



IN FOCUS

PHOTOGRAPHY GROUP

MONTHLY NEWSLETTER

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

Contact Phone Number: **0457 415598**

November 2020

Edition: 2020/11

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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

December 2020

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

Sun 6th **Bare Island and Blak Markets,
Outing La Perouse**

Tues 8th Club's Annual Dinner and Awards'
Presentation Night at the Fraternity
Club, Fairy Meadow. 6:30pm

The Annual Dinner will be held
according to COVID-19 restrictions as
advised by the NSW Health Dept

Thur 31st 2021 Subscriptions Due

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

2021 Membership Fees

Member: \$75.00

Pensioner: \$65.00

Family: \$110.00

Student: \$45.00

Dates For Your Diary

Sunday December 6th 2020: “Bare Island and Blak Markets, La Perouse”



Where: Bare Island, La Perouse

Date: Sunday, December 6th 2020

Meeting Place & Time: Sign in at 9am, Corner ANZAC Parade & Bare Island Road

Historic fort with a market place (Blak Markets). Plenty of opportunity for Ocean, Beach, Seascapes, Rock Formations, People and more to photograph.

Club Contact: Kaz Childs 0414 377 999

Tuesday, December 1st 2020. Movie Makers Gala Night”



Come and view the Movie Makers Annual Competition entries in both the Video and Audio Visual of the Year Awards. Partake in the People’s Choice voting.

Afterwards spend time socialising (Social Distancing of course). All are requested to Bring A Place for the supper. Please contact John Devenish for further details.



December 8th 2019: Annual Dinner and Presentation Night.

ARE WE THERE, YET?

Advance notice. The Club’s 2020 Annual Dinner and Awards Presentation Evening is coming!

Date: Tuesday, December 8th 2020

Venue: Fraternity Club. The Dining Room (Upstairs).

Address: 11 Bourke Street, Fairy Meadow. 2519

Time: Doors open at 6:30pm, Event commences at 7:00pm

Cost: \$42 per person. Drinks at Bar prices at attendees’ cost.

Further Details: All welcome, family and friends. Additional information will be available soon.



2021 Subscriptions Due

Just a reminder that your 2021 Club Fees are due by Thursday, December 31st 2020. The best method for paying is using the Club’s Direct deposit. Details can be found on the Club’s website. Thank you.

Tuesday, November 10th 2020

22 members attended this evening's Photography Group's Presentation night, on ZOOM[®] Meeting, with guest Presenter, Doug Carley. President Brian Harvey welcome all on-board and extended a warm welcome to Doug saying he was looking forward to about "Converting Colour to Monochrome" and "Tonal Separation".

Business:

Brian mentioned the following for members' attention:

- 📅 Club Outing's:
 - 📍 Sunday, November 8th, Hang Gliding at Bald Hill. Brian said that it was very enjoyable, photography mixed with chatting to members. He thanked member's for supporting this outing;
 - 📍 Sunday, November 16th, Bombo Headlands;
 - 📍 Sunday, December 6th, Bare Island and Blak Markets, La Perouse.
- 📅 Club's Social Media. Club Programme, especially the Outings are on the "Page" or "Group". They are updated on the Club's website "Programme";
- 📅 2020 Annual Dinner and Presentation Evening. Tuesday, December 8th at the Fraternity Club, Fairy meadow. Member and guest access from 6:30pm for 7:00pm start. If you have indicated your intention to attend, please transfer your money to the Club's account as the Treasurer will not be accepting any money on the night. Thank;
- 📅 2020 Competition:
 - 📍 Last PG Monthly Competition, Tuesday, November 24th, is a Set Subject (Still Life). All entries close tonight (Tuesday, November 10th);
 - 📍 2020 IOTY Competition. Entry Closing Date is Tuesday December 1st. Prints are required to be handed in to Sue Martin. Please contact her for arrangements.
 - 📍 Movie Makers Gala Evening, Tuesday, December 1st. A venue change. Please contact John Devenish for further details should you wish to attend.

Our Presenter: Doug Carley

Brian introduced our presenter, Doug Carley. Doug has been a Camera Club member for over 40 years at Hornsby Heights Camera Club as well as the Pennant Hills Photographic Club and an APS member. His has wide and varied interests but in particular he is interested in Nature, Landscape and Portrait Photography. Doug was last with us via a ZOOM Online Meeting judging the June 2020 Monthly Competition.



Presentation: "Converting Colour to Monochrome and Tonal Separation".

Doug thanked the Club for the invitation to present his "Converting Colour to Mono" and remarked that this presentation has been evolving since its commencement in November 2012, with numerous updates since. The original concept was for photographers to use the principles in Adobe Photoshop, CS6 or Elements 9, Corel PaintShop Pro X6 or GIMP 2.8. Since then it has turned out to a more Photoshop tutorial. However he hopes other Image Editing package users would be able to apply the concepts to their packages.

Doug remarked that there are many ways "... Good, Better, Best. May you never rest 'till your good is better and your better, best ..." for converting your images to monochrome. The only way to tell is to compare the methods (ways). Tonight is about comparing the various methods.

Why Monochrome?

- 👁️ You have a personal choice for the traditional Black and White;
- 👁️ The Photograph's strength is in form. Shape or line;
- 👁️ Want to emphasise lighting and texture, mood or feeling;
- 👁️ The genre (Portrait, landscape or architectural) lends itself to B&W;
- 👁️ Strong distracting colours in the "wrong" places, it may look better in monochrome;

Doug remarked that if the image relies upon colour, don't convert to monochrome.

Choice of Subject Matter.

Doug commented that the subject matter is very important and that the photographer needs to think seriously about the subject matter. He expanded upon this saying:

- ☛ Have strong form, shape or lines. So genres such as portraits, landscape features, architectural structures are a high priority;
- ☛ Other genres: animals, flowers, birds and insects, human interest subjects;
- ☛ Texture, patterns or repetition are ideal;
- ☛ Creation of mood, bright and happy or dark and dramatic, high key or low key.

At this moment Doug gave us a “WARNING!” The following methods:

- ✓ Is NOT REVISABLE;
- ✓ Colour is removed permanently when the image is saved and closed;

Doug recommended:

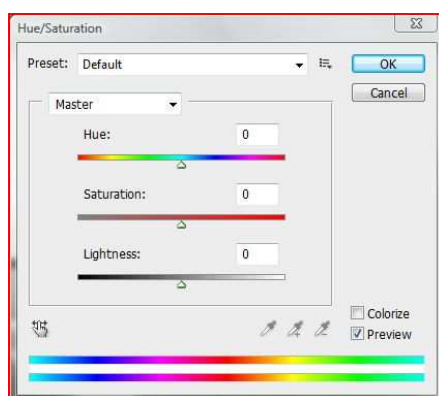
- ☞ Create a “Work in Progress” or a similar folder;
- ☞ Always use a copy or duplicate file.

The Process.

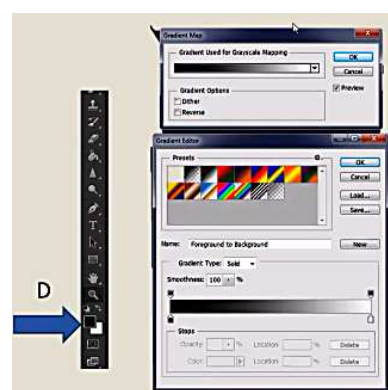
Doug summarised various method before expanding each, demonstrating the effects with his images (Red and Yellow Tulip, Horse Drawn Buggy in Flinders Ranges and a Portrait).

- ☛ 1st (Initial) Stage only. Start with an edited colour image. It’s the starting point to which to develop your image and then refine it through your normal editing process;
- ☛ Quick and easy conversion methods:
 - ☛ Desaturate. The process of removing “colour” from the image, leaving only the “grayscale” image. Just move the “Saturation” slider to the left;
 - ☛ Convert to “Grayscale”. The process where the colour information from each channel is removed, leaving only the luminance (brightness) values from pure black to white with gray in between. It is an attempt to match Kodak’s Tri X Film. It has 30% **Red** Channel, 60% **Green** Channel and 10% **Blue** Channel;
 - ☛ Lab Luminosity Channel. The process that separates the lightness values in the image from the colour;
 - ☛ Add Black Layer set to Colour Mode;
 - ☛ Green Channel. Selecting the “**Green**” channel only. Disregarding the Red and Blue channels ;
 - ☛ Gradient Map. The Gradient Map adjustment layer alters the image by applying a gradient map to the image using an Adjustment Layer.

“Hue Saturation”



“Gradient Map”



Basic Colour Theory.

Doug mentioned that the above methods have their advantages and disadvantages. At the point he reminded the audience of some basic colour theory, commencing with some definitions:

- ☛ Tone. Luminosity or brightness (0 ~ 255);
- ☛ Saturation. The amount of colour from “soft pastel” to “vivid rich”;
- ☛ Contrast. The difference in the image’s tones;

- ☞ High Contrast. The tone difference is large;
- ☞ Low Contrast. The tone difference is small;
- ☞ A Full Range of Tones. Tones for near “0” to near “255”;
- ☞ White Point. The lightest significant point with detail;
- ☞ Black Point. The darkest significant point with detail;
- ☞ Tonal Separation. Rendering colours as lighter or darker tones so that different objects can be clearly identified.

Visual Identification.

Doug spoke about how we recognise objects giving the audience 7 identifiers:

- ↑ Size;
- ↑ Shape;
- ↑ Texture;
- ↑ Reflectiveness;
- ↑ Tone or Brightness (Light or Dark);
- ↑ Hue or Colour;
- ↑ Colour Saturation (Vivid or Pastel).

These help us to determine objects. When we convert to Black and White both the hue and Colour Saturation are lost, reduced to Tone and Brightness. However in the various conversion methods can mean colours are rendered as different tones, resulting in a lack of “Tonal Separation” between objects within the image. Doug demonstrated this using the HSB (Hue, Saturation, Brightness) explaining the various values in the colour picker toolbox.

Using a bowl of fruit (banana, pear, orange and apples) on a white doily with a black background he demonstrated the difference in the “colours” (Desaturate method) noting that the image has become flatter. So as to improve the image, separate the various pieces of fruit, we need to create a Tonal Separation. Doug then remarked that the photographer needs to be aware of the objects so that there isn’t an adverse change, such as keeping a banana “little” and not to turn it “dark”. People expect certain objects to be a particular shade of brightness.

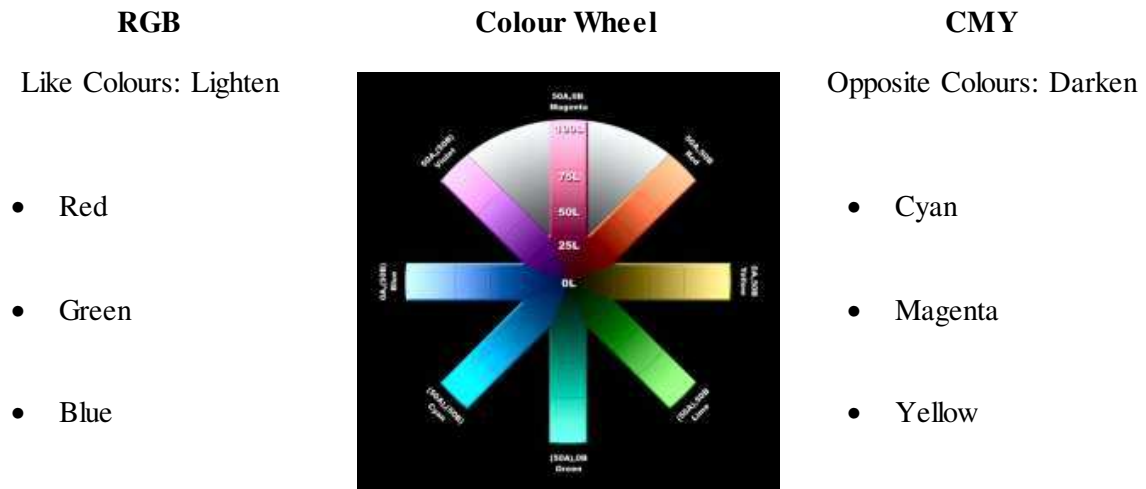
Black & White Film Filters.

Most films depicted the sky as bright with no difference with the clouds, thus colour filters were developed to allow certain light colours (spectrum) through and reduce (cut back) other light spectrum colours.

Filter Colour:	Effect:	Colour Changes	
Yellow	<ul style="list-style-type: none"> • Mild darkening of the sky; • Some haze removal; • More natural landscape 	Blues: Little darker	Yellows: Little lighter.
Orange	<ul style="list-style-type: none"> • Stronger, darker sky; • Haze removal. 	Blues: Darker	Reds & Oranges: Lighter.
Red	<ul style="list-style-type: none"> • Dramatic darkening of sky; • Removal of haze. 	Blues: Darker	Reds: Lighter.
Green	<ul style="list-style-type: none"> • Portrait Filter; • More natural skin tones 	Reds: Darker	Greens: Lighter.
Blue	<ul style="list-style-type: none"> • Mood Filter; • Mild lightening of sky & haze. 	Blues: Lighter	Yellows: Darker
Polariser	<ul style="list-style-type: none"> • Removes reflections; • Cuts through haze; • Darker shadows; • Saturates all colours 	A little more Contrast BUT No Tonal Separation in a B&W Photograph	

Colour Channels.

Doug then explained that film colour filter effect in the digital editing packages noting that when the photographer selects the “RGB Channels” the following occurs:



Doug commented that we use the “Channels” to change the Tones within our image. He then demonstrated how to access the Channels Panel in CS6.

Compositional Issues.

Doug commented photographers need to keep in mind that composition should be determined by:

- ☐ The Nature of the Subject; and
- ☐ The Photographer’s Purpose.

To accomplish this, Doug suggested we consider 5 words that would describe the subject, keeping in mind:

- ☐ Light Tones indicate happy, pleasant mood;
- ☐ Dark Tones indicates sad, unpleasant mood;
- ☐ High Contrast indicates dramatic, active mood; and
- ☐ Low Contrast (middle Gray) Tones indicate quiet, relaxed mood.

How do we make our subject standout? Doug said we to develop a concept as to how photographers show their subject. Quoting Ansel Adams, Doug said “...It is worthwhile in this volume (The Camera) to consider sharpness and related concepts in physical terms, but in discussing mechanical or optical issues we must not lose sight of the much greater importance of image content – emotional, aesthetic or literal. I believe there is nothing more disturbing than a sharp image of a fuzzy concept.”

Channel Blending Methods.

Doug spoke about 4 different Channel Blending Methods that can change the tones of various colours so that they stand out:

1. **The Channel Mixer.** By adjusting the Red, Green and Blue sliders remembering that the total Channels must equal 100%. It is possible to use a negative value in one Channel, compensating with extra positive amounts in the others (to =100% overall);
2. **Split Channels.** This has the advantage of using opacity variations and blending modes (eg. Lighten & Darken). Also each channel can be edited. Layer Mask can also be used;
3. **Apply Image.** Allows the blending of any open image (same size, bit depth) from any channel/s, including Alpha channels, into another channel, layer or layer mask; and
4. **Calculations.** Has all the features of Apply Image where it can blend from two separate documents or channels at the same time to be outputted to a new document.

Throughout this section Doug demonstrated the CS6 process for each Blending method and there effects on his images, discussing the advantages and disadvantages.

Using Sliders Methods.

Doug’s advice when using sliders is that people often “get carried away” fiddling with the sliders without having a concept, end goal. Doug spoke on four methods:

- ☞ Hue/Saturation Panel;
- ☞ Black & White Panel;
- ☞ Black & White Adjustment Layer; and
- ☞ Camera Raw HSL/Grayscale.

Doug again used his tulips to demonstrate the effects of each slider method discussing the differences of each. Doug reiterated the photographer's considerations regarding each converting method, especially once the image has been flattened and saved; the process is irreversible.

Presets.

This was the 2nd part to Doug's presentation. He remarked that each of the following (Channel Mixer; Hue/Saturation; Black & White Panel; Black & White Adjustment Layer; and various Plug In Programs) have a selection of different presets, which in many cases, the preset can be edited slightly.

Doug stated that the problem with the free/purchased plug-ins is that photographers go in and find a preset they like, apply it. The problem arises is that particular preset may not suite further images. So consider your subject, what it is, its nature and look for the Preset that will accomplish your concept of the final image and appropriate for that subject matter. In the end it is the photographer's choice; how to convert, which method to use and the considerations of Presets' use. As Doug says, "... it's all up to you ..." (the photographer

Adding Contrast.

The 3rd component to Doug's presentation was "adding Contrast", remarking that there is 4 ways to add contrast to your image:

1. **Brightness/Contrast.** Moving the "Contrast" slider to increase or decrease the contrast. The light tones are brightened with the dark tones darkening. He advised that this tool will apply to the whole image. Also the "Use Legacy" tick box should never be "ticked";
2. **Levels.** This tool only adjusts your contrast in small amounts. Moving the 2 "end" points increases the contrast, whilst the centre pointer will darken or lighten the image;
3. **Curves.** Steeper the curve, the greater the contrast; flatter the curve smaller the contrast. "Curves" creates its own problems. In Colour, moving the curve around, you move both the color and the contrast. In Monochrome, there is no colour, therefore only the contrast is adjusted. Doug also mentioned the "Curves" orientation which are opposite for colour and monochrome, *so for the sake of sanity* it is best to orientate the "Curves" the same way; and
4. **Shadows/Highlights.** Doug said this tool is the secret weapon for Black & White photography. This tool increase detail and local contrast to the "Shadows" &/or the "Highlights". Doug recommends the "Shadow" values to be around the 18 ~ 25% mark.

Doug summarised his presentation with a General Overview noting photographers can vary their interpretation when we convert to Monochrome:

1. Detail. Increase through "Sharpening" and decrease through "Blurring";
2. Contrast. Use the Gradient Map or Overlay Blend with "Curves" to either increase or decrease; and
3. Tonal Separation. The "Channel Mixer" or "Channel Blending" in Layers or use a B&W Converter.

In these ways the photographer can improve their monochrome images.

Doug's Recommended Method/Process:

1. Edit your colour image first;
2. Examine the image for detail, contrast & tonal separation;
3. Look at the 3 RGB Channels;
4. Decide what the important issues are;
5. Select the appropriate method(s) to get to a good starting point; and
6. Use your normal editing tools to finish the image.

The aim of conversion to mono is to change the image so that the Detail, Contrast and Tonal Separation in the mono image matches your Concept or Interpretation of the original colour image.

Finally Doug responded to several questions and comments from the audience. Doug gave us some gems of information throughout his presentation, encouraging the audience to look deeper (understanding) into the tools, even the “common ones”, which they use to improve their images, both Black & White and Colour.

Chairperson Brian Harvey thanked Doug for a very comprehensive and educational presentation saying that he counted 11 different methods in converting to a monochrome image adding that some of the “methods” he hadn’t heard before or seen them on the screen and wondered what they were.

Brian mentioned that Doug’s presentation was the last one for a very mixed and challenging 2020 Year. Brian reminded the members to arrange for their IOTY Entries before time runs out.

Tuesday, November 24th 2020

Club President Brian Harvey welcomed the 25 members to the evening’s online ZOOM Meeting, extending his warm welcome to our judge, Luciano Vranich FCC ESA, EMFCC. Brian noted that Ann Lamb had apologised for absence at the meeting this evening.

Commencing Brian conducted a quick poll in respect to Club Outing, the length of time members would travel to an Outing of weekend away. The results were passed onto Kaz Childs, Outings’ Coordinator to assist her in the planning of future outings.

Business:

Brian mentioned the following:

- 📅 2020 Annual Dinner, Fraternity Club Fairy Meadow Tuesday December 8th:
 - 📅 Access to venue from 6:30pm for a 7:00pm start. Please be prompt;
 - 📅 Allow additional time for **COVID-19 Restrictions sign-in procedure applies**. Ensure you have photo ID (non-Fraternity Club members) and QR Code smartphone app. This is a NSW State Government mandatory electronic check-in requirement that applies to businesses and the hospitality industry. There is no paper sign in, all is digital
 - 📅 Please ensure you have prepaid for the evening’s dinner as the Treasurer will not be accepting payment at the Dinner;
 - 📅 The venue room is on the 1st floor. Lift access is limited to 2 people at a time. There are stairs at the northern end of building with plenty of social distancing access.
- 📅 Club Outings:
 - 📅 Len Metcalf’s Blue Mountains’ Workshop in 2021 has been relocated to a new date due. New dates appears to be July 30th ~ August 1st 2021, but are not currently confirmed;
 - 📅 Sunday, December 6th 2020: Bare Island and Blac Markets;
 - 📅 Sunday April 18th 2021: Glenbernie Orchard, Darkes Forest: This is a ticketed event and tickets sell fast once allocated. Please contact Kaz for details and to be placed on the Club’s list.
- 📅 2020 Image of the Year:
 - 📅 Please read the Club’s Post about this Competition;
 - 📅 All Entry Registrations is conducted online using the image/entry transfer system;
 - 📅 All Print entries must also be a printed and mounted image;
 - 📅 Print delivery to Sue Martin from November 24th ~ December 1st between 5pm ~ 6pm. Please Contact Sue regarding your delivery;
 - 📅 Entries closing very soon.
- 📅 2021 Year:
 - 📅 Annual Subscriptions are due by December 31st 2020. There are no changes to the fees;
 - 📅 2021 Programme. Currently the 2021 Meeting formation hasn’t been finalised due to the changing nature of the COVID-19 Regulations. The Management Committee are hoping for a return to the Figtree Heights Primary School hall but could have limited numbers. Zoom meeting, or a combination of Hall and Zoom may be an option. Management will review the situation in January 2021;
 - 📅 2021 AGM. Please take the time to consider how you can assist with the Club’s management for the coming year. If you wish to know more, then please contact any of the current officeholders.

Our Judge: Luciano Vranich FCC ESA, EMFCC

Competition Director, Tim Porteous, introduced and welcomed this evening's judge, Luciano Vranich FCC ESA, EMFCC. Luciano has been a Camera Club since the early 1980s first joining the Henry Lawson Camera Club and then later the Penrith Photographic Society. He has held a number of official positions; Director, President, Treasurer, Newsletter Editor and others at both Clubs. He has also been very active in promoting photography in the Penrith area through Club formation, Exhibitions and Competitions. He has also served on the FCC Committee including President, Treasurer, Newsletter Editor and more.



Luciano has had some success with acceptances at International Salons and National Salons. He enjoys many photographic genres including creative, abstract and street photography. He regular meets with fellow photographers in Sydney for their weekly "City Walkabout" where they shot a variety of styles and genres before enjoying a coffee break and discuss their day's images.

Luciano has been a FCC accredited judge for many years and enjoys viewing new images and talking about them with the respective photographers.

Luciano thanked the Club for the invitation to judge its Monthly Competition. Before commencing his critiquing, Luciano was asked about his Photographic Honours FCC ESA and EMFCC). Luciano said these Photographic Honours recognised a photographer's service (FCC ESA) and skills (EMFCC) in promoting photography in the community and the Exceptional Merit (EMFCC) for skills where a photographer consistently receives a very high score in their National and International Exhibitions.

Competition: "Still Life"


Digital Images:

Luciano's commented that the entrants had selected and arranged various objects that seemed to blend with each other. However Luciano remarked that a majority of entries the photographer hadn't progressed the image storyline to the point that the viewer could make a connection, or interpret, a story. His consistent remark was "... missing the story ..." to "... how are the objects connected?" Luciano was looking for the photographer to relate a story, to "talk to him" through their images. Some entries did commence the storyline, however the storyline was developed leaving the viewer to wonder what was going on.

In the Award entries Luciano commented on the photographers' ability to draw the viewer utilising various camera skills (leading lines, shapes, etc) to evoking an emotion in him "... journey into childhood memory."

In summary Luciano said "... the story is the important part of the image ..." and the photographer needs to communicate this.

Luciano's Digital Awards were:

Digital All Grades Awards	
	<i>Best In Section:</i> "The Mould Maker" , Vivienne Noble
	<i>Merits</i> (2): Vivienne Noble, Lynley Olsson
	<i>Credits</i> (3): Ruth Brooks, Elaine Duncan, Sue Martin
	<i>Entries received:</i> 23 <i>Entrants:</i> 23

Luciano's comments for Vivienne's Best in Section Award were: "An interesting image full of shapes and warm colours. Nice diversity of shapes and white contrasting one. The use of the candle is likewise a contrast. Low key mood is well handled."

During the break the members had the opportunity to ask Luciano questions regarding his critiquing of the Digital entries. Luciano said that photographers need to tell a story, sell the dream, why you should buy this product, even in Still Life. The image needs to be more than a well-lit object; “sell the dream.”



Luciano was asked about COVID-19 with other Camera Clubs he has contacts with. His response was that it has been a challenging year especially to Clubs having physical meetings. Some clubs have embraced the change to virtual on-line meetings (ZOOM or IT Services) whilst others has stopped meeting. Luciano remarked that the physical meetings encourage members in socialising (social distancing wise)to sharing ideas to help each other develop their photographic skills.

Prints:

Colour Prints


Luciano noted the photographers’ ability to think outside the square with various entries depicting life scene one normally wouldn’t consider “Still Life”. He congratulated their ability to see objects, scenes, that drew the viewer and maintained their interest (“Abandoned”, “Tomato Sauce”), the simplicity of the images.

Again Luciano asked the question “... what are you saying?” He said he wanted more to complete the storyline. Telling what you are trying to communicate? In others he said the photographer had created a narrative for the viewer to following (“Love Story”).


Still life provided the opportunity for photographers to use their imagination for an image to entice a response in the viewer.

Luciano’s comments in the “B” Grade entries were designed to encourage and instruct the photographers on post production problems, like cutting off edges, dominance of certain colours and highlights. He also spoke about the storyline, or the lack thereof.

Luciano’s Colour Prints’ Awards were:

Colour Prints “A” Grade Awards	
	<i>Best In Section:</i> “There Once Was Music” , Vivienne Noble
	<i>Merits</i> (2): Vivienne Noble, Elaine Duncan
	<i>Credits</i> (4): Matt Dawson, Dawne Harridge, Colin Marshman, Helen Robinson
	<i>Entries received:</i> 13 <i>Entrants:</i> 13

Luciano’s comments for Vivienne’s Best in Section Award were: “A wonderful and skilful evocation of time gone past. The candle gives the sense of another time before electricity. The old guitar with broken strings and the sheets of music has a sweet and bitter note of time passing. The flowers also show time passing. The light has been well handled to create a sad mood.”

Colour Prints “B” Grade Awards	
	<i>Best In Section:</i> “The Onion Family” , Cheryl Thompson
	<i>Merits</i> (1): Cheryl Thompson
	<i>Credits</i> (5): Alexander Dawson, Karen Childs, Rachel Gilmour, Tim Hoevenagel, Ann Lamb
	<i>Entries received:</i> 11 <i>Entrants:</i> 11

Luciano's comments for Cheryl's Best in Section Award were: "You have captured a variety of onions and garlic in a pleasing design. The different forms and colour work well and are inviting. The garlic is a nice contrast to the other ones. Lovely reflection."

Monochrome Prints

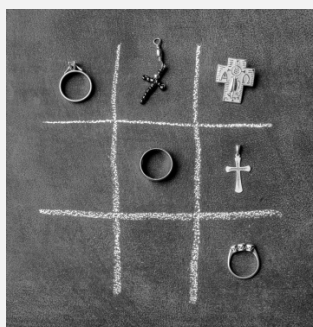
Luciano commenced the Monochrome Prints saying that the photographer has to go beyond the objects and create a story through those objects so as to engage the viewer and not for the image to become a documentary. He suggested photographers ask "... what is the purpose of this image?" He said that a good photograph invites the viewer to come; look around and stay, taking in the story; the objects. Simplicity is a good principle to work within.

Luciano mentioned photographers need to watch the distractions when setting up still life arrangements. A black background creates a contrast for lighter/white objects it can overwhelm the overall object ("Moon Glow"). Luciano also remarked about object proportions and to ensure there is a balanced harmony.


Luciano reiterated his "storyline" comments from earlier sections asking "... what/where is the story?" "Why did you (the photographer) take this photograph?" He mentioned that at times he had "... no understand why the objects were important to the photographer ..." ("Rope Sand") especially in simple designed photographs. Sometimes the opposite can occur where a simple design needs just a bit more to reveal a fuller story. In the entry "Dandy Seed", Luciano suggested including the flower to compliment the seed, a sort of "where it came from" story.

Entries that received awards had a connection to the judge by its storyline, creating an emotion, the interaction between the objects and the use of lighting, commending the photographers in the way they had achieved this.

Luciano's Monochrome Prints' Awards were:

Monochrome Prints "A" Grade Awards	
	<i>Best In Section:</i> "Rings and Crosses", Sue Martin
	<i>Merits (2):</i> Sue Martin, Vivienne Noble
	<i>Credits (2):</i> Tim Porteous, Helen Robinson
	<i>Entries received:</i> 13 <i>Entrants:</i> 13

Luciano's comments for Sue's Best in Section Award were: "An interesting design with the game of noughts and crosses. The choice of objects is well chosen and one can explore their meaning to see who has won the game of life. The answer as I see it is LOVE. The use of Christian symbol is well done and the cross of the game complements the other crosses. Well thought out."

Monochrome Prints "B" Grade Awards	
	<i>Best In Section:</i> "Home Is Where Your Heart Is", Clara Soedarmo
	<i>Merits (1):</i> Clara Soedarmo
	<i>Credits (3):</i> Karen Childs, Tim Hoevenagel, Lynley Olsson
	<i>Entries received:</i> 11 <i>Entrants:</i> 11

Luciano's comments for Clara's Best in Section Award were: "A well put together design of an expression of need. A value we have all experienced in our life. The text and the dog are placed so as to be associated."

Chairperson Brian Harvey thanked Luciano for his critiquing of the members' entries, his comments and for the excellent evening in understanding some of the finer details to Still Life photography.

Brian mentioned that this November Monthly Competition had brought to close the 2020 Competition year and thanked Tim Porteous for managing the Monthly Competitions. We have all learnt for each other and that in the near future it might be possible to have a day exhibition of our collective works. 2020 was a challenging year, we survived and it's been good to see the Club move forward.

For members that may not be attending the Annual Dinner on December 8th, Brian wished them a very merry Christmas and hoped to see them back in 2021. Just how this would take place Brian didn't know; whether a physical meeting at the School Hall or virtually on Zoom.

Club Outings: November 2020

"Hang Gliding, Bald Hill"

Dodgy weather put the kibosh on our October field trip to Bald Hill, so it was rescheduled and as a result, November has been a busier-than-usual month.

Ten Members rocked up to shoot hang gliders and paragliders on Sunday 8th, greeted by perfect weather and more aerial sportspeople than any of us had ever seen in one place. There were ample vantage points for us all, and opportunity to add in some street photography too, with several dozen motorcyclists packing out a huge chunk of the parking lot.

We thank Chris Boyce, Chief Instructor from Sydney Hang Gliding Centre, for being our point of contact on the day, and not throwing our Club Members out of the grassland area that had been cordoned off to restrict access to the general public. A quote from Joe Cremona on the day: "this is *the best spot!*"

Hang Gliding Outing at Bald Hill.



"On The Ready" Helen and Joe



Brian Amongst the Take-off



Brian and Kaz

Some Members hung about after our visit to have coffee and a chat while some others ventured down to the beach in search of different angles. It was a positively stunning morning, and our timing couldn't have been any better. Expect to see a few images of coloured silks in the near future.

"Bombo Headland and Quarry Area"

The very next Sunday, a smaller group of seven met at Bombo Beach carpark at 8am. It was suggested by Dawne Harridge that a much earlier or much later time would have been better for this location, and that advice is being taken on board with thanks.

A full exploration of the headland, the quarry, boneyard, beach and cave had been planned, however by the time we had fully investigated the quarry, we were all happy to pack it in and head off. That leaves the rest of Bombo to discover some other time.

A few of us headed into Kiama for brunch after the quarry shoot, at Cheryl Thompson's suggestion for adding a stronger 'social' angle to our field trips. When we are at a location that makes this kind of add-on

viable, it works really well and is an excellent opportunity for Members to get to know each other better. Fingers crossed for plenty of get-togethers in the coming year.

Bombo Headland and Quarry Outing.



“Kaz Amongst the Rocks”



A Group Photo Shot.



Kaz and Rachel Photographing the Quarry Columns

Our final field trip for 2020 is to La Perouse and Blak Markets, early on Sunday 6 December. This is a fair distance to travel and expected to be busy because of the markets.

Kaz has room in her car for up to 3 passengers and their gear. She will be leaving her home (near the corner of Smith and Kembla, Wollongong) no later than 7.00am. Call or text Kaz on 0414 377 999 if you'd like a spot in her car.

Leica's FOTOS App is now free!

In October 2020, Leica quietly announced in the changelog of the version 2.2.0 update of its FOTOS mobile app that it was making all 'FOTOS PRO' features available for free to all users that up to then was only available to the “\$50/year 'Pro' Subscription”. Previously, FOTOS was free to download, but held most of its premium functionality behind a \$50 per year subscription plan. Now, in addition to being able to wirelessly capture, transfer, organise, edit and share images, anyone with FOTOS app can also make full use of the app's iPad version, use the Adobe Lightroom integration (open the image in Lightroom Mobile's develop module), transfer Raw images and use live view for video capture, previously hidden behind the \$70 subscription.



MMR.

MY RØDE REEL (<https://myrodereel.com/>)

2020

My RØDE Reel is the World's Largest Short Film Competition. Over the last six years, more than 16,000 films have been submitted to the competition from 94 different countries, with RØDE awarding over \$3.5 million in prizes to both emerging and established filmmakers. The video must be 3 minutes and no more.



Attention Creative Members. Though this may be a video competition but take a look at the BTS (Behind-The-Scenes) 1st Place entry, watch Devon and Cass(idy) “Behind The Scenes” (link: <https://youtu.be/NdV8IvcUCRk>) video before watching their feature video (link: <https://youtu.be/769EL2-6lv0>) “Flying Colours”. The video I'm sure it will inspire you along your creative way.

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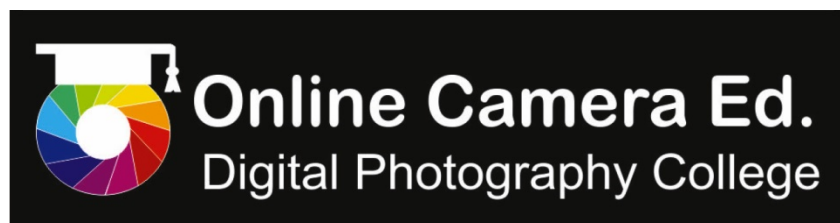
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