



2019 Geelong Interclub



Levin Barrett congratulating The Geelong Camera Club on their Interclub win. And below, ECC Members descend upon one of the tables laden with A-K & L-Z supper.



Sept 2019

From the keyboard of The Prez

So far, it's been a busy start to the new 2019 / 20 year for the ECC.

A small group of intrepid Members ventured to Murchison Gap for a less than spectacular (non) fog bound valley for a sunrise shoot on Sunday 18th August.

Decamping early we headed to the truck stop on the highway for an early morning brekkie and good conversation.

The ECC hosted the 2019 Interclub competition with the Geelong Camera Club (GCC).

The evening saw a great contingent of GCC Members venturing up the M1 Highway to attend on Monday 26th August.

The final tally of of Print and DPI entries resulted in a very close competition.



Regrettably for ECC, we just missed out on winning the 2019 Interclub against Geelong Camera Club (GCC) by a very close margin.

Geelong Camera Club	467
Essendon Camera Club	458

I would like to acknowledge the behind the scenes work of Interclub Secretary Levin Barrett and his Team for all the work undertaken to ensure the night and competition was a success.

And talking about Teamwork, it's not just the ECC Committee that should display leadership and Teamwork but it should be a whole-of-club mantra - Teamwork!

Prior to welcoming our Geelong guests, I addressed the Members with my philosophy of an "open door policy" where ALL Members should feel welcome to contact me with their ideas, concerns and bricks or bouquets.

A successful Team's Agenda and its success is predicated upon – TEAMWORK!

In the case of the Essendon Camera Club, it's this very TEAMWORK that will make a huge difference if we are all on the same Team pulling in the same direction.

Boris M Struk
President

Entries for 2019 ECC/Geelong Interclub Competition

PRINTS

Print No	Title	SCORE	Award
1	A Dark & Stormy Night	8	
2	A Centenary of Change	11	
3	A Place of Worship 2	11	
4	Arctic Circle Sunset	13	
5	Autumn Colour Path	11	
6	Black Shouldered Kite Hunting	13	
7	Bloody Tears I Cry	9	
8	Blue Lotus	15	
9	Cape Weed Splendour	10	
10	Christiana	13	
11	Cute as a button	14	1st Geelong
12	Desolate Dinghy	10	
13	Evening Glow	12	
14	Federation Square Melbourne	9	
15	Flying Dirt	13	
16	Ghosts of the Wetlands	12	
17	Grandpa	14	
18	His First Love	14	
19	Holy Light	8	
20	In the eyes of a master	14	
21	Junk or Treasure	10	
22	Midnight Cove	12	
23	Moody Fjord 2	8	
24	Morning at Long Point	11	
25	Mt Cook Sunrise	10	
26	Nankeen Kestral Landing	15	1st Essendon
27	Otway Coast Sea Fog	11	
28	Redwood Giants	9	
29	Roberts Rose	15	
30	Seaside Scene	10	
31	Simply Red	13	
32	Take Off	12	
33	Tears of Joy	11	
34	The Wait	12	
35	Tidal River	12	
36	Timeless	10	
37	Train Station Gates	10	
38	Under Mum's Protection	12	
39	Vintage Hollywood	15	
40	Fisherman	13	

Entries for 2019 ECC/Geelong Interclub Competition

DIGITAL

Image No	Title	SCORE	Award
1	Big Kev	13	
2	Blue Fish Bowl	12	
3	Blue Lotus	13	
4	Breakout	15	1st Geelong
5	Bryce Sunrise	9	
6	Busy Bee	9	
7	By Design	10	
8	Candy Queen	13	
9	Crazy Fisherman	11	
10	Daisy	14	1st Essendon
11	Darkside	12	
12	End of the Voyage	8	
13	First Light	8	
14	From the Depths of the Sea	12	
15	Ghoulish	14	
16	Hot Stuff	10	
17	In the Fog	9	
18	Indi Rose	8	
19	Just Hangin Around	14	
20	Lilac-White Dahlia	15	
21	Little Hill	13	
22	Lost In the Moment	15	
23	Nine Trees Nine Cows	9	
24	Now Retired	11	
25	Out of The Shadows	11	
26	Peach Dahlia	15	
27	Point Lonsdale Pier	10	
28	Preparing Pomegranates	13	
29	Prickly by Nature	12	
30	Rain Drop	10	
31	Ride Em Cowboy	11	
32	Sand Pattern	13	
33	Sarah	14	
34	Skyward	11	
35	Soffitel	12	
36	Steel Waves	11	
37	The Royal Stables Meknes	8	
38	The Sentinel	12	
39	We Have You Pegged	10	
40	William Creek Plane	10	

August Comp Results

DPI - Open Intermediate		
Photographer	Title	Place
Maria Kouppas	Iorraine lee	1
Michael Cvetkovski	Getting High	2
Andy Simari	Skateboarding	3
Andy Simari	American Eskimo dog	4
PRINT - Open Subject - Experienced LARGE		
Photographer	Title	Place
Clem De Silva	Trumpet Lilly.	1
Jan Hannasky	Red Tailed Black Cockatoo	2
Steve Sheddick	Lookaway Smile	3
Ineke Struk	Magic mushroom	4
Steve Sheddick	Industrial Daybreak	HC
Neil Anderton	Black-browed Albatross Display	HC
Jack Chiodo	Playfull Kitty	HC
Jon Sparrey	Spider Orchid	HC
PRINT - Set Subject - Old Age (People)		
Photographer	Title	Place
Wade Buchan	Proud Italian Veteran	1
Steve Sheddick	Sad Eyes	2
Jennifer Swanton	Esperanza	3
Jon Sparrey	Phil	4
Jack Chiodo	Better with Age	HC
DPI - Open Experienced		
Photographer	Title	Place
Bruce Hynes	Red Drip in a Bubble	1
Monica Bonnici	Brown Owl	2
Pam Kreuger	Central Park	3
Pam Kreuger	Craigs Hut	4
Monica Bonnici	Daylesford Lake	HC
DPI - Set Subject - Old Age (People)		
Photographer	Title	Place
Bruce Hynes	Dom	1
Monica Bonnici	Lt. Col Barrington Ingram Vietnam	2
Rosemarie Federle	Dazzled	3
Carmen Caruana	Lunch on a bench	4
Andy Simari	Madam Rose	HC



First : 6 Points
Second : 5 Points
Third : 4 Points
Fourth : 3 Points
HC: 2 Points
NWS*: 1 Point

*non winning submission

Activity Night



Monday 23rd September

This will be an amazing opportunity to get up close and personal so bring your camera and your sharpest lens and “shoot” some reptiles.

Awesome images are guaranteed!

EssendonCameraClub.org.au
website for all event details

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3 Quick Tips

Achieving Moody Portraits with Natural Light

Lily Sawyer

If, like me, you are drawn to moody portraits and have been wondering how to take them, read on. Achieving moody portraits with natural light can be quite simple. I hope this takes the mystery out of dark moody portraits in natural light.

Before you start, plan your photo shoot first by keeping the following in mind: mood, tones (light or dark), outfits (colors to complement the tones), and the time of day to shoot. This may not make a difference to you, but to me, with my window north-east facing, I know I get decent light between 10am and 2pm, and after that, light availability deteriorates. This is the limitation of shooting with natural light. You are dependent on the amount and quality of the available light.

1. The importance of background

The easiest way to achieve a natural light moody portrait is by using a medium to dark background. The darkness of the background adds depth and the illusion of space and getting drawn into it. In effect, it also gives the illusion of a three-dimensional space. Not only that, but it also helps provide contrast between the background and the face of the subject which you want to emphasize and focus on. You draw the viewer's eye to the image, and the background effectively provides context and setting.

There are various types of backgrounds: plain solid color, textured, scenery, and patterns such as wallpaper. Choose one that doesn't clash with your subject (unless clashing is your intention) so that the portrait subject is the star of the show and the background is just that – background.

With a plain background, you can always add texture in post-production and change the tones up if you wish.

2. The importance of lighting

Because we are limiting ourselves to available natural light, it is a good idea to work with it. In most spaces, especially in homes, natural light comes from a 45-degree angle streaming from a window unless you have skylights in which case light comes from the top. You would want to cover that skylight and limit yourself to one light source coming from one direction, preferably 45-degree angle from the side. You want to place your subject in such a spot where the light hits them at this angle. Beware of placing the subject too close to the window as this tends to illuminate the face too much.

You want just a small amount of light touching the subject to achieve that ambiance and mood you are after. Before you shoot, look at the shadows on the face and especially under the nose. Position your subject by moving them around adjusting to the light and how the shadows fall on the face.

From a 45-degree angle window lighting where the window is higher than the subject, shadows on the face get cast at a slightly downward angle to the side opposite the light source. This is felt to be a pleasing shadow and is also known as the Rembrandt lighting. I have written an article touching on this with both natural and artificial lights on here.

With Rembrandt lighting, you need a reflector positioned on the opposite side of the light. The aim is to reflect some of the window light back onto the subject's face, so you get a softer gradation of shadows instead of a very sharp drop from light to dark. If you don't have a reflector, you can use a white sheet or white piece of cardboard.

Reflectors come in different colors which cast a tint on the face so choose carefully. See here for a side-by-side comparison of what different types of reflectors do.

3. The importance of light diffusion

Diffusion is passing the light source through a translucent material so that the light is spread out instead of coming from a concentrated source. Once spread, it touches the subject more softly thus removing the harshness of otherwise undiffused light.

One can argue that, on a cloudy day, available natural light coming from a window is already diffused by the great big clouds above. I agree with this. However, if you have the option to diffuse, I would still do it. On a sunny day where the light is powerful, I would say diffusion is an absolute must.

Overall, it's a factor that contributes to achieving the type of moody portrait I am aiming for in this shoot.

How to Achieve Great Black and White Photos in Editing

Nisha Ramroop

While every image has the potential to convert to black and white, it is no secret that some translate better. Whether you shoot in color (and convert) or shoot monochromatic, black and white photography is an art form from capture to post-processing. If you see black and white/monochromatic photography as a creative choice though, here are a few tips to consider to achieve great black and white photos.

Before delving into some of the simpler ways to edit black and white images, three things to consider when capturing (and processing) are contrast, texture, and composition.

Note: While the terms "black and white" and "monochrome" are used interchangeably they are not identical. Monochrome means a single color, so may contain a tint (of one color). True black and white imagery have no coloring at all, thus is essentially black, white and gray.

1. Contrast

Thinking with the end result of black and white in mind means thinking in contrasts. Thus look out for high contrast scenes when capturing your image. The interrelation between the light and dark areas allows you to create and emphasize shapes, edges, and forms. These include strong or interesting shadows and extremes between areas of brightness and shadow within your frame.

2. Texture

When you choose monochrome, texture is that element that takes your image to the next level. It gives your image added dimension by providing a variance in the tonal range. Texture lends more realistic detail to your frame when it evokes a sense of touch. Some textures that work well in black and white images include dirt, stone, metals, and wood. Trees, water and aged skin also translate well.

3. Composition

Ofentimes you may find it difficult to pre-visualize your scene without color. Your camera (DSLR or DSLM) most likely allows you the option of shooting both RAW and JPEG images simultaneously. By choosing the setting on your camera for black and white (also called monochrome), the images on your camera's LCD will appear black and white, so you can revise your composition while shooting. In this scenario, you still maintain your color RAW file for processing later on, but can "see" what you will be working with.

As you work more with black and white imagery, you start to see differently. When color is absent, the other compositional elements of the image become more important. Some of these include lines, shapes, framing, and perspective.

One of the strongest compositional elements is leading lines that pull your eyes into the frame. Any line or elements that make up a line, that recedes towards the horizon is called a leading line. There are numerous examples of these and they include rivers, streets, coastlines, railway tracks, and even buildings.

Sometimes when you convert an image to black and white, this compositional element becomes even stronger, which makes you reconsider your final crop or presentation of the image.

Black and white editing

When shooting color images to later convert to black and white, you have many options. The simplest is desaturating all the color and ending up with varying shades of gray. This is sometimes the ending point for high contrast scenes as it may need nothing more.

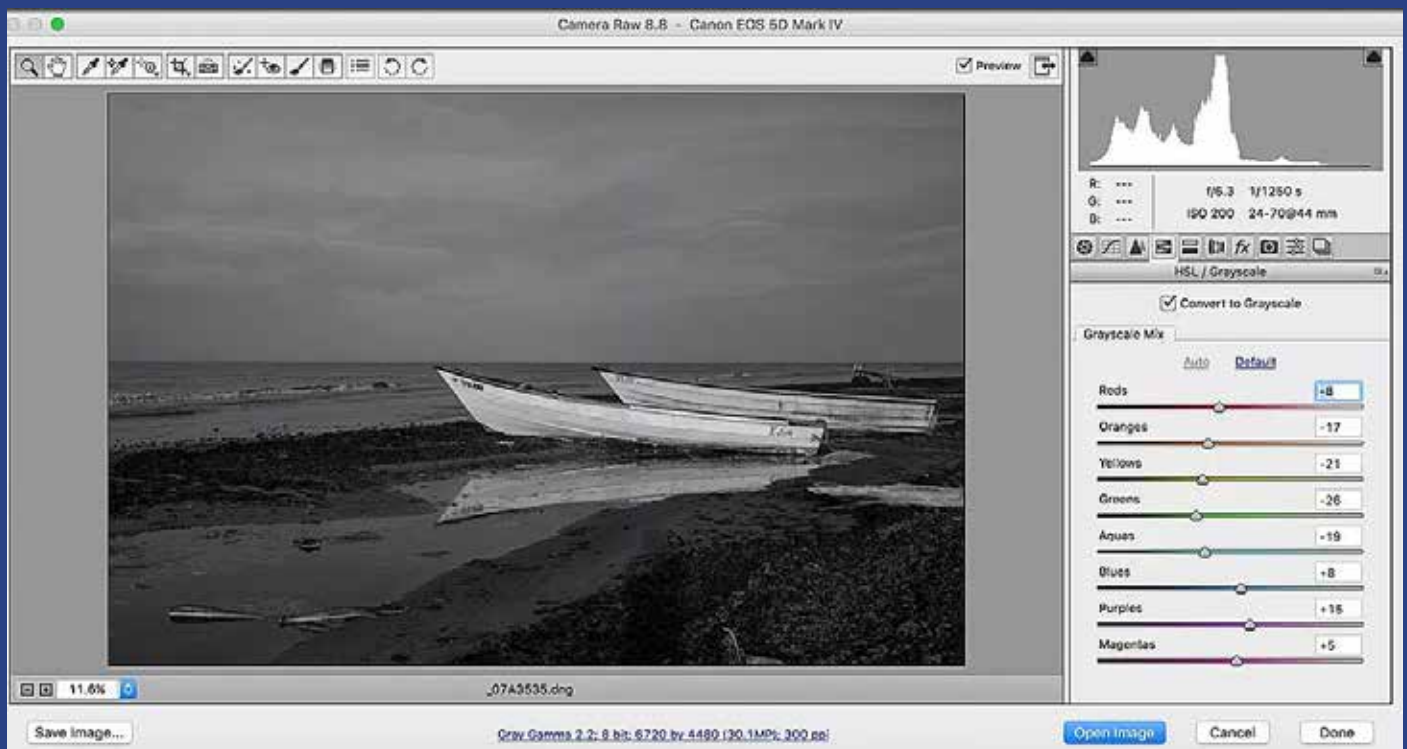
Do not be so quick to desaturate everything though! Depending on what you want to achieve, these captured color ranges can be used to your advantage.

Black and white editing



HSL (Hue, Saturation, Luminosity)

The HSL Panel can be found in Adobe Lightroom and Camera Raw and comparable to using a Black and White Adjustment layer in Photoshop. It is widely used and thus highly probable to find these three adjustments in other editing software as well. These adjustments are worth learning and are not as daunting as they first appear.



As the name implies, HSL adjusts the hue, saturation, and luminosity of the color in your image. There are individual color sliders for red, orange, yellow, green, cyan, blue and magenta. So why exactly is this a factor when the topic is black and white processing?

With the HSL panel, when you convert to black and white, you still have access to the color information of the image. You are now able to adjust these using the sliders and can end up with a drastically different image. You can control how light or dark each color is and achieve greater separation in your tones.

Do not be so quick to desaturate everything though! Depending on what you want to achieve, these captured color ranges can be used to your advantage.

HSL cont'd



Tonal contrast

Where complementary and analogous colors bring the image to life in a color photo; in a black and white photo, tonal contrast can take that image to the next level.

Unlike color photography, black and white has traditionally been a “contrasty” medium. Contrast is the difference between the light and dark areas in your image. Tonal contrast is the difference in the brightness (light intensity) among the various elements in an image. Thus in a black and white image, it is the difference in the range of white to gray to black.



Tonal contrast is one of the main benefits of shooting black and white HDR (high dynamic range) images. HDR refers to the difference between the brightest and darkest areas of your image, thus it is only fitting that it will translate well as a black and white image.

Tonal contrast cont'd

You can easily take control of your contrast though using the various tools available in your editing software. There are a number of sliders and tools to adjust contrast available in the more popular ones like Adobe Lightroom and Photoshop. In Lightroom, these include the contrast slider, which adjusts the global contrast of the image. There are also black and white specific sliders and the HSL panel above. In Photoshop, you can use either the Levels or Curves tool.



Conclusion

The thought process of what will help you achieve great black and white photos, to capture and processing them is a great journey to take. Look for contrast and texture and try to visualize your end result. If you captured your image in color, you can maximize the color range for your black and white post-processing.



Interclub Secretary -
Levin Barrett, kneels before
the ECC stateswomen
discussing the competition
rules...

Wanted - For Sale Free to a good Home

Nikon 85mm f1.8D 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 Member Kate Fletcher has the following
Nikon gear to sell.**

Nikon DX 17-55 2.8 \$500

Nikon DX 18-300 3.5-6.3 \$500

Nikon DX 10-24 3.5-4.5 \$500

Sigma Nikon Mount 50-500 \$500

Contact Kate Fletcher 0402 749 440

“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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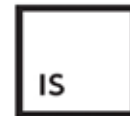


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ECC Committee 2019-20

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Portfolios:

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Competition Secretary	-	Pam Kreuger	Douglas Golob
Front of House	-	Jacklyn Adams	
Interclub Secretary	-	Levin Barrett	Micheal Cvetkovski Wade Buchan
<i>In Focus</i> Editor	-	Boris M Struk	
Outings	-	Ondina Savi	Jacklyn Adams
Quartermaster	-	Chelsea Trewarne	
Social Media	-	Ineke Struk	Ondina Savi
Website	-	Matt Wings	



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.

