



End of Year Outing



The ECC End of Year Outing to the State Library was a huge success with more than 30 Members taking advantage of the weather, venue, coffee and ice-cream post event ...

December 2019

Happy New Year to ECC Members

From the keyboard of The Prez

So 2019 is drawing to a close... Why is time speeding up so much?

On a personal note, I have entered the world of retirement after spending so many years at the helm of the MDA. Retirement has afforded me the opportunity to keep the shutter finger busy and fulfill one more dream destination, being Namibia.



Our nearly three weeks in South Africa, Sir Richard Branson's Ulusaba Game Reserve and then almost 3,000 km driving from Cape Town through Namibia was truly amazing.

The Essendon Camera Club was never too far from my thoughts while travelling. I have the knowledge of the new and exciting plans currently being worked on by a very enthusiastic and harmonious Committee, but more will be revealed in due course.

Some of these new programs will require a financial commitment by our Club and with care and consideration the Committee fully supported a very modest increase in the Membership Fee of \$5. This is the first increase in more than 10 years.

We have also resolved to move the ECC website to a new platform where a small sub-committee will have full access and will be in a position to manage and update the site dynamically without long delays.

The new site will be simplified and navigation will not require a "website 101 navigation course" Watch this space.

I was recently honoured to be appointed Vice-President of VAPS. So I am excited by this and look forward to the opportunities to contribute to the further advancement of the ECC and also to be supportive of ALL photography clubs and learn from this experience.

I was also honoured as President, to present Life Membership of the ECC to Tom Kress (see page 19) and acknowledge his long-term support of our Club.

Positive feedback is manna for the soul and I appreciate the many positive comments both I and Committee Members have received. This acknowledges that YOUR Committee is on the right track in managing the day-to-day running of the Club and also planning for the future.

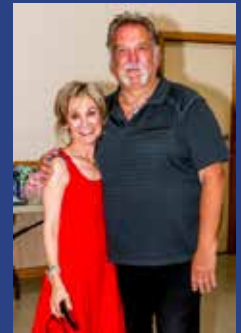
So as this year winds up, I take this opportunity to thank the Committee Members for their support, wisdom and for giving their time to advance the one thing that we all have in common – the love of photography and the creative opportunities it presents.

I wish all Members a wonderful 2020 - may your Hopes, Dreams and Aspirations become a reality.

Until next time...

Boris M Struk
President

Presentation Night



Comp Results 2019



| Open Intermediate DPI Aggregate | Photographer | Score |
|---------------------------------|--------------------|-------|
| 1st | Astrid Ross | 44 |
| 2nd | Michael Cvetkovski | 35 |
| 3rd | Jennifer Swanton | 33 |
| Open Experienced DPI Aggregate | Photographer | Score |
| 1st | Adrian Whear | 47 |
| 2nd | Boris Struk | 37 |
| 2nd | Monica Bonnici | 37 |
| 3rd | Bruce Hynes | 34 |
| Open Small Print Aggregate | Photographer | Score |
| 1st | Maria Kouppas | 23 |
| Open Large Print Aggregate | Photographer | Score |
| 1st | Neil Anderton | 66 |
| 2nd | Steve Sheddick | 53 |
| 3rd | Wade Buchan | 28 |
| Set Subject DPI Aggregate | Photographer | Score |
| 1st | Carmen Caruana | 30 |
| 2nd | Adrian Whear | 28 |
| 3rd | Rosemarie Federle | 19 |
| Set Subject Print Aggregate | Photographer | Score |
| 1st | Wade Buchan | 30 |
| 2nd | Steve Sheddick | 27 |
| 3rd | Jack Chiodo | 26 |

Member Donated Awards

| First | Last | Contest Name | Title |
|-------|----------|--|-----------------------|
| Anis | Chemali | Member Donated Awards - (DPI) Alex vH Award - Object is a pen | Coloration |
| First | Last | Contest Name | Title |
| Sue | Newton | Member Donated Awards - (DPI) Allen Hilton Award - Portrait of a Dog | Pippa on guard |
| First | Last | Contest Name | Title |
| Alex | VH | Member Donated Awards - (DPI) Kevin Phelan Award Landscape | Ancient Land |
| First | Last | Contest Name | Title |
| Steve | Sheddick | Member Donated Awards - (Print) Ian Cust Memorial Award - Seascape | Incoming! |
| First | Last | Contest Name | Title |
| Steve | Sheddick | Member Donated Awards - (Print) Margaret Greenwood Award - Portrait of a Person(s) | Vintage Hollywood |
| First | Last | Contest Name | Title |
| Steve | Sheddick | Member Donated Awards - (Print) Tom Kress Award - Thoroughfare | Which way out of town |

End of Year Results 2019

| First | Last | Award | Title |
|---------|----------|---|-----------------------------|
| Wade | Buchan | Club Award - Nature (DPI) of the Year | Caught in a Web |
| Neil | Anderton | Club Award - Nature (Print) of the Year | Brolga Mum with Chick & Egg |
| Ineke | Struk | Harold McCorkill Memorial Trophy (DPI) or (Print) | Winner takes all |
| Kevin | Phelan | Strathmore Community Bendigo Bank Award - Best Black & White (Print) | Broken Branch |
| Jenifer | Swanton | DPI of the Year Intermediate | Laneway Discovery |
| Adrian | Whear | DPI Image of the Year Experienced | In the Spotlight |
| Neil | Anderton | Print of the Year - Experienced | King Penguins Going Fishing |
| Adrian | Whear | Highest Aggregate DPI - Intermediate & Experienced Combined | |
| Neil | Anderton | Strathmore Community Bendigo Bank Award - Highest Aggregate Print of Year | |
| Monique | Whear | President's Award | Stormy Princess Pier |
| Ineke | Struk | Alex Murray Memorial Trophy - Highest Combined Aggregate (Print) & (DPI) | |



5 Foot Lens & 3.2 Gigapixel Camera...



Last month, engineers packaged up the largest optical lens ever created, before shipping it 17 hours from Tuscon, Arizona to the SLAC National Accelerator Laboratory in central California.

The lens is five feet in diameter and four inches thick; it required a truck to transport it. It was attached to an additional (3.9 foot) lens element when shipped, and it will soon be followed by another.

Together, these three lens elements will be mounted to a camera that, when finished, will be the largest digital camera in existence. And the camera-lens duo will ultimately be attached to a telescope: the Large Synoptic Survey Telescope, which is over ten years in the making.

Note that the camera itself is constructed out of 189 sensors which, when combined, will create pictures of an astonishing size: 3.2 gigapixels. It's still in production at the SLAC National Accelerator Laboratory, but will likely be finished in 2021. The cost of the camera alone is a whopping \$168 million dollars.

The purpose of this huge setup is to capture detailed photos of the night sky. The full telescope will be placed on Cerro Pachón mountain in Chile, where the camera will take exposures at 20-second intervals.

This data will help researchers better understand dark matter and dark energy, which together make up 95 percent of the universe, but whose makeup remains unknown, as well as study the formation of galaxies, track potentially hazardous asteroids and observe exploding stars.

Camera Color Spaces Explained

sRGB vs Adobe RGB vs RAW

Herb paynter

Your camera is probably able to capture color images in a variety of different color containers called “spaces.” These camera color spaces collect colors in one of several size light buckets labeled sRGB, AdobeRGB, and RAW.

Each bucket gathers slightly increased varieties of light, similar to the way Crayola crayons are packaged and sold in increasingly inclusive collections of colors; small, large, and jumbo.

Camera color spaces offer photographers a variety of different size boxes.

Camera colour spaces

A debate in the photo community usually arises over which camera color spaces to choose in the camera’s preferences. Some color spaces capture more of the hues and saturated colors than others. Pictures captured in one space may include more colors than another.

Each space is ideally suited for certain purposes, and the question of which camera color space to choose needs a bit of explanation. In addition to the capture question, choosing a color space for post-production editing will depend on the image’s ultimate usage.

Your camera’s color spaces involve not just color data, but additional parking space on the drive. Larger color spaces provide more bit-depth (explained below), which occupies more digital real estate on the memory card. So, the choice of which to use does have practical importance.

What camera color space to use

Unless the sole purpose of a photo is to display as a high-resolution digital image, you might want to convert the file’s original color space for a less demanding result. However, keep in mind that every time a file mutates from a larger color space to a smaller color space (RAW to AdobeRGB, or AdobeRGB to sRGB), the image’s color intensity and integrity may diminish in the process. Some imaging applications are less demanding than others.

While copies of digital files remain identical in size and intensity to the original regardless of how many times they have been copied, when a digital file mutates to a lesser color space, it will always lose some critical color information. Your camera color spaces in general, and device color spaces, in particular, are all unique. Each serves a particular purpose.

It’s a matter of depth

The difference between camera color spaces boils down to an issue called bit depth. Bit depth is a mathematical description of how many visible distinctions between shades of color can be recognized and reproduced by different devices (a techie term for scanners, cameras, computer monitors, and printing machines). Unfortunately, not all devices can reproduce all colors the same (which is the primary stumbling block amidst all color issues).

Every device reads and reproduces color using a different process. While this sounds like a fixable problem, there is a sad and unsolvable reality behind the problem. There are at least three different interpretations of color at play in every capture-display-print cycle.

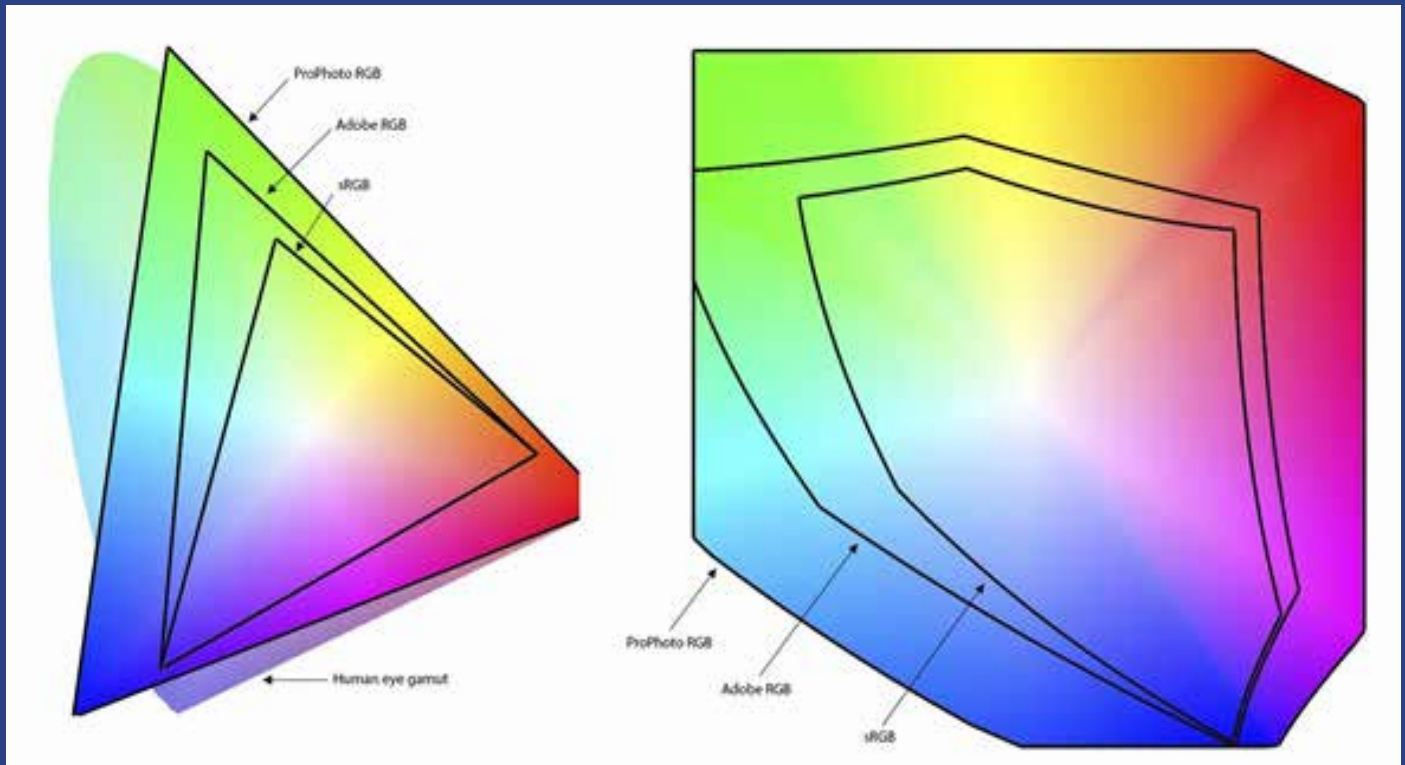
First, cameras capture color by recording intensities of light as electrical signals and interpreting those signals as colors. Each color is assigned a specific number.

Second, these numbers are then sent to the computer. Here, they get translated into another process that interprets those electrical signals into a process that turns on tiny lights (called pixels) on a backlit screen.

And third, those pixels are then sent to a printing machine that instructs those pixel values to spit tiny splatters of colored ink onto paper.

It's a very complicated process that color scientists have tried for years to make simple. Unfortunately, it just ain't that simple!

Anyway, during this hair-on-fire digital transition, different methods are employed that utilize the various color spaces in a way that transforms the colors from one device to another as accurately as possible. Sometimes the color translations don't convey the colors as accurately as we would like, which is why sometimes the monitor colors don't match the printer colors.



Science uses charts like this to plot the characteristics of camera color spaces. While these charts are referred to as “theoretical” because they are not visible to the human eye but represent what each color “bucket” can capture versus what the eye can see.

The ultimate referee

The only comprehensive color space that plots the full scope of what the human eye can see is what the science community calls $L^*a^*b^*$ (inverted horseshoe diagram) space.

The human eye is the ultimate arbitrator in the color wars, and all device capabilities (camera, display, and printer) are defined by how they match up to the eye's master gamut. This is why this strange horseshoe shape is referred to as the Reference Space. All other devices, whether camera, display, or printer, can only recognize and utilize portions of this “reference space,” and they usually disagree with each other.

Color is a very diverse and dysfunctional family. Each device speaks a different dialect of a similar language. Each produces colors that cannot be faithfully reproduced on other devices. Color is a very messy topic.

Some devices can express color more completely than others. Unfortunately, no device created by humans can reproduce all the colors that can be seen by humans. Also, the colors captured by one device that fall outside the gamut (Crayola box size) of other devices, get clipped, lost, or compressed during the handoff. Those colors never come back home.

This is the tragic truth about digital color reproduction. The trick to color reproduction is in retaining as much of the common color as possible during the process. Fortunately, this same human eye (and brain) are very forgiving about accepting the limitations of non-human devices.

Color reproduction is a true application of the law of diminishing returns and the visual science of physics. Photographers understand this law quite well.

Very rarely can a camera actually capture all the color and dynamics of an original scene. Moreover, nature's color gamut extends even further than the colors that the human eye can identify. Any time a digital image gets transposed from one form into any another form, that transformation is a diminished-value exchange.

As an image is transferred from one device to another, those pixel values located outside the color gamut of the destination device always get lost in the translation. The object of color management is to mitigate color loss and maintain as much of the appearance of the original as possible, all the way through the reproduction process.

RGB spaces (sRGB, AdobeRGB, ProPhoto RGB)

It all begins with the camera's color settings that are in place when you capture the scene. All cameras capture light through red, green, and blue filters (RGB color space). While there are a number of RGB color spaces to choose from, each sports a slightly different color gamut.

Each device in the photography chain interprets colors slightly differently, and each responds to the individual color spaces uniquely.

Each color space (sRGB, AdobeRGB, ProPhoto RGB, etc.) provides a unique collection of color attributes, and each space satisfies specific display and reproduction requirements.

Gamuts are descriptions of the range of colors that a device can recognize, record, display, or print.

Shooting a vibrant, saturated scene with the camera requires a larger color space. Using a camera color space with a smaller gamut could significantly diminish the raw, harsh emotion of the scene. This is why most photography experts encourage photographers to set their cameras to capture images in AdobeRGB.

sRGB

Almost all digital cameras are factory-set to capture colors using sRGB as the default color space for a plausible reason; most of the pictures we take never get printed! At best, we view them on computer monitors or social media. Quite honestly, most of the pictures we capture never make it past the initial glance at the camera's LCD screen. Capturing those images in higher-bit color space is a total waste of disk space.



sRGB color space remains largely unchanged since it was defined in the 1950s to compress video images into a manageable size for broadcast. While the format has been updated slightly, the basic intent is the same.

sRGB was developed by HP, Microsoft (and others) back in the early days of television to address the color gamut needs of most televisions (early versions of computer monitors), and the standard was set long ago. The airwaves and Internet browsers live on an sRGB diet. As such, the sRGB color space standardizes the way images are still viewed on monitors and televisions.

Adobe RGB

If the ultimate destination for your picture is monitor or display-based presence (presentations, Internet, or television displays), this is probably the best choice to capture images. However, if you shoot for print on paper, both AdobeRGB 1998 and ProPhoto RGB RGB contain a wider gamut of colors and are thus more suited for preparing images for print.

RAW

Actually, the most ideal bucket for capturing images actually exceeds the gamuts of all three of these camera color spaces. I'm speaking of course of your camera's ability to capture images in RAW format. This is a format that supercedes any defined color spaces.

RAW files capture color in the highest bit depth possible; up to 14-bits per color. RAW is not an acronym; it is more of a description. It is the recording of all the limited color depth and uncompressed dynamic range of the original scene. Start

RAW and strip down from there.

Camera color spaces explained – Conclusion

Congratulations on sticking with this article through all the minutia.

By now, it probably seems like camera color space is more like outer space, but it doesn't have to remain this technical. Simply remember to capture images in RAW format (perhaps in addition to capturing them as JPG) and then transform the colors down the chain of reproduction as the need dictates.

Edit images in the camera color spaces of ProPhoto RGB or AdobeRGB to retain as much color elbow room as necessary. Those images destined for print should be transposed to AdobeRGB, and reduce those images destined for the Internet or slideshows to sRGB. Simple, enough!

Social Media

There are a number of ways to "connect" with the Essendon Camera Club including:

Website - www.EssendonCameraClub.org.au

Flickr - www.flickr.com/groups/2847869@N21

Facebook - www.facebook.com/groups/EssendonCameraClub

Use these social media channels to stay in touch, contribute to discussion or post your images.

Wanted - For Sale Free to a good Home

Sony Alpha 7Rm2 Body

A7Rmk2 Body - 42.4 MP. Still in it's original packaging, it comes with 3 Batteries, 2 genuine Sony FW50 1080mAh and one aftermarket 5000mAh which gives a full days shooting on this battery alone. It has a genuine Sony single battery charger with cords for Australia, Singapore and Europe and the AC to USB charger. It is fitted with an LB-A7M2 "L" Bracket to allow horizontal and vertical mounting via an Arca Swiss attachment that still allows connection of all cables and access to the battery without interference. It has had a screen protector fitted since day 1. Excellent condition, operates perfectly. Takes really good photos! **\$1900**

Sony Alpha 7mk2 Body - 24.3 MP. Also still in it's original packaging and also fitted with a screen protector, the LB-A7M2 "L" bracket, and has an additional 3 batteries to those mentioned above (2 genuine and one 5000mAh). It also has it's own genuine Sony single battery charger with cords. Great all-rounder and superb for Astrophotography as the lower Megapixels are far better at catching low light with less noise. **\$1200**

Sony FE 24-240mm F3.5-6.3 OSS lens

This great all-rounder was my essential travel lens because it covers virtually every scenario from wide angle landscape to telephoto. This one lens would save me carrying 3 or 4 others when travelling light was the priority. Comes in its original packaging and lens caps. **\$700**

Sony Vertical Grip VG-C2EM

This allows you to instantly swap from landscape to portrait orientation and still have all the controls comfortably at your fingertip. This makes it very comfortable to use especially for portrait photography and it also incorporates 2 batteries in the grip which doubles the battery life of the camera. **\$200**

LeiFire Dual Battery Charger. This aftermarket unit allows charging 2 Sony FW50 batteries at once and can also charge another device via USB at the same time. Usable anywhere in the world with 100-240V 50/60Hz A/C OR 12V car plug input. With digital charging display, it is my main charger.

Aftermarket single battery travel charger. This great little unit is powered by either a pop out US style 90-2450V 50/60Hz pins or a 12V car charger and will charge one battery and a USB device at the same time.

Various other cords, straps and adapters as picked up over time. Make me an offer **under \$100** for the chargers and accessories above.

Sony LA-EA4 A mount lens to E mount body adapter for APS-C lenses. Incorporates the Translucent Mirror feature needed for some lenses. **\$350**

Manfrotto 394 Quick Release Adaptor "Low Profile" Plate. Never used, un-opened in it's original packaging. **\$50**

Manfrotto Universal "L" bracket P/N MS050M4-RC4. Perfect condition with all adaptor plates and tools. **\$100**

Manfrotto 454 Micropositioning Sliding Plate. Still in its brand new un-opened packaging. Purchased 2 but never used this one. **\$150**

Almost every item has its original box packaging and all items are in perfect working order and very good condition. Some items have the original purchase receipts.

For Sale - continued

Old Style Cokin Square filters ("A" series) with holder and adaptors.

I have 14 various filters plus the filter holder and adaptor rings for 49, 58 and 62mm lens diameters. There are also 6 circular filters (mostly 49mm) ranging from CPL to colour correction. This is an old set I used on my Olympus OM1 back in the 80s but is still in very good condition with all filters in individual cases. It would still be suitable of all lenses from 36 to 62mm lens diameters. Make me an offer **under \$100**

Contact **Levin** on **0428 340 737** or email levinbarrett@gmail.com

Nikon 85mm f1.8 D lens

Mint condition (very low shutter count :))

Comes with original instructions, packaging and lens hood.

Priced to sell at only **\$499**.

Contact **Boris M Struk** **0418 37 69 71**
or see me up at our meeting.



ECC Market Place

Are you looking for specific camera gear or wanting to Sell or even give it away to a good home?

Then look no further than the ECC Market Place to advertise your needs.

This is another free service provided by the ECC to its Members. Yet another reason to join the Essendon Camera Club.

Monochromatic Colour to Convey More Emotion in Your Images...

Nisha Ramroop



Monochromatic photography is often associated with black and white photography, but it is certainly not limited to just that. As the name implies, monochromatic is about one color. Thus an image that contains tones and variations of a specific color is termed monochromatic.

Why use monochromatic color?

1. Convey Emotion

Both color and the absence of color are viable options to convey emotion. Your choice of which to use depends on the story you are trying to tell. You may prefer black and white imagery for moodier scenes and to convey more intense emotions. Similarly, a single color used throughout your image can enhance or evoke different feelings. For example, red is commonly used to denote passion, love, and even anger, while blues invoke cooler, calmer and more subdued sensibilities.



It is important to note that different tones, tints or shades of a hue/color also change the intended emotion or its intensity, so consider the “feeling” of color. Tints and shades are a result of combining a single color with varying amounts of white (tint) or black (shade).

Sometimes, the use of too many colors simultaneously provokes different feelings and can leave your viewer confused. When faced with such a dilemma, why not try a singular color to see if it achieves a stronger connection?

2. Simplify cluttered scenes

Monochromatic color has the ability to simplify a scene by helping to diminish visual distractions. Again, a familiar thought processes used when processing black and white photography. Absence of color becomes a great way to highlight other compositional elements in the frame, such as texture, shape and form. Thus making monochromatic color another creative choice to explore.

How to achieve monochromatic images?

1. Shoot

In our vibrant world, is it really possible to shoot a monochromatic scene? Interestingly enough, once you start looking for monochromatic color, it presents itself. So yes, it is everywhere around you, especially in urban landscapes, building interiors and even in nature. While the first two examples are more intentional, the latter is also quite common. In nature, look for scenes that embrace tints, shades, and tones of a singular color. Naturally occurring monochromatic scenes have the potential to be strong and interesting images.

If you are just starting out and have not yet grasped working with color harmonies, using the variance of a single color in your frame is a great way to start. The way light interprets and changes a singular color in a scene can be mesmerizing. This calculated option goes a long way in helping you pay closer attention to (and learning about) color.

2. Process

While naturally occurring monochromatic scenes are more realistic, post-processing is often used to achieve this finish. Processing monochromatic images has existed since the days of film and is certainly not a new creative spin. In the earlier eras of photography, both warmer tones (such as sepia) and cooler tones (cyanotype) were due to specific chemicals used while developing the film.



Conclusion

While black and white is the most obvious type of monochrome photography, monochromatic color is the use of any singular color throughout an image. It lends itself to emotional connections and simplifying your scene. Monochromatic color occurs in the natural world or can be achieved with post-processing. It is often a more minimalist approach that has the potential to create strong images.

MEETING INFORMATION

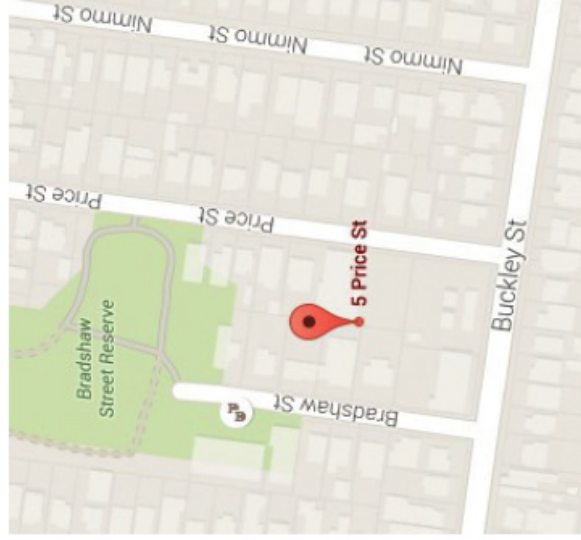
We meet at the:

Aberfeldie Baptist Church,

5 Price Street, Essendon

Meetings start at: 8pm

We meet on the **second and fourth**
Monday of each month



Note: some meetings may be held at other locations. These will be announced at club meetings and through our newsletter.

Membership Fees

| Membership Type | Price |
|--|-----------|
| Individual | \$ 65.00 |
| ***Concession Single | \$ 35.00 |
| Couples | \$ 100.00 |
| ***Concession Couples | \$ 65.00 |
| ***Concession-applies for Govt issued Pension cards only | |

JOINING - New members will be subject to a one-off joining fee of **\$20.00**.



Essendon Camera Club Inc.
Incorporated Association ABN 45 198 755 165

PO Box 127

Essendon, Victoria. 3040

Web: www.essendoncameraclub.org.au

E-mail: secretary@essendoncameraclub.org.au

 facebook.com/EssendonCameraClub

2020 SYLLABUS

Competition & Activities Calendar 2020

Proudly sponsored by:



Strathmore
Community Bank Branch **Bendigo Bank**

****You must check the Set Subjects document for definitions and ensure your images comply with them****

2020 Set Subjects

| | |
|------------------------------|---------------------|
| February | Closes: 25/1 |
| The Blue Hour | |
| March | Closes: 22/2 |
| Water | |
| April | Closes: 21/3 |
| Fireworks | |
| May | Closes: 25/4 |
| Portrait | |
| June | Closes: 23/5 |
| Colours of Autumn | |
| July | Closes: 20/6 |
| Food | |
| August | Closes: 25/7 |
| In the Fog & Mist | |
| September | Closes: 22/8 |
| Monochromatic | |
| October | Closes: 26/9 |
| Action Sports | |

SPECIAL EDUCATIONAL NIGHT DATES

16/3 - 18/5 - 17/8 - 19/10

Details of the **Subject** and presenters will be detailed in the newsletter prior to the night.

NOTE: These are additional nights

ECC 2020 What's on & When

| | |
|----------------|---|
| 27 Jan | Activity Night: Pizza Night, 3 x Members photo presentations ENTRIES for February competition/ Levin: Comp Club Rules |
| 10 Feb | Competition Night: Set Subject: The Blue Hour |
| 24 Feb | Activity Night: Photography Scavenger Hunt, Queens Park in Groups ENTRIES for March competition (at event until 8pm) |
| 9 Mar | Competition Night: Set Subject: Water |
| 23 Mar | Activity Night: Portrait Model practice **Bring your camera** ENTRIES for April competition |
| 13 Apr | Competition Night: Set Subject: Fireworks |
| 23 Apr | Intro. To Photography Course |
| 27 Apr | Activity Night: Matt Krumins talk on Filters ENTRIES for May competition |
| 11 May | Competition Night: Set Subject: Portrait |
| 25 May | Activity Night: Speaker on Food photography ENTRIES for June competition |
| 8 June | Competition Night: Set Subject: Colours of Autumn |
| 22 June | Activity Night: 3 WAY INTERCLUB @ ECC **Bring a plate for supper** ENTRIES for July competition |

| | |
|----------------|--|
| 13 July | Competition Night: Set Subject: Food |
| 19 July | Mid-Winter Lunch |
| 27 July | AGM & President's Night ENTRIES for August competition |
| 10 Aug | Competition Night: Set Subject: In the Fog & Mist |
| 24 Aug | Activity Night: Member Talk Special Interest Camera Groups ENTRIES for September competition |
| 14 Sep | Competition Night: Set Subject: Monochromatic |
| 28 Sep | Activity Night: Surprise Challenge **Bring Your Camera** ENTRIES for October competition |
| 12 Oct | Competition Night: Set Subject: Action sports |
| 26 Oct | Activity Night: Trivia Night **Light supper provided** |
| 9 Nov | ENTRIES for END OF YEAR Competition and Member Donated Awards |
| 23 Nov | Activity Night: End of Year Outing TBA |
| 14 Dec | End of Year Presentation Night **Bring a plate for supper** |

Note: This syllabus is correct at the time of publication but may change due to circumstances. Changes will be announced at meetings and in the newsletter.



ECC Competition Set Subjects - Definitions 2020

| | | |
|-----------------|--|---|
| February | <p>The Blue Hour – Can be any genre: Architecture, Landscape, Cityscape, Seascape, Panorama, but must be shot during Blue Hour</p> | <p>Taking photos during the blue hour is considered to be the optimum time to document <u>Cityscapes</u> as the artificial lights awaken and the daylight disappears.</p> <p>Blue hour is one of the most popular times for photographers to take pictures. The blue hour refers to “the period of twilight in the morning or evening, when the sun is at a significant depth below the horizon and residual, indirect sunlight takes on a predominantly blue shade.”</p> <p>In almost all photography it's the quality of light that makes or breaks the shot. This is very true with <u>waterfront cityscape</u> photography as well. If you want your photo to look good, only shoot on a (mostly) clear evening (dark clouds are our nemesis!). The quality of light on sunny evenings is much nicer than that of cloudy evenings, which can be easily noticeable in the resulting photos.</p> <ol style="list-style-type: none"> 1. Consider the time of day, subject, location, & viewpoint 2. Exposure, Aperture & shutter speed 3. Use a tripod to achieve sharper picture |
| March | Water | <p>Water is a fantastic natural resource that can be used to create great photographs. If you are looking to improve your images, including water as an element in your photos can work wonders. Water comes in many forms and can be a visually pleasing addition to a landscape or nature scene. It could represent the main point of interest in your photos or be a key part of your composition. Find the water source you want to photograph, identify a composition you like and take a shot</p> <p>The Sea, Lakes, Rivers, Waterfalls, shooting in the Rain, Puddles, Underwater Camera, People & Rain on city streets under an umbrella, Frozen water (Icebergs, frozen waterfalls, dew drops).</p> |
| April | Fireworks | <p>Show us your best long exposure fireworks shot from New Year's Eve, Australia Day, Moomba any festival or celebration.</p> <p>Here are the things for better fireworks photos:</p> <ol style="list-style-type: none"> 1. Location 2. Equipment 3. Camera settings 4. Shutter speed choices 5. Using Bulb mode 6. Shooting technique |
| May | Portrait | <p>A study of a <u>LIVING Person (1)</u> ranging from head studies to full length portraits, with or without accessories. Ideally a portrait should show the character or personality of the subject.</p> |

ECC Competition Set Subjects - Definitions 2020



| | | |
|------------------|------------------------------------|---|
| June | Colours of Autumn | <p>Autumn is a great time to drive around to look for spots where there's colour. Twilights are better; the suns at a lower angle for a longer time, and sunsets are intense. The autumn light will bring colour and texture to a lot of things. It's an awesome time to be out all day long looking for beautiful photos.</p> <p>Do some research into your area to find out when the leaves are expected to change so you can make the most of this opportunity.</p> <p>A quick Google search will help you find the best areas for autumn foliage in your vicinity</p> |
| July | Food | <p>Go out and capture your lovely cafe lunch, or restaurant dinner, something you have baked/made yourself. Just be sure you do it creatively! They can be colour, black and white, moody or bright.</p> <p>The objective of food styling is to make food look it's very best. Most food needs a bit of doctoring to make it look presentable for the camera.</p> <p>Before you begin to shoot, know the goal of your image. What is the mood? What is it that you want to convey? What is the purpose of your shot and how will it be used?</p> <p>Good food photography evokes the viewer's emotions. Composition is one of the main tools that help us do this.</p> |
| August | In the Fog & Mist | <p>Landscape, sea or city buildings immersed in fog and mist, think Strath Creek, foggy mornings at the Airport, train stations, city buildings, beaches shrouded in fog. They make a great dreamy photo where mist and fog can provide an ethereal and elegant quality to your photography.</p> |
| September | Monochromatic – any subject | <p>Monochromatic photography is often associated with black and white photography, but it is certainly not limited to just that. As the name implies, monochromatic is about one colour. Thus, an image that contains tones and variations of a specific colour is termed monochromatic.</p> <p>You may prefer black and white imagery for moodier scenes and to convey more intense emotions. Similarly, a single colour used throughout your image can enhance or evoke different feelings. For example, red is commonly used to denote passion, love, and even anger, while blues invoke cooler, calmer and more subdued sensibilities.</p> <p>While black and white is the most obvious type of monochrome photography, monochromatic colour is the use of any singular colour throughout an image. It lends itself to emotional connections and simplifying your scene. Monochromatic colour occurs in the natural world or can be achieved with post-processing. It is often a more minimalist approach that has the potential to create strong images.</p> |
| October | Action Sports | <p>Football, soccer, cricket, basketball, skateboarding, cycling, kite surfing, car racing, take your pick, but it must be "Action".</p> |

Life Membership Presentation *Tom Kress*

The valuable contribution to the Essendon Camera Club for more than 20 years, by Tom Kress, was recognised at the Club's Awards Night.

President Boris M Struk, presented Tom with the framed Life Membership Certificate acknowledging the many areas where he had volunteered and contributed his expertise.

Tom Kress, the Committee and ECC Members acknowledge, congratulate and thank you for your support of our Club.



A Tongue in Cheek Look at Photographic Terms In Use

Andy Hutchinson



We photographers do love our catch-phrases, but what do they all mean? A not-so-serious and very tongue-in-cheek rundown of some of the more commonly used terms and their meanings...

high key: Basically lone trees on snowy hillsides. Often attributed to shots after the fact because the photographer accidentally over-exposed an image and thinks the resulting shot looks 'artsy'.

mono: Black and white effect employed by photographers in an effort to save an otherwise seriously flawed image.

foreground interest: Bits of wood, branches, seaweed, shells and other readily available detritus that a photographer can drag from its actual resting place to a convenient spot just in front of what they're actually photographing. Most commonly employed by coastal photographers who will cheerfully drag a six foot branch for half a kilometre if it makes their sunset composition look a bit less dull.

glass: Hipster-ish way of referring to lenses.

HDR: An image produced by combining multiple exposures in the hope of visualising a bad acid trip endured during a visit to a brutalist east German shopping centre. HDR's reputation in the photographic community is only marginally better than Gary Glitter's in the music industry. Note: 99.999% of photos labelled HDR are in fact tone-mapped images, but the label has kind of stuck now.

boudoir: Slightly over-weight ladies wearing bra and knickers, posing awkwardly on brass bedsteads. Requires soft lighting, heavy vignetting and massive post-processing to eliminate all traces of humanity from the subject. The end results are usually about as erotic as a colonoscopy.

light-painting: Usually nothing more elaborate than a 30 second exposure of some bloke spinning some burning steel wool on the end of a piece of twine in front of a quarry or a bit of woodland. The end results looks like a long exposure shot of some bloke spinning some burning steel wool on the end of a piece of twine in front of a quarry or a bit of woodland.

surf photography: Photos taken from inside a breaking wave. The shot in question (taken on a GoPro by someone in 2-foot surf with a lot of time on their hands) is usually the only flukey keeper out of 500 exposures. The only exception to this rule is Clark Little who twats himself about in monster shore-breaks in Hawaii and deserves every bit of credit for popularising this now over-subscribed photo style.

street photography: Homeless people and street vendors photographed without their knowledge by people with Leicas and beards.

straight out of the camera: Just enough processing so that it doesn't immediately look like it's an HDR (see above).

night-sky photography: The Milky Way.

storm chasing: Photographs of adverse weather such as electrical storms and funny looking clouds. Seems to attract the most serious-minded individuals in what is already a fairly serious-minded past-time. Storm chasers use the term 'core punch' without the slightest trace of levity to describe the act of driving through the middle of a thunderstorm taking photographs as you go. I know, right?

travel photography: Holiday snaps taken on a DSLR rather than an iPhone.

film: Edgy dudes shoot on old-fashioned cellulose in the mistaken belief that it makes their photographs somehow more worthwhile than the average iPhone snap.

kit lens: Disparaging way of referring to the lenses that are bundled with DSLRs. Owners of said lenses are made to feel that they are inferior 'glass' (see above) that should be drop-kicked into a rubbish bin at the first opportunity.

drone photography: Cool way of flying \$500 into a lake.

bokeh: Japanese for 'blurry blobs'.

trophy shot: This is photograph taken in a location that's been shot thousands of times. Most photographers think they can do a better job than the other guy and so the caption for said trophy shot inevitably begins, "I know it's been shot a thousand times, but ..."

semi-pro: Once sold a canvas print to a friend of their mum.

pro: Stay-at-home mum who bought an entry-level DSLR to stave off the boredom and keep the PND at bay and now charges \$300 to photograph pregnant ladies and family pets using only kit lenses (see above).

landscape photographer: Semi-autistic person who likes spending long periods on their own and didn't fancy taking up fishing.

secret spot: Geographic location jealously guarded by a photographer because they are obviously the only person worthy of recording its majesty. Said location is often revealed on social media by a local who comments, "Isn't that Little Squiggly Dell down the end of Browns Lane?", followed shortly after by a, "Yes, well spotted!" said through teeth so gritted they might just crack.

Instagram: Place where photographers upload pictures of food taken on a DSLR while pretending they were shot on an iPhone.

Urbex: Short for "urban exploration", this increasingly popular style of photography requires practitioners to illegally trespass on someone's (usually heavily vandalised) property so that they can photograph themselves wearing a WW2 era gas mask and a trench coat. The reasons for this are not readily apparent.

Tripod: Walking stick with an uncomfortable bracket in place of a handle. Also serves as a cattle-prod, mugger-deterrent and depth-gauge for rivers. Sometimes used as a mount for cameras.

Photo Walk: Highly ritualised meeting in which normally solitary photographers congregate in large numbers at popular tourist spots at the behest of YouTube celebrities. The purpose of the walk is to completely obscure the picturesque location from any tourists that happen to have flown in from thousands of miles away, by means of a human wall of nomadic photographers wearing Lowepro backpacks and sh*t-eating grins.

Wildlife Photography: The process of photographing a lion in such a way that he looks like he's an alpha male, resplendent on the African savannah and not a depressed infertile old moggy sat on an ochre-coloured chicken-wire and concrete 'rock' in a middle-England city zoo that's better known for its vegetarian lunches than its exotic creatures.

Capture: An alternative way of referring to a photograph. Seen as a pretentious expression by some people, but beloved of writers who've used the words shot, exposure or image too many times in the same article.

Rule of Thirds: Grid-based compositional guide designed so as to remove all possible appeal from a scene by placing the main object of interest in one of only four blindingly obvious locations within the frame. Have an Irish friend say it out loud for an all-together different rule.

Leading Line: A fence.

Leading Lines: Two fences.

Food Photography: Mashed potato pretending to be ice cream.

Keeper: That one shot in 250 which you're not embarrassed to upload to your Facebook page.

Long Exposure: The first shot of the day when, having forgotten to check the settings beforehand, the photographer realises too late that the camera's still set to last night's 30 second manual exposure. The resulting shot is often far more interesting than what they were actually intending to photograph and is consequently shared with the caption, "Thought I'd try something different today."

Photojournalist: Career path with similar prospects to that of installer of asbestos ceilings.

Negative: The kind of comment you should expect when uploading your photo to certain photo sharing sites, such as 1X and pretty much any web-based photographic discussion forum.

Natural Light Photographer: Someone who's never successfully worked out how to operate a flash. Also someone genetically predisposed to not be overweight.

RAW: Means never having to worry about your camera's white balance again.

Constructive Criticism: Bitter and usually unwanted commentary on your photograph by socially inept cretins who haven't taken a decent photo themselves in 30 years of trying. The only thing you need to know about constructive criticism is that's always the latter, very rarely the former.

Underwater Photographer: The goal of all underwater photographers is to take a shot where the water comes half way up the lens while below a perfectly in-focus sea turtle swims by and above the sun sets on a swimsuit model relaxing on the deck of a stunning yacht. In reality the memory card gets filled with shots of bubbles, blurred shots of rocks, shots of empty water (varying shades) and one shot of the sky taken when a bit of seaweed touched their leg and they panicked because they thought a creature from the deep was attacking them.

Blown Highlights: Solid white area of a photograph caused almost exclusively because you were trying to 'expose to the right'.

Compact Flash Card: Small piece of silicon wafer embedded in plastic which warps in and out of existence on the temporal timeline, according to how desperate you are to find it.

Macro: International law states that there are only three permissible subjects of macro photography – drops of water, small house spiders and flower petals.

Dutch Tilt: Photographing a subject (usually a person) at a jaunty angle, usually due to the failure of a tripod leg, but sometimes intentionally.

Metadata: Where to find the name of the cracking group who hacked that bent copy of Lightroom you're using.

Committee Profiles

The Committee of Management of the Essendon Camera Club comprises nine (9) volunteers. Over the next several issues of *In Focus*, these volunteers will be introduced to the Members of the ECC. Following are the first to be featured

Levin Barrett

Like a lot of other people, I have rediscovered an old hobby after a long absence. I used to take a lot of photos in my late teens and early 20's with my Olympus OM1 camera which cost me 4 months wages. I even got to the stage of having my own B&W darkroom and would "cut and roll my own" film from 100ft rolls into the 36 shot canisters. I worked out it only cost me 1 cent every shutter press and I would only print the absolute very best image off a roll because that was about \$2 per print. A lot of money back in the 80's.



I met a real genuine National Geographic professional photographer when I lived in Mt Isa Qld back then. Those sort of guys were walking gods back then and their photos were revered worldwide and held the same status of Life magazine or better. He spent 3 days in Mt Isa doing flights with the Royal Flying Doctor Service and showed me all his gear and educated me with some of his techniques. He almost talked me into going full time photography but even back then it was a high risk with no guarantee of regular work or a solid income. So I chickened out and stayed with my current aircraft engineering job. I think I made the right decision but do occasionally wonder what if ???

However, life, wife and family came along which severely curtailed my hobby. About 25 years latter I secured the most amazing job of international airline flying and was going to some remarkable places with my dinky little 2megapixel pocket camera and decided it was time get a descent camera to get some descent photos of my travels. With no particular bias to any brand, I did a lot of research and settled on a Sony A65 as my first true big boy camera since the OM1. (I'm now up to my 4th upgrade with the recent purchase of an A7R3 and A73). I then quickly realised 2 things - I had forgotten all the knowledge and techniques from 25 years earlier and I totally underestimated the complexity of software rather than darkroom to process my photos.

My first problem was solved when I enrolled in the ECC photographic course about 6 or 7 years ago. It was tremendous and not only re-educated me but really inspired me to truly "get back into it". I then did a photoshop course with Peter Ryan in Gisborne and likewise was an excellent grounding for all future software programs. I have launched myself further and further into the craft with a number of photographic tours around the world (Norway being the absolute highlight), entering lots of club competitions and this year national competitions, and joining the committee of the ECC as interclub secretary and then surprisingly becoming the Vice President. I truly love the club atmosphere and inspiration and enthusiasm it gives me and drives me to improve my skills and share the pleasure with other equally enthused members. I think the year ahead will be one of the best as there is an exciting agenda planned and a real effort to expand the activities of the club under the newly formed activities subcommittee. We are trying to bring the club into the modern era using social media, more training and education and generally ramping things up.

My plans for the future? Like everyone, less work and more travel. I am getting more involved in Timelapse and Audio Visual and really enjoy the artistic and technical challenge of night astro/landscape photography. For the club, I hope to extend its scope beyond the monthly competitions and make it a place for people to get involved in other social and educational photographic activities.

Cheers, Levin

Committee Profiles

Ondina Savi

My membership of the ECC spans more than 10 years and started with the course. I have been on the ECC Committee now for 3 years, contributing to make the Club a better place for all members to enjoy.

A brief personal summary follows and will give you some insight into my journey in the world of photography.

Always loved taking photos for the **fun of it** and for my **love of Travel**. I generally only take photos when I'm travelling and I love cities, landscapes and street photography, I have travelled extensively overseas since 2010.



- Always loved taking photos for the fun of it and for my love of Travel. I generally only take photos when I'm travelling and I love cities, landscapes and street photography, I have travelled extensively overseas since 2010.
- I'm always the family member & friend taking photos of everyone and everything!
- First SLR was back in 1986 a Nikon AE1 film camera which I took on my first overseas trip to the USA, took 39 rolls of film on that trip
- Upgraded to digital **Nikon D90** with 18-200 lens in early 2000's, since have bought 4 more lenses to use with this great camera, but its now too heavy to carry everywhere and use it for big shoots.
- Also use Panasonic Lumix TZ20 which is great little travel camera to walk around with, much loved and used.
- Next travel trip in 2015 upgraded to Olympus OMD-EM5 MK11 with 3 different lenses now as the weight of the D90+lenses was starting to become cumbersome. Last year purchased a Nikon underwater camera when I travelled to Port Douglas, which is fantastic
- Not a competition person, but just love photography as its the history of us and a record of the places I have been and seen.
- Last year I bought a new house at Ocean Grove to retire to, I have always dreamed of living at the beach, so its going to be a reality in 2 years time when i retire.
- My other great love is Dogs, German Shepherds are my choice as my pets, but I love all dogs and volunteer when I can at Petshaven Shelter & Rescue Org, as the motto Adoption is the Best Option rings very true as too many dogs are ill treated, abused and dumped.
- I also love the Footy and **Collingwood Football Club** and have followed them since I became interested in football in the early 70's, my entire family are Magpies, we are members and we go nearly every week to their matches, The Magpies are my greatest love and I have met some wonderful lifelong friends through the footy.

Cheers, Ondina

Committee Profiles

Clem de Silva

I started my photography around 50+ years ago, in the dark old days of film. When you had to send the exposed roll away to have it developed and printed in a lab, and got your negatives and prints back about two weeks later.

I progressed from a Kodak to an East German made Praktika to a Canon, (several different models over many years) I now shoot with an Olympus OMD em1mk2 Mirrorless camera.

I enjoy various shooting styles, and enjoy Macro, Still life, Close up, and setting up "Quirky" situations in my home studio and outdoors, amongst others.

I've found that since I joined the ECC around 15+ years ago my skill in photography has improved immensely thanks to the help and advice from ECC members.



ECC Membership Fee Structure

Membership Fee for 2020 is now due. The following information is provided to facilitate payment:

| | | |
|---------------------------|--------------|--|
| Individual Membership | \$65 | Please Note: Concession will only apply with Australian Government issued Pensioner Concession Card or Health Care Card (see samples below). Seniors Cards are ineligible for membership discount! |
| Concession | \$35 | |
| Couples | \$100 | |
| Couples Concession | \$65 | |



The Membership Fee is required by the end of February!

ECC Committee 2019-20

Exec Committee:

| | | | |
|---------------|--------------------|--|---------------|
| Boris M Struk | President | Boris@Struk.com.au | 0418 37 69 71 |
| Levin Barrett | V-President | levinbarrett@gmail.com | 0428 340 737 |
| Alan Wilson | Secretary | alanmyki48@gmail.com | 0439 413 355 |
| Ineke Struk | Treasurer | InekeStruk@gmail.com | 0418 515 105 |

General Committee:

| | | |
|--------------------|--|--------------|
| Jacklyn Adams | Jack999ie999@gmail.com | 0418 341 570 |
| Michael Cvetkovski | mendo1962@yahoo.com | 0408 339 992 |
| Clem deSilva | clemeccom@yahoo.com | 0418 358 154 |
| Douglas Golob | competition@essendoncameraclub.org.au | 0414 498 835 |
| Ondina Savi | ondinasavi@optusnet.com.au | 0413 388 609 |

Portfolios:

| | | | | |
|---------------------------------|---|--------------------|--------------------|-------------|
| Attendance | - | Alan Wilson | | |
| Competition Secretary | - | Douglas Golob | Jacklyn Adams | |
| Editor - <i>In Focus</i> | - | Boris M Struk | | |
| Front of House | - | Jacklyn Adams | | |
| Interclub Secretary | - | Levin Barrett | Micheal Cvetkovski | Wade Buchan |
| Outings | - | Ondina Savi | Jacklyn Adams | Ineke Struk |
| Quartermaster | - | Micheal Cvetkovski | | |
| Social Media | - | Ineke Struk | Ondina Savi | |



“Thank You”

The Essendon Camera Club appreciates and extends a big “thank you” to the following sponsors for their support of our Club



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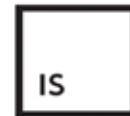


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SCIENCE



Social Media

There are a number of ways to “connect” with the Essendon Camera Club including:

Website - www.EssendonCameraClub.org.au

Flickr - www.flickr.com/groups/2847869@N21

Facebook - www.facebook.com/groups/EssendonCameraClub

Use ECC social media channels to contribute to discussion or post your images.

