

SEPTEMBER 2014

Our Project of Passion is over for another year, and those members who took up the challenge found it stimulating and testing, but also very rewarding.

Our deep thanks go to Geoff Beatty for his mentorship and insight, his suggestions and questioning that helped us along the path.

It is always interesting to see the photographic journeys that each participant goes on during the year, and the changes in direction that so often occurs. This demonstrates that a project is a process of learning, thinking, questioning and development, much more valuable than merely taking a few preconceived images.

Another highlight is seeing some of the vastly different image-making that occurs. It seems that in working on a project we are more prepared to take chances, try something new, see what happens and where it takes us, and with the group discussions encouraging experimentation and commenting on what seems to work well and be visually exciting, we are more free to push ourselves in different directions.

This year there were 11 participants, and there is a write-up on what each did further in this newsletter.

At the end of last year's project, there was much enthusiasm to participate next time. That feeling was evident again this year, so the challenge to everyone is to promise ourselves to participate next year. We will be running it on the 3rd Mondays of the month from April to August. Put it in the diary now!

WHAT'S ON THIS MONTH

Monday
8th Exhibition Night: **SHOOT FROM THE HIP**
Judge: Ilona Abou-Zolof

Monday
22nd Guest Speaker: MALCOLM FACENDER
Travel Photography

Sat/Sunday
? OUTING
Information at club night if this is happening

& NEXT MONTH

Monday
13th Exhibition Night: **PORTRAITS**
Judge: Ross Roorda

Monday
27th Guest Speaker: DAVID GLAZEBROOK
Landscapes



Blue Mountains Photography Group

The Blue Mountains Photography Group aims to support our shared love of photography, by providing a forum in which to learn, develop skills, discuss images and encourage each other. Meetings are held on the second and fourth Monday nights each month at the Presbyterian Church hall, Macquarie Road, Springwood, 7.30 for 8pm. Visitors welcome.

Club News:

Our guest speaker this month is **Malcolm Fackender**, who will discuss a topic of particular interest to many of our members – **travel photography**. He leads small group photographic tours in Africa and Asia, and his images include beautiful landscapes, portraits and photojournalism. Over the years he has acquired a wealth of experience and knowledge, and is very generous in sharing this with camera clubs. Please make sure you attend on Monday 22nd to take advantage of Malcolm's experience. There are many of his wonderful images on the wwwweb.

It is with regret that **Len Brown** has informed us that he is finding he has other commitments on Monday nights and is unable to attend club and be effective on the committee, so he has tendered his resignation from the BMPG committee. This means there is a casual vacancy for another member to join our committee, contribute to decision making, share the load, be informed and involved, have fun, If you feel you can contribute to our club in this way, please talk to President Shirley at our next meeting.

The new committee of the **FCC** (Federation of Camera Clubs) has decided to move the inter-club function from Springwood to Mosman. This is a pity, as it follows much work by Judy T-M over many months. However, it being for all FCC clubs and members, we are invited to not only submit images but also attend the function on **26th October**. Their guest speaker will be our own David Glazebrook, winner of numerous prestigious awards and creator of amazing images, so his talk will make the journey worthwhile.

The final exhibition night of the year is our **Image of the Year** presentation. This is a chance for us all to share our best images from 2014, and they are being judged this year by Ben Halcolm of 7Chairs Photography. Please don't pre-judge your own images as not being worthy. Please DO consider submitting your images.

How to enter: Our current rules state that you can submit images that have:

- been submitted on exhibition nights or project of passion THIS YEAR
- the image must be submitted in the same category of Mono Prints, Colour Prints or Digital
- and that you can submit up to 4 images, as is our usual number on exhibition nights.

If you wish to reprocess your images following suggestions from judging through the year, this is permissible, but if you wish to change category, then the image will need to be re-exhibited in that new category by November to be eligible.

Remember that judging is quite subjective and each judge brings their own slant to the task, so the way Ben will view the images may be different to how other judges have viewed them. In other words, give it a go! Entries will need to be submitted in mid November for the 8th December exhibition.

The other **end-of-year** activity is our **awards dinner** – a chance for us all to relax over a glass of whatever and have a good chat and meal. We will be holding it at the Springwood Sports Club again on **Monday 1st December**. This is a good venue – we have a large group table, you can order your own choice of food and drink, and Monday nights are not overly busy.

EXHIBITION REVIEWED

Max Dupain: the Paris 'private' series and other pictures. This exhibition includes a portfolio of 21 photographs never seen before that were publically taken by Dupain while in Paris at the architect Harry Seidler's request to photograph the Australian Embassy. The exhibition has some of his previously unseen images but also includes some his iconic Sydney structures. *Photography gallery, lower level 2, Art Gallery of NSW, Art Gallery Road, Sydney. Thu-Tue 10am-5pm; Wed 10am-10pm. Until 14 Sep. Free.*

SHOWING

A camera on Gallipoli. Photographs by Charles Ryan taken during his time as a medic with the Australian Imperial Forces in Turkey 1915 during WWI. An exhibition from the Australian War Memorial. *Norman Lindsay Gallery, 14 Norman Lindsay Crescent, Faulconbridge. Daily 10am-4pm. Until 15 Sep 2014. Free after entry fee to gallery (\$12 adults, \$10 concession).*

Canon Shine. The top 50 images taken by the public from across Australia and includes Australia's most powerful image as picked by a judging panel. *Macquarie Street foyer, State Library of NSW, Macquarie St Sydney. Weekdays 9am-5pm; Tue 9am-8pm; weekends 10am-5pm. Until 21 Sep 2014. Free.*

Photography and the Great War. Photos from the Macleay Museum Collection (part of the Sydney University Museums) taken by official, commercial and amateur soldier photographers. *Macleay Museum, Macleay Building, Gosper Lane (off Science Rd), The University of Sydney. Mon-Fri 10am-4.30pm; first Sat of the month 12-4pm. Until 28 Sep 2014. Free.*

Don McCullen: The Impossible Peace. Five decades of McCullin's work as a photographer from war photographs to landscapes 1958-2011. *The Galleries, State Library of New South Wales, Macquarie Street Sydney. Weekdays 9am-5pm; Tue 9am-8pm; weekends 10am-5pm. From 27 Sep to 26 Oct 2014. Free.*

Sydney's 2014 Art & About Australian Life competition. Part of Sydney's Art & About annual festival this year's photographic competition was selected by judges Ken Done, Lisa Messenger and Stephen Dupont. The winner is announced on September 19. *Art & About festival, Hyde Park Sydney. Day and night, everyday during September 2014. Free.*

OUT OF TOWN

Arcadia: Sound of the sea. An art exhibition that includes photographs by John Witzig, co-founder of Tracks magazine. *National Portrait Gallery, King Edward Terrace, Parkes ACT. Daily 10am-5pm. Until 19 Oct 2014. Fee may apply.*

GOING

Portraits of War: The Crown Studios Project. A project by the Crown Studios in 1918 to photograph NSW military personnel who went overseas to serve in WWI. Should be seen in conjunction with the terrific larger exhibition **Life Interrupted: personal diaries from World War I** in the adjacent galleries. *Galleries, State Library of New South Wales, Macquarie Street Sydney. Weekdays 9am-5pm; Tue 9am-8pm; weekends 10am-5pm. Until 21 Sep 2014. Free.*

Compiled by **Ted Szafraniec**

PROJECT OF PASSION:**COLIN PURSER:**

Colin's work was based on landscapes and then in particular, sunsets. These were created with his home-made dome pinhole "lens" for his DSLR, with the camera moving through his 2-13 second exposures. All were taken from the same place in his own backyard over a 6 week period, proving that you don't need to go far to find great subjects to shoot. From over 300 exposures, Colin created 4 sets of 3 images, each set being shot on the same sunset so their colours showed continuity. He found that he needed a small amount of cloud in the sky, though not too much, and that he never knew what to expect from each session.

Although Colin has participated in all the Projects we have done, he enjoyed this the best.

DAVID JENKINS:

David began with a very technical project of photographing water dropping. From there he moved to photographing water at Maroubra beach using long exposures to flatten the movement of the waves. He found though, that while these long exposures were being taken, he could also use his small Olympus camera at the same time, moving the camera to create blur.

After taking hundreds of these blurred photos over a number of shoots, he found the best results were when he cropped out people and concentrated on the seascape / landscape itself. The result was a series of coloured moody impressions of the scene.

GREG FARMER:

When Greg said that he wanted to concentrate on his landscape photography, Geoff warned him that he would need to go out in all sorts of weather. Even in winter, he was up to the challenge, and suggested it was helpful to have someone to go out with for safety. Instead of looking for the smaller views and individual details, he tried to go for the wide view. Most of his images were multiple images, and he tried to avoid the HDR look that can occur with exposure stacking. He used a variety of techniques and programs to create a series of quite detailed 'big picture' landscapes. There was even an image of Greg out in the snow shooting!

IAN WATSON:

Ian began shooting nature, in particular trees, but then completely changed direction to create environmental portraits of musicians. He was invited to accompany a group of musicians who build a campfire at a cave, where they gather to make music. He didn't want to use flash, so found that by taking an LED spotlight to supplement the light from the campfire, he could achieve sufficient light to capture his warm, moody images of both individuals and groups immersed in their own creativity. Part of

JEANNIE MCINNES:

Having mostly focussed on nature and landscape, turning a camera towards unsuspecting people in the category of Street Photography was a challenge for Jeannie. Over a number of sessions in the city, looking at the crowd at an event, feet on steps and several iconic locations, she decided to concentrate on "alone in the city", with single figures in the city streetscape. In the course of exploring this genre, she discovered there are a few rules to be followed, especially in using normal lenses and being close at hand rather than telephoto lenses at a distance, not capturing homeless people, not allowing people to pose for you, and spending minimal time in post production. Many thought it was better to spend your money on books rather than expensive gear.

JUDY THISTLETON-MARTIN:

Judy decided to concentrate on one location, Martin Place, which is constantly busy, dynamic and changing, and with a wonderful array of buildings from across the decades (and centuries). The challenge she created for herself was to produce just six images of such a diverse place, so the

best way was to experiment with something different. Her approach was to advertise Martin Place and present it as posters, processed using iDesign on her iPad, using words, pictures and colours. She also produced a small book to show much more of the place in a different way to just employing conventional photography.

KEN LOWE:

Ken decided to challenge the technical side of image making, particularly in getting as much of an object in the image in focus as possible. To do this he explored 'focus stacking', where multiple (many, many) images are taken, each with the focus minimally shifted, and only the sharp area of each included in the final image. He explored flowers before settling on M&Ms laid out on a sloping surface. The equipment he used was a macro lens and his DSLR on a rail on the very sturdy tripod, so that the only thing that moved between shots was the camera. He produced over 500 pictures, then combined the numerous appropriate shots, stacking them in Photoshop. He discovered that the stacking took much longer than expected but achieved the results he was hoping for.

MARK COCKS:

Mark created another technical project, refractography. This is a form of photo abstraction where light is bent and blended through transparent objects and creates an image directly on the sensor without there being a lens on the camera. Mark set up a dark space at home, used an LED torch with a cover over the light which had a tiny pinhole to let the light through, which then shone (refracted) through an engraved wine glass. He used a variety of coloured pieces of cellophane to add colour and exposures between 5-10 seconds. This was a process of trial and error, as no previews were available on the camera screen and nothing to focus on, but the process produced lovely streaks of coloured light against a black ground.

RAY GREEN:

Ray also was interested in some of the technical aspects of photography and used film and a pinhole camera in a style known as 'lomography'. He used a plastic Diana camera, shot with film, had his negatives processed, scanned them and printed them digitally. Using this more traditional technique of shooting images, he chose as his appropriate subject a collection of carved stones from a demolished city building that are in a park in Macquarie Street. Printed in B&W from low and close viewpoints and with the deep depth of field that pinholes create, he presented an intimate series of images that are timeless.

ROBIN MURRAY:

Robin has explored the world of butterflies, birds and plants, so this year looked at a quite different subject. In attending rallies, she found that hands in the crowd attracted her attention, so photographed them in a variety of un-posed poses - holding placards, holding people, being relaxed. To make them work as a series, she needed to have similar tonal ranges, photo colour ranges and sizes within the picture frame. They were all anonymous, but each had the viewer wondering who they belonged to and what they were involved with.

TED SZAFRANIEC:

Ted is passionate about history, particularly local history, so decided to look at an 1890's cottage in Wentworth Falls called Tarella, where he volunteers. Originally belonging to the McLaughlin family, one of their men was a WW1 soldier and many of his artefacts are housed there. Ted also used B&W film to capture set-up assortments of objects to tell some of the story of this serviceman. He discovered how difficult it can be to combine these objects simply, and how much is involved in the use of this time consuming medium.

Geoff Beatty introduced the exhibition by explaining that projects needed not only an idea, but also a way of getting images to hang together through subject, tonality or some other aspect.

ILONA ABOUT ZOLOF:

Ilona will be our judge on Monday 8th. Her photographic work is quite wide in approach and theme, so we look forward to her comments. Look up some of her work on the wwweb.

EXHIBITION THEMES:**September: *Shoot from the hip***

Simply defined as making a quick, unplanned decision, which leads to action.

It comes, apparently, from the American “wild west” gunfighters who would shoot from the hip, rather than take the time to aim from shoulder height. If the western movies are to be believed, which is highly unlikely, it was ‘shoot from the hip’ or die. In reality, however, shooting from the hip increased firing speed, but not accuracy. The same principle applies to the technique of ‘shooting from the hip’ in street photography – fast but not always accurate. “Shooting from the hip” usually involves holding your camera at waist-level, and shooting upwards without looking through the viewfinder. One of the reasons why this technique is widely popular is because it allows you to take more candid images of people and you often get a much more interesting perspective as you shoot from a much lower perspective.

As you will soon find out, framing while shooting from the hip is very difficult when starting off. For every 100 shots you take shooting from the hip, you will probably only get 5-10 ‘keepers’, if you’re lucky!

October: *Portraits*

Portrait photography or portraiture is photography of a person or group of people that displays the expression, personality, and mood of the subject. Like other types of portraiture, the focus of the photograph is usually the person's face, although the entire body and the background or context may be included.

Styles of portraiture

There are many different techniques for portrait photography. Often it is desirable to capture the subject's eyes and face in sharp focus while allowing other less important elements to be rendered in a soft focus. At other times, portraits of individual features might be the focus of a composition such as the hands, eyes or part of the subject's torso.

Approaches to portraiture:

There are essentially four approaches that can be taken in photographic portraiture — the constructionist, environmental, candid and creative approaches. Each approach has been used over time for different reasons such as, technical, artistic or cultural.

For further information and suggestions, check out our theme definition page at:

http://www.bmpg.org.au/resources/theme_definitions_2014.pdf

Your BMPG Committee are:

President – Shirley Steel

Vice President – Robyn Cook

Secretary – Mandy Ferretti

Treasurer – Anne Baker

Public Officer – Ted Szafraniec

Member – Len Brown

Member – Mandy Ferretti

Member – David Jenkins

Member – Ann Wharton

Meetings held 1st Monday evening of the month.

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