



Milton Ulladulla District Camera Club Inc

Website: miltonulladullacameraclub.asn.au

Facebook: facebook.com/miltonulladullacameraclub

Email: miltonulladullacc@gmail.com

March 2018

February Images of the Month

This month we were privileged to welcome local wedding photographer, Rose Punch (petalphotography.com.au/), as our guest judge for a print competition featuring the Theme *All About Lines*, as well as our usual Open category. Rose chose to present her awards in advance to enable her to interact with the photographers and to ask questions about their images. On this occasion, the process worked beautifully. The members were delighted to talk about their work and Rose showed us that even professional photographers of her calibre can be open to learning from amateurs. It was an excellent night of celebrating photography.

We look forward to welcoming Rose back to our Club in May for her presentation on portrait photography.

Theme



Typically, there was a wide variety of interpretations of the theme, and thus subject matter, which is one of the joys of the Theme category.

Rose was delighted with Marilyn Townsend's interpretation of lines with a bird's eye view of rows of bikes, ready for competition, in her image titled *On Ya Bike*. The subtle reinforcement of the theme through the lines of the fence shadow, and the introduction of a quirky third element in the form of a figure strolling by, further enhanced her enjoyment of the photo.

Open

For Image of the Month in Open category, the judge could not go past Bill Hindmarch's superb rendition of bathers at the North Sydney Olympic Pool, titled *Relaxing At The Pool*. Taken with a Canon 60D and a 28-70mm zoom lens, this image is reminiscent of the work of iconic Australian photographer, Max Dupain and a photograph that he would likely have admired.



Well done to both photographers!

March excursion deferred



Due to a clash with one of our favourite photographic events, the Milton Show, our programmed excursion for 3 March has been deferred to 14 April. Our destination will be the Bombo 'Boneyard', where the rugged rock formations and lively ocean sprays have provided spectacular subject matter for numerous photographers in the past.

The plan is to leave the carpark of the Milton Ulladulla Bowling Club (for those who wish to carpool) at 1pm and meet as a group for afternoon tea at the tables provided on site. Members will then be free to explore the area and photograph, with sunset scheduled for 5.04pm.

Christa Drysdale's photos on the left will give you an idea of the nature of the landscape and an email will be sent to members nearer to 14 April with further details.



Next Meeting

Our Learning Theme for the month of March will see the return of one of our favourite presenters, Colin Talbot.

On 12 March, through his presentation titled *Putting the Wow! into your landscapes*, Colin will demonstrate how we can add impact and creativity to our landscape photography.

Colin's presentations are always highly entertaining, as well as informative and visually rewarding.



Expect more of the same on 12 March and be sure to come along.

Next Competition



In March we will have a DPI competition which means that entries must be sent to the club email (miltonulladullacc@gmail.com) by midnight on 12 March.

The theme is Architecture, for which the following guidelines are provided:

Your theme photo/s this month should feature a building (or buildings), or an element of a building (or elements). You may photograph

any style of building (or buildings) or element (or elements) thereof, but your subject must clearly be the structure/s itself/themselves or the element/s. You are aiming to highlight architecture rather than photograph a scene that contains a building.

Entries will be judged remotely by an internationally based judge, Gordon Haddow, (haddowphoto.com) and as usual, a slideshow of all entries, along with the judge's individual critique and awards, will be shown on 26 March.

Don't forget to look for inspiration on our Facebook page.

Program Planning

As we are now well into 2018 (can you believe it!) it is time to start planning our program for the 2018-2019 year.

The Committee endeavours to provide a varied program of learning presentations, competition themes and excursions to both challenge and inspire members.

As such, members' input is invaluable. We would like to hear what you would like to learn about and photograph. So please take a few minutes to think about this and to let us know. Suggestions can be emailed to miltonulladullacc@gmail.com

We look forward to receiving a broad range of suggestions from which to make our selection.



**Milton Ulladulla District
Camera Club Inc**



July 2017 to June 2018
Where: Milton Ulladulla Bowling Club
St Vincent Street Ulladulla 2539
Upstairs Room
When: 2nd and 4th Monday of every month (excl. Public Holidays)
6.30 - 9.00pm
Email: miltonulladullacc@gmail.com
Facebook: [facebook.com/miltonulladullacameraclub](https://www.facebook.com/miltonulladullacameraclub)
Website: miltonulladullacameraclub.asn.au

VISITORS AND PHOTOGRAPHERS OF ALL SKILL LEVELS WELCOME

Available to Members



From time to time, in our print competitions, we have heard judges comment on the importance of ensuring that our computer monitors are calibrated to accurately reflect the same colour tones as our printers, or at least ensure that it is reflecting the colour tones that we want.

The Club has been fortunate enough to receive a donation of a calibrating tool (not necessarily that featured in the photo) which is currently being stored by our Treasurer, Anna Rosenzweig. Members are welcome to borrow this tool to calibrate their own screen at no cost. Unfortunately, we are not able to provide instruction, so some experimentation may be required, although Google and YouTube are excellent resources also!

Please contact Anna if you are interested and arrange to collect, and return it, on a Club Meeting night.

In addition, we have a set up for studio photography which includes studio lights and stands, as well as two large soft-boxes. This is currently being stored by Barry Tomkinson and is also available on loan to members, again without instruction. Please contact Barry to arrange collection, if you are interested.

Continuing to Inspire

Christa Drysdale continues to inspire both us, and the judges, with her beautiful and varied photography, gaining four acceptances in the 2018 Maitland International Salon of Photography.

Christa's images were among 4971 entries from 55 countries and 507 entrants, cementing her presence on the international competition stage.

Congratulations, Christa!



Food for Thought

Given the earlier reference to screen calibration, I thought you might find the following extract from *The Book of Digital Photography* by Chris George, of interest:

2.1 Screen calibration

Whatever type of screen you use (*see page 194*), it is essential that it is set up to show colors as accurately as possible. Keeping it set as the last person left it, or as it came out of the box, can mean that you correct the colors of your digital images unnecessarily or in the wrong direction. You might carefully adjust the images of the wedding you have shot, so that the gown looks white, but when you send the pictures to others, the gown looks green.

This might seem like an undue fuss, as the next person's screen may be badly adjusted. Similarly, many shots will look reasonable displayed with a wide range of slight color casts; after all, in the days of color negative film, prints looked slightly different depending on who printed them and even on who manufactured the film, but few people complained.

In the digital world, however, it is possible to be precise about color—and it is you who exercises the control. No one is saying that you have to produce images that match the real world with scientific precision; it is just that when you correct or distort color, you want to know that others will see the same hues when they view the picture (assuming they also calibrate their equipment correctly).

There are essentially two different ways in which to calibrate the color of a computer screen; you can use either your eye, or a machine to judge the color for you.

The visual method produces more accurate results than you might imagine, and relies on an onscreen utility that guides you through the process. Adobe Gamma is about the best known for Windows, while Apple Macs include a Display Calibration Assistant.

Alternatives include the Windows-based free Monitor Calibration Wizard (www.hex2bit.com/products/product_mcw_dl.asp), or the Mac shareware solution, SuperCal (www.bergdesign.com/supercal/).

With these programs, a series of screens ask you to adjust a slider until two shades of tone are barely distinguishable; the secret here is to lean back from the screen and squint at it slightly. Calibrate only after the screen has been on for at least 30 minutes, and under the lighting that you will use when editing.

You have to make two choices as part of the process: First, you have to set the screen for the color temperature (*see page 56*) of the ambient lighting. Many screens are set to a very blue 9500K, but for critical work most professionals use 5000K or 6500K (also known as D50 and D65) as their standard. Second you must choose the Gamma level, which is essentially the contrast of the image; usually you set 1.8 for Macs and 2.2 for PCs, but the tamer 1.8 setting is generally preferable for image manipulation. You need to do this calibration about once a month with a CRT, and every three months for an LCD.

The alternative is to buy a calibration kit: this uses a color meter that clips onto the screen, and objectively measures the color of targets flashed up by the accompanying software. It is a relatively expensive device, but it produces more precise and more consistent results than the visual method, making it a worthwhile investment for the serious photographer. Options include ColorVision's Spyder, Gretag-Macbeth's EyeOne, and X-rite's Monaco Optix systems.



Spyder

Systems such as ColorVision's Spyder 2 use a hardware/software approach to creating the screen's color profile. A densitometer attaches to the front of the screen, taking the place of the human eye in the step-by-step calibration process.

Simple solution



Some processing labs do their best to help simplify the screen calibration process; they provide a free test chart as a downloadable image file, and provide the same image as a finished print from their printing equipment (this example is provided to customers of www.photobox.co.uk). Using the print as a guide, you can then adjust the monitor. This will help to avoid unexpected colors when using the lab's own service, but it may not be a universal solution (*see opposite*).

Upcoming Workshops

A couple of workshops that are coming up that may be of interest:

FCC Judges Course: to be held in conjunction with Wollongong Camera Club, on 10-11 March at the HARS Museum Training Room, Cnr Boomerang Avenue and Airport Road, Albion Park Rail. The course will cover different types of judging, definitions, technical quality of images, overall artistic impression, review of attendee's images, overcoming fear of public speaking, the power of the 'constructive critique' and more. Cost is \$80. Email miltonnulladullacc@gmail.com for more information if you are interested. There are also plans to try and hold another course in the Shoalhaven area next year and we will keep you posted on this.

Printing Presentation/Workshop by Epsom: to be held at the Shoalhaven Photographic Club in Nowra on 28 March. Members can register via epson.com.au/cameraclub/ Please select Jervis Bay as the venue. A P600 printer will be given away to one of the participants.

Inspiration

This month Anna Rosenzweig shares with us the work of two photographers whose work she has been admiring, and with good reason. While quite different in their styles and subject matter, each photographer possesses not only incredible photographic skill and a talent for storytelling, but also a level of humanity, and care for humankind and the ocean environment respectively that is truly inspirational in itself.

Grab a drink, set yourself down in front of your screen and be prepared to spend some time being totally awe-struck (there is a reason this newsletter is a little late!). Enjoy!

rezaphoto.org/ - Anna particularly loved the Soul, Spirituality and Light sections (under the Portfolio tab), but it is hard to go past any of this work.

paulnicklen.com/ - Anna's favourites were the Great Encounters and Patterns of Nature sections (under the Stills tab), but again, it is all amazing.

If you have a photographer whose work you find inspirational and would like to share, please let me know via the Club email.

Quote of the Month

**Take time
to marvel at the
wonders of life.**

- Gary W. Fenchuk