



### CPS February Competition “Open”

The first competition of the year saw a good turnout of members, along with some new faces, including new entrants in the competition. Judge for the night was Richard Filby, photography teacher at CIT in Reid, whose background includes a variety of professional work.

The judge’s commentary was fairly detailed with most of the pictures. He showed a particular liking for very simple compositions, and pictures that were minimalist in presentation – so some entries that reflected the spare reductionism of 1970s painting were highly rewarded in the judging.

Along the way we were given stories and ideas and some jokes from a life-long worker in the fields of photography. There was also some occasional commentary on matters digital versus film, with the judge having no particular preference for how the images were created, rather preferring to deal with the final work.

Some pictures were favoured despite a severe lack of technical quality, and the observer might wonder whether they should be so praised when their technical deficiencies seemed to undermine their effectiveness rather than being a neutral factor or consistent with what they seemed to be attempting. And a few other pictures suffered from remind

ing the judge of some personal issues, and were treated with laboured humour in consequence.

It was however an informative night, and a good start to the year with the variety and quality of what was on show. It was particularly pleasing to see a picture by a new competitor, Eleanor Garran, taking one of the two “picture of the night” awards, and deservedly so with its wonderful tonalities, colour and mood.

RG



*Richard Filby judging the February CPS competition*

## ACTIVITIES REPORT 2008

### FEBRUARY

#### Tuesday 12 February: Demonstration of 'making your own coffee table book'.

Utilising a special user-friendly digital program John Lafferty demonstrated a cost-effective method that enables the enthusiast photographer to design and print an impressive book of coffee table standard. The night was well-attended by members and guests who showed enthusiastic interest in the many images of a tour of Gallipoli that John had taken and used for the demonstration.

#### Tuesday 19 February: Twilight photography at the National Museum, Acton.

A small group of enthusiastic photographers enjoyed a twilight session at the National Museum to capture the various shapes and vivid colours that are abundant around this very interesting and photogenic building. The group then adjourned for a quiet coffee afterwards at Tossilini's in Civic for a friendly chat on the results of the night's shoot.

### MARCH

#### Tuesday 11 March, 8.00pm: **Venue Griffin Centre, Room 7.** A travelogue of overseas images presented by Steven Shaw and Brian Jones.

Members and guests will be treated to digital slideshows of images taken by two of the society's most talented travel photographers. Steven will show images captured during a trip to the 'South Seas' and Brian will present us with images from a recent tour of South East Asia and Vietnam.

Tuesday 18 March, 8.00pm sharp:  
**Venue Griffin Centre, Room 6.**

#### 2008 Annual General Meeting of the Canberra Photographic Society.

We need a good roll-up please to this very important meeting to consider matters such as Committee reports, Election of Office Bearers and Committee, subscriptions for 2008 and items of general business. If you require items for the agenda contact David Boughey on [davidandthao@optusnet.com.au](mailto:davidandthao@optusnet.com.au)

### IMPORTANT ANNOUNCEMENT:

Please be aware that the Society has recently been running with a committee in acute need of people to organise activities such as excursions and other important tasks necessary for the success of the Society's services.

This month we urgently require a new honorary treasurer to take over these duties and members with skills in this department are invited to contact Ian Copland on 6258 9174 (H) who will assist you in any way.

If you have an interest in taking over the new Competition Directorship, Murray Foote on 6257 1752 (H) will also assist.

Please contact anyone on the current committee if you would like to be nominated as a committee member or myself on [jim.mason@ga.gov.au](mailto:jim.mason@ga.gov.au)

Jim Mason

*Image in p.1 mast:  
Julia, by Brian Jones*

## Re-touching vs re-making

The Jan/Feb 08 issue of Digital Photo Pro (US) magazine has a wonderful back-cover advertisement for a re-touching company: two pictures, one the “capture” (photograph), the other the “cover” (after photo-shop). The differences are striking and informative regarding the new style of digital imaging where the final picture is about post-processing more than capture.

Examples of this approach can be readily seen on the covers of most women’s magazines, people post-processed (it used to be “air-brushed”) into entirely new forms. Though not as extreme as the internet site that used to offer “see Claudia Schiffer morph into a camel”, there is still a striking “beyond photography” quality to many of these images.

So have a look at the magazine – the company promises “digital solutions” and “imagery to the edge”. They’re not alone, and they remarkably transform photographs, in a way that goes far beyond the famous old-style retouching of Joan Crawford’s freckles and giving her an inner glow (she still looks like Joan, not a refugee from a special effects movie or an anime creation).

Ross Gould

### Quote from Eliot Erwitt in *Photicon* magazine (no 4, 2008)

**Q.** You campaigned during your time as President of Magnum for the rights of photographers over their own work. Has digital image making and the internet helped or hindered this?

**Erwitt:** Digital image making has made almost everyone except some lower primates into photographers. But ‘photographers’ does not mean ‘good photographers’. As requirements in our business are not great, the ease of digital photography and distribution of it has reduced quality, thus making copyright more important – if less relevant – in our business.

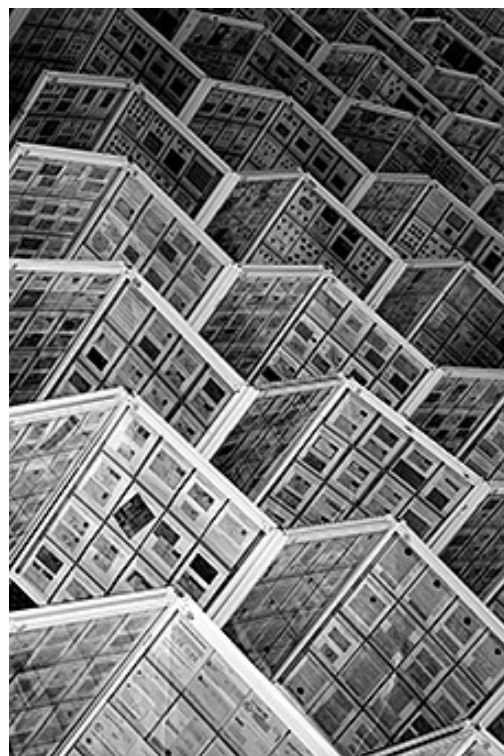
What cameras does he use these days? –

“I use whatever camera is best suited for the job. Everything from a plate 8” x 10” to a digital 35mm equivalent. But my walking around camera is a film Leica with a normal 50mm lens.”

*The magazine, by the way, is worth checking out – some good articles and interviews tending to the art and documentary approaches to photography, and with high quality reproduction of photographs. It’s a quarterly publication, so you won’t see it all the time.*

## March Projected Image Results

Filename	Title	Score
<b>A Grade Open</b>		
01-Monterosso Beach.jpg		5
02-Pilot check.jpg		4
03-Condor.jpg		5
04-BABY FACTORY copy.jpg	The baby factory	3
05-SHOW DOLLS sharpened copy.jpg	Show Dolls	4
06-MG_6587.jpg	Carola	5
07-MG_9756.jpg	Keep clear	2
08-Devonport.jpg		4
09-Group.jpg	Group	3
<b>A Grade Set</b>		
01-Lion feet.jpg		3
02-Peron.jpg		4
03-Boy left behind.jpg	Boy Left Behind	3
<b>B Grade Open</b>		
01-20080222_0147-Edit.jpg	Fingers	5
02-20080222_0230-Edit.jpg	The Cross	5
03-20080222_0237-Edit2 copy.jpg	Red Path	4
04-20080222_0243-Edit.jpg	6 + 1	3
<b>B Grade Set</b>		
01-all sense of modesty.jpg		3
02-carcuss remains.jpg		3
03-cyclone took it.jpg		4
04-messy.jpg		2



*Stamp Exhibition by Judy Parker*

## Competition Leader Board

	Person	Total
<b>A Grade</b>	Dave Bassett	77
	Steven Shaw	71
	Judy Parker	68
	Brian Rope	60
	Brian Jones	57
	Rod Nazer	54
	Julie Garran	48
	Richard Marris	39
	Marlene Lux	36
	Graeme Watson	33
<b>B Grade</b>	Joccoaa Phillips	40
	Eleanor Garran	38
	Jill Crisp	34
	Russell Hunt	33
	Tate Needham	20



*Stromlo Dome by Richard Marris*



*Look Right by7 Judy Parker*



*Poacher's Shed by Judy Parker*



*Liffey Falls by Tony Brown*



*Easel Interruptus 3 by Brian Rope*



*RM Firewater (with bug) by Richard*



*Strange Weather 30 by Brian Rope*