



# In Focus

Newsletter of The Mandurah Camera Club Inc.

## 2006 Committee

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## Presidents Report

This month's topic is SPEED OR ACTION, and the definition is: "a photograph that conveys an impression of movement. In most such images actual movement will have been substantially arrested. In another type of image movement photographed with a slow shutter speed creates rhythmic lines." I'm certainly looking forward to seeing some of the images presented for this one.

Next Wednesday, August 9, is a full Moon. Which means the Friday and Saturday evenings could provide an excellent opportunity to indulge in some more night photography (weather permitting). I'm keen to have another crack at long exposures along the coastline in Seascapes, Halls Head. But I'm also open to suggestions on other suitable dark locations that are publicly accessible?

The Calendar photos for the Seniors Recreation Council are moving a little slower than we had hoped. And while I appreciate that we are all busy people, I would like to again appeal for volunteers to cover some of the venues. In particular, we are looking for photographers to cover the following activities at the Senior Citizen's Centre:

Mon	Learn To Paint	8:45 - 12:00
	Card Games	9:00 - 12:00
	Snooker/Billiards	8:30 - 12:00
	Indoor Bowls	1:00 - 3:00
	Computer Classes	All day
Tue	Yoga	9:00 - 10:30
	Crochet/Knit/Embroid.	9:00 - 12:00
	Prime Movers	11:00 - 12:00
	Snooker/Billiards	8:30 - 12:00
Wed	China Painting	9:00 - 11:00
	Scrabble Club	9:00 - 12:00
	Table Tennis	9:00 - 11:00
	Indoor Bowls	1:00 - 3:00
	Darts	1:00 - 4:00
Thu	Painting for Pleasure	9:00 - 12:00
	Table Tennis	9:00 - 11:00
Fri	Mah Jong Club	9:00 - 12:00
	Snooker	9:00 - 12:00

Please contact Angela Lewis on 9550 3799 or email Angela-L@mandurah.wa.gov.au if you can be available to attend any of the above.

continued...

## Presidents Report

The Mandurah Ballroom Dance Club is hosting an Arabian Nights function on Wed 23rd August commencing at 7.00pm. The dance will be held at the Dudley Park Bowling & Recreation Club, Eden Street, Mandurah. Please contact Doris Somerville on 0407 440 936 if you can attend to take photos.

The All Stars Variety Group would like photos of them singing and dancing for consideration in the calendar. They meet on Thursday evenings at 7:00pm at the Nell Regan Hall, Peel Street, Mandurah. Please contact Charles or Dorothy on 9582 8455 if you can take some photos.

The Mandurah Country Club would also like us to cover some of their golf games on Tuesdays and Thursdays. Please contact Bev Jackson on 95351281 or email [bevtom@westnet.com.au](mailto:bevtom@westnet.com.au) if you would like a quiet stroll around the greens with your camera.

Many thanks to Trish, Moira and Daphne who have already contributed their time and images for this project. I'm sure there must be other people who are in a position to attend one of these events.

Greg

## Interclub Dinner

Just a reminder that the Interclub dinner will be on 9th September at the Club Lounge of the Cannington Greyhound Complex.

Money will need to be collected at the August club night as bookings close on 28th August.

The cost is \$30 this year.



## Library Exhibition

In the past Mandurah Camera Club had a monthly exhibition, of members photos exhibited at the Mandurah Library to promote the club and give members the opportunity to see their work on display. We have always had positive feedback.

The Library has offered us a larger space on a well lit wall, for a new board, which we need to buy or make ourselves and probably mount on the wall. So I'm looking for a suggestions and a volunteer to help me set this up.

Please contact Trish at next club night or Ph 9739 1290 or email: [trishannphoto@westnet.com.au](mailto:trishannphoto@westnet.com.au).



## Museum Darkroom

The Mandurah Museum will be renovating their Darkroom and in the near future this will become a well set-up black and white and alternative processing darkroom.

During this renovation period there is an opportunity for a Mandurah Camera Club member to become a volunteer and help coordinate these renovations, the rewards being access to a fully equipped darkroom with chemistry supplied.

The most suitable candidate, would need to be available from Tuesday to Friday, between 10.00am to 3.00pm.

Please contact Trish at next club meeting or Ph: 9739 1290 or email: [trishannphoto@westnet.com.au](mailto:trishannphoto@westnet.com.au)

## **A WORD (or two) ABOUT COMPETITIONS.**

The Club's entries in the 2006 West Australian Photographic Federation (WAPF) Inter-club Competition have been sent off. Thanks to those who participated.

The Inter-club is one of two annual events run by the WAPF and as Mandurah has a number of new members, it may be useful to revisit what these are all about.

### **WAPF CONVENTION AND MEMBERS' EXHIBITION.**

Usually held over the Easter break and hosted by one of the member clubs, the Convention comprises a program of displays, talks and excursions over about three days - informative and very enjoyable. The Convention for 2006 was held near Albany in the Porongorups. The Convention also includes the Members' Exhibition, which is essentially a competition for individual WAPF members.

Anyone can enter the Members' Exhibition, provided they are a member of the WAPF. (If you belong to Mandurah Camera Club you are automatically a member of WAPF.) Although this is an individual event, there is some kudos for clubs of successful entrants. Entries are adjudicated and some are 'accepted' for judging for Awards. The level of acceptance is based on the standard of the entries. There is absolutely no disgrace in not having an entry accepted.

Daphne and Moira submitted entries to the 2006 Members' Exhibition and both were successful in gaining acceptances (although both had submitted entries that were NOT accepted) and winning an award. Hence, Mandurah Club gained kudos along with Daphne and Moira.

### **WAPF INTER-CLUB.**

Usually held during July/August (in Perth), this event provides member clubs with an opportunity to pit their collective skills against other clubs. The rules specify how many prints/slides each individual club member is allowed to contribute towards an overall number of prints/slides per club. For example, this year, each club member was permitted to contribute three only prints/slides per category (colour print, mono print and slides - all in open topic). If enough members contribute, there may be only one or two entries per member.

The restriction on number of entries per person ensures that no person can dominate the competition: it is meant to encourage as many members as possible to participate and it's important they do so, to ensure the widest possible choice of entries. It's like a football match - the selection of entries is made on a number of criteria: skill, technique, impact, originality - trying to put together the best collection possible in order to 'field the best team'. So having a broad variety of skills and perspectives to choose from is important in a club event.

### **BENEFITS of PARTICIPATING.**

It's understandable that people who are new to the club feel a bit shy about putting their work forward for selection - we've all been there. However a glance at the standard of work on our boards every month shows such a depth of talent that no-one needs to feel that way.

Putting your work forward is the first step, the second is having your work chosen by the Selection Committee. These are good learning experiences and there is absolutely no disgrace in not having your work chosen. By putting your work forward, you are actively participating in your club and you're learning about what constitutes a competitive print - and in the process you're developing your skills. The first time your work is selected is a buzz - and your first win at open competition is the best, because you're testing your skills against a wider spectrum than a single club. A personal example: in my first year as a member of Mandurah Camera Club I (somehow) won First Place in the Open Print category at the Members' Exhibition (with a picture of a pile of cut wood) - and believe me, I was a complete photographic novice! From there I was hooked!!

Successes in gaining acceptances/awards in WAPF competitions accumulate towards the awarding of levels of photographic skill (a bit like an apprenticeship scheme) which are part of a system of formal accreditation for photographers.

As well as the WAPF events, there are many other photographic competitions that offer good rewards. Once you've honed your skills, the world's your oyster, so to speak. So don't be shy - get in and have a go. To participate is to learn - and it's fun!

Moira Wills.

## National Creative Photographic Competition

Is photography art? Northside Creative Photography certainly thinks so. To demonstrate this seventh National Creative Photography Competition will be held in November this year.

Creative photography, as the name suggests is all about exploring the creative possibilities of the medium. It is where photography meets modern art.

Creative techniques are only limited by people's imagination. Techniques used include digital manipulation, processes such as cyanotype, mixed media and images printed onto different materials.

The only rule of the National Creative Competition is that the image or images employed must be created by the entrant ie no manipulation of stock images or images from the web.

Susan Buchanan, President of Northside says "This year our judge is Ruth da Silva, artist and art gallery owner. Choosing a judge from the art world is really putting "creative" to the test".

"A first prize of \$300 and supplementary prizes and commendations will be awarded. Again there will be a category for school students up to year 12 with a prize of \$100.

"Creative entries take a lot of time to compose so start the ideas flowing now".

Entry forms are available on the web [www.northsidecreativephotography.org.au](http://www.northsidecreativephotography.org.au) or by writing to:  
Northside Creative Photography  
PO Box 192  
GORDON, NSW 2072

Entries close Friday 10 November 2006.

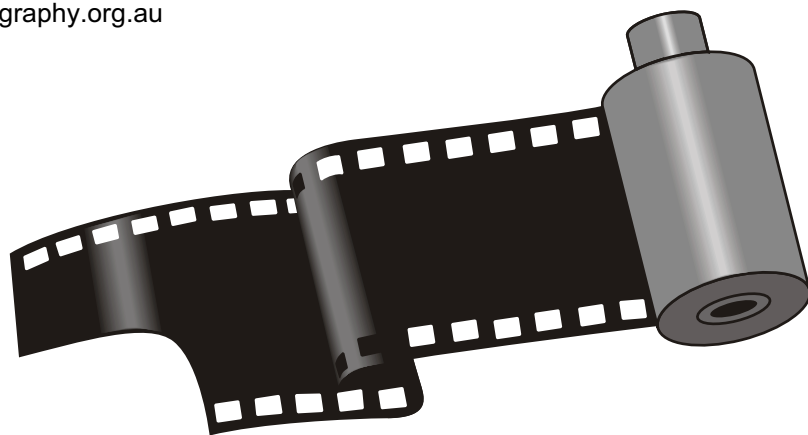
Entries will be exhibited at St David's Uniting Church Hall, Pacific Highway, (cnr Provincial Rd), Lindfield from 7.30pm on 15 November.

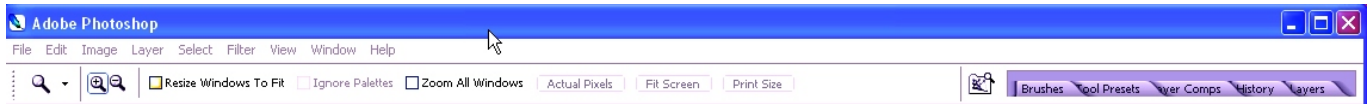
For further information please contact:

Susan Buchanan 0428 446 495 or [president@northsidecreativephotography.org.au](mailto:president@northsidecreativephotography.org.au)

Carolyn Pettigrew, 02 4970 5083 or [publicity@northsidecreativephotography.org.au](mailto:publicity@northsidecreativephotography.org.au)

Carolyn Pettigrew  
Publicity  
Northside Creative Photography Inc  
[publicity@northsidecreativephotography.org.au](mailto:publicity@northsidecreativephotography.org.au)





# Digital Imaging Part 9 - Colour Correction

*This month I thought we might take a look at an easy fix to the colour balance problems which seem to plague many of our digital captures.*

## CAMERA WHITE BALANCE

Digital cameras are extremely sensitive to the colour temperature of the dominant lighting source in our images. Sadly, many people leave their camera's white balance set to the Auto position; blindly trusting the machine to neutralise any colour cast that may be apparent in our scene lighting. While auto white balance correction may yield acceptable results for the casual point-and-shoot photographer, it should not really be trusted by people wanting to produce competition-grade images. That is, people like us.

My approach is simple. If the dominant lighting source is the Sun, then I change my camera's white balance to this setting. That way any dominant colour in the subject matter, such as large expanses of green grass, blue sky, or red soil does not trick the camera into applying false colour corrections. You can even use the white balance settings to force casts into your images that support the subject. For example, try setting your white balance to Cloudy when taking sunset photographs. Ordinarily, your camera will see a sunset as too warm and attempt counter this by applying more cyan to cool the image. But by setting the white balance to Cloudy, you can override the camera's built-in smarts, telling it that the scene is too cool and forcing it to further warm an already warm image for a rather pleasing effect.

The only catch with manually setting the white balance is remembering to change it when the scene lighting changes. However, as I mainly shoot using Camera Raw mode, the white balance and colour space are not determined until I de-mosaic the image files on my computer.

## AUTO COLOUR CORRECTION

Let's say that you have an image which exhibits a very strong colour cast. It's been my experience that the one-button, auto-colour correction tools in most image processing applications are a bit of a hit and miss affair. They either do a remarkably good job at fixing the cast, or they make the problem far worse. However, I do recommend that you try them first before resorting to any advanced technique. It's always easy to undo changes should the result prove unsatisfactory.

## COLOUR BALANCE TOOL

Most image processing applications have some sort of Colour Balance tool; where you can adjust the levels of the three primary colours against their complements (ie. red-cyan, blue-yellow, green-magenta). However, I generally find using this tool is a little tedious.

## LEVELS AND CURVES TOOLS

High-end image processing applications have levels and tonal curve adjustment tools which you could use to neutralise colour casts. Some even have little colour samplers to select white, black and grey areas within your image for calculating the required colour offsets. I generally find that using these tools to correct colour is often also a bit tedious.

## BLUR-AVERAGE FILTER

When the one-button colour fixes fail to deliver, here is a very simple, 3-step Photoshop technique I commonly resort to for correcting colour casts in my images:

### Step 1.

Duplicate the active layer by choosing **Layer->Duplicate Layer**. Then choose **Filter->Blur->Average**. This will reduce the new layer to a single, solid colour that reflects the mathematical average of the scene. After all, colours are just numbers to a computer.

### Step 2.

Choose **Image->Adjustments->Invert** to replace the solid colour in the new layer with its complementary (opposite) colour.

### Step 3.

Set the new layer's Blend Mode in the Layers dialog to Color, and experiment with the Opacity slider until you achieve a satisfactory colour correction.

## NEXT MONTH

Due to the way in which a digital image is constructed (from a mosaic), they don't have the same inherent sharpness as a film image. As a consequence, most digital images will require some degree of post-production sharpening.

Next month I'll review some of the sharpening tools which are available to help us add crispness and apparent detail back into our images. I'll also describe a little used sharpening technique, involving high-pass filtering, for making contrast maps.

Greg



## Tips for Print Presentation & Packaging

1. If entering a competition or exhibition READ THE RULES CAREFULLY you'd be surprised how many entries don't meet the mounting criteria.
2. Most competitions specify a maximum mount thickness of 7mm.
3. Most state that a backing board must be used.
4. A window mount without a backing board is asking for trouble.
5. A backing board that doesn't cover the whole area is also asking for trouble.
6. Some competitions or exhibitions specify a mat colour that must be used.
7. Choose a mat colour that is complimentary or sympathetic to your print.
8. Double mats can be effective. Don't let the mat dominate the image either by size or colour; however this rule can be broken at times!
9. Flush mounted prints look very effective but are susceptible to damage.
10. Print the required details on the back (normally the top left corner) in Capitals, some handwriting can be difficult to read. Also a print that has lots of acceptance labels on the back whilst looking impressive, can be difficult for the competition staff to quickly find the correct label.
11. Don't use a ballpoint pen to write the label, the ink can transfer itself to a surface it comes into contact with.
12. Packing; be sensible, don't go for overkill. When you pack your prints you are only dealing with one package. When it is unpacked it is one of many, excessive and unnecessary use of packing materials makes the job of unpacking (and repacking for return) much harder. Don't forget a return label.
13. The best method of packing is to put like size prints together, if you don't use a separating layer between the prints pack them mat to mat.
14. For a separating layer use thin foam, bubble wrap or tracing paper. Consider using two pieces of mounting board the size of your biggest print and sandwiching your prints between them before putting them into the outer package.
15. The best method for sending your entries is either in a tough postpak bag or a padded bag. Dedicated cardboard print boxes can also be considered but please try to avoid using a wooden box.

For lightness and strength use foam core available in 3 & 5mm thickness.

Mat board with a white core usually looks better than one with a cream core.

Mat board with a black core can look elegant & stylish depending on the mat colour.

If you can't use a double mat because of the thickness of the mounting board you can use a window cut from coloured paper.

John Guthrie - LRPS



## July 2006 Results

**Subject: Open      Judge: Maureen Ivemey**

<i>Section</i>	<i>Place</i>	<i>Name</i>	<i>Title</i>
Colour Prints	1	Paul Towler	Stormy Day
	2	Peter Worsley	Yangshuo
	3	John Oliver	Ring of Fire
Mini Prints	1	Heather Woodland	Tender Care
	2	Greg Perry	Night Beach
	2	Trish Davies	Lifesaver Training
	3	Moira Wills	Autumn Leaf
Monochrome	1	Greg Perry	Wind Farm
	2	Moira Wills	Crows Nest
	3	Paul Towler	Burnt Out
Slides - Open	1	Trish Davies	Brave Cows
	2	Moira Wills	Cockburn Range 2
	3	Carol Frost	Galah in Tree

### 2006 Points to Date

<i>Name</i>	<i>Colour Prints</i>	<i>Mini Prints</i>	<i>Monochrome</i>	<i>People</i>	<i>Slides - Open</i>	<i>Slides - Topic</i>	<i>Slides - People</i>	<i>Total Of Points</i>
Wills, Moira	10	15	14	4	7	2	7	59
Perry, Greg	1	13	6		3	1	3	30
Davies, Trish	4	2	5	4		3	2	20
Knapp, Daphne	5	3		3	1		2	17
Oliver, Donna	4	1	11					16
Kerr, Colin					5	3	3	11
Woodland, Heather	2	7						9
Bolton, Roy	2		1		3		1	7
Skinner, Marcia				5				5
Towler, Paul	4		1					5
Worsley, Peter	2			2				4
Dean, John	3							3
Jardine, Paul						3		3
Kerr, Prue	2	1						3
Morley, Kane			3					3
Towler, Evelyn	3							3
Kent, Betty	1		1					2
Vidulich, Cheryl		1			1			2
Frost, Carol					1			1
Oliver, John	1							1