



F/STOP

OFFICIAL NEWSLETTER OF
THE FEDERATION OF CAMERA CLUBS (NSW)

September 2019

Federation of the Camera Clubs (NSW) Inc. PO Box 49 Macquarie Fields NSW 2564 www.photographynsw.org.au

President's Message

By Kerry Boytell EFAIP/b MAPS

Interclub was judged a few weeks ago, and I am most pleased to report that we had the highest number of entries for many years. It is pleasing to see that more clubs are entering. It is not the competition that matters, but the ability to see quality images at the presentation at the Central Coast Leagues camera club in October.

There were many wonderful images, and an opportunity to learn from them. I do hope to see many of you at the presentation. There will be again raffle prizes from our sponsors for those attending. Many thanks to the judges, Roy Killen, John Swainston, Peita Ward, Helmut Berndt, Craig Parker, Tanya Du Toit and Ivan Finlay. Several of these judges travelled many kilometres to be at the judging, and their efforts are really appreciated.

Many thanks to our Vice President Jeff Akers and Treasurer Russell Field for organising the upcoming judges course in Sydney at Ryde Eastwood Club.

Good shooting for Spring.

Kerry Boytell

EFIAP/b, MAPS

NSW FCC President.

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Entries Open: 1 July 2019 Entries Close: 16 August 2019	INTERCLUB 2019  Hosted by: Central Coast Leagues Camera Club 1 Dane Drive, Gosford NSW 2250	Exhibition & Presentation 13 October 2019
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FCC Interclub

The FCC received the largest number of entries from clubs into this year's interclub competition for many years, in both the print and digital sections.

The judging of the images in the different sections for Interclub took place on Sunday the 25th of August, and we would like to thank the judges who were involved in judging the various sections. They were Roy Killen, Tanya du Toit, Helmut Berndt, Craig Parker, Ivan Finlay, Peita Ward, and John Swainston.

During the judging each image was assessed by a panel of 3 judges, where each judge could give a score between 1 and 5. The three scores are added to give a total score for the image, with 15 being the top score that can be achieved. The scores from the images for each club in a section are then added to give an overall score for the club in that section.

I would encourage as many people as possible to attend the Exhibition and Presentation at Central Coast Leagues Club on the 16th of August, which will be hosted by the Central coast Leagues Camera Club. The Exhibition will be open from 11:00am. The projection of digital entries will start at 1:00pm, followed by the presentation of awards in each section.

The FCC Committee in conjunction with Beth Miller have arranged a tribute to David, a selection of his images will be displayed at the interclub exhibition.

There will also be door prizes of items supplied by some of our FCC sponsors.

FCC JUDGES COURSE

We have received a good response from members of FCC clubs who are interested in doing the 2019 judges course, and registration forms have been sent to all those who sent an expression of interest. If you are interested in doing the course, but have not yet applied, there are still some places available. The course will be held at Ryde Eastwood Leagues Club in West Ryde, on Saturday the 28th and Sunday the 29th of September.

If you have already sent an expression of interest, but have not received an email with a registration form attached please let me know by emailing me at fccfstopeditor@gmail.com. If you are interested in doing the course, but have not contacted us yet please email me at the same email address.

Photography Competitions

Maitland International Salon of Photography

Entries for the 2020 Maitland International open for submissions on the 1st of October 2019.

There are 6 sections that can be entered in the salon, Monochrome Prints, Colour Prints, Nature Prints (Mono and colour), Monochrome Digital, Colour Digital and Nature digital (monochrome and colour).

For entry information go to the competition web site at <https://maitlandsalon.myphotoclub.com.au/> . Please read the entry instructions carefully before entering the competition to insure your entries comply with the accepted sizes. The competition is an international exhibition and can count toward honours with the Australian Photographic Society, the Photographic Society of American, the Global Photographic Union and the Federation Internationale de L'Art Photographique.

Newcastle National Exhibition of Photography

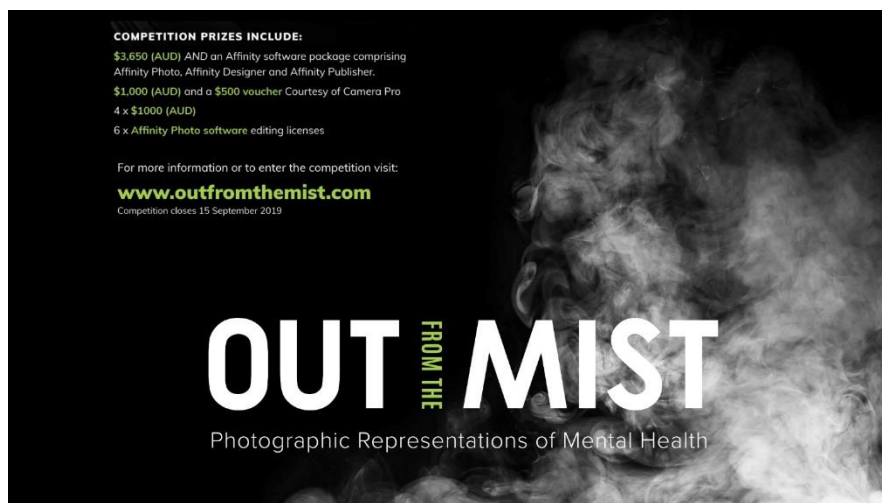
The exhibition is now open for entries until the 25th of November. Newcastle international is one of the few 'print only' exhibitions that is still running. The sections available for entry are Monochrome, Colour, which includes the following sub-sections, Open, Nature and Travel. For definitions and more information go to <https://newcastlenational.myphotoclub.com.au/> .

Other Competitions

I receive a number of notifications from different organizations about photography competitions they are running, and put them in F/Stop as information for readers who may be interested in entering them. I suggest that before you enter any external competition, that you read carefully the conditions of entry, especially related cost of entry and copyright of the images you may wish to enter.

Out of the Mist Photographic Competition.

The [Mental Illness Federation of Australia](#) is running a photo competition on Mental Health titled, [Out From the Mist](#). Entries close 15 September, and there is around \$10,000 in prizes, mostly cash.



They are offering a 40% discount to all FCC club members who want to enter, using the code OM01 – ONTR5.

They will be exhibiting between 70 and 100 photos in Brisbane City Hall and the Creative Arts Precinct, also in Brisbane, 5 October to 13 October, and then in a private Gallery in Victoria in early 2020.

Information about this competition can be found at their web site at www.outofthemist.com

The Portrait Conference

The Portrait conference is made up of three events. The first being an online portrait competition, followed by a two-day conference and finishing with the judging of the print competition which involves the highest scoring top 30 individuals enters to the online competition. It is an annual, national photography competition for amateur, enthusiast & professional photographers alike. Their site states that, 'If you're passionate about photography, we can help you gain greater exposure and even achieve international recognition'.

With one of Australia's largest prize pool of \$60,000 including \$15,000 in cash on offer, the portrait competition gives enthusiast and professional photographers the opportunity to comb through some past portraits or to go out and shoot some new ones.

To find out more about the event and competition go to <https://theportraitco.com.au/>

Entries for the portrait competition close at 23:59 on the 20th of October 2019

'Exposing' yourself to Photography

I believe that as photographers, it is important we increase our exposure to a wide range of photography. We can often become stuck with a narrow vision of how we express ourselves as photographers. The best way to expand our photographic horizons is to 'expose' ourselves to the works of other experienced and recognized photographers. This does happens to a degree at our camera clubs, but can I suggest that there are three other ways you can do this.

First – Look at the top images from State, national and international amateur and professional photography awards. Most highly regarded photography competitions will have a catalogue of the top images from their competitions from previous years that you are able to access at their site on the internet.

A number of national and state exhibitions are run using the 'MyCameraClub' web site. The easiest way to access these is go the FCC web site, <https://fccnsw.myphotoclub.com.au/> , and then click on the 'MyCameraClub all sites' logo. This will open a page that includes a list of competitions hosted by this site. When you open these competition sites there is usually a 'catalogue' button on the right side of the title page. By clicking on this you are able to see the files containing catalogues of the awarded images from previous years.

Some professional competition sites to consider looking at are, **The Australian Institute of professional Photographers awards**, <http://www.aippappa.com/appa-2019/2019-aipp-appa-category-winners> . **The Epson International Pano Awards** are awards for panoramic photography. The web site is <https://thepanoawards.com/> . Click on media and galleries area to access catalogues back to 2010.

The gallery for **The Australian Geographic Nature Photographer of the year** web site can be found at <https://naturephotographeroftheyear.com.au/gallery/> .

The Moran Prize has a photography section that has been running since 2019, and tends to award images by photographers with a different approach to their subjects. The site for the gallery of awarded photographs can be found at <https://www.moranprizes.com.au/gallery/photographic> . The top images in the **International Landscape Photographer of the year** can be seen by going to <https://www.internationallandscapephotographer.com/> and clicking on 'archive' where you can access galleries of the top 101 images for 2018 and 2017, and view the published books back to 2014. These are a few organizations that run competitions with galleries that can be viewed on the internet. There are many other sites with galleries from competitions that can be found.

Second – Find and visit Galleries and venues where photographic exhibitions are being held. One way to find out where exhibitions are being held is by going to your local 'what's on' web site. The Sydney site, <https://whatson.cityofsydney.nsw.gov.au/tags/photography> lists a number of galleries and sites running photographic exhibitions. Below are some on at present.

The Australian National Maritime Museum has 3 Photographic exhibitions that are on at present. **The Wildlife Photographer of the Year Exhibition** is still running till the 26th on September, **The Elysium Arctic** is on till April 2020 and the '**Capturing the Home Front**' exhibition, which has images of '*Life at Home in a World at War*'. This exhibition is on till the 16th of February 2020. It contains images by the renowned American photographer, Dorothea Lang, as well as Toyo Miyateke, an American, born Japanese Internee during the Second World War, and a number of Australian photographers.

The Powerhouse Museum is hosting the display of the top images from the '**Australian Geographic Nature Photographer of the Year 2019**' competition until the 20th of October. There are a number of other galleries running exhibitions that are listed at the 'What's On' web site.

Third – Read books on photography and photographers. This can get a bit expensive as photography books often aren't cheap. It may be worth thinking about setting up a lending scheme in your club so that books can be shared and discussed among members.

Jeff Akers

A different way to think about photography

The following article is based on a presentation by Don Munro that he presented at Pennant Hills Photography Club recently. It is about a different way of looking at images and thinking about photography. I hope that you find the article interesting and thought provoking, and would be interested in any feedback from readers.

New Directions in Photography – Maximalism

Photographs full of clashing colours, visual complexity and organised chaos challenge us to rethink what makes a “good” image. Don Munro, Secretary, Pennant Hills Photography Club, discusses “maximalism” and gives tips on how to create maximalist photographs.



In the beginning

One hundred years ago a radical new approach to photography was created by Alfred Stieglitz, Paul Strand and Edward Weston. These self-proclaimed “modernist” photographers argued that a good photograph is one of a single subject, in sharp focus and without any other distracting elements.

The modernists were heavily criticised by the pictorialist photographers of the day who held

that a good photograph was one with a soft focus, symbolic content and that created an atmosphere.

But the modernists prevailed, and although photography has changed in many ways over the past century (including the introduction of coloured photographs and digital photography), the criteria of a “good” photograph decided upon by those early modernists are still used today.

Until now. Today, world-class photographers such as Stephen Shore and Magnum’s Alex Webb are creating complex images full of vivid colours, optical illusions, visual juxtapositions and multiple layers of content. Their approach of “more is more” rather than “less is more” creates exciting images but also poses fundamental questions about what we think is a “good” photograph.

Alex Webb

Alex Webb (born 1952) is known for his vibrant and complex colour photographs. He has been a member of Magnum Photos since 1979. His books *Istanbul* and *The Suffering of the Light* are filled with images of enormous complexity, with shadows and light, reflection, colour, optical illusions, juxtapositions, symbolism, and multiple layers of content.

At a workshop in Singapore, Webb spoke of his way of making photographs:

“This is somewhat of a generality, but, loosely speaking, my work often gravitates towards visual complexity, with multiple layers, paradoxical juxtapositions, and frames within frames.” For Webb, the world is not made up of individual subjects to be photographed but comprises many inter-related objects. Given this is reality, he looks continually at ways of bringing all these elements together. He says:

"It's not just that *that* and *that* exist. It's that that, that, that and that all exist in the same frame. I'm always looking for something more. You take in too much; perhaps it becomes total chaos. I'm always playing along that line: adding something more, yet keeping it short of chaos."



Webb's photographs do not use leading lines or the rule of thirds or other composition techniques to direct the viewer to see the subject, the "answer", so to speak. Instead, he says, "I like photographs that ask questions and open up possibilities. I certainly don't have answers."

His book '*The Suffering of the Light*' is filled with in-your-face chaotic looking images, with frames within frames, complex visual relationships between

shapes and lines, and clashing colours. They are totally unlike the traditional approach to photography of having a clear single object in the frame with no "distracting" elements in the composition. Instead, our eye is drawn around the photograph, from one element to another, before we can grasp what the photo is about.



Stephen Shore

Stephen Shore (born 1947) is an American photographer known for his complex, maximalist images and for his pioneering use of colour in photography. Instead of focusing on individual objects, or stories, he focusses on how pictures can produce "a convincing experience of three-dimensional space." He gives the example of driving along a highway and seeing a city (or a landscape) in the distance. As he moves, different elements come together into patterns of relationships between different multiple objects:

"I remember driving in New Jersey on some of the highways and in the distance you'd see the World Trade Centre, and from certain angles it seemed to me the towers were too far apart and the proportions were wrong. But there were certain angles where the towers were closer together, and it seemed right. How does one little compositional detail, perhaps a post or a curb meeting the edge of the frame, or a telegraph pole; how do these things change the perception of space?"

As a result of this approach, rather than creating an image of something he would create a complex image of numerous inter-related elements. As well as the human or natural content of the photographs, he carefully aligns the many different lines, shapes and colours in the image into complementary or juxtaposed patterns or repetitions. There are no simple leading lines that draw our eyes quickly to a single point of interest where our eyes can rest before we move on to look at the next photograph. Instead our eyes move from one clear element to another around the whole image, seeing repetitions and other patterns, and sometimes even discovering humorous or incongruous arrangements of reality that would be missed unless time had been spent looking. The result, says Shore:

“What I’m doing is creating a small world for a viewer to explore.”



Shore’s images at first seem to be photos of “nothing” because we can’t find that single subject we think every “good” photo should have somewhere within the image. Instead – and this can take time to discover – Shore’s photos are full of multiple human or natural objects organised into paradoxical juxtapositions and composed to show the repeated, oppositional or asymmetrical relationships between those elements. Complex, exuberant, multi-faceted, organised excess – and never simple.

Seeing complexity

It may be significant that both Alex Webb and Stephen Shore are street photographers. They spend most of their shooting time walking the streets looking for patterns and arrangements of people that are constantly moving. To see in the street means to search for patterns which exist in the space of streets, in the gaps between buildings and in the changing locations of people and traffic.

In the street, reality is not a single subject: what we see is complex, constantly moving and is made up of multiple elements which may appear to be disorganised – and then, in a moment, they suddenly aligned into a composed multifaceted arrangement of spatial, linear and colour relationships.

Arguably this is the natural way that we all see. By contrast, looking for an individual object isolated from and cut off from the other elements of its environment seems an artificial way of seeing.

Tips for maximalist photographs

Maximalist photography is not easy and requires a highly developed skill of composition. Some photographers will have a natural talent to see complexity and to organise it into a coherent, intricate image, but the vast majority of us will need to develop this skill.

There are various techniques that can be used to help us see complexity and organise it into a maximalist image.

Try the following individual exercises, and perhaps even try several of them in combination. Turn on your camera's "Live Preview" setting, and use the grid on the screen to ensure there is some element in each rectangle of the grid. Photograph *relationships* between shapes that you see in the real world rather than focussing on a single subject. Layer your photos with *incongruous* elements in foreground, mid-ground and background. Fill your frame with clashing, vibrant colours.

A danger with maximalism is that it is very easy to end up with a photograph that is chaotic and cluttered (rather than organised complexity). To avoid this, always compose the image so your eyes travel from one element to another around the photograph.

Finally, maximalist photographs provide a major challenge for judges who consider that a "good" photograph must be of a single object, in focus and with no distracting elements. Maximalism breaks all these rules. On the other hand, maximalism is a powerful new way of seeing and capturing the world that will help many photographers develop their own unique vision and voice, and provide a spur to creativity.

For more information

There are many resources on the web and in books and magazines by and about Alex Webb and Stephen Shore. A good place to start is:

- Alex Webb interview: <https://invisiblephotographer.asia/2012/02/18/interview-alexrebeccawebb/>
- Alex Webb, *The Suffering of Light: Thirty Years of Photographs* (2011), Thames & Hudson
- Stephen Shore interview: <https://www.youtube.com/watch?v=T029CTSO0IE>
- Stephen Shore and others, *Stephen Shore: Survey* (2014) Aperture



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F/Stop News and Article Contribution

The F/Stop newsletter depends on your contributions. If you have any articles that may be of interest to our members, please email them to – fccfstopeditor@gmail.com.

Articles could include: Camera hints, Photoshop hints, travel, nature or sport photography and/or local photoshoots. Also information on awards, competitions, exhibitions, or on upcoming events, workshop, event reports, or book reviews etc.

Don't be limited by this list! Anything that might interest photographers is acceptable.

Please send articles in Microsoft word or plain text format with photos attached as separate files. Submitted images should be a jpg file with a maximum size of 50 – 80kb.

In order to ensure your article is included in the next newsletter, please submit it by the 20th of the month.

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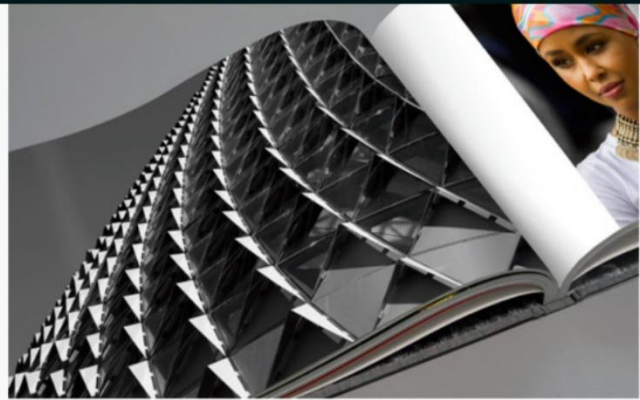
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