

## APRIL MEMBER'S & JUDGE'S CHOICE

When: Sunrise on the 24/3/18

Taken on a peaceful morning just before sunrise. Nikon D810 camera on a Manfrotto tripod, 3 photos vertically stitched together using Photoshop Photomerge. Edited in Camera raw first then stitched -Photoshop-Nik software (colour effex pro 4) Printed on Hahnemuhle Photo Pearl 310 gsm roll paper. Printer -Epson Sure Colour P800 then hand mounted in a white matt board.



## CONGRATULATIONS

STEPHEN GEORGIU "AVOCA SUNRISE"

## April Critique with Jim Crew from Lane Cove Creative

Our April exhibition evening revealed some wonderful work and insightful comments from members. The level of discussion has grown from our first critique evening with members feeling more at ease with commenting on their own work and that of others. Jim posed seven questions about an image and these may or may not be useful in critiquing your own work. He used these in leading the critique 1 How well does it fulfill its purpose? 2 Has creativity been applied? 3 Does it make a visual statement? 4 Does it communicate a complete message? 5 How effectively have photography tools been used? 6 Have care and skill been used in creation of the print? 7 Does the photograph free the viewer to engage with it?

## MORE APRIL JUDGE'S CHOICES

GREG FISHER



MARGARET TAYLOR



ALAN JONES



ROBYN COOK



ANN WHARTON



## BMPG WEBSITE UPDATE

Ian Watson has been our webmaster for a number of years but now finds that he cannot commit the time to manage it. Ian and friend, Tony Young, have transferred all our information to the new format and theme and some training for a group of club members will take place soon. We certainly owe Ian a debt of gratitude and perhaps something a bit more substantial for his contribution over the years.

### Previous Logo Styles



### New Style 2018



The committee has been working with a local graphic designer and this is the result.

This version is easy for reproduction e.g. colour, black and white, made into a stamp etc. It will be finalised and adopted after having been displayed for comment at two meetings.

Simplistic strong lines on a circle which represents a group and with a breakout leaf representing openness and a group that values a range of styles and approaches to photography. Leaves set the context within the Blue Mountains.

## From a new member's perspective

I have been promising myself that I would join the photography club for the last 5 years but never got around to doing it, but my wonderful husband gave me the membership for Christmas.

I have thoroughly enjoyed and learnt heaps from each evening.

I have found the members and experts very friendly and helpful in their comments about the photos I brought along to the exhibition night.

I am doing POP so that I could work on improving my photography, and have decided to photograph the life cycle of flowers using manual settings on my camera.

Over the last week I spent time in Wagga Botanical Gardens taking some shots of roses at each stage of its life cycle and it is truly surprising how beautiful a dead rose can be. Still work to do in editing them but I am pleased with the results.



*Sue Johnson*



# PHOTOBOOKS ARE ONLY USEFUL FOR RECORDING MEMORIES AREN'T THEY?

JUDY THISTLETON-MARTIN CONGRATULATIONS

In February, along with Robyn Cook, I gave a presentation to the St. George Motor Boat Photographic Club. My focus was on the dilemma of what to do with all of those images lurking on my computer and external hard drives. The default "light bulb" solution was a photobook – even though they are only useful for documenting family and travel - aren't they? The answer is a definite no! So, after much research, a great deal of thinking, reflecting and writing, I came up with a series of questions which took my next photobook, *Urban Squares*, beyond record keeping.

My *Urban Squares* Focus Questions and Answers

## 1. What is your photographic project?

- Taking seemingly ordinary subjects/objects and making them worthy of notice.
- Finding beauty in the most unlikely places.
- Exploring urban back lanes and streets that act as the canvas for street art.
- Street art that acts as the background for the ordinary, the discarded and the faded.

## 2. Why do you want to create a photobook?

- A way of bringing closure to a photographic project.
- Documenting my vision.
- An ideal way of sharing my project with others.
- A permanent record – easily accessible, portable, bound collection of work, can be an "art work" in its own right.

## 3. What is the message you want your book to convey?

- Everyday objects have the power to take on a new significance when part of a wider context.
- Telling a visual story by using the fragmentary evidence left behind.
- Uncelebrated and unique beauty in the back lanes and streets – not just the postcard and iconic images of a city.
- Capturing "moments in time" – the transient nature of a city environment.

## 4. Who is the audience?

- Other photographers, friends, family.

## 5. What viewer reaction do you want your book to create?

- The viewer to bring something to the images – interpretation, curiosity, questions.

- To really look at the images and wonder what it is, where it was taken and what it is about.
- To draw the eye and engage the viewer – not just a catalogue of images.

## 6. What response do you want your book to inspire?

- Elevating the everyday and abandoned into objects of interest.
- Seeing the urban world through new eyes.
- Going beyond the pretty and the iconic to explore other city identities.

## 7. What format will you adopt? Why?

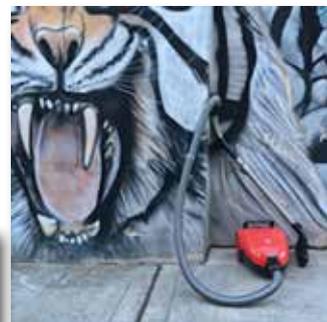
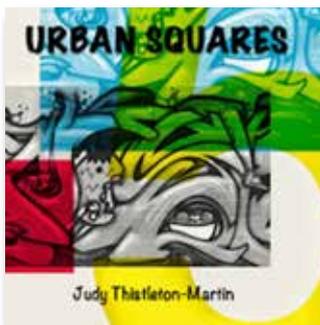
- Square
- A story within each frame.
- Contained, tight, able to stand alone yet not complete.

## 8. Is there a story? If yes, what is it?

- Yes
- Each frame has an individual story, but there is a connection across the frames in a double page spread.
- Can a sense of place be captured through the commonplace, the ordinary, the overlooked?
- What I decide to leave out and what is included influences the story.

## 9. What layout will you use?

- Title? *Urban Squares*
- Book size? 8" x 8"
- Number of images? Probably about 33.
- Image size? 7.5"
- Frame? ½ " frame – no full bleed. Same throughout.
- Border? No
- Text? Last page only
- Font? Not sure.



10. Is there a theme? More than one?

- Exploring the identity of a city through the non-iconic.
- Signs
- Found objects
- Reflections
- Abstractions
- Parks
- Cranes
- Street lights
- Street art
- Cemeteries
- Architecture
- People

11. How will you sequence your images?

- By hand in a square album.
- By trial and error over time.
- Build up a broader picture by including a mixture of details, close ups and scene setters.

Rhythm and flow: What will make the viewer care enough to linger over the pages and think about what they are seeing?

- What one thing do I want to point out, to illustrate or raise questions about?
- In each theme? Overall? Is the message clear? Is it about place? Identity? Does it matter?
- What emotions, if any do I want to evoke?
- Will a story unfold? How?

12. Are your images the heroes?

I hope so!



*Judy Thistleton-Martin*

## WORKSHOP EVENINGS : EDITING ESSENTIALS NIK SOFTWARE & PHOTOSHOP

I attended our practical night with a little band of like minded members to join Shirley's very informative mini w/s on Nik Software, I'm sure I speak for all and say a big thank you to Shirley, you showed us new exciting ways to make our images pop, so to speak, thanks again Shirley for a great night.

*Ann Dent*

Thank you to Greg for his extensive knowledge on luminosity masks. Greg showed us how and why to use masks and several different ways of applying them to an image. Copious notes were taken so hopefully we can put this knowledge into practice.

*Karen Coleman*

# Foundation Day This Saturday 28 th April

A big thank you to Karen Coleman and the organising group -Robyn Cook, Ted Safranec and Wayne Spedding. We appreciate your work.

A reminder to help set up this Friday after 1pm and to let karen Know if you haven't already, how much time you can give on Saturday to oversee the exhibition.

## EXHIBITION REVIEWED

Here and Now: Waterloo. The NSW Government recently announced redevelopment plans for Waterloo and Redfern. On display are photographs by Fiona Wolf-Symeonides who is documenting the people and buildings as part of the changes. The images are almost tableaux-like as portraits of long-term residents, the buildings and occasionally rooms they live in are recorded with their stories for posterity. I think this is called progress? State Library of NSW, Level 1, Macquarie Street building, Macquarie Street Sydney. Mon-Fri 9am-5pm; Thu 9am-8pm; Weekends 10am-5pm. Until 17 Jun 2018. Free.

## SHOWING ... ..

hEAd oN photo festival. This annual festival is on again during May. Numerous exhibitions, awards, events and workshops are scheduled. Check out the program on the festival website [www.headon.com.au](http://www.headon.com.au) Various locations and venues throughout Sydney and the suburbs. Open Daily and at various times. During 05 – 20 May 2018 or longer. Most exhibitions free.

Waves & Water – Australian Beach Photography. Photographs of Australian beach culture by Australian photographers from the 1880s to the present. Australian National Maritime Museum, Gallery, 2 Murray St, Darling Harbour, Sydney. Daily 9.30am-5pm. Until 24 Jun 2018. Entry to this gallery is free.

Drawn from Nature. An exhibition of photography (Geoffrey Scott) and painting (Diana Bell). Western Sydney University Art Gallery (Penrith, Werrington North) AD Building, Penrith, (Werrington North) Campus, Great Western Highway, Werrington, Mon-Fri 9am-5pm. Until 15 Jun 2018. Free.

Wildlife Photographer of the Year. Over 100 images from the 2017 competition run by London's Natural History Museum. It is part of the hEAd oN photo festival. Also combination tickets available for other exhibitions. Australian National Maritime Museum, 2 Murray St Darling Harbour, Sydney. Daily 9.30am-5pm. Until 08 October 2018. Ticketed entry.

## OUT OF TOWN ... ..

National Photographic Portrait Prize (NPPP) 2018. The annual exhibition selected nationally from professional and amateur entries. National Portrait Gallery, King Edward Terrace, Parkes, Canberra ACT. Daily 10am-5pm. Until 17 Jun 2018. Entry fees apply.

Antipodean Emanations: camera-less photographs from Australia and New Zealand. A landmark exhibition showing over 80 cameraless photographs by Australians and New Zealanders. Monash Gallery of Art (MGA), 860 Ferntree Gully Road, Wheeler's Hill Victoria. Tue-Fri 10am-5pm; Sat-Sun 12-5pm. Until 27 May 2018. Free.

## GOING ... ..

Chasing Lines. Photographer Aiden Williams who grew up in Linden is showing his photographs of the adventurous sport of highlining from around the world. Gallery One88, 186-188 Katoomba St., Katoomba. Tue-Sun 10am-5pm. 24 Apr-06 May 2018. Free.

Culture Under Attack. Records the impact on cultural heritage around the world by wars from the 1940s to the present. A poignant reminder of what was. Customs House, Level 2, 31 Alfred St Sydney. Mon-Fri 10am-7pm; Sat & Sun 11am-4pm. Until April 2018. Free.

*Compiled By Ted Safranec*

# Dates: MAY

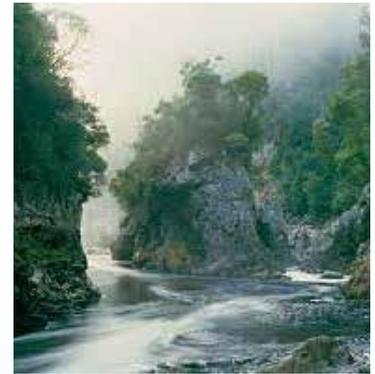
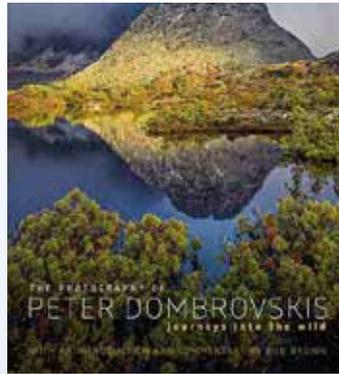
Monday 14th May Critique & Feedback by Susan Buchanon  
<http://www.nebuliarts.com/susan-buchanan/>

Members should enter digital and or prints

The Theme – “In memory of Peter Dombrovskis”

Peter Dombrovskis was born in Wiesbaden, Germany in 1945 of Latvian parents. He emigrated to Australia in 1950 with his mother Adele and started taking photographs in the 1960's. He was strongly influenced by Lithuanian-Australian pioneer, conservationist and photographer Olegas Truchanas, who became a father figure to him. He was equally influenced by landscape photographers of mid-century America such as Ansel Adams, Edward and Brett Weston and Eliot Porter. Some of Peter's photographs have been instrumental in the conservation of various Tasmanian wild places including the prevention of the damming of the Franklin River. Peter's works have been published over 35 years in the form of books, calendars, cards and posters, and his wife Liz continued publishing until July 2009.

Peter's photography has now moved to a new phase of public access. The National Library of Australia has acquired the archive of Peter's transparencies so that future generations may view and enjoy his photography.



**18/19 AUGUST 2018** BLUE MOUNTAINS PHOTOGRAPHY GROUP  
BIENNIAL WORKSHOP

## Photography Places & Stories

Keynotes: **Jackie Ranken & Mike Langford**  
QUEENSTOWN CENTRE FOR CREATIVE PHOTOGRAPHY [www.qccp.co.nz](http://www.qccp.co.nz)

**RECREATING A SENSE OF PLACE THROUGH VISUAL STORY TELLING**

How to select, edit & create movies, stills, prints & books

**TRAVEL PHOTOGRAPHY FROM THE FRONT DOOR TO THE WORLD**

Creative ways to express how you feel in a place

<p><b>DETAILS SATURDAY 18TH AUGUST</b></p> <p>8am - 4.30 Cost: \$145 pp \$125 pp group discount for 5 or more (Only if booked and paid together at the same time.) Morning Tea included in registration Lunch \$15 pp</p> <p>Where: Blaxland High School Couglan Road Blaxland</p>	<p><b>DETAILS SUNDAY 19TH AUGUST</b></p> <p>Boutique Workshop limited to 16 participants will fill quickly Cost \$350 pp 7am - 4pm Early Morning shoot with Mike &amp; Jackie Breakfast at a Blue Mountains Cafe (own expense) Workshop includes morning tea &amp; lunch</p> <p>Where: Silvermere Guesthouse Wentworth Falls <a href="http://www.silvermere.com.au">www.silvermere.com.au</a></p>	<p><b>Details Attending Saturday &amp; Sunday</b></p> <p>Cost: \$450</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center; margin-top: 10px;"><p><b>IMPORTANT</b></p><p>To register: go to <a href="http://www.bmpg.org.au">www.bmpg.org.au</a></p><p>Queries: <a href="mailto:bmpgworkshop@gmail.com">bmpgworkshop@gmail.com</a></p></div>
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# Workshop Reminder

We already have quite a few names registered already for the Saturday session of the August workshop with Jackie Ranken and Mike Langford. Prices for the Saturday have been kept very low for our own club members. \$60 plus \$15 if you are ordering lunch (delicious wraps). You can register at club nights or use the form attached and email back to

[bmpgworkshop@gmail.com](mailto:bmpgworkshop@gmail.com)

The Sunday workshop day is much more expensive and is limited to just 15 people. BMPG members are given first priority but we already have a wait list for people from other clubs who

want to attend the Sunday. If you want to book Saturday and Sunday it will cost you \$365. We are happy for members to pay this off at each club night leading up to the workshop.

The cutoff date for BMPG members to reserve their SUNDAY session is **MONDAY 14th May**. After this we intend to offer vacant positions to those on the waiting list.

We are hoping lots of our members can be part of this workshop.

Shirley

## BMPG Financial Member REGISTRATION FORM

Please use this form if you are registering for Saturday and/or Sunday.

First Name: (for name badge) \_\_\_\_\_

Last Name: \_\_\_\_\_

Email: \_\_\_\_\_

Contact Phone: \_\_\_\_\_

Camera Club BMPG

Saturday Lunch: Yes/No \_\_\_\_\_

Special Dietary Needs; \_\_\_\_\_  
Vegetarian/Gluten Free/Vegan/Other please indicate

I will be attending Saturday Workshop YES/NO

I will be attending Sunday Small Group Workshop YES/NO

Please pay the following on club night or by bank transfer

- |                      |       |
|----------------------|-------|
| 1. Saturday only     | \$60  |
| 2. Saturday & Sunday | \$365 |
| 3. Saturday Lunch    | \$15  |

Institution: SCU  
Name: Blue Mtns Photo Group  
BSB: 802-084  
Account #: 730528  
Reference: Your name/Organisation