

●●●THANK YOU TO COLEEN ENGLISH THOMAS FOR DESIGNING OUR NEW LOGO ABOVE. FOLLOW THE LINKS TO SEE HER WORK ●●●

<http://artofanother.com.au/> <https://www.instagram.com/artofanother/>

CONGRATULATIONS! APRIL MEMBER'S & JUDGE'S CHOICE

15/15

MEMBER'S CHOICE -PRINT- GREG FARMER

This image was created on a cold night at Dead Horse Gap near Thredbo. It was combined with an image from Mt Riverview taken a few weeks prior. Both images required a tripod. One was 30 seconds at F2.8 and ISO 2000 and 14mm. The other was at 1/250 second at ISO 100 and 500mm plus a 1.4x converter.

The night at Dead Horse Gap was spent fighting the wind and dew, waiting for the moon to arrive and end the session. Moon light is not good for star photos so I thought I would have the moon be part of the image for a change.



Greg Fisher
Frauline Helga



Member's choice-Digital Graeme Mell

Taken in China in 2017 at the Yangshuo Light Show on the Li River.



Ann Wharton
Storm

Robyn Cook *Lille*



Robyn Cook *Sao Pedro De Corval, Portugal*



BEHIND THE MAY PRESENTER JOHN SWAINSTON'S SUBLIME CATHEDRAL IMAGES

John Swainston has developed a passion for the architecture of cathedral interiors in England and Wales. So far he has visited 49 buildings and recorded them at this point, with four awaiting the end of interior building work.

John is also current President of the Australian Institute of Professional Photography – its first non-professional President. He recently showed club members a rich selection of his photographs and outlined his approach to photographing them.

Some of John's images are for clients, others for art. In all cases he stresses the need for a clear brief because what works as an art photograph may not please a building's architect or clients who want whole building exteriors show in the best light.

John's advice was to plan: to understand how time and light changed the character of the result, to spend time being present in a building or outside it before you thought about the image and in developing your image determine the style you would adopt in its final execution. Where the character of light is everything and sun bleaching a trap, John said he prayed for rainy days for evenness of interior lighting. He advised getting to know your building in advance so you can predict where the sun or main light would be at different times of the day. This works equally for interiors/exteriors. He recommended downloading the phone app TPE (The Photographers Ephemera).

John showed us his planning documents, route planners for his current project on cathedrals, reminding us of the need to approach the authorities to gain access.

His comprehensive equipment includes a Samyang 8mm fisheye, a 15-30 f/2.8 Tamron zoom and a PC Nikkor 19mm Tilt-Shift lens. He also stated he used Tamron 28-300mm as a general walkabout lens, and 24-70 and 70-200 f/2.8 Tamron zooms. He uses tether tools for some work and remote control of the camera, and Nikon D850 and D810 are his standard cameras with a Manfrotto 3-Way geared head on various Carbon Fibre tripods, all contained in a Lowepro Flipside 400AW backpack.

A book is planned for publication late in 2019, along with an exhibition either in Sydney or Melbourne. John has also sent us a list of architectural photographers he recommends we study.

Berence Abbott (France/New York), Max Dupain (AU), David Moore (AU), Eugène Atget (France), Frederick Evans(UK), Wolfgang Sievers (D/AU), Iwao Yamawaki (D/ Japan), John Gollings (AU), Andy Marshall (UK)

He cited the need for Public Liability Insurance - and shared his checklist.

Material/images Copyright John Swainston, 2016-2018.



Equipment	Check	Setup Action	Check
Fisheye lens	<input type="checkbox"/>	Focus to 3 Metres	<input type="checkbox"/>
Tripod	<input type="checkbox"/>	Tighten all legs	<input type="checkbox"/>
Tripod Head & Plate	<input type="checkbox"/>	Adjust to level: East West	<input type="checkbox"/>
15-30mm Lens	<input type="checkbox"/>	Adjust to level: North South	<input type="checkbox"/>
70-200mm Lens (ED)	<input type="checkbox"/>	Turn off VC, turn on AF	<input type="checkbox"/>
28-300mm Lens	<input type="checkbox"/>	Focus = bring to neutral	<input type="checkbox"/>
D850 Body + Body cap	<input type="checkbox"/>	Turn off VC if on tripod only	<input type="checkbox"/>
D810 Body + Body cap	<input type="checkbox"/>	Set to 2 sec self timer, 6450, No compensation, A&S	<input type="checkbox"/>
24-70 Lens	<input type="checkbox"/>	Set to 2 sec self timer, 6450, No compensation, A&S	<input type="checkbox"/>
82mm Filter	<input type="checkbox"/>	Turn off VC, turn on AF	<input type="checkbox"/>
77mm Filter	<input type="checkbox"/>		<input type="checkbox"/>
Hot Shoe Filter	<input type="checkbox"/>		<input type="checkbox"/>
RAW Holder	<input type="checkbox"/>		<input type="checkbox"/>
RAW NO Filter	<input type="checkbox"/>		<input type="checkbox"/>
Bottom-Block Cables: USB Charge BEFORE	<input type="checkbox"/>	Connect cable, turn on, view screen on phone/iPad	<input type="checkbox"/>
Settle (both) cables	<input type="checkbox"/>		<input type="checkbox"/>
Set H Level	<input type="checkbox"/>	Check in both ways	<input type="checkbox"/>
Lower + Batteries (Separated)	<input type="checkbox"/>	Where possible confirm shooting distance to roof	<input type="checkbox"/>
2 Spare camera batteries, CHARGE BEFORE	<input type="checkbox"/>		<input type="checkbox"/>
3 Spare: Check batteries + function	<input type="checkbox"/>	If using in Commander mode, check channel	<input type="checkbox"/>
Level Cloth	<input type="checkbox"/>		<input type="checkbox"/>
Tripod Plate caps	<input type="checkbox"/>	Charge	<input type="checkbox"/>
Cap: Check USB charged BEFORE	<input type="checkbox"/>		<input type="checkbox"/>
iPad	<input type="checkbox"/>		<input type="checkbox"/>
2 memory cards spare + 2 in camera	<input type="checkbox"/>		<input type="checkbox"/>
SD card reader	<input type="checkbox"/>	Before leaving, cathedral download onto laptop	<input type="checkbox"/>
Check lenses are free of dust, fingerprints	<input type="checkbox"/>		<input type="checkbox"/>
Check colour space is RGB, Day/Date/Time, Battery charged	<input type="checkbox"/>		<input type="checkbox"/>
Check colour space is RGB, Day/Date/Time, Battery charged	<input type="checkbox"/>		<input type="checkbox"/>

Jan Forrester

A link to a video of John Swainstons' Project below

https://duckduckgo.com/?q=john+swainston&atb=v113-7&iar=videos&iax=videos&ia=videos&iai=IOsmJ_poIYk

KERRY BOYTELL - AMAZING WILDLIFE PHOTOGRAPHER

June presentation

Kerry Boytell visited our group in June with her husband, Eric.

She has gained international recognition as a wildlife photographer as shown in this wonderful photograph of a snow leopard.

<https://img.influencing.com/misc/007/908/593/o.jpg>

"All big cats in their environment are difficult to see, but when I saw this magnificent snow leopard appearing on a ledge it was a sight to behold. I think it was just as amazed at seeing me, as I was seeing it," she said.

Kerry reminded us that wildlife photography in cold regions are not for everyone: a lot of waiting in freezing weather, sleet or snow for the animals or birds to appear - in the right position - with a background that enhances the shot.

Both her digital images and framed pictures showed us an extraordinary level of wildlife photography skill. And patience. Here is an owl about to scoop up a mouse on the snow.

<http://www.nycexhibition.com/wp-content/uploads/2018/04/MOL-Bronze-Medal-Kerry-Boytell-Australia-No-Escape.jpg>

Dr Boytell reminded us of the various opportunities to photograph animals and birds in the wild:

Joining a regular wildlife tour such as those in Africa, the Arctic, North and South America, or bird visiting sanctuaries here in Australia.

Self guided sanctuaries or parks found on the internet.

Joining an animal hunt where the animal may possibly be killed.

However Dr Boytell found these do not always allow good photography. The background is too busy or the animals are not in a position to show them in their full glory.

So, she and her husband have found organisations that enable wildlife photography in a reasonably large secure area - a hide - where animals are introduced for a time to enable photographers potential access to great shots. Handlers are always nearby to ensure safety.

She photographed the snow leopard in a hide in Montana, as this article describes:

<https://www.dailytelegraph.com.au/news/nsw/perfect-picture-of-shy-snow-leopard-by-sydney-doctor-wins-2014-meye-world-photographic-competition/news-story/1abb69dda1f30adaa29ad33e3f2606d1>

We are very grateful Kerry and Eric made the time to visit us from Mosman in Sydney on a chilly winter's night.

See more of Kerry's work here:

<https://www.mja.com.au/photo/208/7/woodpecker-confrontation>

http://nslps.org.au/nslpswp/wp-content/uploads/2013/09/kerry_boytell-MG-1426.jpg

<http://www.nycexhibition.com/new-york-manhattan-2018-accepted-photos-open-color/kerry-boytell-australia-cardinal-posing/>

<https://www.mja.com.au/photo/207/1/just-after-sunrise-rare-clear-morning>

Outings

~~Sun 1st - UTS Gentry building and city walk. CANCELLED~~

Valley Heights Train Museum-bring along some prints to share at the next meeting if you can

Coming Up

Wed 5th July (changed from the 4th)- Historic Hartley and surrounds. Contact Angela if you will be going to this one. angela_mabee@yahoo.com

EXHIBITION REVIEWED

Wildlife Photographer of the Year. Over 100 images from the 2017 competition run by London's Natural History Museum with the Wildlife Photographer of the Year 2017 being Brent Stirton from South Africa. With many categories on show it includes three Australian photographers. As usual there is a high standard with many amazing and inspirational photographs. This exhibition was part of the hEAd oN photo festival. Australian National Maritime Museum, 2 Murray St Darling Harbour, Sydney. Daily 9.30am-5pm. Until 08 October 2018. Ticketed entry.

SHOWING

Hold Still: the photographic performance. Curated from the Gallery's collection this small exhibition examines the influence of the camera over its history on its portrait sitters. Art Gallery of NSW, Australian galleries project space, Art Gallery Road, The Domain, Sydney. Daily 10am-5pm; Wed 10am-10pm. Until 29 Jul 2018. Free.

Frank Hurley: Photographer and Gardener. A new look at Hurley's early career in Sydney and later life on Sydney's Northern Beaches. Manly Art Gallery & Museum, West Esplanade Manly. Tue-Sun 10am-5pm. Until 14 October 2018. Free.

OUT OF TOWN

Transitions. Photography by Tracy Ponich of the Everglades Gardens at Leura through the seasons. Recently exhibited at Everglades during May this year the exhibition has moved to Redford Park for a short period during Open Days. Worth seeing if you missed it at Everglades. National Trust, Redford Park, 1325 Old South Road, Bowral NSW. T: (02) 4861 1933. Sat & Sun 10am-4pm. Open days:only: 30 Jun & 01 Jul, 04 & 05 Jul 2018. Entry fee?

Mama Art Foundation National Photography Prize 2018. Biannual awards and exhibition of contemporary Australian Photography. Murray Art Museum Albury (MAMA), 546 Dean Street Albury NSW. Mon-Fri 10am-5pm; Thu 10am-7pm; Sat-Sun 10am-4pm. Until 22 July 2018. Free.

LEGACY. Your collection. Our story. MGA's Collection telling the story of photography in Australia through its donors. Monash Gallert of Art (MGA), 860 Ferntree Gully Road, Wheeler's Hill Victoria. Tue-Fri 10am-5pm; Sat-Sun 12-5pm. From 16 June to 22 July 2018. Free.

GOING

Australian Exotica. This travelling exhibition of mainly contemporary Australian photographers is centred around the theme of the exotic antipodes (Australia). Over half of the artists are of aboriginal descent and express aboriginal experiences through re-interpreting their history. Mosman Art Gallery, 1 Art Gallery Way Mosman NSW. Daily 10am-5pm. Until 01 July 2018. Free.

Exposed: Human Rights & the Environment. Images from the twenty-five year career of Australian photojournalist Glenn Lockitch. Australian Centre for Photography, ACP Project Space Gallery, 72 Oxford Street Darlinghurst. Tue-Fri 10am-5pm, Sat 11am-4pm. Until 14 Jul 2018. Free.

Compiled By Ted Safraniec