



# IN FOCUS

## PHOTOGRAPHY GROUP

### MONTHLY NEWSLETTER

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

Contact Phone Number: 0457 415598

September 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

##### October 2020

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

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

Tues 13<sup>th</sup>

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

#### **NO Public Meeting**

*(COVID-19 Meetings' Restrictions)*

Tues 13<sup>th</sup>

**Meeting Online Using Zoom**  
"Fine Arts Photography" with  
Mark Kelly

Sun 25<sup>th</sup>  
*Outing*

"Hanging Out at Bald Hill",  
Hang Gliding at Bald Hill Lookout,  
Otford Road, Stanwell Park.

Tues 27<sup>th</sup>

**Monthly Competition: "Open"**  
**Judge: Meredith Schofield**

#### **NO Public Meeting**

*(COVID-19 Meetings' Restrictions)*

Tues 27<sup>th</sup>

**Meeting Online Using Zoom**

#### Email Contacts:

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

#### Photography Group Monthly Competition Information:

##### Competition Entry (On Line)

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**

## ATTENTION ALL PRINT ENTRANTS.

### 2020 Print of the Year Competitions Entries.

All eligible entrants are advised that the **2020 Print of the Year Competitions** will be **Print based judged**. This means a physical Print is required for judging. So, start up those printers and prepare your entries. This covers:

- 🖨 Colour Prints A Grade;
- 🖨 Monochrome Prints A Grade;
- 🖨 Colour Prints B Grade; and
- 🖨 Monochrome Prints A Grade.

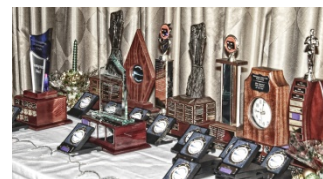


**Only one (1) printed Entry per eligible category.** Any Set Subject entry is eligible for entry, however all entered images are judged as an “Open”.

Further details will be published as soon as they become available.

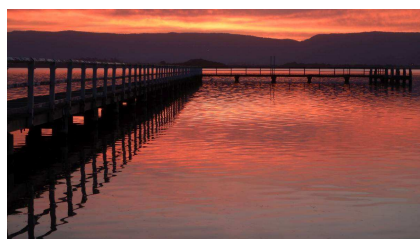
## ATTENTION ALL PERPETUAL TROPHY HOLDERS.

Soon calls will be made for the return of all the Perpetual Trophies (“Print/Digital of the Year”, PG “Competition Pointscores”, “Encouragement Award”, “President’s Trophy”, “Video and AV of the Year”. Should you be a holder of such Trophy/Trophies, then please beware of their return to the Club for checking and presenting to the 2020 Awardees. Thank you.



### Dates For Your Diary

**Friday, September 27th 2020: “Camera Club Outing: Walking Purry Burry Point Foreshore”**



*Where:* **Purry Burry Point, Primbee**

*Date:* **Sunday, September 27th 2020**

*Meeting Place & Time:* **Sign in at 3:30pm, Purry Burry Avenue & Bundah Place, PrimbeeBald Hill Lookout**

Birds, Water, Sunset Photography. (Sunset is estimated to be at 5:56pm)

Image taken by Hans Haverkamp  
(Aug 20<sup>th</sup> 2018). Sourced from The Illawarra Mercury)

*Club Contact:* Kaz Childs 0414 377 999

**Safety:** Enclosed shoes and personal safety. Social Distancing required.

**October 5<sup>th</sup> ~ 18<sup>th</sup> 2020: “Club Mini Exhibition: Creative Container, Wollongong Crown St Mall”**

*Place:* Wollongong Crown Street Mall (Lower Mall)

*Purpose:* Opportunity for all club members to show of their printed images and publicly promote the Camera Club.

*Safety:* All Government Social Distancing and Health Department requirements to be adhered to.

**Prints:** Mounted Prints: maximum size 500x400mm. Please drop-off to Kaz September 28 ~ 30<sup>th</sup> 2020

**Volunteers Required:** Please contact Kaz for further details, dates and time slots.

*Contacts:* Kaz Childs, 0414 377 999  
Brian Harvey, 0408 287 276



## Sunday October 25<sup>th</sup> 2020: “Camera Club Outing: Hang Gliding, Bald Hill”



“Soaring”

*Where:* **Bald Hill Lookout, Stanwell Park** (Otford Road, Stanwell Park)

*Date:* **Sunday, October 25<sup>th</sup> 2020**

*Meeting Place & Time:* **Sign in at 9am, Bald Hill Lookout**

Experience the flight preparations, air (hang) time with a possible landing experience on Stanwell Park Beach. There's action, speed, landscape, people and more to work your photographic skills.

*Club Contact:* Kaz Childs 0414 377 999

**Safety:** Designated Safety Areas (follow the Sydney Hang Gliding Centre's Staff); Social Distancing. Landing area is on the beach (sand).

## National and International Exhibitions of Photography Closing Dates

### Lake Macquarie International Circuit Photographic Exhibitions

*Closing Date:* **November 1<sup>st</sup> 2020**

*Entry & Conditions:* **Digital Only Competition.** [lakemacint.myphotoclub.com.au](http://lakemacint.myphotoclub.com.au)

*Sections:* Colour, Monochrome, Portrait, Cell Phone Photography, Nature and Wildlife

### 5<sup>th</sup> Campina 2020 International Exhibition of Photography

Romania

*Closing Date:* **November 1<sup>st</sup> 2020**

*Entry & Conditions:* **Digital Only Competition.** [www.campinaexhibitions.net/ciep](http://www.campinaexhibitions.net/ciep)

*Sections:* Open Colour; Open Monochrome ; Travel; Nature and Photojournalism

### PSSL 65<sup>th</sup> Annual International 2020

(Photographic Society of Sri Lanka)

*Closing Date:* **November 15<sup>th</sup> 2020**

*Entry & Conditions:* **Digital Only Competition.** <http://www.pssl.lk>

*Sections:* Open Colour; Open Monochrome ; Travel; Nature and Photojournalism

### Newcastle National Exhibition of Photography

*Closing Date:* **November 23<sup>rd</sup> 2020**

*Entry & Conditions:* **PRINT Only Competition.** <https://newcastlenational.myphotoclub.com.au/>

*Sections:* Colour, Monochrome, Nature and Scape

## **Tuesday, September 8th 2020**

Club President Brian Harvey chaired this evening's presentation night extending a very warm welcome to 30 members, including 3 new members, and 2 visitors. Great to see Brendon back, attending our online tonight. It was good to see Jim Robertson (Ottawa, Canada) returning to our online Zoom Meeting to hear our guest, John Wiseman.

### ***Business:***

Brian mentioned the following:

- 📅 Club Outing, September 27<sup>th</sup> 2020. Destination is Huskisson and the Djiriba Waagura Indigenous Cultural Bush Walk;
- 📅 Creative Container Exhibition, October 5<sup>th</sup> ~ 15<sup>th</sup> 2020. Located in the lower Crown Street Mall a small exhibition with Audio Visual and Video presentations. More information will be forwarded when details come to hand;
- 📅 Member Sick List. Unfortunately Dawne Harridge recently spent some time in hospital with a return visit very soon. Dawne is currently at home, taking life easy.

### ***On line Polls.***

Brian sent an online Poll to attending members regarding the Huskisson Outing enquiring how many would be attending.

### ***Our Presenter: John Wiseman***

Brian introduced our guest Presenter, John Wiseman acknowledging his passion and being a creative photographer with a drive to continual improvement in picture taking and presentation. For the past 15 years, and more, John has travelled this planet crossing 6 Continents seeking photographic situations to improve his skills and technical knowledge. John says "...I love photography. I can't think of any other art form that provides such wonderful satisfaction." A dedicated landscape photographer, John discovered a totally new world in wildlife photography. John says he was stimulated by Ken Duncan and his encouragement for his own passion in wildlife photography.



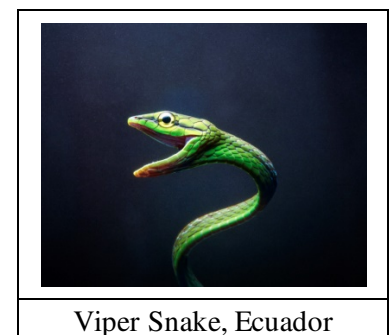
John is accomplished in the art of photography and has received a number of Australian and international awards for his wildlife photography. Since 2012, when John received his 3 Silver Awards and 3 Bronze Awards in the International Loupe Awards in the Science & Nature he has continued to achieve high Award status in a variety of Awards including the Australian Institute for Professional Photographers, AIPP NSW Epson Professional Photo Awards and NSW & ACT Australian Institute of Professional Photographers Awards. John's Awards covers the spectrum of Gold, Silver and Bronze as well being a Finalist.

John's philosophy is "... searching for that special moment in time that gives us such a rich and enduring memory is a wonderful reward, a respectful intrusion. I love it. Some would say I am obsessed." Landscape photography taught John "... to look up, look down and be patient."

### ***Presentation: "Tips on Wildlife Photography".***

John thanked the club for the invitation to talk about his photography, especially his love of wildlife photography. With the assistance of Geoff Grey working the presentation images, John provided a short slideshow as an introduction to his wildlife portfolio saying that he had travelled 6 continents (South America, Africa and more) to capture a wide variety of wild life (tigers, lions, elephants, birds, snakes, frogs and more). John mentioned that he uses off camera flash which, in itself, can be quite challenging considering the subjects.

John commented that as time goes on, he has generated a number of tips for his chosen field.



- 🐾 **Light.** John remarked that he could talk for hours on this subject by itself. Light plays a big part in photography and is the most important consideration. He spoken about sunrise and sunset being the best time to capture wildlife images. The time they come out to



feed/drink. He mentioned that the photographer needs to set a good shutter speed (Tv) and use a good ISO. He demonstrated this with an African sunrise image, a silhouette, but turning 180 degrees (opposite direction) a superb, well-lit zebra herd was captured in all their glory. Sometimes it's worth looking around to see if there is another picture.

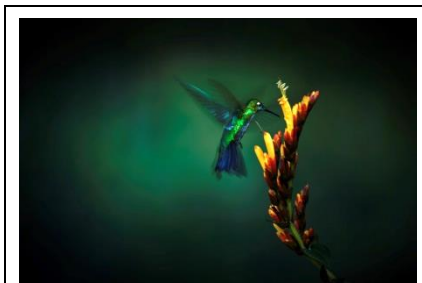
🐾 **Getting Low.** John noted that this isn't as easy as it sounds especially with age and other difficulties. He explained that photographers need to eyeball their subjects to create impact with greater striking appeal with their audience.

🐾 **Backgrounds.** John remarked when he understood how his backgrounds affected his image it took his images to a new level. The background is paramount in eye-catching images. He advised people to look around for distractions; horizons, hills, the very elements that cut the subject's necks off, especially giraffes. Photographers need to look for the high point to lower the background's impact. If this means moving a few steps, or backing off a bit, then it is a gain for your image. John commented that he normally looks for a clear background; however it's also important to include some of the animal's environment to put the overall image into context.



Leopard, African Savannah

🐾 **Get Close.** Photographers can do this; physically (moving in) or through the lens (telephoto or fixed long lens). However he recognised that there are situations that could be "iffy". In these times that



Tasty Times, Ecuador

photographers need to be prepared for the animal with extra planning and understanding how their subject reacts. He demonstrated this with an image of an Indian Tiger, so getting out of the security of the car wasn't going to be a healthy situation for him, so an alternative, like moving the car, was the order for the shot. Get in close but be aware of your subject and your personal safety.

🐾 **ISO.** Don't be afraid to boost the ISO was John's remark. He said to "... remember, photography is about the experience, the memory; how the shot took place." John then

showed the audience several images where he took the photograph with an ISO setting of 1600, 3200 in low light situation or just to freeze the bird's wings.

🐾 **Continuous Shooting.** John recommends photographers use the camera's continuous shooting (or burst) mode to ensure they capture as many images as possible. "... don't be frightened to hold the shutter button down ..." It's about capturing the action. The photographer can cull the images later.

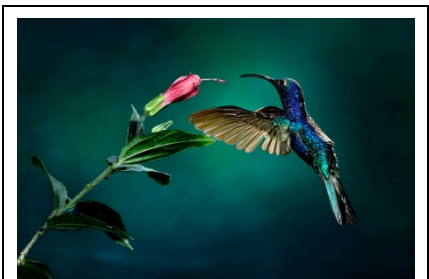
🐾 **Back Button Focus.** This tip is about the photographer reacting quickly to capture the image, the action. How does it work? The back-button focus removes the focus actuation from the shutter button and assigns this function to a button on the back of the camera. So when you shoot, you'll press your back-button to lock focus and then press the shutter to take an image.



Golden Eagle, Lapland  
Northern Finland

🐾 **Point of Focus.** John raised the question "... which area of focus, Single or Multi?" He commented that focus is a very important part to shooting, not just wildlife, but all photography. John remarked he preferred the Single Focus, but not continuous focussing for his images.

🐾 **Shutter Speed (S or Tv).** John reminded the audience that photography is about capturing light and part of that process is the use of the camera's shutter speed. Whilst many like the crisp, sharp, "freeze" action, he remarked that slower shutter speeds can create interesting effects. In some locations, such as the South American rainforest, where light is very low, the photographer will need artificial lighting (Speedlite, flash). His preferred method is to have this





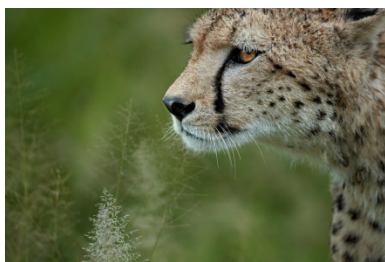
The Jungle Goddess,  
Costa Rica

lighting's source off the camera and synchronising both. This also allows him to use a lower ISO and to stop the action. His advice to all was "... be prepared to experiment ..." as a bird's wings don't need to be sharp every time. It adds to the story! Sometimes breaking the rules creates a greater story, more feeling (emotion) to the image.

🐾 **Patience.** Take your time! How many times have we heard this catch phrase? "... Patience is a virtue". Waiting for the right moment for all the elements to come together, especially if you have walked a day or two to the location, a few more moments can't harm!

🐾 **Post Production.** John reminded the audience about their camera skills; getting in close, camera cropping. However the image isn't a photograph until the photographer prints it. He then challenge everyone about their image's goal; a Club, National or International competition entry, n Exhibition, a Wall Hanging, a sale item, personal portfolio and more. Publishing (Photobooks) is great way to enhance your photography with many images conveying a story. As John reminded the audience; "... it's a shame to lose your images to cyberspace."

🐾 **Papers.** The choice of photographic papers is paramount in the printing process. The wrong choice will leave the image flat, unwanted. But when it is printed on the correct paper, framed right with non-reflective glass, the image becomes a work of art. "... go the extra mile, for the best option for you and your prints."

Additional Wildlife Images by John Wiseman		
		
Brown Violet Ear Hummingbird, Ecuador	Indian Roller, India	Cheetah

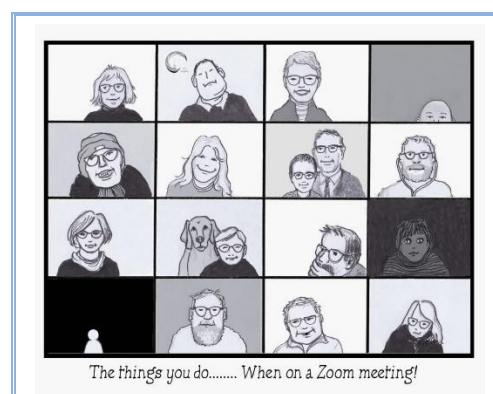
Throughout the evening John responded to a variety of questions from the audience covering topics such as Image Cropping, Equipment used and Number of Cameras, Lens Aperture, Camera Shutter Speed and Printing (Papers) being the most common enquiries.

*Editorial Note:* All images appearing in the "**Tips On Wildlife Photography**", except John's portrait, are the works of John Wiseman and are reproduced with his kind permission. No images cannot be used, copied or otherwise reproduced without John's expressed and written permission. (Editor, Wollongong Camera Club)

### **Interesting Things Happen At Zoom Meetings.**

From one of the Club's more creative photographers depicting a slice of the audience action whilst a Photography Group meeting was in progress. It's great to take a moment to reminisce. We are missing the non-sharing of the Tim Tams, registering the month's competition entries along with a cuppa or two.

Who said "...COVID-19 was boring?" The things you (we) do ... when on a Zoom meeting.



## **Tuesday, September 22<sup>nd</sup> 2020**

President Brian Harvey chaired this evening's September Competition evening's on-line Zoom meeting welcoming 28 members to the broadcast. Brian mentioned that Dawne Harridge wasn't well and wouldn't be attending. We wish Dawne a speedy recovery and hopefully she'll be back very soon. It was good to have Barry Daniel join us.

### **Business:**

Brian mentioned a couple of items for the members:

#### **📁 Club's 2020 Print/Digital of the Year Competitions.**

- 📁 Print Competition will be judged based upon a printed Print suitably mounted as per the Photography Group's Competition Rules;
- 📁 Limit of one (1) entry per eligible Competition;
- 📁 A digital Entry must be uploaded to the Club's MPC Image of the Year Competition; and
- 📁 Further details will be release soon.

#### **📁 Creative Container, Crown Street Mall, Wollongong. October 5<sup>th</sup> ~ 18<sup>th</sup> 2020.**

- 📁 *Photography Group*. Kaz has sent out information and time slots for members to exhibit their works. If you haven't reserved a space, then please contact Kaz;
- 📁 *Video/AV Displays*. Brian, John and Ian have worked hard in preparing a continuous loop of videos, AV's and over 700 competition images for the public to view. The Club is using new technology (LUPA) and a TV Screen for this production. It is hoped the Club will be able to use this technology more often in the future. Watch this space.

#### **📁 Outings:**

- 📁 September 27<sup>th</sup>. Purry Burry Point, Primbee. Meeting at 3:30pm for a late afternoon/evening walk. Subject material includes bird life, jetties, sunset and fellow members;
- 📁 December 6<sup>th</sup> 2020. Bare Island and Blak Markets La Perouse. Meeting time is 9:00am.
- 📁 Contact for both outings is: Kaz Childs 0414 377 999. Information about both these outings have been distributed as well on the Club's website.

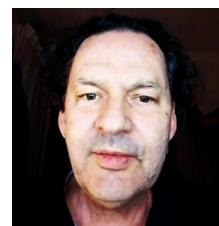
#### **📁 Photography Group's October Meetings:**

- 📁 *Tuesday, October 13<sup>th</sup>*. Mark Kelly "Fine Art Photography"; and
- 📁 *Competition (October 27<sup>th</sup>)*: "Open" with judging by Meredith Schofield

### ***Our Judge: Don Munro***

Club Competition Director Tim Porteous introduced the evening's judge, Don Munro. Don began making photographs a decade ago when he first started thinking about retiring. Having recently retired he is now busier than ever; writing a book on economics, and writing film scripts as well as improving with his photography.

He enjoys all photographic genres, particularly, landscape, street photography and still life.



In 2019 he completing the FCC Judging Course and has been judging Club Competitions since. Don is an all-rounder speaking to Clubs on such topics as Photographic Minimalism, Maximalism and Photographing Still Life.

Don is currently the Secretary of the Pennant Hills Photography Club and a mentor for new members.

Don's approach as a judge is summarised by the Magnum photographer, Elliott Erwitt, who said: photography is "has little to do with the things you see ..... and everything to do with the way you see them."

### ***Competition: "Trouble"***

The brief that the members were given for this month's Competition was that "Trouble is everywhere" The photographer has to look hard to match this brief.

Don thanked the club for the invitation to judge the members' entries. He remarked that the premise of his judging was "... what am I looking for?" Don mentioned that each entry is evaluated on three (3) key areas:

1. Content. “What is the image all about” ;
2. Composition. “How the various elements fit and relate to each other”; and
3. Technical. Mostly impact and how the photographer has handled light and the lighting conditions.

Don spoke briefly on:

- Photographic Minimalism is a style or technique characterised by extreme sparseness and simplicity. Getting rid of excess or unnecessary elements/objects. Basically a “KISS” image (Keep It Simple). A good example is the Advertising Industry focussing the audience on the advertised product, and only that product. A “less is lees” approach; and
- Maximalism is the opposite, a reaction, to Minimalism. It is summarised as “more is more” where the screen, image is completely filled with “stuff” going on. It is often referred to “chaotic” image with many competing elements.

### **Digital Images:**


Don said that each entry, whether a Print or Digital, have extensive comments based upon his premise for judging. Don then said he would make brief, and hopefully constructive, comments on each focusing upon one of the key premises or where he thought the photographer may improve their image.

**Composition, Backgrounds and Distractions.** Don was impressed with the way the entrants had generally handled these areas. The use of leading lines (Upside Down, High and Dry), to draw the viewer to the main subject noting that manmade objects along with nature provides these leading lines into the image. He also mentioned that the photographer can use a circular lines/motion to draw the viewer (Mine) where lorikeets, in particular their wings, create a circular frame to the action with the viewer’s eyes moving around this action. He spoke about the background, including distractions, and how they can strengthen the image’s impact. He said this was a very important consideration with Street Photography as it isolates the subject.

**Angle of View, Cropping and Storytelling.** Don asked “... could I improve the image with a different angle?” He queried whether the best shooting angle was the best. He suggested the photographer’s “Many-Step” approach; sideways, backwards or forwards. This approach can also remove the “static” nature of the image. Don remarked that cropping is a tool to ring the subject to the fore (Slipped Off My Board, Upright Down). He again mentioned “... get in closer, focus upon the subject”. Those extra elements that don’t add to the story should be removed.

**Scale and Composite Colours.** Don mentioned that people look for scale to determine the elements’ size of viewed images. He suggested add a person, or an object of known size to inform the viewer as the photographer has (Escape The Next Big Wave and Troublesome Descent) a person is back dropped by the huge rocks, crashing waves or Ice and Mountains. Don remarked that composite colours work extremely well especial the orange/red to blue. He suggested the entrants look at their Image Editing software’s “Colour wheel”.

Don’s Digital Awards were:

<b>Digital All Grades Awards</b>	
	<i>Best In Section:</i> <b>“Troubled Waters”</b> , Rachel Gilmour
	<i>Merits (4):</i> Rachel Gilmour, Monte Hunt, Colin Marshman, Lynley Olsson
	<i>Credits (7):</i> Jill Bartlett, Elaine Duncan, Kerry Gilmore, Andrew Gray, Tim Hoevenagel, Sue Martin, Vivienne Noble, Sue Shaw, Sue Souter, Dylan Tate, Cheryl Thompson, Carolyn Womsley
<i>Entries received:</i> <b>26</b> <i>Entrants:</i> <b>26</b>	

Don’s comments on Rachel’s Best in Section Award were: “Content: a dramatic skyscape that has captured the energy of the crashing waves and the stability of the lighthouse. Composition: the low horizon works well by drawing our attention to the waves and to the lighthouse. You have captured the crashing waves at just the moment where they are close enough to the lighthouse that it makes them look as if they are war. The cloudy sky adds to the drama of the battle. Technique: the main technique here is sure ability to take a



photo just at the right moment to waves are crashing, and by doing so on creating a dramatic story. You have a good range of tones from pure black to pure white which adds drama to the scene.”

A short break was taken to allow Don to catch his breath, take a drink and prepare himself for the Print Categories. During this time a number of members made comments on the Digital images. Brian Harvey was asked about prints hanging on the wall. Brian said it was the “Blue Fungi” which had been successful in a number of competitions particularly in the UK.


## Prints:

### **Colour Prints**

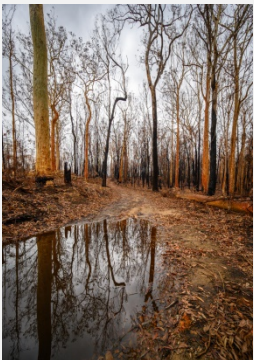
**Action and Storylines.** Don raised the issue of mixed messages from key elements especially with action shoots. In “Wipeout” the rough waves, the smooth, calm foreground water and a fisherman on the rocks created different messages in his mind to “Trouble”. Don commented these elements combine can lead to a confused viewer. He suggested using camera skills to eliminate elements that don’t fit the mix. He also mentioned that some images needed to “... go to the next level ...” as the viewer can’t see the full picture (Fire & Rescue). One method to strengthen the storyline is to crop, especially at picture taking time and capture the action for the viewer, asking “... where is the real story?”

**Distractions.** Those unseen/hidden elements that suddenly appear in the final image! Don mentioned photographers should learn to look around the viewfinder before operating the shutter mechanism. He demonstrated this with principle explaining how different photographers had handled their respective background distractions (Storm Damage, Just Juggle This). Not only can elements be a distraction but light itself can point the viewer in the wrong direction. Light areas attract our eyes, but what if the action isn’t in those brightly lit areas, such rodeos, working with animals where the photographer can’t control the subject’s responses.

Don’s Colour Prints’ Awards were:

Colour Prints “A” Grade Awards	
	<i>Best In Section:</i> <b>“Run Billy Run”</b> , Dawne Harridge
	<i>Merits (4):</i> Dawne Harridge, Joe Cremona, Matt Dawson, Sue Souter
	<i>Credits (3):</i> Ruth Brooks, Sue Martin, Vivienne Noble
	<i>Entries received:</i> <b>13</b> <i>Entrants:</i> <b>13</b>

Don’s comments for Dawne’s Best in Section Award were: “Content: A good action shot of the crashing waves and the child rushing to get out of trouble. Composition: Well composed. It brings together three points of action. We see the girls on the left calmly taking photos of the giant wave on the right, which is rushing to the left like a giant arrow, and then we see the child running for their lives. This image tells a story well. Technique: a good use of shutter speed to show the movement in the waves, which is the main point of this story.”

Colour Prints “B” Grade Awards	
	<i>Best In Section:</i> <b>“And Then There Was Rain”</b> , Kerry Gilmore
	<i>Merits (3):</i> Kerry Gilmore, Tim Hoevenagel, Clara Soedarmo
	<i>Credits (4):</i> Karen Childs, Lynley Olsson, Kathy Pond, Valerie Porter
	<i>Entries received:</i> <b>10</b> <i>Entrants:</i> <b>10</b>

Don's comments for Kerry's Best in Section Award were: "Content: a moody landscape shot that gets across the story that this is a forest in trouble. Composition: the leading lines of the track take us into the photo showing good depth. The reddish and black colours add nicely to the mood of your story. Technique: The early morning or evening light adds to your story, and the pathway has the added advantage of the reflections of the trees which makes the pathway more interesting. Well done."


### ***Monochrome Prints***

Don spoke generally about monochrome getting the lighting right to bring out the textures and creating contrast within the image. He then commented upon the entries.


**Monochrome Or Not?** Don remarked how photographers had selected monochrome instead of colour to eliminate bright colourful object's that would catch the viewer's eye. Don suggested that photographers should be asking themselves "... does this image have greater impact, feel and create emotions in the viewer than the colour image would?" Photographer's choice. However monochromes do rely more on the light and its direction.

**Angle of View.** Don reiterated his thoughts about looking for better angles to capture better images. Taking the time to work out the light's direction and where the subject is facing can be the difference in capturing a good image and one that requires lots of time in the digital darkroom.

Don's Monochrome Prints' Awards were:

<b>Monochrome Prints "A" Grade Awards</b>		
	<i>Best In Section:</i>	<b>"Why Fishermen Get Swept Out To Sea",</b> Joe Cremona
	<i>Merits (6):</i>	Joe Cremona, Ruth Brooks, Sue Martin, Vivienne Noble, Helen Robinson, Bruce Shaw
	<i>Credits (4):</i>	Elaine Duncan, Dawne Harridge, Colin Marshman, Tim Porteous
	<i>Entries received:</i>	<b>13      Entrants: 13</b>

Don's comments for Joe's Best in Section Award were: "Content: A dramatic shot showing the crashing waves and the two men heading into trouble. Composition: the leading lines of the walkway take us with the men into the picture towards the crashing white waves. The scale of the small looking men against the waves, the lighthouse and the sky adds to the drama. The contrast of the white waves with a dark sky makes this the centre of their attention. Technique: by boosting the contrast in this photo you have given us a moody dark sky and the strong white wave. Darkening the units on the left helps make sure that they do not become a distraction. Capturing the texture and patterns of the rocks in the foreground is also a good technique that adds to the interest in this photo."

<b>Monochrome Prints "B" Grade Awards</b>		
	<i>Best In Section:</i>	<b>"Start Swimming",</b> Kerry Gilmore
	<i>Merits (3):</i>	Kerry Gilmore, Alex Dawson, Tim Hoevenagel
	<i>Credits (3):</i>	Karen Childs, Wayne Fulcher, Cheryl Thompson
	<i>Entries received:</i>	<b>10      Entrants: 10</b>

Don's comments for Kerry's Best in Section Award were: "Content: a very dramatic photo that makes it clear that two men could be in trouble. Having the ominous dark clouds and the crashing waves adds to the ominous mood of this photograph. Composition: a very well composed photo with the long rock in the bottom left pointing to your subjects, and the lines of the fence also bringing to eye across the image to the two men. A wide angle lens works well in this situation. Technique: an excellent use of light to bring up the

texture in the rocks, and there is a good range of tones from black to white. The exaggerated shapes of the two men (from the wide-angle lens) add to the atmosphere of this photo. Well done.”

Don mentioned throughout this Competition a number of items to generally look for:

- 📷 **Action Shots.** Capturing the action at the right moment is hard, but not impossible. Patience and watch the main elements within your image’s story to produce a clear image and not one where the elements are competing against each other; and
- 📷 **Water Shots.** Watch the foreground; does it match/continue from the subject level to the background? Here Don was speaking about rough seas, thunderous waves whilst the foreground had only calm water. He suggested that tighter crop of the foreground to eliminate this mixed storyline message.

Tim Porteous thanked Don for his critiquing and that he had learnt two things; make the subject stand out and create a stronger image by reducing the background’s effect.

Brian Harvey thanked Don, Tim and Geoff Grey for the evening’s Competition before closing the meeting.

## **POINTSCORES: September 2020**

### **PRINTS:**

#### **📷 Colour Prints “A” Grade:**

30	Dawne Harridge	22	Matt Dawson	15	Elaine Duncan
29	Sue Martin	18	Ruth Brooks	13	Brendon Parker
28	Vivienne Noble	18	Tim Porteous	8	Jill Bartlett
26	Sue Souter	16	Helen Robinson	7	Geoff Gray
23	Colin Marshman	16	Bruce Shaw	6	Dylan Tate
22	Joe Cremona			4	Brian Harvey

#### **📷 Colour Prints “B” Grade:**

32	Cheryl Thompson	16	Clara Soedarmo	10	Rachel Gilmour
30	Kerry Gilmore	14	Val Porter	10	Jim Ollis
26	Alex Dawson	12	Lynley Olsson	10	Wayne Fulcher
23	Ann Lamb	11	Michael Cherviakov	8	Kathy Pond
21	Raymond Clack	10	Karen Childs	8	Sue Shaw
18	Tim Hoevenagel	10	Monte Hunt	5	Ross Bembrick

#### **📷 Monochrome Prints “A” Grade:**

32	Dawne Harridge	22	Helen Robinson	12	Bruce Shaw
31	Joe Cremona	21	Tim Porteous	10	Geoff Gray
29	Sue Martin	20	Elaine Duncan	8	Matt Dawson
26	Ruth Brooks	19	Sue Souter	7	Brendon Parker
25	Vivienne Noble	17	Jill Bartlett	5	Brian Harvey
24	Colin Marshman			4	Dylan Tate

#### **📷 Monochrome Prints “B” Grade:**

32	Kerry Gilmore	16	Val Porter	10	Wayne Fulcher
30	Karen Childs	16	Alex Dawson	8	Jim Ollis
23	Ann Lamb	12	Raymond Clack	6	Monte Hunt
22	Tim Hoevenagel	11	Rachel Gilmour	6	Michael Cherviakov
20	Clara Soedarmo	10	Lynley Olsson	5	Kathy Pond
20	Cheryl Thompson			5	Ross Bembrick

## DIGITAL:

34	Colin Marshman	18	Dylan Tate	11	Alex Dawson
32	Cheryl Thompson	15	Vivienne Noble	10	Clara Soedarmo
28	Dawne Harridge	15	Rachel Gilmour	10	Kathy Pond
26	Kerry Gilmore	14	Jill Bartlett	10	Wayne Fulcher
26	Tim Porteous	14	Joe Cremona	8	Val Porter
26	Sue Souter	14	Elaine Duncan	8	Brian Harvey
25	Karen Childs	14	Raymond Clack	8	Joe Baez
24	Sue Martin	13	Monte Hunt	7	Brendon Parker
20	Matt Dawson	13	Andrew Gray	7	Michael Cherviakov
19	Ann Lamb	13	Carolyn Womsley	3	Jim Ollis
19	Ruth Brooks	12	Sue Shaw	3	John Devenish
18	Tim Hoevenagel	12	Bruce Shaw	2	Ross Bembrick
		12	Lynley Olsson		

## **2020 Competition Details: October**

Competition:      Subject      “Open”

### **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</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.

## A Club Sponsor Visits Wollongong

Hey Gong-siders!

We loved visiting your neck of the woods at Wollongong Central on the 29 of August - 4 of September showcasing some of our range, which included brands such as Nikon, Canon, Olympus, Sony, Apple, Scosche, MSI, Beats, JBL, Rode, Godox and many more!



We invited our specialists to come in for Trade Ins and Sensor Cleaning Services in addition to Brand representative and experts to showcase photography/provide tips on how to shoot.

It was great to see the support and friendly faces from the Wollongong Camera Club. Of which we met so many talented and passionate individuals who share our passion of enjoying photography, videography and electronics!

We are delighted to be sponsoring the Wollongong Camera Club this year, and looking forward to arranging experiences together when restrictions ease.

Macarthur Camera House Team

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Phone: 0246205588

Email: [macarthur@camerahouse.com.au](mailto:macarthur@camerahouse.com.au)

## **EARLY UNDER THE CHRISTMAS TREE WISH LIST.**

At the time of this Newsletter's publication there are 90 Days to Christmas 2020. It is expected that Christmas 2020 will be different so here's a little item that all photographers, beginners and the very accomplished, could place on their wish list.

### **Epson SureColor F10060 - 76" Dye Sublimation Printer**

This Printer achieves outstanding gamut using just four (4) inks by combining advanced Epson Precision Dot Technology with UltraChrome DS HDk ink to achieve high image quality with intense and accurate colour.



The Latest Epson PrecisionCore™ print head and imaging technology produce outstanding results at the highest speeds, setting a new standard for the dye sublimation sector with its superior quality. Its excellent flexibility and advanced design provides support for roll-to-roll production of the widest range of media, from ultra-thin stocks up to 60 kg rolls and 76" (1950 mm) wide.

Now we have all the technical items out of the way some of the real questions at the forefront of your mind. Weighing in at \$AU148,494.50 with Epson including GST in the price it has value plus written all over it. There is an 80Litre bulk ink system along with an extra-large memory with a 155GB buffer. Just the printer for our monochrome workers. Paper prices are available on request.

If you can see this Printer in your digital darkroom, then be sure to place your order early for that Christmas Eve delivery by the man in red and white with a sled. Extra carrots might be required for Rudolph, Comet and company!

*For further information:*

<https://www.starleaton.com.au/equipment/printers/dye-sublimation-printers/epscf10060-epson-surecolor-f10060---76-dye-sublimation-printer>



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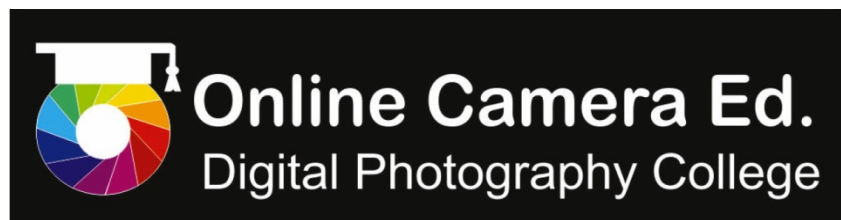
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