



# IN FOCUS

## PHOTOGRAPHY GROUP

### MONTHLY NEWSLETTER

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

Contact Phone Number: 0409 744 071

April 2021

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#### CLUB MEETINGS

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

**ALL Public Meetings are**  
***School Hall***

*COVID-19 Restrictions with  
a Safe Venue Plan in Place*

**Some Meetings May Be Conducted Online  
Using Zoom Conferencing/Meeting.**  
Please check the Club's Calendar for any changes

#### 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

May 2021

**PHOTOGRAPHY GROUP  
MEETINGS have returned to the  
School Hall.**

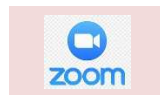
**July Monthly Competition On Line**  
**Entry Closing Date & Time:**  
**(11:45pm)**

Tues 11<sup>th</sup>

All Prints Classifications and the  
Digital Classification.

Tues 11<sup>th</sup>

**"Creative Flower Photography"**  
Colin Harrison (England)



***On-line ZOOM Meeting***

Sat 15<sup>th</sup>  
*Outing*

**Strolling Historic Berrima.**

(9:00am)

Meeting Point: In Front of Berrima  
District Museum (The Story Centre)

Tues 18<sup>th</sup>

**"Creating Unreal Images"**  
Shirley Steel  
*Creative Special Interest Group Mtg*

Tues 27<sup>th</sup>

**Monthly Competition:**  
***"Minimalism"***  
**Judge: Mystery Judge**

#### Email Contacts:

General Enquiries: [secretary@wollongongcameraclub.org.au](mailto:secretary@wollongongcameraclub.org.au)

#### Competition Entry (On Line)

Competition Enquiries: [photocomp@wollongongcameraclub.org.au](mailto:photocomp@wollongongcameraclub.org.au)

Newsletter Editor: [secretary@wollongongcameraclub.org.au](mailto:secretary@wollongongcameraclub.org.au)

#### 2021 Membership Fees

**Member: \$75.00**

**Pensioner: \$65.00**

**Family: \$110.00**

**Student: \$45.00**



We welcome the following new members to the Photographic Group:

**Simon Bastin.**

Looking forward to meeting at our regular meetings.

## **Dates For Your Diary**

**May 11<sup>th</sup> 2021: “International Presentation From England, Colin Harrison FRPS FIPF FBPE MFIAP MPAGB EFIAP/d3 MPSA GPSA AWPf APAGB”**



“Mandala”,  
Colin Harrison

Colin is a highly respected and Photographically Honoured English photographer. He will be with on this evening via the magic of Zoom On-line Conferencing.

Colin has been working on a flower project for some time with the aim of producing a talk for camera clubs. He compresses the flowers or even sticks them in the freezer before photographing them. Finally, the images are manipulated in the computer.

At the current time no decision has been made regarding whether Wollongong Camera club members will be meeting in the School Hall or if this will be a “at home on Zoom’ evening. More details to follow.

**June 18<sup>th</sup> ~ 20<sup>th</sup> 2021: “Members’ Exhibition of Printed Images & Videos”, Wollongong’s Old Courthouse.**



### **2021 Wollongong Camera Club Members’ Exhibition Wollongong’s Old Courthouse, Belmore Basin Precinct**


*When:* Saturday, June 19<sup>th</sup> ~ Sunday June 20<sup>th</sup> 2021

*Required By:* **Tuesday, May 25<sup>th</sup> 2021**

*Prints On Display:* Maximum of 80 Prints. A mix of both Colour and Monochrome. Black matt is preferred.

*Member Contributions:* Max of 4 Fully Framed Prints

*Frame Size:* 16 Inches x 20 Inches, Black Frame.

 Members are advised that the Club has Print Frames available. Please see Dawne Harridge to collect them.

Our Club exhibition will be at the Old Court House in Wollongong on 19 and 20 June. Saturday 19<sup>th</sup> will be from 8am till 4pm and Sunday will be 8am till 3pm. Setup will be on Friday 18<sup>th</sup>, we don’t have a time for setup yet. We will pack up from 3pm on Sunday and members need to come in to collect their prints.

**Tuesday July 13<sup>th</sup> 2021: “Auction Night”**



*When:* **Tuesday July 13<sup>th</sup> 2021 Commencing at 7:35pm**  
*Where:* **Figtree Heights Primary School’s Multi-Purpose Room**

*What:* Any used/unwanted photographic gear you want to sell/auction.

*How:* Give or send Ruth Brooks a list and approximate price what you have to auction by June 7<sup>th</sup> 2021

**Goods required before 7:30pm on Auction Night, July 13<sup>th</sup>.**

## Small Interest Group Returns; 3<sup>rd</sup> Tuesday May ~ August 2021: “Creative Image Editing”



### CREATIVE SMALL INTEREST GROUP RETURNS!

**When:** 3<sup>rd</sup> Tuesday of Month (May ~ August)  
**Commencing:** Tuesday May 18<sup>th</sup> 2021 at 7:35pm

Due to popular request Creative Photography Tuition will return for the winter months. Special guest speakers: Shirley Steel, Ilona Ibou-Zolof and Christine Brunton.

Please check the Club's Calendar for details.

## CLUB OUTINGS:

2021	Location	Notes	
15 May (Sat)	Berrima	History Walk	FREE. Bookings NOT required
05 Jun (Sat)	Picnic Island & surrounds	Windang	FREE. Bookings NOT required
26 Jun (Sat)	Hawkesbury Showground, Clarendon	Winterfest	Pricing varies. BOOKINGS REQUIRED
Rest of 2021	All over the place!	TBC	Please check our Club's website

### Tuesday, April 13<sup>th</sup> 2021

President Jim Ollis chaired this evening's Present Night and extended a warm welcomed the 21 members and 3 visitors were introduced and warmly welcomed. Jim mentioned that apologies had been received from: Ruth Brooks, Geoff Gray, Elaine Duncan.

#### **Business:**

Jim mentioned the following for the members' attention:

- 📅 Monthly Competitions: April 2021. Entries close April 13<sup>th</sup> at 11:45pm, Open Competition;
- 📅 Club Outings:
  - April 18<sup>th</sup> 2021: Glenbernie Orchard and Maddens Falls, Darkes Forest;
  - May 15<sup>th</sup> 2021: Strolling Berrima's Historic Village. Meeting Point At front of the Berrima Museum at 9:00am;
- 📅 Club's 2021 Exhibition:
  - Where: Old Wollongong Courthouse, Belmore Basin Precinct;
  - When: June 19<sup>th</sup> ~ 20<sup>th</sup> 2021. Set up on Friday June 18<sup>th</sup>. Please advise Ruth Brooks of your ability to attend;
  - Total Prints on Display: 80 Prints, 50cm x 40cm mounted in the Club's black frames with Black Mats (preferred);
  - Member's Works: Members can submit up to 4 Prints for the Selection Assessment. Prints required on May 25<sup>th</sup> 2021, Competition night.
- 📅 5<sup>th</sup> Tuesday of the Month Social Evening: June 29<sup>th</sup> 2021 at "The Deck" Bistro, Wollongong Golf Club commencing at 6:30pm RSVP to Kaz Childs;
- 📅 Sydney Harbour Bridge Photographic Climb. Show of Interest. Clara has raised an enquiry regarding member interest in Sydney Harbour Bridge Walk with a Photographic Group. Personal considerations:
  - Half Day Tour (\$395.00) with the Bridge Walk extra;
  - This is not a Wollongong Camera Club organised event;
  - Picture taking is limited in both numbers and viewpoints as directed by the Bridge Walk staff and time constraints;

- Additionally it appears that images will be reviewed by Security Personal before your images are approved to be taken before leaving the “BridgeClimb”;
- Please see Clara and Tim for additional information and dates.

### ***Our Presenter: Colin Talbot***

Jim introduced our presenter for this evening; Colin Talbot from Kangaroo Valley. Colin was born in Victoria before making Kangaroo Valley is home for the past 30 years. He purchased his first digital camera in 2011 although he has held a long interest in photography.



Colin is self-taught, no formal photographic training and is willing to push the boundaries beyond the established norms. He is fascinated with the combined effects of light and time as his raw materials in making pictures. Colin is open to all photographic genres and explores these genres with a “flow and balance” approach. He seeks to engagement rather praise for his photography.

Colin is an active Camera Club (Shoalhaven area) member, Presenter and Judge, entering local, National and International competitions. In 2017 he travelled to America and gave presentations to Clubs in Alabama, Mississippi and Tennessee

### ***Presentation: “Landscape Photography; The X Factor”.***

Colin thanked the Club for the invitation to speak on Landscape Photography noting that this was his first Presentation in 18 months due to COVID-19 and the resultant lockdown of Camera Clubs. He briefly mentioned that his works are mainly nature (bird photography), though landscapes still have their place in his portfolio.

Colin outlined his agenda for the evening’s Presentation including a number of short Audio Visuals highlighting the various aspects concerning landscape photography to post production editing.

**“Facing The Challenges”.** Colin noted that there are many factors that will influence our landscape images; disappointment, this isn’t what I saw, to just having a bad day. Colin cited Ansell Adams; *“Landscape photography is the supreme test of the photographer - and often the supreme disappointment.”* Colin then outlined the 10 most common mistakes of landscape photographers, including: horizons (not straight, too high/low); eye level perspective; out of focus; depth of field (DoF); exposure, the difference between the camera’s sensor and the human eye. He said that poor landscape images can be traced back to the photographer’s failure to engage with the view.



**“What Constitution A Landscape Photograph?”.** Colin mentioned the Federation of Camera Clubs NSW’s (FCC) definition noting that a landscape can be either a colour or monochrome without human intrusion.

**“Landscape Styles”.** Colin explained that landscapes can range from:

- 📷 Representational, as it comes out of the camera;
- 📷 Impressionistic, giving an impression rather than an actual landscape;
- or
- 📷 Abstract, using design and element placement in abstract form to convey a landscape image.

Colin then expanded these styles noting that a landscape can be:

- 📷 Simple; or
- 📷 Quite complex, such as panoramas.



**AV 1:** Colin showed his first AV for the evening; “A Day in the Life of a Dedicated Photographer”. It follows a photographer from the alarm clock going off, packing their gear and on the road. Then onsite there is a look at “beating the crowd” with an image from Cambodia’s Angkor Wat with the thousands of other photographers with the same thoughts to being aware of your surroundings (those things that lurch in the background) through to image download and editing until the 4am (next day) when all is nearly completed.



**“Think About The Landscape”**. Colin quoted Ansell Adams: *“Sometimes I do get to places just when God’s ready to have someone click the shutter”*. Colin then talked briefly about well known examples of landscape images:

- ☛ Edward Weston, "one of the most innovative and influential American photographers”;
- ☛ Charles O’Rear (American), most viewed photograph (“Bliss”) in the world. Windows XP default desktop theme;
- ☛ Peter Lik (Australian), best known for his Australian nature and landscape images;
- ☛ Andreas Gursky (German) known for his architecture and landscape images often taken from a high viewpoint.

**“Camera, Editing and Other Things”**. Colin mentioned the equipment, post production software and other accessories he uses:

- ☛ **Camera/Photographic Equipment**. When asked what type of camera he uses, he responds “... the one I’m currently using.” He usually works with a full frame, having a larger sensor but will use the cropped frame sensor when and where it is necessary.
- ☛ **Software for Post Production/Editing**. Colin noted there are several high level RAW Packages (Lightroom, Adobe Camera Raw, Skylum Luminar and ON1 Photo Raw). He mentioned that he uses Luminar and PhotoScape X, an easy to use Photo Editing package.
- ☛ **Accessories**. Colin asked the audience “... are you serious?” He then responded with a list of accessories he considers essential for basic landscape photography. These include: a tripod; shutter release with a 2 ~ 10 second delay shutter operation; Filters; camera protection (for inclement weather); spare batteries; several Storage memory Cards; mobile phone (has a torch function and help if required); First Aid kit; torch (to shine the light and see the settings being used).

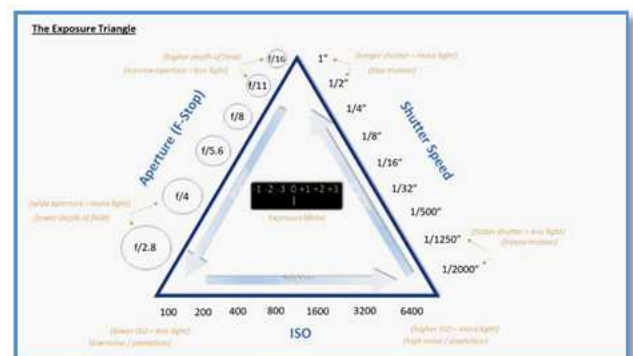


**“Camera Settings”**. Colin explained that this is the photographer’s choice and will depend upon what the photographer wants to create during their scene capture.

- ☛ “Freeze” or “Blur”. This relates to the image’s style;
- ☛ Exposure Control:
  - Manual where the photographer dials in the aperture, shutter and ISO settings;
  - Priority Modes – Aperture or Shutter
  - Auto White Balance;
- ☛ Metering/Focussing:
  - 3-D Metering, with
  - Spot Focussing.

Colin briefly spoke about the Exposure Triangle and how the Aperture/Shutter/ISO interact then by changing one, will affect the others for correct exposure.

Colin explained that Landscape Exposure’s Golden Rule was to “... use the lowest ISO setting possible to achieve the best desired image”.



**“Workflow”**. Colin outlined his workflow, one that he found works best for him:

1. Process image in the RAW Editor/Package;
  - ↑ Straighten the image;
  - ↑ Crop, as necessary;
  - ↑ Clone/Clean up;
2. With Post Editing using Plug-ins
  - ↑ Fine tune;
  - ↑ Noise reduction;
  - ↑ Sharpening;
  - ↑ Resizing; and
  - ↑ Add watermark.

**“Black & White/Monochrome Landscapes”**. Colin’s first advice was that a great monochrome image will look great in colour! He extended this advice to say that the image would be a “... joy to behold” as the photographer does take the photo, they make it.

He then suggested several quality areas to look for in a potential B&W/Monochrome:

- 📷 Good light;
- 📷 Strong contrast;
- 📷 Good tonal range;
- 📷 Grouping/placement of key elements;
- 📷 Look for patterns; and
- 📷 Keep it simple.

Colin briefly demonstrated the effects of the Colour Wheel and its effects upon various colours in the image in respect to B&W/Monochrome. He explained the Primary, Secondary and Tertiary segments with their resultant effect. He demonstrated this with images that had been converted using the gray scale method and then how the sky (blue) changes (intensifies/lightens) depending upon the secondary or tertiary colour.



Colour Wheel

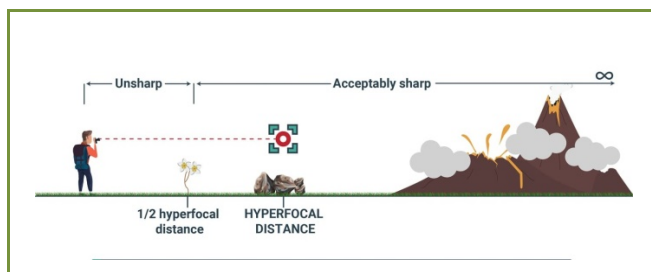


Final Edited Landscape Image

**AV 2:** Colin’s 2<sup>nd</sup> AV was a monochrome Landscape depicting landscapes, seascapes, cityscapes and industrialscapes from around the world.

**“Understand Hyperfocal Distance”**. Colin’s next major Photographic Theorem was Hyperfocal Point and how this can change the way that photographers look at focussing within their landscapes. Colin posed the question; “... where do you (the photographer) focus the camera?” Colin didn’t immediately supply an answer; rather he conducted a little exercise demonstrating how and where to focus. Colin said that photographers usually focus upon the furthest point (Infinity). He then asked the audience to close their eyes and recall what they saw, both above and below the horizon.

**What is Hyperfocal Distance?** “... Hyperfocal distance, at its simplest, is the focusing distance that gives your photos the greatest depth of field. For example, consider a landscape where you want everything — foreground and background — to appear sharp.”



This applies to all lenses; however it does change based upon the lens’ focal length. That is to say, the hyperfocal distance for a 20mm lens is much shorter than that of a 200mm lens and the aperture used and whether the sensor is full or cropped (APS-C) framed or a 4/3rds camera. Colin’s recommendation was that photographers familiarise themselves with hyperfocal distance and focus upon it using your

manual focussing mode.

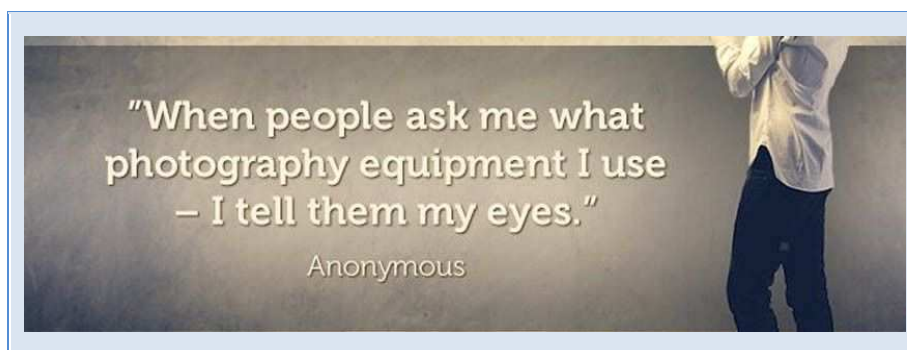
Colin reiterated that photographers need to use and learn how to get the foreground into focus for a balanced image.

## “Strategies for Good Landscapes”

1. Plan and Research the area using location apps, cultural and safety aspects. Weather apps can be good for planning where the sun/moon’s position (rise/setting) will be;
2. Look for foreground interest. A good foreground will assist in leading the viewer into the image, creation of the storyline;
3. Resist the temptation to over saturate. The image should stand upon its own merits, not the photographer’s editing;
4. Look to the sky. Use clouds to for your compositional advantage;
5. Be sure to capture a sense of scale using recognisable elements (e.g a person) or depth;
6. Explore your cropping and format options. Try different formats, look for dominating elements, use a portrait format for trees, people;
7. Be prepared to brace bad weather. Take the opportunities as they arise like storm clouds;
8. Vary your shooting angles by mixing them up;
9. Look/feel for balance and flow. Use the 1/3rds Rule, look at ways if this can be broken. Look for symmetry and asymmetry balance. Study Ansell Adam’s “Snake River”;
10. People, wildlife and landscape. Humans are unpredictable, yet they can provide balance and scale. Animals/birds helps with the image’s narrative;
11. Create a narrative, engage the senses. Look for ways to trigger the viewers’ emotions and entice them into the image. See how the various elements work together;
12. Use patience to get the timing right. The camera has a delay from the time the shutter is pressed to actual operation;
13. Look for landscapes with balance. Look around, take a short walk for a better viewpoint, shooting angle. Try using a different focal length lens;
14. Edit to advantage drawing attention to detail. (Colin recommends PhotoScape X package).



**AV 3:** Colin’s 3<sup>rd</sup> AV was about colour Landscapes using the 14 strategies list above. Colin’s images from the USA and Australian highlighted how he approached colour landscapes, looking at scale, photographic angles and using the available light in capturing them.



Colin took the audience on a learning journey through his images and wealth of information. He opened several technical subjects like the Colour Wheel and Hyperfocal Distance to explore how these have an impact on the shooting Landscapes with the X Factor.

Jim Ollis thanked Colin for his presentation and the insights into how he captures landscapes.

*Editorial Note:* All Landscape images appearing in the “**Landscape Photography; The X Factor**”, are the works of Colin Talbot and are reproduced with his kind permission. No images can be used, copied or otherwise reproduced without Colin’s expressed written permission. (Editor, Wollongong Camera Club)



**Sunday, April 18<sup>th</sup> 2021**

# Glenbernie Orchard and Maddens Falls

The April outing was a short drive to Maddens Plains on the local escarpment to Darkes Forest where members and their guests were treated to 2 different activities.

1. The first port of call was the Glenbernie Orchard, otherwise known as the “Apple Shack”. Here visitors to this Fruit Orchard (Apples, Peaches, Nectarines and Persimmons) have been grown since 1939 with over 22 thousand fruit trees planted. Members were able to tour the orchard (pre-booked) to see how the Award winning Orchard works from the farm, the back door and sales.



Members ready for action with a short break for some fruit.  
(Glenbernie Orchard)

2. The second port of call was a short trip (walking) across down the road to Maddens Falls, at the eastern precinct of Dharawal National Park. Club members were able to take the easy, short boardwalk through the natural bushland, an area ideal for birdwatchers (honeyeaters, red wattlebirds and golden whistlers), add to this a variety of amphibians (frogs) and other wildlife. At the Falls, there are acacias, native river roses and ferns covering the area. There were many opportunities to capture nature along the way.



After an easy walk, time for a refreshing shower and break. Club members are there in the mid-ground. (Maddens Falls)

More photos can be seen in the Wollongong Camera Club Members Group. All Members are welcome to join and engage in discussion, tips, sharing and more.

Images from these activities were taken by various Camera Club members. More can be viewed on the Club's FaceBook Page.



## **Tuesday, April 27<sup>th</sup> 2021**

President Jim Ollis welcomed 27 members and 3 visitors to the evening's Monthly Competition evening. He mentioned that he had apologies from Brian Harvey, Jill Bartlett and Val Porter.

### **Business:**

Jim mentioned the following for attention:

- 📅 June 19~20<sup>th</sup> 2021 Club Exhibition. At Wollongong's Old Courthouse, Belmore Basin Precinct. Setup on Friday 18<sup>th</sup> 2021. Prints to be framed, either in the Club's or own (16"x20"/40x60cm). Frame must be black. Print Mats can be black, white or off-white. Framed Prints (max of 4 per member) required by Tuesday, May 25<sup>th</sup> (Comp Night) or contact Dawne to make other arrangements. Members are required to assist in set-up, managed the day (2 hour slots available) and pack up. Please contact Ruth for details and signing up. Members can sell their prints, please advise Dawne or Ruth.
- 📅 Tuesday, July 13<sup>th</sup> 2021; Auction Evening. Got any used/old photographic equipment. Then why not bring it along to the Auction Evening. Please contact Ruth with equipment details and reserve price in advance so a catalogue can be published. Please note a small percentage of the final selling price to help the Club's financial status;
- 📅 Field Trips:
  - 🏠 April 18<sup>th</sup> (Already past). A good outing to both Glenburnie Orchards and Maddens Falls at Darkes Forest. See report in this newsletter;
  - 🏠 May 15<sup>th</sup> Saturday, Walking Historic Berrima on the Southern Highlands.
- 📅 PG Presentation Programme:
  - 🕒 Tuesday, May 11<sup>th</sup> 2021, "Creative Flower Photography" with Colin Harrison FRPS FIPF FBPE MFIAP MPAGB EFIAP/d3 MPSA GPSA AWPf APAGB Colin is from the UK. This meeting will be on ZOOM so watch out for your ZOOM invitation.

### ***Our Judge: Linda Fury***

Jim introduced our judge for the April Open Competition mentioning that Linda is the current President of the Kiama-Shellharbour Camera Club, being the youngest elected President. She has been on her photographic journey for a long time. In the past she loved receiving her prints at the camera store. Her preferred camera is a Pentax, a 20 year love affair that has seen her images appear in Pentax Australia media pages.



Linda's photography style is unique, capturing things from a totally different perspective, seeking out amazing landscape locations and the Supercars. In 2016 she won an overseas holiday with the Changi Airport People's traveller competition for one of her photos. In 2018 Linda visited Scotland and the Outer Hebrides resulting in some of her images featuring on the Scottish Tourism media channels. She is also been a multi-print of the year awardee at Kiama-Shellharbour CC in both Monochrome and Colour Prints.

Linda has become a judge as it was a natural progression step on her love of photography. Linda enjoys coming into camera clubs and meeting new people. You can see her work on her Facebook and Instagram pages.

### ***Competition: "Open"***

#### **Prints:**

Linda commenced her critiquing of the Prints with several general comments noting that the Club had made it difficult for her to decide upon the ultimate award winners as the Entry quality was very good. Linda picked up on several print's mounting where the matt's cut-out didn't overlap the printed image sufficiently allows the print to buckle under the overlying matt. It is a good practice to allow several millimetres overlap to ensure a good presentation.

## Colour Prints

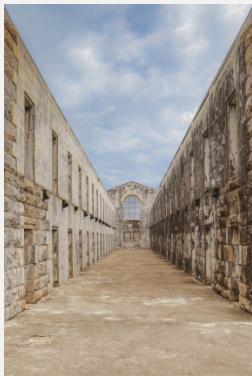
**Composition.** Linda mentioned that we “westerners” read from left to right, so our eyes tend to view everything in the same vein. She suggested photographers look for leading lines that take a similar direction so as to guide the view through their image. She recommended we try to flip our image, vertically and horizontally, to see where the eye first lands, and then ask “... is this what I want the viewer to see?” Whilst on leading lines, Linda mentioned that bold and colourful, particularly “the reds” attract the viewer. Thus with any of these are in the background, they draw the viewer away from the key elements, her advice; take a different viewpoint, or make adjustments in the post production editing process. Linda thought that some “B” Grade images required the photographer to take another look and suggested a simple crop would reduce the effects of empty space, particularly in the sky area.


**Distractions.** Distractions come in many forms however Linda noted that a competing background draws the viewer’s attention away from the image’s key elements. Her advice was; check the image after taking it and if necessary, change your viewpoint. If the post production editing is the only option, look to use the various tools such as cropping, blurring, dodge or burning the background to reduce its overall effect.

**Adding Scale.** Many photographers forget this vital tool especially with landscapes Linda mentioned the introduction of an object of a known scale (such as people, iconic bridge or building, car) allows the viewer to understand the size of the key elements.

**Time of Day.** Linda mentioned this with both Grades (A & B) Print makers. She complimented entrants where they have used this effectively. The warmer tones of the golden hours enhances the image where the midday lighting produces harsh highlights resulting drawing the viewer away from the image’s key elements.

Linda’s Colour Prints’ Awards were:

Colour Prints “B” Grade Awards	
	<i>Best In Section:</i> “The Long Row”, Wayne Fulcher
	<i>Merits (2):</i> Wayne Fulcher, Kaz Childs
	<i>Credits (4):</i> Ross Bembrick, Monte Hunt, Ann Lamb, Clara Soedarmo
	<i>Entries received:</i> 13 <i>Entrants:</i> 13

Colour Prints “A” Grade Awards	
	<i>Best In Section:</i> “The Rock”, Vivienne Noble
	<i>Merits (4):</i> Vivienne Noble, Tim Porteous, Les Schumer, SuE Souter
	<i>Credits (5):</i> Jill Bartlett, Joe Cremona, Kerry Gilmore, Colin Marshman, Cheryl Thompson
	<i>Entries received:</i> 16 <i>Entrants:</i> 16

## Monochrome Prints

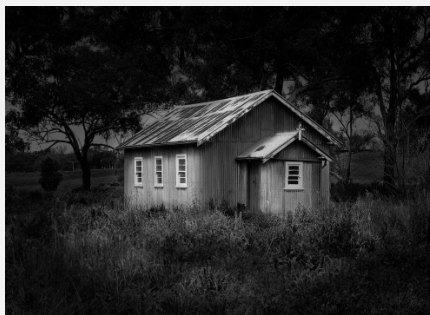
A general comment, especially for beginners commencing their printing, was about how the photographer mounted their print within the matted frame. A number of entries were mounting in a way that the print’s edge was popping out from behind the matt.


**Black and White Treatment.** Linda spoke about the way images can be enhanced when the photographer employs the B&W or Monochrome treatment of their image. She mentioned that not all images will look good; however those special images with a good tonal range, patterns or textures will reproduce in the monochrome arena. Using the tones, patterns and textures the photographer is able to bring out the details for the viewer to see. Monochrome is about how the photographer uses the light, and shadows.

**Image Layering.** Linda commented that photographers need to see and learn to use the layering effect within the image to control the supporting elements, like the background, making the key elements stand out. She asked "... where does the key elements begin and finish?" Linda suggested that photographers learn the art of using the dodging/burning tools during post production editing.

**Distractions.** Linda recommended photographers take a good look at their images for distractions, whether highlights or portions of objects along the frame's edge. She suggested the best elimination process was to review the image after taking, if necessary, take a step sideways and reshoot the scene. With highlights Linda's advice was to utilise the dodge/burn tool to tone down the highlight's effects. She reminded us that highlights (bright areas) will draw the viewer's attention before they have the opportunity to see what is in the image.

Linda's Monochrome Prints' Awards were:

Monochrome Prints "A" Grade Awards	
	<i>Best In Section:</i> "Unloved Church", Vivienne Noble
	<i>Merits (3):</i> Vivienne Noble, Ruth Brooks, Joe Cremona
	<i>Credits (5):</i> Jill Bartlett, Brian Harvey, Helen Robinson, Colin Marshman, Sue Martin
	<i>Entries received:</i> 16 <i>Entrants:</i> 16

Monochrome Prints "B" Grade Awards	
	<i>Best In Section:</i> "Burnt Out", Wayne Fulcher
	<i>Merits (2):</i> Wayne Fulcher, Jim Ollis
	<i>Credits (4):</i> Michael Cherviakov, Tim Hoevenagel, Monte Hunt, Ann Lamb
	<i>Entries received:</i> 12 <i>Entrants:</i> 12

Following the completion of the Print critiquing, a short break was taken to allow our judge to catch his breath and to refresh his thoughts on the Digital category.

### **Digital Images:**

Linda has provided a comprehensive critiquing of each of the Digital entries with her comments for each entry available on the Club's website (April 2021 Digital Competition).

Linda spoke briefly on the Digital images as they were projected, a summary of her judging comments.

**Composition/Distractions.** These two areas have a bearing upon the overall view ability of the images. In the Composition arena, Linda spoke about topics such as too much sky (particularly a bland sky or an empty expanse) or foreground. She suggested the photographer could reduce this through cropping by offending area to reduce its affects. This will also greatly increase the viewers' concentration on the action areas of the image.

Linda had more to say about distractions noting they come in many forms:

- 🖼️ “Busy” scene with non-essential objects drawing the viewer’s attention away;
- 🖼️ Horizons that are not straight;
- 🖼️ Bright, or bold, background objects;
- 🖼️ Lack of sharpness;
- 🖼️ Too much sky, or foreground;
- 🖼️ Got the right format?
- 🖼️ Reflections from windows, glass or shiny objects.

Linda suggested a number of different tools to correct these situations:

- 🖼️ Busy scene, change your viewpoint, looking for a different angle to shoot from;
- 🖼️ Concentrate upon your key elements and look to reduce all other unnecessary objects;
- 🖼️ Review your image after taking and analyse it for a retake if necessary;
- 🖼️ Use your Image Editing package’s tools such as the cropping tool, Image adjustment and Effects tools;
- 🖼️ Digital photography allows more formats than just landscape or portrait. Try panorama or a square, maybe an oval if it suites the image;

**Depth of Field (DoF).** Linda mentioned the use, and in some cases the lack, of DoF. Some entries cried out for a deeper DoF to bring out the key object’s details like a petals on a flower. Some entries had too much DoF with everything sharp from front to back and not having object separation using blurring to a larger aperture setting would convey.


**Noise.** This is the digital image’s grainy effect that occurs when the camera’s ISO is pushed too high. Try lowering the ISO and increasing either, or both, Aperture and shutter speed. The photographer needs to review this and should noise enhance the image, then use it. Take the risk and challenge the viewer!

**Scale.** Linda raised the question regarding “... how big, or small ...” is the scene. She suggested photographers look for known object of scale, like people, to give the viewer a better proportion of the image.

**Format.** Linda noted that not all landscape images fall into the “landscape” format, the width is longer than the height. She mentioned that scenes like waterfalls (majority of cases) and trees are usually vertical (portrait). She suggested taking a number of images experimenting with the various formats. Then choose the format that best fits the scene.

**Camera Skills.** Remember your photographic equipment is a delicate device so a little attention to its mechanics will pay dividends when it comes to taking pictures. A clean lens, or camera sensor, will reduce the time removing those ugly blotches in the image. Just remember, editing these “spots” can have devastating effects (like bigger blotches) in the following effect editing of the image.

Linda’s Digital Awards were:

Digital All Grades Awards			
	<i>Best In Section:</i> <b>“Follow The Light”</b> , Joe Cremona		
	<i>Merits (7):</i>	Joe Cremona, Andrew Gray, Ann Lamb, Sue Martin, Tim Porteous, Sue Shaw, Dylan Tate	
	<i>Credits (11):</i>	Wayne Fulcher, Graham K Hamilton, Dawne Harridge, Tim Hoevenagel, Monte Hunt, Brian Lefoe, Kathy Pond, Les Schumer, Clara Soedarmo, Sue Souter, , Cheryl Thompson	
	<i>Entries received:</i>	<b>35</b>	<i>Entrants:</i> <b>35</b>

Linda’s comments for Joe Cremona’s Best in Section, Digital “Follow The Light” were; “... This image really stood out for me. The mono treatment has really made this image as it has bought out an air of mystery. I love the lighting on the right hand side of the stairs that has also highlighted the railing, but there is still just enough on the stairs to the right hand side. The only thing I may have done was just to darken the window down just a little. Well done...”



After Linda completed the Digital entries comments, Jim asked the audience if there were any questions for Linda. Jim thanked Linda for the work and effort in judging Wollongong's Competition entries. He asked the members to assist in packing up with the meeting closing at 9:30pm.

## **POINTSCORES: March 2021**

### **DIGITAL:**

16	Tim Porteous	6	Raymond Clack	3	Lynley Olsson
13	Ann Lamb	6	Andrew Gray	3	Alex Dawson
13	Cheryl Thompson	6	Sue Souter	3	Joseph Baez
12	Joe Cremona	5	Dawne Harridge	3	Val Porter
11	Clara Soedarmo	5	Monte Hunt	3	Jill Bartlett
11	Sue Martin	5	Elaine Duncan	3	Michael Cherviakov
10	Geraldine Lefoe	5	Brian Lefoe	2	Brian Harvey
9	Sue Shaw	5	Kathy Pond	2	Ruth Brooks
9	Vivienne Noble	5	Graham K Hamilton	2	Ross Bembrick
9	Colin Marshman	5	Luke Molloy	2	Carolyn Womsley
8	Dylan Tate	5	Matt Dawson	2	Kerry Gilmore
7	Kaz Childs	4	Wayne Fulcher	1	Rachel Gilmour
7	Les Schumer	3	Bruce Shaw	1	Michelle Hourigan
7	Tim Hoevenagel			1	Jim Ollis

### **PRINTS:**

#### **Colour Prints "A" Grade:**

12	Joe Cremona	7	Helen Robinson	5	Sue Souter
11	Tim Porteous	7	Sue Martin	4	Geraldine Lefoe
10	Vivienne Noble	7	Colin Marshman	4	Kerry Gilmore
9	Les Schumer	6	Brian Lefoe	3	Dawne Harridge
9	Cheryl Thompson	5	Elaine Duncan	3	Ruth Brooks
8	Brian Harvey	5	Jill Bartlett	3	Matt Dawson

#### **Colour Prints "B" Grade:**

16	Kaz Childs	7	Tim Hoevenagel	3	Ross Bembrick
10	Wayne Fulcher	5	Monte Hunt	2	Michael Cherviakov
10	Lynley Olsson	5	Alex Dawson	1	Raymond Clack
8	Ann Lamb	5	Clara Soedarmo	1	Kathy Pond
7	Graham K Hamilton	3	Val Porter	1	Jim Ollis

#### **Monochrome Prints "A" Grade:**

11	Ruth Brooks	8	Brian Lefoe	5	Dawne Harridge
10	Vivienne Noble	7	Joe Cremona	5	Elaine Duncan
10	Matt Dawson	7	Tim Porteous	5	Colin Marshman
9	Helen Robinson	7	Cheryl Thompson	4	Brian Harvey
9	Geraldine Lefoe	5	Les Schumer	4	Kerry Gilmore
9	Jill Bartlett	5	Sue Martin	1	Sue Souter

## **Monochrome Prints “B” Grade:**

14	Wayne Fulcher	8	Kaz Childs	5	Jim Ollis
11	Monte Hunt	7	Clara Soedarmo	3	Alex Dawson
11	Ann Lamb	5	Lynley Olsson	1	Ross Bembrick
10	Val Porter	5	Michael Cherviakov	1	Raymond Clack
		5	Tim Hoevenagel		

## **2021 Competition Details: May**

Competition:      Subject      **“Minimalism”**

## **Monthly Competition On Line Entry Registration Closing Dates:**

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

All 2021 Monthly Competition Entry/Entries, Digital and all Print Classifications, are by the “On Line” Registration with the Entry Form is found at the Club’s website.

## **Competition Subject Guidelines.**

All members are encouraged to view the Club’s website (<https://wollongong.myphotoclub.com.au/>) and click on the “Calendar” to view the recent change/s to competition guidelines.

Members’ Attention is drawn to a recent post sent out by our Secretary, Ruth, regarding Competition evening changes and the requirements for all Print entries to on display before 7:15pm.

## **WCC Competitions - Important**

View this on our website at <https://wollongong.myphotoclub.com.au/wcc-competitions-important/>

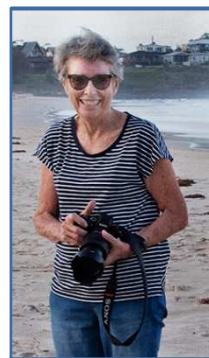
On our competition nights prints must be on stands by 7.15pm. This is especially important now that we are trialling judging prints first. And, according to our Rules, only prints on stands before 7.15pm are eligible for judging. If you cannot arrive on time the best thing is to ask someone else to take your prints for you.

## **Member Recognition: Sue Martin LAPS**

At the April Competition Evening, the members were advised that Sue Martin had been awarded her LAPS (**L**icentiate **A**ustralian **P**hotographic **S**ociety) Photographic Honours.

The LAPS Honour is the first step towards higher Photographic Honours and can be achieved through one of two ways; APS Approved Exhibitions or by Portfolio and adjudicated by an APS Panel. This Honour allows for advanced club photographers to be recognised for their efforts to a prescribe proficiency, acknowledging their skill, effort and achievements. The Exhibition pathway also includes acceptance received in International Exhibitions /Salons of Photography that have the APS Approval.

**Congratulations Sue, well done.**



Sue now joins a growing list of current and past Wollongong Camera Club members that have taken the challenge to pursue Photographic Honours:

- 📖 Albert Chambers ARPS (1947), AFIAP (Circa 1950's);
- 📖 Geoff Reedy AFAAP (1961);
- 📖 David Brooks LAPS (1981), SSAPS (1983);
- 📖 Bill and Liz Atherton ARPS (Circa 1990's);
- 📖 Eunice Daniels LAPS (2002), AAPS (2003);
- 📖 Barry Daniels LAPS (2003), SSAPS (1998) FCC Honours (2003);
- 📖 Greg Delavere LAPS (2010);
- 📖 Craig Parker LAPS (2010) Craig has progress through to the highest Honours, both with the APS and Internally GMAPS (2016); APSEM (2017), EFIAP/g (2015), BPSA (2018);
- 📖 Brendon Parker LAPS (2019);
- 📖 Sue Souter LAPS (2019), AFIAP (2020), QPSA (2020);
- 📖 Sue Martin LAPS (2021)

The above members are an impressive group of talented and skilful photographers that have been a part of our wonderful Camera Club. Congratulations to all. What an elite company of photographers.

### **Adelaide AV Fest 2021**

Congratulations to Kaz Childs for her 2 FIAP Acceptances at the 2021 Adelaide AV Fest judged in mid-April. Her entries were: "NSW Road Trip" and "The Magnificent Animal Kingdom". Well done Kaz.

## **A Little Reflection**

The Club has had a long run of written communications in the form of Club Magazines and Interest Groups (Photography and Movie Makers) Newsletters. Since 1947 there have been 5 editors until the current time. Along the way this special Club Service has provided a wealth of knowledge, Club activity coverage and Technological news to the members' attention and in many ways to the greater Community. Many of the Club's magazines are stored in the Wollongong City Library's Local History section. News of award winners, pointscore, family celebrations, member's Photographic Honours have all been reported. Sharing the news! Along the 74 year history of the publications there have been a few name changes, yet the Newsletters is generically the same which is to:

- 📖 Inform the membership of what has happened at meeting, outing and special functions;
- 📖 Remind those present of some key points;
- 📖 Advise those unable to attend any advanced notice of, or changes in, future activities ;
- 📖 Share success stories;
- 📖 Discuss new technologies.

The Club's Editors have been:

- 📖 Bert Chambers 1947 ~ 1953. (Club Magazine). 9 Years;
- 📖 Bob Jessop 1953 ~ 1977. (Club Magazine) 24 Years;
- 📖 David Brooks LAPS 1977 ~ 1997 (Club Magazine). 20 Years;
- 📖 Bruce Shaw 1997 ~ 2021 (Club Magazine and Photography Group Newsletter). However Bruce did commence in 1995 ~ 1997 with a special Photography Group Newsletter (Frame By Frame). 26 Years;
- 📖 Ian Simpson 2000 ~ 2021 (Movie Makers Newsletter) 21+ Years.

After a career of 26 years it is time to call it a day in producing Club Magazines and Newsletters (Frame By Frame and In Focus). During this time it is estimated that over 660,000 words have been published and over 4 thousand images have been included in these publications. This doesn't include the last 2 decades of Photography Group and Movie Makers Group Newsletters being combined into a Club Magazine for storage at the Wollongong City Library.

The editor has a huge thank you to Club members who have contributed to the various Magazines and Newsletters providing reports of Club activities that the editor hasn't been able to attend; your contributions are greatly appreciated. Now the printing presses have been shut down, the quill has been cleaned, washed and returned to its storage container placed back on the shelf. The slate above the office door has been taken down and the office vacated. It's time to take a few steps backwards and to view the world from a different perspective.

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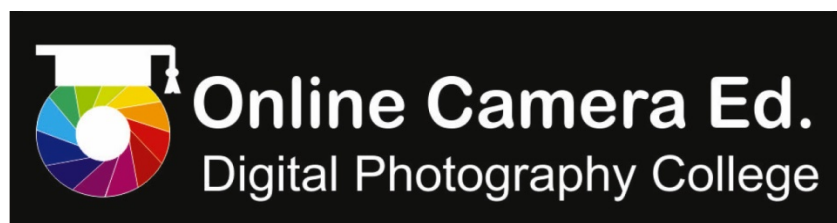
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