

Capital Image

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Canberra Photographic Society

News

December

2009

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Monthly Competition - November



Stephen Best judging member's images.

Stephen Best, photographer and master printer from Macquarie Editions, was our judge for November.

Stephen noted that he placed a great deal of importance on how an image was presented. He said that as well as the actual print quality, the selection of the type of paper had a very big impact upon the appearance of an image. He also described how his standards for

black and white prints were even higher than those for colour prints. This was because black and white had a much longer heritage than colour printing and quality standards had developed to a much higher level. Stephen's award of "Image of the Night" was shared by two images.

With Eyes Closed by Lisbeth Westra: Lisbeth tells us that the title relates to the fact that she had to have her eyes closed when taking the shot in order not to get flashed by the welding light, "I do not use live view!"

"The image was carefully set up as I am going to use the picture for a big banner promoting my husband's work (metal sculptor). It was taken by night in our shed, all lights out and with a black backdrop (which at some stage caught on fire scaring the daylighters out of me!) I was standing on a table, sweating under the roof, shooting downwards (lens at 44mm, 1/200s and f8).

"We (my husband and I) wanted to get an action shot with lots of sparks, but also showing part of his work. In the end, we chose this shot with not so many sparks, but this nice welding light, a few smoke trails from sparks and the amazing outline of my husband as he is welding. It was also important that you as a viewer was able to see as much of the lizard sculptures as possible, especially the face!

"Unfortunately I was not present at the night so I am unaware of what the judge was saying including suggestions for changing anything".



With Closed Eyes by Lisbeth Westra

(Continued on page 2)

(Continued from page 1) **Monthly Competition - November**

Jojawar Morning by Brian Jones was also awarded Image of the Night.

Brian tells us that it was taken in Jojawar (near Udaipur) in northern India. "The early morning light was beautiful, with the mist and dust, slanted rays and high contrast from looking into the sun. I found a location that let me take advantage of the light and tried to look unobtrusive (very difficult in India) while I waited for suitable subjects to walk into the scene to complete the composition.

"As so often happens with street photography, there is lots of incidental detail (such as a dog feeding its pups) that I did not see at the time but which greatly enhances the picture.

"It took a bit of work in Photoshop to bring out the full tonal range of the high contrast capture (more difficult because the original was a JPEG rather than RAW). Printed on cotton rag paper, which brings out the softness of the highlights. F8 at 1/640, ISO400; 24-105mm at 105mm; Canon 5DII; JPEG capture".



Image by Marlene Lux

The following images were also awarded top marks by Stephen Best

London Bridge by Jayne Griffiths

The image was taken on a recent trip down the Great Ocean Road. When I first arrived there was a small bit of rainbow just above the rock formation, with patience the rainbow grew until it formed a bridge between the island and the main land.

The image was taken from the highest viewing spot. Nikon D70 on tripod, Sigma 10-22mm @10mm, circular polariser, f/22, 1/40s. Photoshop: cropped, levels, saturation, removal of rain drops from lens and darkening of white clouds under the rainbow.

I liked the unusual nature of the photo, I have seen many images of London Bridge but never any with a rainbow forming a bridge between the rock formation and the land. Also the arch of the rainbow along with the arch of the rock just linked the image together nicely.

Thanks for voting it as the B Grade Member's Choice!



London Bridge by Jayne Griffiths

(Continued on page 3)

(Continued from page 2) **Monthly Competition - November**

Riverside by Dave Bassett

“The shot was taken at Cockington Green Gardens in Canberra. I added 'Orton effect' and some vignetting in Photoshop and also added a bit to the path on the right hand side to avoid a hole and pipe.

“If anyone is interested in the Orton technique do a Google search ("orton effect" tutorial). It is relatively simple and can be effective on certain types of images. I like to use it selectively by using the history brush or a layer mask. If you have any questions let me know”.



Riverside by Dave Bassett

Protea by Phil McFadden

“This photo was taken outside at night using an off-camera flash to accentuate the flower within a deep rich black background. I thought it was a particularly beautiful specimen and wanted to bring out the detailed structure while at the same time getting the overall structure of a splash from the surface of a still pool of water”.



Protea by Phil McFadden

(Continued on page 4)

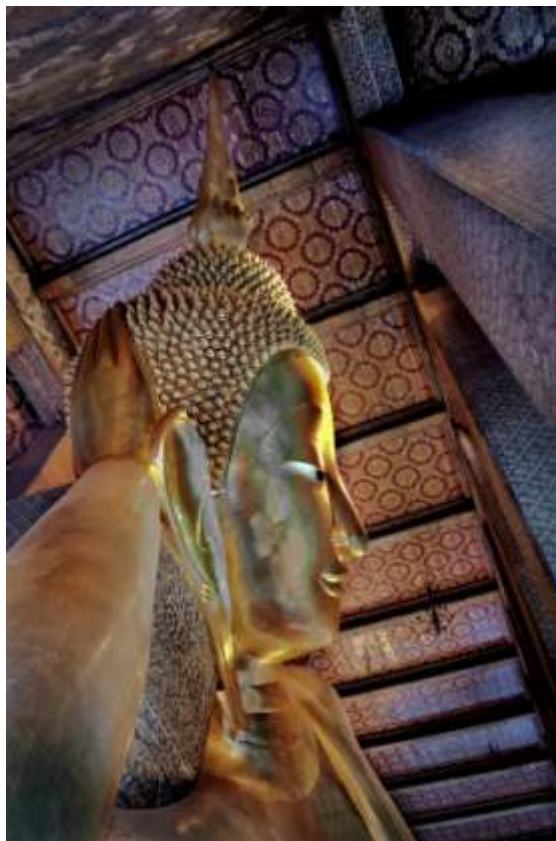
***Enlightenment* by Russell Hunt**

“This is a shot of Wat Pho’s Reclining Buddha in Bangkok, Thailand

“I tried to capture the beauty and powerful presence of this Buddha which at 15 metres high and 45 metres long, makes you feel very insignificant indeed.

“It was taken by nervously dangling my two week old Pentax K7 over a security fence by the neck strap and then putting my hands through the bars to hold it. I had to use Liveview to frame the image as I couldn’t get my eye to the viewfinder. It was quite dark so I shot this at 1/10th of a second at ISO 800 – god (or should I say Lord Buddha) bless image stabilisation!

“I was pleasantly surprised that this image received critical recognition as I thought it may have been dismissed as a cliché tourist shot”.



Enlightenment by Russell Hunt

***Linda James* by Marlene Lux**

This image was made by overlaying two different exposures so as to create this unusual but compelling effect.



Enlightenment by Marlene Lux

(Continued on page 5)

Tate Modern by Erin Stonestreet

“This image was taken at the Tate Modern. Due to the long(ish) shutter speed, the camera was balanced on a handrail. I like the contrasts in this image - between the vastness of the venue and the size of the people, and the relative movement and stillness of the people”.



Tate Modern by Erin Stonestreet

Members Popular Vote

In addition to the adjudications by our judge Stephen Best, votes were cast by members on the most popular images of the evening. Whilst the simple “first past the post” method of counting the images may have caused the Electoral Commission some concerns, the results were acclaimed by members and largely replicated by our judge’s assessments.

The popular vote for:

A Grade went to *Jojawar Morning* by Brian Jones



B Grade went to *London Bridge* by Jayne Griffiths



Competition Director, Murray Foote, noted that this was the first time he could recall the Popular Vote corresponding so closely with the formal judging process.👍

Start Shooting *NOW* for 2010 CPS Competitions and Exhibitions

It takes a lot of work to produce competition and exhibition quality photographs.

Planning is a **very** good idea and starting early makes a lot of sense so start shooting **NOW!!!!!!**.

Here are details of the major Competitions and Exhibitions being organised by the Canberra Photographic Society in 2010. This information will be published on the website and there may well be additional entries as the year progresses.

2010 MONTHLY COMPETITION TOPICS	
MONTH	COMPETITION TOPIC
February	Open
March	Open and Cityscape
April	Open and Candid
May	Projected Image Portfolio Competition
June	Open and Motion
July	Open and Animal Portrait
August	Hedda Morrison Print Portfolio Competition
September	Open and Altered Reality
October	Open and Isolation
November	Open with Member Voting
December	Image of the Year



The CPS is pleased to announce that it will be running a photographic competition with significant financial prizes for CPS members, *early* in 2010.



Arrangements are still being finalised and we can't publish all the details yet but here is what we can say:

- There will be major cash prizes for 3 winning entries with the funding being provided by an external organisation;
- The competition will be open only to CPS members who have paid their 2010 membership fees prior to the competition closing date;
- This is a print only, acquisitive competition;
- Subject matter is open; and
- Winning entries will be permanently displayed in a Canberra community building.

2010 Canberra Photographic Society's Annual Exhibition

July 2010

Watson Art Centre



Editorial: Poverty Porn & Other Ethical Issues

by Russell Hunt

CPS members are a mobile lot and when travelling, many of us take the opportunity to indulge in our love of photography. Some travel for this purpose alone. November's competition demonstrated this well as entries included images from at least four overseas countries.

Whilst the destinations vary the preference seems to be for "exotic locations", a term which is often code for developing (ie poor) countries. These locations certainly provide plenty of photogenic subjects for us to shoot but how often do we stop and ask, should we?

There are more subtle issues to consider than just respecting a subjects wish not to be photographed. A disabled street vendor might make a compelling subject but I believe that if the image was primarily about their disadvantage then no matter how well it was done, I'd call it *poverty porn* and would not approve of it being displayed. I'm not suggesting that the disabled street vendor should never be photographed but I do believe there should be a clear focus on something other than their disadvantage. To do this requires sensitivity and skill but above all, we need to consciously ask ourselves, is it appropriate?.

These decisions can be very tricky and I was forced to decide on some of these things when recently photographing some Bauju <http://en.wikipedia.org/wiki/Bajau> children on an island off the coast of Sabah in Borneo. They rushed me when I passed, crowding around very closely and then, they just stood and stared. If they had have been older it would have been quite intimidating.

These were obviously very disadvantaged kids so how was I to show their intensity and the expression on their faces, not their poverty? I tried to achieve this by spending a lot of post processing time cleaning up their runny noses and hiding the scars left by infections and their rough and tumble life. There is no doubt that if I'd been a photojournalist this would have been unethical but as an amateur photogra-

pher who tries to capture images with feeling, I felt these changes were appropriate.

I particularly like this image because of its intensity and the powerful presence of the kids. But the question is, did my framing of the shot and the post processing bring out these characteristics or is it just another piece of poverty porn?

What do you think?



Is this Poverty Porn?

There is another ethical issue that often gets overlooked by photographers. It's the issue of how your image is actually used?

The best way I can illustrate this is by referring to a photograph from my very distant past. It's a shot of me and my mother when I was four years of age, back when I still had some of the good looks bequeathed to me by my parents .

I was in Melbourne's Royal Children's Hospital and the image was used on the front page of the Sun (now the Herald Sun) newspaper to promote the hospital's annual Good Friday fundraising appeal.

There are many complex ethical issues related to the promotion of charitable fundraising. Regardless of what position you may take I think most would see this photo is a classical example of the "tug on your heartstrings" fundraising bait shot commonly used back then. Did my mother know how it would be used? Was it appropriate? What do you think?



Was this fundraising bait?

Ethical considerations are complex and whilst we may not be aware of it, we make these deci-

sions whenever we:

1. take a photograph;
2. process it in the digital darkroom; and
3. display the image.

I believe that as responsible photographers we have an ethical duty to stop, consider and make a conscious choice at each of these three points in an image's life.

What do you think?📧

(Continued on page 8)

(Continued from page 7) **Editorial**

This is the last issue of Capital Image for 2009 so its appropriate to make a few end of year closing comments:

- We'll publish again on January 28th, just before our first meeting for 2010 on February the 2nd. It will be one of the long versions of Capital Image and include our usual columnists, if I can rouse them from their holiday slumber.
- I want to express my sincere thanks to those columnists. Andrée Lawrey, Ross Gould, Murray Foote, and Brian Rope who really add value to your publication. What I'd like you to do is to go up to them at the next meeting, tell them that you actually read what they write and say thank you!!
- Next year will see more changes for Capital Image as I will step down from the position of Editor some time around the middle of the year (The long delayed plan is for me to go north). The critical challenge is to develop a way of continuing and hopefully improving Capital Image into the future. We **MUST** get more people involved in the actual production your magazine. I have high hopes that our influx of new members will provide us with some willing helpers. We also need to develop a production model that spreads the load because it's a lot of work.

I'd like to brainstorm, preferably with the aid of some coffee/wine, some ideas with members who have some publishing experience (I know there is quite a few of you). The idea would be **not** to lump you with a lot of work, but working out how we might keep Capital Image going. Expect to hear more about this.

- The other thing I'd like to do is to get you, the Capital Image audience, to interact more with this publication via "Letters To The Editor". We've had very few despite my continued attempts to provoke you into writing. Your either a very passive lot or nobody reads Capital Image. We appreciate the occasional "well done" e-mail but we'd love to see members debating issues, commenting on the Society's activities or proposing new photographic ideas.

Finally, I'd like to wish you and yours a safe, happy and photographically rewarding festive season.

PS. What's with the pictures? I needed to fill some space so what better way?



Letters to the Editor
Send e-mails to editor.cps@gmail.com

November's Activity Night

Techniques for Theatre and Performance Photography

In preparation for November 29th's excursion to Sydney to photograph Flamenco dancing, Ross Gould, Marlene Lux and Ray Osmotherly presented an interesting Activity Night on *Techniques for Theatre and Performance Photography*.

The evening was very well attended and Jim Mason introduced the three presenters, all of whom had considerable experience with theatre, performance and dance photography.



Jim Mason welcomes the crowd



Ross Gould illustrated different techniques by projecting examples of his own work

Ross Gould projected examples

Marlene Lux showed a selection of her own prints and explained the best ways to photograph dance and capture the expressive magic of Flamenco.



Marlene Lux talked about her dance photography



Ray Osmotherly speaking about his Theatre photography.

Ray Osmotherly talking about how he used a medium format camera for photographing local Theatre performances.

.....📷

November's Excursion

Los Carmonas Spanish Flamenco Dance Academy

Science Theatre, NSW University Kensington (Sydney) 10am - 6pm, Sunday 29th November

November's excursion will occur after Capital Image is published.

At the time of writing seven very keen CPS members will make the trek to Sydney to photograph this event.

Coverage of this excursion will be in the February 2010 issue.





Competition Information by Competition Director, Murray Foote

Competition Results for November 2009		
A Grade	Brian Jones	27
	Phil McFadden	25
	Russell Hunt	25
	Dave Bassett	19
	Genrikh Salata	18
	Murray Foote	18
	Julie Garran	18
	Judy Parker	15
	Marlene Lux	15
	Mark Koehler	15
	Margaret Leggoe	15
	Graeme Watson	15
	Mario Sanguinetti	12
	Brian Rope	12
	Ross Gould	11
	Richard Marris	7
	B Grade	Lisbeth A Westra
Erin Stonestreet		22
Viv Moir		21
Trish Grice		18
Marion Darmody		15
Bridget Ayling		15
Jayne Griffths		14
Kim Woo		12

Progressive Competition Results for 2009		
A Grade	Russell Hunt	221
	Brian Jones	209
	Judy Parker	203
	Julie Garran	196
	Dave Bassett	188.5
	Graeme Watson	167
	Murray Foote	163
	Margaret Leggoe	156
	Mario Sanguinetti	153
	Brian Rope	150.5
	Marlene Lux	112
	Phil McFadden	94.5
	Steven Shaw	83.5
	Andree Lawrey	82
	Alan Prendergast	75
	Tony Brown	72.5
	Richard Marris	70.5
	Genrikh Salata	58
	Ross Gould	52
	David Boughy	43
B Grade	Jim Mason	35.5
	Mark Koehler	31
	Ray Osmotherly	27
	Joseph Lafferty	21
	Ian Copland	17
	Rod Nazer	15
	Bridget Ayling	7
	Viv Moir	126.5
	Lindsey Tuck	108
	Lisbeth A Westra	105
	Trish Grice	95
	Marion Darmody	71
Ukrike Nedomiel	67	
Michael Olive	53	
Kim Woo	49	
Jayne Griffths	47	
Paul Livingston	45	
Ian Marshall	42	
Angela Brooks	36	
Bridget Ayling	34	
Erin {?}	22	
Mark Stewart	17	
Famarz Shakibaei	14	
Isobel Marris	9	
No Name on Card	6	
Ian Guyer	5	

December's Competition

December's meeting will see the judging of the **Image of the Year** competition. Entries for this competition closed on November 17th (so please don't bring images to the December meeting) and the judges have been considering this large body of work for some time.

In addition to the **Image of the Year** competition, the December meeting will see the announcement of the 2009 aggregate winners for the different image categories.

Note: Competition Rules, can be found at: http://www.canberra-photographic.org.au/cps/Competition_Rules_2008.htm

Notice Board Exhibitions, Events and Other Things of Interest

Living Australian Online Photography Competition

\$6500 Australia Day Experience in Sydney & Money-Cant-Buy Getty Images Opportunity

The Australia Day Council of NSW (ADCNSW) has recently launched the Living Australian Online Photography Campaign encouraging all Aussies (where ever they are in the country or world) to submit their best photographs of Aussie landscapes, life, sports and heroes and show how you're Living Australian!

It could be a shot of the early morning surf, relaxing with family at a BBQ, supporting a local sporting team or your favourite image from a recent family holiday...what does Living Australian mean to you?

This competition is open to amateur and professional photographers alike – all Australians have the chance to be in the running to win a \$6,500 Australia Day 2010 experience in Sydney, \$3000 in cash and money can't buy opportunity with Getty Images!

Please check out www.AUSSIEVAULT.com.au for more details

All image(s) need to be submitted before Thursday 7 January 2010.



The Living Australian Online Photographic Competition is now open. Put up your best pics of Aussie landscapes, life, sports and heroes and **WIN a \$6500 Australia Day Experience** including being the day's official photographer! Entries close 07/01/10

**ENTER TODAY:
AUSSIEVAULT
.COM.AU**

Full details on how to enter & prizes can be found at www.AUSSIEVAULT.com.au

For Sale

Andrée Lawrey is selling the following photo gear:

- Nikkor AF 80-200 F/2.8 ED zoom lens;
- Lowepro Computrekker AW backpack; and
- Manfrotto 190 aluminium tripod and two Manfrotto tripod heads.

If you would like to know more please call Andrée on 0415 328 487.

MEMBERSHIP FORM

Canberra Photographic Society

I/We apply for a new membership a membership renewal **required**

for Individual(\$110) Family(\$160) Student / Concession(\$50) **required**

NOTE : Membership at the concession rate is only available to full time students and Australian disability or age pensioners. Proof of eligibility in the form of a valid student card or Australian Government Pensioner Concession Card is required.

I apply for membership of the Canberra Photographic Society (Incorporated) and agree to abide by the constitution and rules of the Society.

Mr Mrs Ms Dr **required** or write alternative title

Surname Given Name (s)

Contact Details:

Street

City Postcode..... State

Telephone (Work) (Home)

(if required) Please subscribe my email address to the **Capital Image** newsletter and the Canberra Photographic Society's email list so that I will receive up to date info about meetings, activities and about photographic events around the region. My email address will **NOT** be traded, sold or passed on to any other organisations or individuals.

Email address for **Capital Image** newsletter

Email address for contact if different from above..... Same

Date

Membership fee of \$..... to be paid by one of these methods:

1. **PREFERRED** — Electronic funds transfer to Canberra Photographic Society's bank account
Westpac Bank Civic ACT BSB 032-719 Acct No 23-7953
PLEASE enter your name in the payment information field so that we can identify the depositor
2. Cheque posted to
**The Treasurer
Canberra Photographic Society
G.P.O. Box 857
CANBERRA ACT 2601**

Important Dates

December		
Tuesday 1st	6.15pm 8pm	Chopsticks 'N Pixels Image of the Year and Christmas Party

December 2009						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
	1	2	3	4	5	6
7	8	9	12	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

February		
Tuesday 2st	6.15pm 8pm	Chopsticks 'N Pixels Monthly Competition Topic TBA
Tuesday 9th	6.15pm 8pm	Chopsticks 'N Pixels Activity Night Topic TBA
?		Excursion TBA

February 2010						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Information and Contacts

Canberra Photographic Society GPO Box 857, Canberra, 2001, ACT

e-mail: canberra_photographic@hotmail.com

URL: www.canberra-photographic.org.au

New Member Information: <http://www.canberra-photographic.org.au/cps/info.html>

Membership Form: <http://www.canberra-photographic.org.au/cps/membership-form.doc>

Meeting and Activity Calendar:

www.canberra-photographic.org.au/cps/2009_program_calendar.html

See some of our images at:

- CPS Flickr Group www.flickr.com/groups/cps_excursions/
- Projected Image category of our Monthly Competition <http://cps.ausact.com/proj-image>
Note: Projected Images and images from last year's Heide Smith Workshop are now available through the CPS website.

Capital Image e-mail: editor.cps@gmail.com