

# PHILLIP ISLAND CAMERA CLUB INC: MARCH 2019

Incorporation No A0102960D



**Meetings:** 1<sup>st</sup> Monday of the month 1.30 - 4pm (Easter & Cup weekend exceptions)

Heritage Centre, Thompson Ave, Cowes

**Website:** <http://www.phillipislandcameraclub.com.au>

**Club FB Page:** <http://www.facebook.com/#!/groups/382689165127848>

**Enquiries:** Susan 0408136717 – [phillipislandcameraclub@gmail.com](mailto:phillipislandcameraclub@gmail.com)

## NEXT MEETING:

Our next meeting will be on Monday, 1st April, at 1:30 pm in the Heritage Centre, 89 Thompson Avenue, Cowes. We look forward to seeing you there.

## PHILLIP ISLAND AND SAN REMO ROTARY ART EXHIBITION & INVERLOCH ART EXHIBITION:

Congratulations to those members who exhibited in the above Exhibitions. Jenny Skewes entered the Phillip Island San Remo Rotary Art Exhibition and received a "Highly Commended" and sold her images whilst other members had sales also.

Well Done!

## CALENDAR FOR THE YEAR

The following is a list of the proposed dates for Camera Club functions so that you can pencil them into your diary.

Date	Function	Date	Function
1st Dec,'18 May 2019	Vietnam Veterans' Museum Photography Exhibition by Susan Gordon-Brown	June 3rd	PICC Meeting 1:30 pm
Mar 25th @ 6 – 9 pm	Basic Photography Course	July 1st	PICC Meeting 1:30 pm
Mar 26th @ 6-9 pm	Basic Photography Course	Aug 5th	PICC Meeting 1:30 pm
Mar 28th @ 6-9 pm	Basic Photography Course	Sept 2nd	PICC Meeting 1:30 pm
27th Mar	Warragul National Exhibition Entries Close	Oct 7th	PICC Meeting 1:30 pm
April 1st	PICC Meeting 1:30 pm	Nov 11th	PICC Meeting 1:30 pm
May 6th	PICC Meeting 1:30 pm	Dec 2nd	PICC Meeting 1:30 pm
May 17th – 20th	Warragul National Photographic Exhibition		

## Basic Camera Course

*Monday 25th, Tuesday 26th  
& Thursday 28th March*

at Newhaven Yacht Squadron  
Seaview St, Newhaven, 3925

6pm - 9:15pm with 20 min. break

All class notes will be provided

Cost - \$30 for Members, \$60 for Non-Members

*Bookings close 17th March.*

Please call Kathryn 0432 147 935  
or email [kathrynshadbolt@yahoo.com.au](mailto:kathrynshadbolt@yahoo.com.au)  
for booking and payment details



*Non-Members  
Welcome*

**PHILLIP ISLAND  
CAMERA CLUB INC**

Reg. No. A0102960D

May 24th-26th	VAPS Convention Traralgon		
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### **EXHIBITION AT VIETNAM VETERANS' MUSEUM:**

Come along and see this brilliant exhibition which starts on Saturday 1 December until May 2019. Susan Gordon-Brown is a highly respected and sought after Australian photographer. She has a particular interest in portrait and documentary photography. Her photographic expertise is regularly called upon by many of Australia's top companies, government departments and not for profit organisations.

"Much has been written about the politics and military battles and strategy but I was interested in finding out about day-to-day life, how our guys coped with the situations they were put in and how they settled into life on their return to Australia." Susan Gordon-Brown referring to the Vietnam War.

### **WELCOME TO A NEW MEMBER:**

We wish to welcome Cindi Parnell to the Club and hope that her time with us shall be productive and fulfilling. Please make Cindi feel welcome.

### **WORKING WITH CHILDREN POLICE CHECK:**

We now have seven members registered for Working with Children. Thanks to those who have taken the time to Register. Have you Registered?

As a photography group we are quite often asked to record activities or promote photography at schools, which include children and if we haven't had a Police Check as individuals we can't really assist. We therefore encourage you all to do the police check. An application form needs to be filled out online at <http://www.workingwithchildren.vic.gov.au/home/applications/apply+for+a+check/>

Followed by a photograph at a Post Office. As volunteers there is no charge. Please let one of the Management Committee know when you receive your check.

### **QUESTION TIME AND BEFORE/AFTER:**

We shall be having a question time at the conclusion of our meetings. If you have any camera, post production, mounting or photography questions bring them along to ask. If they can't be answered there and then perhaps it can be addressed at the following meeting.

We are asking you for a contribution to our before/after segment of our meeting.

**Before** being the image that you entered for evaluation with the **After** being the image when you have taken on board the Judge's suggestions and made the improvements to the image that the Judge suggested.

### **THIS MONTH'S CHALLENGE**

#### **Making Something Small Look Big**

This month's challenge is Making Something Small Look Big

**Please limit your amount of images to five only, name them including your Club Membership Number and put them in a folder called "Challenge"** and bring them along on a USB stick to the meeting or send them by email Friday before the meeting to [phillipislandcameraclub@gmail.com](mailto:phillipislandcameraclub@gmail.com).

### **ANOTHER CHALLENGE**

Susan has issued us with another Challenge 12 monthly photographs, with the subject of the image beginning with the same letter as the month. For instance, January, J, jam. The same subject matter cannot be repeated, so June and July could not be jam, so other subjects beginning with J would be needed, e.g. jumper, jack-in-the-box. Same rule for March/May; April/August. More entries are encouraged for this entertaining activity which also extends our range of photography.

**Please name them including your Club Membership Number put them in a folder “Annual Challenge” each month and bring them along to the monthly meetings on a USB stick.**

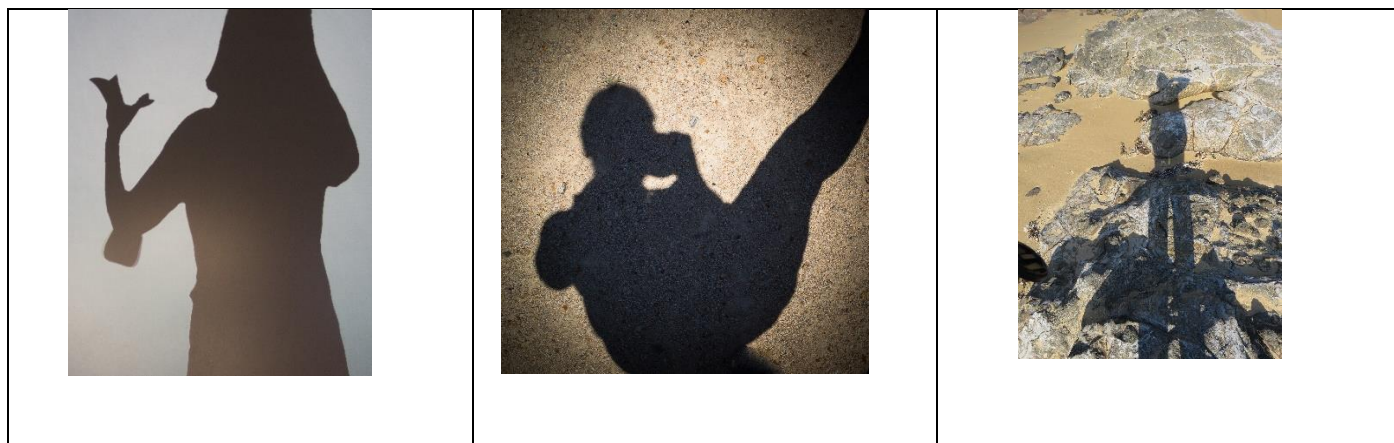
### FACEBOOK CHALLENGES

Mar	17th	Time
	24th	Rocks
	31st	??
Apr	7th	Green
	14th	Trains and Railways
	21st	Life of the Farm
	28th	Monochrome Landscape
May	6th	Yellow

**Please limit your amount of images to three only per week**

### LAST MONTH’S CHALLENGE – “Shadow of Self”

Some examples from the Challenge.



### VICTORIAN ASSOCIATION OF PHOTOGRAPHIC SOCIETIES INC CONVENTION:

The Convention this year is at Traralgon Friday, 24th May – 26th May, 2019.

### **From the President: Special VAPS convention report for 2019**

The VAPS convention committee in close liaison with Latrobe Valley Camera club's convention committee has been working hard behind the scenes to bring you another outstanding programme for this year's annual

VAPSCON to be held at the Federal University Churchill campus from Friday the 24<sup>th</sup> to Sunday the 26<sup>th</sup> May.

**Do not miss this convention!** and plan now for 3 wonderful days of photographic presentations, workshops, outings and socialising.

*Five Keynote presentations*

*Four professional Photographers*

*Five different Workshops featuring Portrait, Landscape, Food, and Macro*

*Friday night Cocktail party and opening of the annual interclub*

*Dawn shoot featuring light landscape and birdlife*

*The Annual Dinner and Awards presentations.*

We have 4 major sponsors and are delighted to welcome them to VAPS

Our largest sponsor is OLYMPUS AUSTRALIA Who are providing a generous prize of camera kit valued at \$2500.00 to be drawn at the convention. They are also offering a \$1000.00 prize to the highest scoring image taken with an Olympus camera from the annual interclub competition. In addition, 2 free workshops will be offered by the Olympus team at the convention, with an informative presentation as one of our keynote subjects.

The local council, The CITY OF TRARALGON is also a major sponsor and we were delighted that they have supported us with an extremely generous grant so we can have top class facilities once again.

Adam Williams Photography is offering a free gift worth \$149.00 The Essentials Workflow, which is a program designed for Landscape Photographer's. This free gift will be given to every person who registers and attends the convention. In addition, Adam has offered 3 prizes of his Ultimate Workflow Landscape Bundle worth \$249.00 to be drawn at the convention.

Also, GICLEE MEDIA SUPPLIES is supplying gifts of photographic paper and printing to our convention.

Our presenters are top class again this year with six professional photographers coming to the convention to speak and run workshops for us.

**Adam Williams**, A master AIPP Landscape photographer who has been the NSW Landscape photographer and Professional Photographer of the year for 2015, 2016 and 2017 will present the first Keynote address, which is his Formula of Interesting Photography, something he has developed and honed, enabling him to reach a higher level of photographic excellence. Adam will conduct an indoor workshop The Power of a Simple Photoshop Workflow, so join Adam as he demonstrates how the most basic photoshop skills can transform any ordinary photo into extraordinary Photographic masterpieces

**Keren Dobia**, an AIPP Associate, and current lecturer at the Melbourne Polytechnic and RMIT, was also the 2017 AIPP Professional Photographer of the year. Keren, in her Keynote presentation, will take us on an inspirational journey of creativity. Keren will discuss the unique people and the stories behind her in progress series / AM. and the processes undertaken to create these very stylised portraits. Join Keren Dobia on a live shoot workshop, where she will share her thoughts process and demonstrate how she creates, styles and lights her stylised environmental portraits, with an emphasis on in camera craft. Keren's techniques and approaches can easily be translated into your own work flow, whether you shoot on location or in a studio. The afternoon spent with Keren will be sure to grow your own creative experience.

**Ewen Bell**, is an awarded Professional Editorial Photographer, teacher, educator and workshop leader, with his work appearing in countless published articles such as National Geographic and Lonely planet.

Ewen is currently the Australian ambassador for Panasonic Lumix G-series cameras.

Ewen is a keynote speaker on both the Saturday and Sunday programs, with two entirely different subjects.

Reality and Purpose is his first presentation, focusing on our experience of reality and how we capture it with our camera's. On Sunday, Ewen will present his inspiring keynote talk on the Long and Short of Bird Photography.

On Saturday afternoon, Ewen along with his wife Shellie, a professional photographer and food stylist, is all about real food and real photography. Emphasis is on the basics and some hands on with topics covered such as control of light and using the right lens. This workshop will show you how to turn great food into a great shot.

**Karl Ludik** is currently the Olympus Australia Professional Photography manager and will be presenting a keynote presentation on Macro photography. Along with Aaron Harivel, the Olympus Australia product and Education specialist they will run a portrait workshop on Saturday afternoon and a Macro hands on workshop on Sunday afternoon.

These workshops are both free and are available to all those who register for the weekend convention.

Don't miss this convention, **register early** and if you want to take advantage of the wide range of workshops please register quickly... as the ones run by Adam Williams, Keren Dobia and Ewen Bell are strictly limited!

The very small fee for these workshops means they are heavily discounted and will fill up fast!

Please join us for the entire 3 days and socialize on the Friday night's cocktail party, join the formal dinner on Saturday night and enjoy the whole program.

**Registration forms will be on the VAPS website soon**

## **VAPS ENTRIES FOR 2019:**

Thanks to the VAPS Image Selection Committee of Jenny Skewes, Gary Parnell, Renee Sterling and Rob McKay for sifting through so many images, was it over 600?, to come up with the final listing as follows to be entered into the VAPS Interclub Exhibition held in conjunction with the annual conference which this year is to be held at Traralgon.

### **VAPS entries 2019**

#### **Prints**

No Nap Today	Rhonda Buitenhuis
River Red Gum	Rhonda Buitenhuis
Opening to the Sun	Kathryn Shadbolt
Kayaking	Kathryn Shadbolt
It's Meat O'Clock!	Colleen Johnston
Quince and Pomegranates	Colleen Johnston
Drifting into Valdez	Brian Cahill
Eastern Spinebill	Jenny Skewes
Skilled	Jenny Sierakowski
Thai Sunset	Gary Parnell
Blue and Gold	Renee Stirling
End of the Road	Renee Stirling
K190-Steam	Gary Parnell
Draped	Lynne Cook
Whale Rock	Rob McKay

#### **Digital**

Boy in a Bubble	Will Hurst
Floating By	Kathryn Shadbolt
For Sale	Brenda Berry
Hand in Hand	Rhonda Buitenhuis
Hung Out to Dry	Jenny Skewes
Longji	Jenny Sierakowski
Music Box	Rob McKay
Opening Up	Phyllis Brereton
Puffing Away	Brian Cahill
Rhyll	David Cook
Sharing	Jenny Skewes
Swim at Manly	Renee Stirling
Tocumwal Weeds	Gary Parnell
What Nice Teeth!	Joanne Linton
Yellow Poppies	Colleen Johnston

## EVALUATION RESULTS Arches/Bridges

Judge - Vicki Moritz

Judge's general advice: Remove unnecessary part of image, making bridge or arch dominant in the image. Even remove most contextual information. (Do this for all set subjects).

Try images in monotone, especially architectural shots

Always consider carefully which paper type best suits each of your images

Emphasise the subject - by honing in, vignetting,

Difference between "Taking" and "Making" images

Judge's website: [www.marysvillephotography.com.au](http://www.marysvillephotography.com.au)

Judge's current role: President Waverley Camera Club

Interest: FINE ART, which is?

Whatever you can get away with

Making something out of nothing

Colour Management - : For prints (Her preference) **Shoot in Adobe RGB**; Shoot in RAW;

For projector : sRGB, stable colour

CMYK - used in commercial printing - best left to professional commercial printer

Calibrated monitor

Monitors new out of the box are often too bright. Cheaper monitors need re-calibrating more often. High end monitors (e.g. EIZIO) self calibrate. Dark prints suggest monitor too bright.

"Soft Proofing" in Lightroom shows how print will look. Suggests choosing how will look on matte paper. If image looks "wishy washy" it probably will be like that when printed.

Give careful attention to paper choice:

Use quality papers (Canson, Hahnemuhle, Museo)

Try to know well the variety of photographic papers and their characteristics

contrast, black and white, needs to be well handled on matte paper

Size of images - Must complement image

16" x 20" needs A3+ paper

Need dedicated photo printer (e.g. Epsom, Canon)

Recommends learning more from Dr. Les Wakeling who operates out of Centre for Contemporary Photography

Hint re panoramas: Have main objects near each end of image to stop eye "running out of the image"

Be selective with sharpening. Sharpen points of interest. We don't usually need ALL of image pin-sharp.

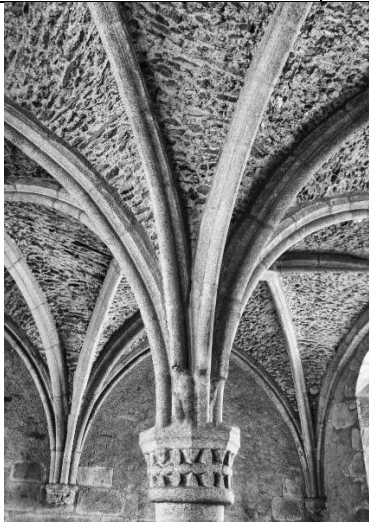

Processing - Uses Photoshop, Nik software, Topaz, Lightroom

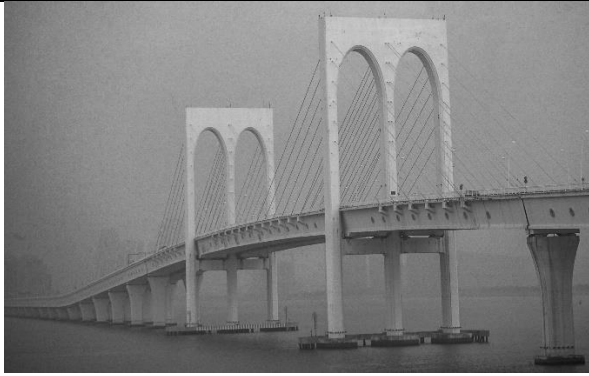
Only ever uses off-white mounts.



Do not always have to have same size photos in a mount e.g. can have small photo in a 16" x 20" mount . Depends entirely on the image and intended effect.

Judge's comments at the end of the newsletter.

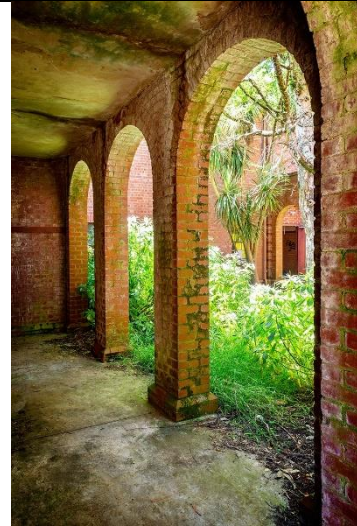
PRINTS	TITLE	PHOTOGRAPHER
Highly Commended	In the Abbey	Renee Sterling
Commended	Arch-Diocese	Rhonda Buitenhuis
Commended	Underneath the Arches	Will Hurst
Commended	Ross Historical Bridge Tassy	Brenda Berry
Commended	Parabolic Arches	Jenny Skewes
Commended	Natures Arches	Gillian Armstrong
Commended	Richmond Bridge	Rhonda Buitenhuis
EDPIs	TITLE	PHOTOGRAPHER
Highly Commended	Peeling Paint	Rhonda Buitenhuis
Highly Commended	Ting Kau	Jenny Sierakowski
Highly Commended	Arched Entry	Renee Sterling
Commended	Canberra Chapel	Brenda Berry
Commended	Canberra	Brenda Berry
Commended	London Bridge	Rob McKay
Commended	Mallee Fowl & Friend	Lynne Cook
Commended	Nature's Window	Joanne Linton
Commended	Newhaven Arches	Gary Parnell
Commended	San Remo Bridge	Ian Prain
Commended	Under Princess Bridge	Gary Parnell
Commended	Venice of the East	Jenny Sierrakowski
Commended	Webb Bridge	Rhonda Buitenhuis
 <p><b>PRINT HIGHLY COMMENDED</b>  <b>In the Abbey</b>  <b>Renee Sterling</b></p>		 <p><b>EDPI HIGHLY COMMENDED</b>  <b>Peeling Paint</b>  <b>Rhonda Buitenhuis</b></p>



**EDPI HIGHLY COMMENDED**

**Ting Kau**

**Jenny Sierrakowski**



**EDPI COMMENDED**

**Newhaven Arches**

**Gary Parnell**



**EDPI COMMENDED**

**San Remo Bridge**

**Ian Prain**



**EDPI COMMENDED**

**Mallee Fowl & Friend**

**Lynne Cook**

### **2019 TOPICS FOR EVALUATION:**

<b>TOPIC 2019</b>	<b>SUBMISSION DATE</b>	<b>EVALUATION DATE</b>
Open	4th March 2019	1st April 2019
Diagonals/Patterns	1st April 2019	6th May 2019
Open	6th May 2019	3rd June 2019
Environmental Portrait	3rd June 2019	1st July 2019
Open – Long Exposure	1st July 2019	5th August 2019
Darkness	5th August 2019	2nd September 2019
Open	2nd September 2019	7th October 2019
Street Photography	7th October 2019	11th November 2019
PORTFOLIO	11th November 2019	2nd December 2019

## **TOPICS , DEFINITIONS and REFERENCE MATERIAL 2019**

This information in full has been sent out separately. In the newsletter, there will be topics one month in advance. It is available in full on the web-site at –



- **OPEN (To be submitted in January, March, May, September)**

This familiar topic allows members to continue developing their skills and extending the range of photographic styles that they attempt. Members may consider revisiting previous topics; re-working an earlier image, implementing acquired knowledge; trying new photographic genres; using topics of their choice; or experimenting with aspect ratios, colour or monochrome or HDR treatments. The variety produced under this topic will assist with the choice of images for VAPS.

- **DIAGONALS / PATTERNS (To be submitted in April)**

Diagonal lines generally work well to draw the eye of an image's viewer through the photograph. They create points of interest as they intersect with other lines and often give images depth by suggesting perspective.

<https://digital-photography-school.com/using-diagonal-lines-in-photography/>

**Diagonals are unbalanced** and appear to be unstable. What they communicate is dynamic, yet precarious. They always appear to be falling over or not quite secure. This is what lends itself to a dramatic image.

<https://www.picturecorrect.com/>

Unlike the steady vertical or placid horizontal, it's the line of dynamic energy and motion. It's the relationship of the diagonal line to the frame edges of the image that gives it energy. Something is going up, or coming down. It's a rocket shot into the air and the fall of a roller coaster.

Diagonals are most interesting when they interact with horizontal lines and an opposing diagonal, which creates complex sets of triangles that may converge on an element in the image, lead the eye in different directions, or create an intricate mosaic and constellation of facets, like crystals. Long diagonals may create big triangles that act as arrows that lead the eye to the corners of the image, which may or may not be a good thing.

Although some people think that strong diagonal lines can be too obvious and a bit contrived, they do catch the eye and drive home a point. More subtle diagonals created by delicate lines, background patterns, or psychological connections among elements (like a person's line of sight), can lend a subliminal feeling of energy to the image. <http://truecenterpublishing.com/photopsy/diagonal.htm>

<https://www.outdoorphotographer.com/tips-techniques/photo-tip-of-week/shapes-lines-patterns-textures/#>

### **Pattern**

One of the simplest ways to produce a striking image is by filling the entire frame with a strong pattern. To add a level of complexity, find subjects that interrupt regular patterns. The interplay between the pattern and its disruption brings an element of surprise that keeps the viewer's eye moving back and forth around all areas of the picture.

<https://www.poppphoto.com/how-to/2011/06/how-to-photograph-patterns-nature-0>

How To: Photograph Patterns in Nature. **Take the time to look around and study the intimate details, and you'll see nature's infinite variety of patterns.**

Take the time to look around and study the intimate details, and you'll see nature's infinite variety of patterns By Ian Plant June 29, 2011



Mountains, Blue Ridge Parkway Nat'l Park, NC

There is almost no end to possible pattern subjects in nature: a patch of wildflowers, textured or weathered wood, the details of a bird's feathers, bubbles in ice, or shapes carved in a beach by a retreating tide. They can be found in the smallest of subjects or in the grandest sweep of the landscape. And patterns don't exist only as static elements. Dynamic elements—such as passing clouds, or a flock of birds, or flowing water—can converge or interact in compelling patterns.

### **Finding Patterns**

To discern photogenic patterns, look for two things: pleasing repetition of shapes, and dynamic spacing of elements in a scene. Shape repetition is an easy concept to understand—think of a grove of trees in a spring forest. Or it could be a series of stacked mountain ridges, such as the telephoto shot of the Blue Ridge seen at top right. Patterns can be parallel, as in a grove of trees, and can exhibit a certain symmetry. Diverging patterns, on the other hand, involve one or more shapes that diverge from the rest—imagine a grove of trees aligning vertically, except for one tree that is tilted at a diagonal angle. This diverging shape then becomes an immediate focal point.

**Random patterns**—such as lichen splotches on a rock—are more chaotic, and the trickiest to work with. But to a patient eye, subtle patterns can emerge from the randomness. Look to juxtapose complementary or contrasting colors, or to place a few repeating shapes prominently in the image frame. The spacing of elements is sometimes less intuitive. As a rule, avoid having repeating elements merge or otherwise touch each other.

**Regular spacing of elements**, however, is typically not the best approach. Instead, look for uneven spacing and grouping of elements—a group of four closely spaced trees on one side of the image, counterpointed by one lone tree on the other side. Bunching or merging repeating shapes, though, can sometimes help one element flow into the next, leading the eye throughout the scene.

**Patterns can also be produced by the interplay of color and light.** A few fallen red autumn leaves may break up the pattern of crisscrossing green ferns. Reflections of different colors in moving water can create dynamic abstracts. Transitions between sunlit and shadow areas also create layers and shapes.

**Pattern compositions can be very effective when working with wildlife**, as well. It requires patience to wait for a group of animals to align in a pleasing pattern, but when the opportunity arises, seize the moment to create dynamic and different wildlife images.

You can render moving animals as abstract patterns by panning along at a slow shutter speed, as I did in the opening photo. And blurring and panning need not be limited to moving subjects. Experiment photographing a stand of trees, panning the camera upward during an exposure of 1/2 sec or so.

## How to Shoot Patterns

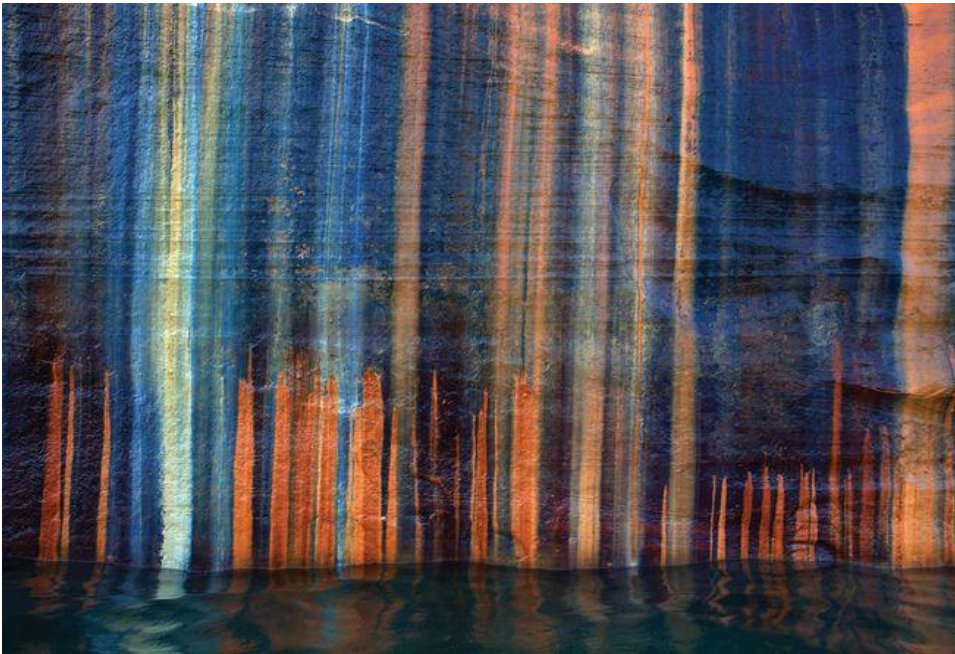
Although any lens can be used for pattern photos, telephoto zooms and macro lenses will likely be your workhorses. Short to medium telephoto zooms (in the 70–400mm range) in particular are great for closing in on the details of nature.

When working with pattern images, depth-of-field is often an issue, as you may be working at a sharp angle from the plane of focus of your subject. Use small apertures (such as f/16, f/22, or smaller) as necessary to ensure sharp focus throughout the image frame. Also, use live view and your depth-of-field preview to help achieve critical focus and optimal aperture. A sturdy tripod is often necessary to ensure sharpness.

Macro lenses can be especially useful when photographing small details, but you can also rely on inexpensive extension tubes or front-mounting close-up filters.

The lessons learned when creating intimate pattern photos can be applied to other types of compositions, including sweeping grand landscapes. Pattern photos require a patient approach, and a keen eye for the subtleties of our natural world. The rewards, however, are definitely worth the effort.

Ian Plant is a professional nature photographer, writer, and instructor. To see more of his images, read his daily photoblog, or learn more about his photo workshops and instructional e-books, visit [IanPlant.com](http://IanPlant.com).



Cliff Wall, Pictured Rocks Nat'l Lakeshore, MI

Mineral-rich water stains the cliffs above Lake Superior. Canon EOS 5D Mark II, 17–40mm f/4L EF lens; 1/25 sec at f/11, ISO 400.





Pond, Acadia National Park, ME

Random shapes dot a pond reflecting fall colors. Canon EOS 5D Mark II, 100–400mm f/4.5–5.6L EF IS lens; 1/4 sec at f/16, ISO 100.



Snow Geese at Bombay Hook National Wildlife Refuge, DE

Using a slow shutter, 1/30 sec, while panning created this impressionistic abstract. Canon EOS 5D, 500mm f/4L IS Canon EF plus 1.4X teleconverter; f/6.3, ISO 400.



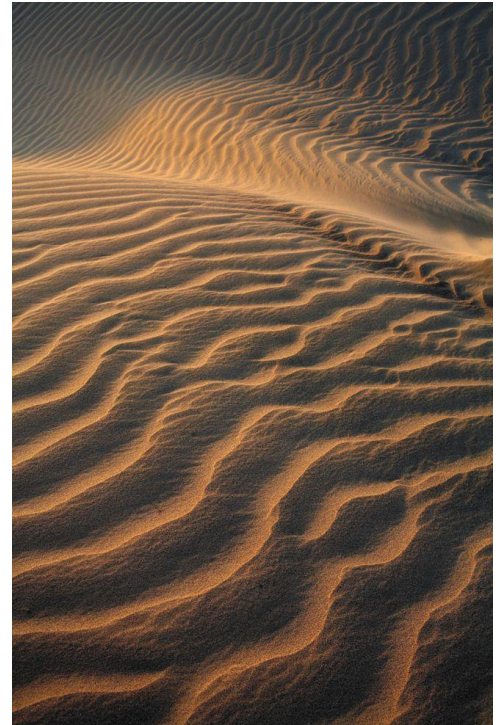


False Hellebore, Monongahela National Forest, WV

The leaves merging one into another creates a near-abstract. Canon EOS-1Ds Mark II with 100mm f/2.8 Macro Canon EF lens; 1/10 sec at f/11, ISO 100.

Sand Dunes, Death Valley National Park, CA

Ripples in sand catching early morning light form intricate patterns. Canon EOS 5D with 35–70mm f/3.4 Zeiss Contax lens; 1/20 sec at f/11, ISO 100, f/11.



Starfish, Olympic National Park, WA

A lone orange starfish breaks up the pattern, becoming a focal point. Plant used a Canon EOS 1Ds Mark II with 17–40mm f/4L Canon EF zoom; 0.8 sec at f/16, ISO 100.

## • ENVIRONMENT PORTRAITS (To be submitted in June)

**An environmental portrait is a portrait executed in the subject's usual environment , such as in their home or workplace, and typically illuminates the subject's life and surroundings. Environmental portraits**

- give context to the subject you're photographing
- often give the viewer of your shots real insight into the personality and lifestyle of your subject.
- sit somewhere between the purposely posed shots of a studio portrait (they are posed and they are unmistakably 'portraits') and candid shots which capture people almost incidentally as they go through their daily life.





## References

<https://digital-photography-school.com/environmental-portraits/>

<https://www.shutterbug.com/content/7-great-tips-how-shoot-eye-catching-environmental-portraits>

<https://petapixel.com/2016/04/07/8-tips-making-better-environmental-portraits-natural-light/>

[http://facweb.cs.depaul.edu/sgrais/environmental\\_portrait.htm](http://facweb.cs.depaul.edu/sgrais/environmental_portrait.htm)

<https://shotkit.com/5-tips-for-environmental-portraits/>

## DIGITAL IMAGES (EDPI):

- Images may either be created with a digital camera or created with a conventional camera and scanned into electronic format.
- Images may be enhanced or manipulated using image editing software, but the original image must have been made by the entrant.
- As per VAPS specifications ([www.vaps.org.au](http://www.vaps.org.au)), maximum horizontal dimension is 1920 pixels and the maximum vertical dimension is 1080 pixels.
- Each image file must be in sRGB JPEG format and a maximum of up to 5 Mb in size (5000kb).
- Name your data image with Title of photo and your Club member number, separated by an underscore, followed by the topic & date eg: **Sunset on Woolamai Beach\_126\_Open\_July2018**. Bring these specially named images on a memory stick to the meeting for transfer to a Club CD to be given to the judge.

## PRINTS:

- Prints may be ANY size, up to a maximum of 40cm x 50cm (16in x 20in) when mounted.
- ALL prints MUST be mounted.
- Panoramic print formats are acceptable, but must fit on a 40cm x 50cm (16in x 20in) board.
- Prints mounted to a total thickness greater than 5mm will not be accepted.
- Please also include a digital image of the photo on the memory stick you bring to the meeting labelled as for the EDPI, but starting with **PRINT: e.g. PRINT\_Sunset on Woolamai Beach\_126\_Open\_July2018**

**NEWSLETTER ITEMS** If you have anything to contribute to the Newsletter please send them to Lynne Cook at [chinook@waterfront.net.au](mailto:chinook@waterfront.net.au). Thanks to everyone who contributed so promptly. Help make this informative for everyone.

**LUNCH ANYONE?**

Extend your social time sharing with other members having lunch before the monthly meeting. \*\*\*12pm at the 'Mad Cows', The Esplanade, Cowes.

\*\*\*Hope to see you there – usually down the back.



**Phillip Island Monthly Club Competition – Judge Feedback for March 2019 (Bridges and/or Arches) (Vicki Moritz)**

*Please refer to Judge Instruction Letter for ratings: **HC** (Highly Commended) - **C** (Commended)*

Sequence by Title	Member No	Title	Judge Rating	<span style="color: red;">Large Prints</span>
<b>1</b>	307	<b>Kilcunda Bridge</b>		At this time of day a mono conversion would have removed distractions to some extent. Consider a dawn shoot from the other side of the bridge when the tide allows the bridge to be reflected in the water.
<b>2</b>	431	<b>Arch - Diocese</b>	C	I enjoyed the play on words. Technically well presented, colour is well handled. I'm not a fan of glossy paper though, consider your paper choices when printing
<b>3</b>	487	<b>Spanda Perth WA</b>		Interesting sculpture. For a stronger image crop a bit from the RHS to place the sculpture in the centre of the frame. Then wait for someone to stand in the middle of the frame. A candidate for mono conversion
<b>4</b>	447	<b>Underneath the Arches</b>	C	A very iconic Melbourne walkway. The orange lighting under the arches draws the eye. Symmetry is well maintained and the people and diners draw the eye into the frame
<b>5</b>	641	<b>Ross Historical Bridge Tassy</b>	C	A well presented print. Subtle tones are well handled. Foreground reflections are pleasing and the steps lead onto the bridge. Technically strong
<b>6</b>	601	<b>Little Wooden Bridge</b>		As the brightest element in the image the eye is drawn to the bridge. However it is a little lost in its environment. The reflection works well
<b>7</b>	399	<b>Parabolic Arches</b>	C	I enjoyed the relative simplicity of this image. The elements are well placed in the frame. The

				legs coming in from the RHS made me wonder who is coming through the door. Tones are nicely handled and printed.
8	850	Arches at the Louvre		The lighting here has been challenging. While the dynamic range has been well handled in the bright centre of the image there is a slight muddiness under the arches which suggest compensation for under exposure. Bracketing can help in these situations. I liked that there was one figure centred in front of the fountain.
9	377	Natures Window		This is an interesting rock formation and the colour works well against the blue of the sky. It would benefit from being a bit sharper. The paper selection has also left the print a bit flat.
10	307	Nature's Arches	C	I have given this image a commendation for the lateral thinking of using the arches of the vegetation to frame the family. And also for the family cuteness factor. A typical Australian summer scene.
11	431	Richmond Bridge	C	Handling of the midtones and technical competency have resulted in a strong print. While there is some vegetation the bridge is clearly the hero of the scene.
12	487	Across the Chasm		This is an interesting feat of engineering, the scale of which can be seen by the size of the cars. Rock detail is well handled, but sharpness drops off quickly.
13	447	Yarra Crossing		Another iconic Melbourne bridge. I liked the use of the rail to lead into the image. The bridge itself is a little overshadowed by the background buildings. Perhaps a vignette and mono

			conversion would allow it to stand out more?
14	601	Richmond Bridge	The sepia toning has worked well to complement the age of the bridge. I would like a bit of perspective correction at the top RHS. Reflections are pleasing and image sharpness is good.
15	399	Art Deco Doorway	The blue door works well against the orange/brown background. Well printed, but just needs a point of focus

**Phillip Island Monthly Club Competition – Judge Feedback for March 2019 (Bridges and/or Arches) (Vicki Moritz)**

*Please refer to Judge Instruction Letter for ratings: **HC** (Highly Commended) - **C** (Commended)*

Sequence by Title	Member No	Title	Judge Rating	Large Prints
16	850	In The Abbey	HC	I enjoyed the detail of this image. There were a lot of lines to follow. Not strictly symmetrical, which made it a bit more interesting. Try it upside down, it looks like a tree. For improvement- matt paper
17	377	The Arch Port Campbell		Classical landscape with strong foreground and midground. Perhaps next time shoot a bit lower to make more of the foreground- which could be just a bit sharper
18	377	Kalbarri Arch		Technically strong, this composition is somewhat vertigo inducing. Warm afternoon side lighting works well to bring out detail and colour. Would be stronger with a point to focus on
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**Phillip Island Monthly Club Competition – Judge Feedback for March 2019 – (Bridges and/or Arches) (Vicki Moritz)**

*Please refer to Judge Instruction Letter for ratings: - **HC** (Highly Commended) - **C** (Commended)*

Sequence by Title	Member No	Title	Judge Rating	EDPI
1	850	Abbey Arches		The time of day has allowed the shadows cast on the walkway to be a feature of the image. Perspective works well, consider mono for this image
2	770	Acropolis		I liked the use of the branches in the foreground to fill what would otherwise be negative space. I would like to see more of this structure, and perhaps a different perspective?
3	601	Admirals Arch		A different interpretation of arch. Good control of dynamic range. A bit more contrast could be used for the more distant rock formations, they are a bit flat. Also consider a slower shutter speed as the texture of the waves distracted from the texture in the rock.
4	850	Arched Entry	C	I enjoyed the use of the 3 arches and the bell as the subject. To improve- more

				detail could be bought out in the rock faces
5	314	Bridge in the Park		The reflection in the water works well. I would have liked less of the background garden as it distracts from your subject- consider a pano crop. The ducks are well placed.
6	314	Bridge over Trouble Waters		The person is well placed to draw the eye to the bridge. However, the bridge is a bit lost with the stream and foliage drawing my eye away.
7	641	Canberra War Memorial		A nice selection of arches, but the time of day has made this a bit of a challenge in terms of dynamic range and which areas are in shadow. My eye is drawn to the brighter part of the image on the LHS and to the people. A bit more symmetry would have made this a stronger image.
8	641	Canberra Chapel	C	I like the panoramic presentation of the windows within the arches. The dynamic range is well controlled. Suggested improvement- straighten it up.
9	641	Canberra	C	Lovely interplay of the textures and lines in this image. I enjoyed the tilt and would also suggest mono for this image
10	326	Chinese Gardens Sydney		Technically well shot, but there are a lot of elements drawing the eye away from the bridge. A panoramic crop would tell the story better. I enjoyed the placement of the rocks within the arches.
11	315	Crossing		Nicely framed, perhaps a little less foreground would be stronger as some areas are blocked up in the blacks. Do check your histogram. The small people work to lead into the bridge.

<b>12</b>	314	<b>Eildon</b>		Maybe a bit more of the bridge next time- and a different time of day. The tree and its reflection dominate this image
<b>13</b>	315	<b>Foot Bridge</b>		The reflection adds value but would have been stronger with a slower shutter speed. Technically sharp and colour well controlled. Perhaps make a bit more of the detail and the base of the pylons and the rock face
<b>14</b>	315	<b>Garden Bridge</b>		Dappled light is a challenge here and has left some areas of black with no detail. To make the bridge more of a feature much of the foliage could be cropped. The heron on the bottom RHS of the frame adds value
<b>15</b>	377	<b>London Bridge</b>	C	I liked the way the rock structure frames the rocks on the ground. For a stronger image, perhaps get a bit lower and make more of the interesting foreground foliage

**Phillip Island Monthly Club Competition – Judge Feedback for March 2019 – (Bridges and/or Arches) (Vicki Moritz)**

*Please refer to Judge Instruction Letter for ratings: HC (Highly Commended) - C (Commended)*

Sequence by Title	Member No	Title	Judge Rating	EDPI
16	326	Mallee Fowl and Friend	C	This one made me laugh- always a good thing. I enjoyed the framing and relative sizes of the man and the sculpture. A different interpretation of the set subject.
17	487	Nature's Window	C	The person allows us to get an idea of scale of the rock formation. Sadly the light has let this image down. A lot of interesting detail and textures in the background add value. Did you try different perspectives? This is the sort of landscape where I would use a long lens to pick out some areas of interest.
18	852	Newhaven Arches	C	Judging by the take over by moss and lichen, these arches have seen a few years. It has produced an interesting colour palette with the green and red/orange of the arches. Watch your control of dynamic range- there is some highlight clipping in the central garden area.
19	399	On Princes Bridge		An interesting idea to use the arches to frame the view of the city. Perhaps next time try a different time of day and a few less arches?
20	326	Our Very Own		Nice angle on the San Remo bridge, would work well as a mono as the sky has some good cloud cover. Boat wake in the bottom RHS is distracting
21	770	Over the Danube		Lovely old European bridge. Lots of interesting detail in the bridge and the city beyond. Good travel shot
22	601	Parabolic Arch Port Arthur		Nice idea to use the arch as a frame. For a stronger image something of more interest within the frame would have

				improved the story. Mono conversion worked well
23	431	Peeling Paint	HC	I enjoyed the textures and shapes in this image. The door mirrors the window, then there are the additional arches in the detail of the door. Good image
24	447	Princes Bridge		Good control of dynamic range- there is detail in the blacks beneath the bridge. The city backdrop has added some distractions- particularly the arts spire rising out of the bridge upright. The boat was a nice touch.
25	487	Rainbow Arch		Certainly a more unusual arch. Always consider your viewpoint- perhaps lower with a wide angle lens, and use the arch to frame one of the buildings?
26	314	Richmond Bridge		Morning light has added some warmth to the bridge. People provide scale. A lower viewpoint may have minimised the houses and replaced them with foliage
27	641	Ross Tassy		Bridge detail is interesting and dynamic range is well controlled- nicely cropped to show the detail. Perhaps a bit of selective contrast on the bridge to lift it away from the background distractions
28	315	Row of Arches		For some reason I have the urge to take a couple of steps to the left to show more of the upright areas with a slither of light through them. Good detail in the structure and the portrait presentation works well
29	447	Royal Arcade		Nice interplay of the main arch with those above it. As an architectural image- perspective correction would improve this
30	855	San Remo Bridge	C	Well done getting out at night. The reflections are interesting and choice of position works well. It is a challenge doing



these night shots- a bit earlier would have provided better light and perhaps avoided the aberrations in the centre of the frame

**Phillip Island Monthly Club Competition – Judge Feedback for March 2019 – (Bridges and/or Arches) (Vicki Moritz)**

*Please refer to Judge Instruction Letter for ratings: HC (Highly Commended) - C (Commended)*

Sequence by Title	Member No	Title	Judge Rating	EDPI
31	325	San Remo		Good perspective to minimise distractions. I liked the arrangement of the lights on the bridge. A candidate for a mono conversion to get around the mid afternoon light
32	326	The Coat hanger		Iconic bridge with the ferris wheel and buildings framed by the bridge. Maybe a bit less water in the foreground and colour saturation for a stronger image?
33	770	Ting Kau	HC	My pick of the images presented this month. I liked the colour palette and the way the textural overlay has been applied for a gritty kind of feel. The bridge is very well positioned in the frame. For improvement- a bit more contrast and detail for the bridge to get it to stand out from the background
34	399	Toowoomba Bridge		I enjoyed the subtlety of the second bridge hiding in the foliage. To me the main subject is the traffic on the lower bridge. The image is heavily pixelated- camera or phone perhaps?
35	399	Under Princes Bridge		The arch of the bridge is mirrored by the shape of the lights on the RHS, nice touch. The pedestrian bridge in the distance adds another arched element. Foreground could do with cropping and the image

				would be stronger with a bit of detail in the black of the arch
36	852	Under Princes Bridge	C	Lovely textures, shadows and reflections make this image. Mono conversion is well done, good contrast. Perhaps just a bit of noise reduction to improve this
37	770	Venice of the East	C	An interesting structure with lots of stories happening with the people on the bridge- it worked to keep my attention on the image. A bit more contrast on the bridge would lift this to another level
38	314	Viaduct		The mid-afternoon light is a bit flat and hasn't allowed the bridge to stand free from the background. Also consider positioning of background elements within the arches
39	325	Walhalla		Pleasing autumn colours. There is a lot of foliage in this image- the bridge seems secondary. The image needs cropping to make it more of the subject. LHS foliage is also blurred
40	431	Webb Bridge	C	A good subject for mono conversion with the time of day throwing strong shadows. Very sharp and the walker is well placed just beyond the figure painted on the bridge. I'm still considering the tint- perhaps try a version without it.

