie National.



Now ~ August 2020: “Illawarra COVID-19 Stories Exhibition, Wollongong Central Library”



<i>What?</i>	2020 COVID-19 Pandemic Photographic Stories from the Illawarra.
<i>When:</i>	Now. No set end date but expected to be on display for 2 months.
<i>Where?</i>	Wollongong Central Library, “The Lab”, 1 st Floor Local Studies Area Burelli Street, Wollongong
<i>Themes:</i>	Variety, including shops, playground, café, hotel, library, Anzac Day, Ruby Princess, hospital, beach, teddies, transport, school.
<i>Limitations:</i>	† Visitors are required to book a time to view this Exhibition; † Time Limit of 50 Minutes.
<i>Further Information:</i>	Jo Oliver, Local Studies Librarian. Phone: 4227 7554 www.wollongong.nsw.gov.au/library

November 1st 2020: “Campina International Exhibition of Photography (CIEP – Romania)”

Campina International Exhibition of Photography (CIEP – Romania)

<i>Approvals:</i>	Photographic Society of America (PSA), Global Photographic Union (GPU) and Image Colleague Society (ICS).
<i>Closing Date:</i>	November 1st 2020
<i>Categories:</i>	Digital Colour Digital Image; Monochrome Digital Image; Travel Digital Image (Colour & Monochrome); Photojournalism Digital Image (Colour & Monochrome); Nature Digital Image (Colour & Monochrome)
<i>Payment Required:</i>	Yes. Cost is dependent upon the number of sections entered.
<i>Further Information:</i>	www.campinaexhibitions.net/ciep



Tuesday, June 9th 2020

This evening’s Presentation Evening took on a different format with Presenter, Len Metcalf, using Zoom for a webinar style evening. As each of the 29 members logged into the Club’s Meeting they were greeted with Len already set-up for his Presentation. The Zoom product’s view was different in so far that only Len was visible to all. Another learning process in how the club and members use zoom during these COVID-19 Restrictions’ period.

President Brian Harvey welcome all to the meeting and that he was looking forward to Len’s presentation on Black & White Photography.

Business:

Brian mentioned the following for the member’s attention:

- 📅 June 2020 Monthly Competition.
 - 🔖 An “Open” for both Digital and Prints; and
 - 🔖 Digital entries must be “Monochrome”. No colour entries will be accepted.

Our Presenter: Len Metcalf

Len says that he is a professional teacher making an income from teaching others photography, has a degree in Visual Arts (Photography) and is an Outdoor and Environmental Education. His passion is to take pictures that he likes, able to exhibit on the wall and in due process sell. He loves creating art to share with all.



Len has become renowned as a leading photographic educator through teaching, mentoring and facilitating innovative workshops and tours. His exquisite photographs capture diverse Australian landscapes, from arid deserts and windswept coasts to his backyard in the Greater Blue Mountains World Heritage Area. He runs his own gallery, has exhibited widely and writes for photography journals around the world.











Presentation: “The Secrets of Black & White Photography”.

Len briefly spoke about how the webinar worked for the first timers to especially the “chat” and “Q&A” sections. He said that members could continue to chat between each other but if anyone want to ask a question, then to use the “Q&A” tab which he monitors.

“Black and White photography is a special way of seeing and recording the world around us. In a world of profuse and ubiquitous colour, black and white provides clarity to form, poignancy to character, and timelessness to action. There is a special ‘otherness’ to the black and white image.” (Richard Olsenius, American Photographer). Len explained that it is so special, not just Black & White but Monochrome as Len believes that the “black” can be dropped and with another colour replacing it (brown on cream paper etc).

Why Photograph As A Tonalist (Monochrome)?

Len remarked that “Tonalism” is the way to communicate with the world through tones. He explained the reasons he photographs this way:

-  No colour temperature to deal with;
-  No wrong colours;
-  No colour to deal with;
-  Easier;
-  Tone is the underlying structure (tone trumps colour);
-  Less post processing;
-  Fun and Obsessive;
-  Easier to print;
-  Compositions are easier than colour (for him); and
-  Less use of a polarizer filter.

Abstraction

Len commented that abstraction is evident in the way we change the “colours” and converting them to monochrome. We don’t normally see in monochrome, but in colour. Through this colour conversion allows us to play with the tones.

Black, White & Grey; Full Range Of Tones.

Len spoke about the a good B&W photograph has a full range of tones; it has black and white in the photograph and has done the most central range of greys as well. Great monochrome photographs have great blacks and whites. Len remarked it was dancing with the highlights when he composes for the whites as the “white” guides the viewer around the image, like the sparkling diamonds on the water’s surface or the whites of the snow gums, where the eye eventually comes to rest towards these lighter “colours”. It is important where the photographer places these “whites” as they will control the composition and direct the viewer. Balance is essential!



“Snow Gums”

Afraid Of The Dark? Composing Negative Space.

Len remarked that judges will often comment about that “... large empty space. It’s an eyesore!” Len believes great photographer learn how to use these empty spaces (negative space) through shapes to guide the viewer around the image. Through thoughtful composition to where to place them the photographer can gently guide his viewer to where the photographer wants them to go. Shapes of white steer our eyes.

Luminance. Beautiful Black & White Photographs Glow.

Len remarked that this is the image's "glow" factor and he demonstrated it with an image of Mary's Cottage at Cradle Mountain, Tasmania. The lighting, draws the viewer to the areas that the photographer wants the viewer to be however Len noted that this lighting also "... feels like it (the light) is shining out of it (the cottage ...)". Len said the photographer has to get it right at the time the shutter is operated and he accomplishes this through by adjusting the compensation.



"Donaldson River"

Edge Awareness. Keeping the Viewer in Your Photograph.

Len reminded the audience that it is the photographer's challenge to keep the viewer in their image otherwise they move on. He suggested that photographer's do an edge patrol as this is where the viewer can be kept and turned back into the image. Exploring the edge for objects to point back and not allow an exit area. This can be accomplished artificially through vignetting, using object shapes (like branches, etc) to turn the viewers;' eyes back.

The Viewer's Journey. Depth.

Len remarked this leads the viewer through the image to where the photographer's key elements and story is situated. Depth, or the appearance of depth, is created in various ways; leading lines, "S" shaped elements (rivers, roads) and calls the viewer to spend more time wandering through the photograph. Len noted that this is an active activity and takes time to perfect.

Corners' Control. Vignettes.

Len remarked as he gets older he is vignetting less and less. However he looks for natural vignettes within the capturing frame to continue the job of retaining the viewer's attention within the image. He now concentrates upon the "border patrol" looking for distractions and eliminating these before operating the shutter. This greatly reduces the post-production time and more time for the pleasure of photography. Len commented that this he has a composition method commencing with one corner and when right, move to the next until all 4 corners are right. He also mentioned move your legs is just as important in composing the image.

Communicate Emotions. Capture Your Emotions.

Len says that when he focusses inwardly to his own emotions and try to communicate these emotions out he takes better photographs. His challenge to all photographers is to photograph those images that they love whether its family, place or things that matter to you. Len shared a number of family images, including growing up with his son which demonstrated this. In "Autumn Glow" he commented that this park was where he spent time with his young son, sitting on the bench, playing so he has a sense of belonging as part of his family's life journey. Len also spoke about this image in "Luminance. Beautiful Black & White Photographs Glow" as the tree glows to prominence.



"Autumn Memories"

Simplicity. Supporting Backgrounds.

Len mentioned that he spends a lot of time looking for the right background to support and frame the key elements in his images. His aim is to isolate the key element from whatever else is in the frame, thus highlighting it to draw the viewer's attention to it. He is looking for a "clean" background, one without distractions, not competing against the key elements, creating a separation between the key and supporting elements. In doing this, Len says he is looking for simplicity in his image. He demonstrated this with a story about watching, tracking a dingo around a water environment until it was clear of background distractions. "...simplicity is the ultimate in sophisticated ..." (Leonard Da Vinci; thought to be attributed to, but is unclear if it was).

☞ Chasing The Light. Beauty is in the Light and How It Illuminates.

To Len, the most magical moment of in light is just after it rains, when everything is wet, glistening, clear and crisp with the light just gorgeous, washed clean. Len loves chasing beautiful light. Len enjoys early rises to capture sunrises and late afternoon sunsets, loving the light's colours; capturing the "golden hour" lighting, this soft romantic mist as it rolls through the mountains. "...light is the shape and play of my thoughts my reason for being a photographer ..." Barbara Morgan.

☞ Set Camera To B&W. Use Liveview & EVF's.

Len remarked that he prefers the square image format having tried various camera combinations over the years. He tries to get it right when he takes the photograph, getting as "... close as possible to the finished as he can..." He shoots in RAW so as to retain the original image file information so that he can apply his own Lightroom Preset to further develop the image as required.



"Waratah"

Len spent some time explaining his image taking settings, post-production (custom) settings, noting that they may not work for everyone. As he continued he explained his paper preferences and the usually setting to give the results that he is comfortable with. Like all parts to photography it's a learning curve, sometimes steep, to arrive at the final product's printing.

Len's final advice is summarised by Pablo Picasso "... learn the rules like a pro, so you can break them like an artist ..." to see how far one can push them (rules) to create an artistic image for everyone to enjoy.

Len responded to a variety of questions from camera set-up, filters and post-production editing, giving advice on how he would tackle the particular situation asked in the question.

Len spoke about Len's School, his teaching and outdoors qualifications that has allowed him the special position of teaching and exploring photography. He explained that over that past few years he has been exploring the idea of expanding photographic education through Long Distance Schooling coming to fruition in November 2019 with "Len's Club". This is a subscription based club where Len has provided many hours (approximately 50 hours) of video tutorials, articles and challenges along with Zoom meetings to discuss participants' works. This is new, released in March 2020 so people can join Len's Club. Len then spoke about his very recently "ISO (Isolation) Escapes; to get out and take photographs in very small (2~3) groups and still keep the Social Distancing spacing. These ISO Escape workshops have been announced on Len's website with the first Workshop already booked out. Len's School website (<https://www.lensschool.com/>) and has links to Len's Club information, workshops and other activities.

Please note: All images illustrating Len's Presentation are the sole property and copyright of Len Metcalf from Lens School. No image, or part thereof, can be copied without the express permission of the photographer, Len Metcalf. Len has granted the Wollongong Camera Club permission to use his images to illustrate his presentation. The Club appreciates Len granting permission to use his images.

Chairperson, Brian Harvey, thanked Len for giving a very good presentation.

Tuesday, June 23rd 2020

This evening the Photographic Group was back on Zoom for their June Monthly Competition. President Brian Harvey welcomed 29 members and the evening's judge, Doug Carley. Brian mentioned it was a cooler evening as winter begun to cast its shadow over the Australian landscape.

Brian said there were no apologies for the evening however several of our members weren't feeling well: Marie Simpson (Ian's wife), Eunice Daniel and Brendon Parker who unfortunately was in hospital. The Club had sent each a "Get Well" card and hoped to see them up and about very soon.

A short fashion show followed with Brian demonstrating the Club's new apparel; Polo shirt and Wind Jacket, whilst Kaz Childs sported the Baseball Cap, embroidered in the Club's logo. Members are still able to purchase their choice of Polo Shirt, Wind Jacket and/or Cap. Just go to the Club's website and look in "Quick Links" for "WCC Clothing Catalogue May 2020". Just follow the instructions for size and payment.

Business:

The following items were mentioned for the members' attention of upcoming Group activities:

- ☞ June Monthly Coffee and Chat Morning. Wednesday, June 24th at 10am. Look for your invite in your email. See you there;
- ☞ Outings:
 - 🏞 July Outing, Australian Botanic Garden, Mt. Annan. Monday, July 20th 2020. Meet at the Visitor Centre at 9am. Contact Kaz Childs for further details;
 - 🏞 August, Mt. Kembla Heritage Walk Sunday August 16th, meeting at 10am, corner of Benjamin & Kirkwood Streets Mt. Kembla;
 - 🏞 Mogo Zoom Outing/Workshop, October 17 ~ 18th 2020. All Workshop places have been booked. If you would still like to come down for the weekend but not do the course you will be welcome. Please contact Kaz Childs for further information;
- ☞ PG July Programme:
 - 🏞 Tuesday, July 14th. Bird and Fungi Photography with Glenn Smith (Zoom Meeting);
 - 🏞 Tuesday, July 28th. Monthly Competition. Judge's Commentary and Awards (Zoom Mtg);
- ☞ External Competitions:
 - 🏞 FCC 2020 Interclub. Club's Preselections close early August. Please be prepared as all details to this Interclub are have not been finalised by FCC;
 - 🏞 Lake Macquarie International Circuit, closes in November 2020;

Our Judge: Doug Carley

Our Competition Director, Tim Porteous, introduced this evening's judge, Doug Carley. Doug has been a Camera Club member for the past 40 years at Hornsby Heights, northern area of Sydney. He is also a member of the Pennant Hills Photographic Club (past 16 years) and an APS (Australian Photographic Society) member. His photographic interests have stem from his teenage years, covering all genres, participating in both Prints (Colour and Monochrome) and Digitally Projected Images with a keen interest in Nature, Landscape and Portraiture.



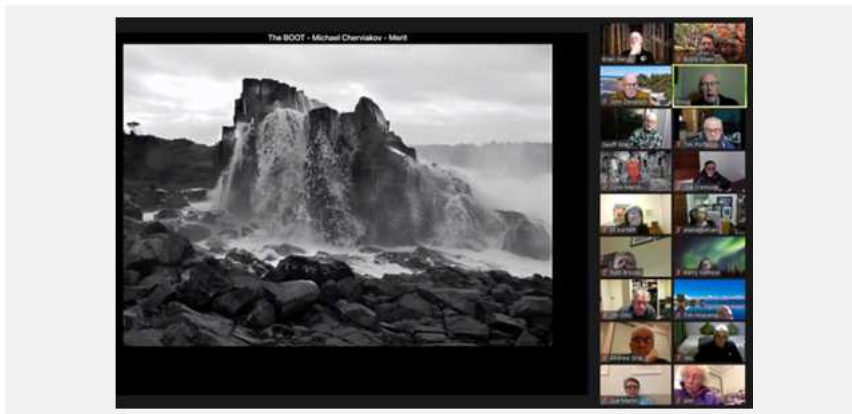
Doug enjoys the digital age of photography, offering the modern photographers new opportunities to explore in both image taking and post-production. For the past 14 years Doug has been an Accredited FCC Judge.

Doug thanked the Club for the invitation and opportunity to judge and comment on the members' June Competition Entries. He mentioned that he was very interested in coming down and spend a few days in the area; however COVID-19 put an end to that.

Competition: "Open"

Digital Images:

June's Digital Competition provided the members with an Open Comp and the challenge to exhibit their monochrome image making skills. It was an opportunity for the External Competition team members to view members' works for the upcoming FCC 2020 Interclub Competition.



The image on the left is a screen shot of a moment of our Zoom meeting with the Judge (highlighted) speaking about a member's entry.

Some of the members in attendance are also featured.

Doug remarked that he was generally looking for impact, composition and technical aspect in all entries. Doug noted that being a monochrome competition he was expecting to see contrast and a tonal range that separated the elements.


Composition: Doug spoken about the deliberate placement of the images' key elements, their general arrangement and their ability to draw the viewer to the image and create a harmonious environment, uniting the composition and not just being separate identities that fall in to position. He demonstrated this with the entry "3 Amigos" where the 3 people, having a common element (photography) didn't seem to be interacting with each other. He mentioned a good centre of interest as required. "... did the photographer ask; what is the story? What is the point to this image? ..."

Storyline: Along with composition, the image's storyline is most important. "What are you (the photographer) trying to communicate?" In "Waiting For A Holiday" the photographer had a hat, wallet and travel magazine on a table, yet the rest of the viewable area was empty. To our judge the wallet and hat indicated there was someone nearby. So he thought the image was communicating a different story to that of the title.

Portraiture: Doug commented that it was important to convey some trait or personality of the person in the image. He suggested taking your time composing the image, the person's placement, their look before operating the shutter. He also suggested that photographers move around, taking different view angles, watching for the fall of light upon the subject. Sometimes the image could be from the side ("Through a Telescope) including some of the "action" the subject is looking at.

Use the "Blinkies" (Zebra Exposure Patterns): Doug mentioned many times the overexposure of images by entrants. He remarked that photographers make use of the "blinkies" (technically using the Zebra Pattern to indicate areas of overexposure. With this in camera tool a photographer is able to view over exposed areas within their image before operating the shutter and take the necessary corrective action/s.

Doug's Digital Awards were:

Digital All Grades Awards	
	<i>Best In Section:</i> "Storm Cloud Reflections" , Kerry Gilmore
	<i>Merits (7):</i> Kerry Gilmore, Ruth Brooks, Michael Chervikov, Karen Childs, Dawne Harridge, Colin Marshman, Sue Souter LAPS
	<i>Credits (7):</i> Joseph Baez, Elaine Duncan, Wayne Fulcher, Sue Martin, Brendon Parker LAPS, Tim Porteous, Dylan Tate, Cheryl Thompson
<i>Entries received:</i> 33 <i>Entrants:</i> 33	

A short break was taken at the completion of the Digital commentary to allow our judge and members to have a cuppa before continuing with the Prints. During this time Doug responded to several member questions relating to his comments and suggestion.

Doug also took this opportunity to further explore this "blinkies" (Zebra Pattern) that assists the photographer with over exposed areas within the image and take corrective actions before operating the shutter. (Please note not all cameras have the "Zebra" Setting. Check you camera's manual, or online help, to see if your camera has this function, how to initialize it and how to use it. *Editor.*)



"Zebra Pattern"
(Shaded area)

Prints:

Colour Prints


Composition: Doug spoke about the compositional elements within images. With reference to "The Red Hat" he noted that all, except 3, people were walking in the same, diagonal direction, the "odd" ones out


situation. He thought that 2 of the top left people could be cropped out to bring great emphasis on the primary subject. Doug also mentioned leading lines and how they draw the viewer to the key element (Cathedral Rocks Cave) from inside the cave to the main rock formation. Doug noted that all element need to support each other, “holding the image together” for the viewer to appreciate and stay engaged. Doug mentioned the “too many” element for the viewer to concentrate upon (Cobweb Village) noting a centre of interest was lacking and his eye just wanted to leave. It is better to simplify the image to attract and keep your viewer’s attention.

Distractions: Doug noticed images with burnt out areas, large highlights that caught his/viewers’ eye away from the main subject. He suggested photographers look into the image, use the camera’s tools (“blinkies”, if applicable) to address these areas of overexposure. He also asked “... what is the centre of interest?” Is it necessary to change your angle of view to eliminated/reduce the distractions effect?

Storyline: “What is the story?” What is your purpose for taking this image? Doug suggested these should be a photographer’s questions when planning the image’s composition. “Is there a better angle?” suggesting to use the 2-step method and move around as well towards/away to capture the key elements. However, that is only part of it. He indicated that the “key” element should be in focus and supporting each other in the image. Various in-field method can be employed, such as Depth of Field (DoF) (adjusting the aperture), camera angle and thinking about the “... what you see in the viewfinder ...” before operating the shutter.

Doug’s Colour Prints’ Awards were:

Colour Prints “A” Grade Awards	
	<i>Best In Section:</i> “Gone Fishing” , Elaine Duncan
	<i>Merits (3):</i> Elaine Duncan, Colin Marshman, Dylan Tate
	<i>Credits (5):</i> Matt Dawson, Geoff Gray, Sue Martin, Vivienne Noble, Tim Porteous
	<i>Entries received:</i> 16 <i>Entrants:</i> 16

Colour Prints “B” Grade Awards	
	<i>Best In Section:</i> “Belinda” , Alexander Dawson
	<i>Merits (3):</i> Alex Dawson, Kerry Gilmore, Ann Lamb
	<i>Credits (3):</i> Wayne Fulcher, Sue Shaw, Cheryl Thompson
	<i>Entries received:</i> 14 <i>Entrants:</i> 14

Monochrome Prints


Composition: Doug’s opening comment was that all “... getting the action.” As he explored this thought and applied it to the monochrome images he noted there were several entries that had a divided attention where key elements didn’t gel and the viewer’s eye just wandered and not settled. Doug believed this was a result of the photographer’s looking at the image but not seeing how all the elements came together. Was this a “:distraction?” Maybe, however it can be corrected during the composing stage. The photographer should be looking for an unity of purpose where all the elements contribute to the image’s composition. Leading lines, curves are the basics and should be built upon for the image’s overall composition.


Impact: Tones, Patterns! These are the monochrome's basic building blocks. It's all about how to use, or not use, these visual tools as whether the photographer nails the image. Light to very light areas affects the image's overall impact. Again Doug referred to the "blinkies" and to look for these highlights before taking the shot. Doug demonstrated this when commenting upon "Hike On The Beach" with the large blown out sand area. Doug thought that a cropped image may have resulted in reducing this effect. Another area of concern was the way photographers produce their monochrome image, whether through the Image Editing Package's "Image Conversion" or by more elaborate conversion methods, they should be looking for the tones in the image.

Time of Day: Doug mentioned that it is difficult to reveal "Time of Day" situation especially the early morning and late/early evening Golden Hour in monochrome. Sure, the sunrise/set's glow came be part of the image but it is the colours that really excel at this time of day. He demonstrated his thoughts with the entry "Sunrise". Doug suggested looking for subjects that exhibit patterns, textures for this period.

Image Editing/Post-Production: Doug spoke about details and sharpening. He noted that over sharpening an image "Halos" (bands of light/dark that follow edges in an image, particularly along high contrast edges, like land meets sky) are produced and become very evident when the image is enlarged. He then mentioned the use of the Image Editing Packages "sliders" to about most tools. To bring out an image's details he suggested using the "Highlight" and "Shadow" sliders, adjusting slightly to see the effect.

Doug's Monochrome Prints' Awards were:

Monochrome Prints "A" Grade Awards		
	<i>Best In Section:</i> "Lunch Date" , Dawne Harridge	
	<i>Merits (5):</i>	Dawne Harridge, Joe Cremona, Colin Marshman, Sue Martin, Vivienne Noble
	<i>Credits (3):</i>	Jill Bartlett, Elaine Duncan, Dylan Tate
	<i>Entries received:</i>	16 <i>Entrants:</i> 16

Monochrome Prints "B" Grade Awards		
	<i>Best In Section:</i> "Nuts and Bolts" , Ann Lamb	
	<i>Merits (2):</i>	Ann Lamb, Tim Hoevenagel
	<i>Credits (4):</i>	Michael Cherviakov, Karen Childs, Val Porter, Clara Soedarmo
	<i>Entries received:</i>	13 <i>Entrants:</i> 13

Club Competition Director, Tim Porteous, thanked Doug for his constructive comments, their delivery and that everyone could learn from them. Tim said the evening's catchphrase was certainly "... check your blinkies (Exposure Zebra Patterns) ..."

Doug said it was pleasure to be invited however his preference was to be at the Club in person judging and talking with the members but the current situation (COVID-19) just wouldn't allow it. He said he had learnt from this unique judging situation and the new skills in image commenting over the internet via Zoom Conferencing.

Brian Harvey thanked Tim and Geoff Grey for their management and projection skills of the entries during the night. The Club was treated to a localised blackout affecting Tim's internet connection however Geoff was able to continue the entries presentation with little disruption. Well done Management.

Wednesday, June 24th 2020

Brian Harvey chaired this morning's "Coffee and Chat" Zoom meeting. Four members joined Brian with coffee, Tim Tams and other sweet delights to share their thoughts on the Photography Group's June Competition evening the night before, some of the judge's comments and advice; in particular his recommendations to utilise the "blinkies" (Zebra settings), an exposure assist tool to combat the overexposure within a photographer's images. Photographers are advised to check their camera has this ability, Editor.



The conversation moved on to other topics including Dawne's iPhone use to capture her Best in Section Portrait; various entry comments and the judge's Q&A time at both the mini break between the Digital and the Prints and at the end.

Brian chatted about using a "Poll" in Zoom and tested it out on the other attendees. With some discussion and fine tuning a second Poll was presented. A work in progress!

Thank you for those that attended and we certainly missed the other regulars. It was a sunny, but cold winter's day. So we guess it was easier to stay inside, wrapped in a blanket to keep warm.

POINTSCORES: June 2020

PRINTS:

Colour Prints "A" Grade:

22	Sue Martin	13	Brendon Parker	9	Helen Robinson
17	Sue Souter	13	Tim Porteous	9	Bruce Shaw
16	Colin Marshman	13	Matt Dawson	7	Geoff Gray
15	Dawne Harridge	12	Elaine Duncan	6	Dylan Tate
14	Vivienne Noble	11	Ruth Brooks	4	Brian Harvey
13	Joe Cremona			3	Jill Bartlett

Colour Prints "B" Grade:

21	Alex Dawson	9	Val Porter	7	Clara Soedarmo
19	Cheryl Thompson	9	Tim Hoevenagel	6	Sue Shaw
18	Kerry Gilmore	9	Rachel Gilmour	5	Karen Childs
17	Ann Lamb	9	Wayne Fulcher	5	Lynley Olsson
15	Raymond Clack	7	Monte Hunt	4	Jim Ollis
11	Michael Chervakov			3	Kathy Pond

Monochrome Prints "A" Grade:

21	Dawne Harridge	13	Ruth Brooks	9	Jill Bartlett
19	Joe Cremona	13	Elaine Duncan	7	Brendon Parker
17	Sue Martin	12	Tim Porteous	5	Bruce Shaw
17	Colin Marshman	11	Helen Robinson	5	Matt Dawson
16	Vivienne Noble	10	Geoff Gray	4	Brian Harvey
14	Sue Souter			4	Dylan Tate

Monochrome Prints "B" Grade:

21	Ann Lamb	13	Val Porter	6	Michael Chervakov
19	Karen Childs	11	Cheryl Thompson	6	Wayne Fulcher
15	Clara Soedarmo	10	Raymond Clack	5	Kathy Pond
15	Tim Hoevenagel	10	Rachel Gilmour	3	Monte Hunt
14	Kerry Gilmore	7	Lynley Olsson	2	Jim Ollis
		7	Alex Dawson		

DIGITAL:

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

2020 Competition Details: July

Competition: Subject “Beauty”

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; <i>On Line Entry:</i>	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.