



F/STOP

OFFICIAL NEWSLETTER OF
THE FEDERATION OF CAMERA CLUBS (NSW)

August 2020

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

President's Message

Kerry Boytell

EFIAP/b, GMAPS

I have just heard the results of the AIPC – the Allied Interstate Championships. This is a competition between the states. Usually there is a print division, but this year due to Covid19 there were only two digital divisions, colour open and monochrome open. There were many fine images to choose from, but unfortunately I could only choose 10 in each section to represent NSW. However I have great pleasure in announcing that NSW won the competition, winning the Alan Moran trophy. Hearty congratulations to Carol Barry who won the Herbert medallion for the best colour image with her Norwegian Eagle. The monochrome Herbert medallion was won by Geoff Shaw of Victoria. Also congratulations to all those whose images helped us win the trophy. NSW has a long history of winning the Alan Moran trophy, but we did not win last year. That honour went to Victoria. The catalogue will be available on the APS web site, next week. See the list of photographers who received Merit awards for their images on page 3 in the newsletter.

The weather seems to be taking a turn for the better, with warmer days and lots of sunshine. Spring and all its beauty will soon be upon us. Time to start thinking about photography in the beautiful spring conditions. Usually we have the Canberra tulip festival, among other things, but I am not sure if it will be going ahead. Probably the Bowral tulip festival will happen, as NSW has been relatively unscathed with Covid-19.

Until next time, happy photographing, and stay safe and well.

Kerry Boytell

EFIAP/b, GMAPS



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FCC INTERCLUB 2020

The FCC Interclub is now open for entry to affiliated clubs. We would encourage as many clubs as possible to consider entering their members images in the different sections available. There is a small clubs section for clubs with membership of less than 20 members as of the 30th of June 2020. If your club is eligible to be considered in this section, upon submitting your entries, please inform the FCC Secretary by email before the closing date that you wish your club to be included in this section. As it will be an on line presentation clubs outside Sydney and in country areas will be able to log in and participate in the event.

The competition opened to entries on Friday the 31st of July, and will close at midnight on Friday the 11th of September.

There are 5 sections available for clubs to enter images in–

Colour Digital, Monochrome Digital, Nature Digital, Creative Digital and Australian Landscape Digital

The Definitions and entry conditions on the FCC web site have been upgraded to reflect the 2020 timetable, definitions and image sizes. To find these go to the FCC web site and then click on the Interclub and Top Shot tab. We would ask that the club committees selecting their club entries, read the 'Entry Conditions and Instructions section', and the 'Definitions' carefully to insure that the images comply with image size and the definitions. The FCC committee will be reviewing all entries before they are sent to the judges for scoring.

There were a number of issues considered in making the decision to run the competition as a digital only and an on line event. Among them is the uncertainty of being able to get a venue where it is possible to comply with the Covid-19 distancing requirements, especially with the changing requirements for social distancing because of new outbreaks. The difficulty of handling print entries, and arranging to have them judged by a panel of judges, in one place, together with others needed to facilitate the judging, and still be able to guarantee that it was done in a safe way.

We hope that by 2021 that we will be able to run the competitions in the normal way, and clubs are back to meeting together

AIPC Awards– Allied Interstate Championship

Medallion winners and Merit recipients

The awards are as follows:

COLOUR DIGITAL

Herbert Medallion

Carol Barry NSW Norwegian Sea Eagle

Merit Timothy Moon NSW Riverbed

Merit Robin Moon NSW Lake Tyrell Salt Pans

Merit Jim Thomson NSW Male Kestrel with

Food for Female

Merit Cheryl Eagers QLD Winters Framing

MONO DIGITAL

Herbert Medallion

Geoff Shaw VIC Image in Image 2

Merit Jacqueline Hammer QLD Black to White

Merit Carmen Caruana VIC Spoon and Fork

Merit Tony Law NSW Mad Cow

Merit Robin Moon NSW Saltmarsh Gallop

The New South Wales entries were selected from images entered in this year's FCC Top Shot competition

ON LINE PRESENTATIONS OFFER TO CLUBS FROM LEN METCALF.

Below is an extract from the letter I received about this offer.

Len is an experienced photographer and educator and has been visiting and presenting at camera clubs in the Sydney region for many years. He is renowned for his exquisite photographs and supportive, gentle teaching style. He says "I find camera clubs a stimulating environment to share ideas with, and to meet enthusiastic photographers. I love presenting to a live audience and teaching them something useful about photography." His secrets of black and white photography presentation is widely praised. You can find out more about Len here: <https://www.lensschool.com/meet-len-metcalf>

Online presentation for camera clubs

The online presentation will be tailored to the interests of your club, it can be delivered at the same time as your club would normally meet (or any other time that suits), and it will be live with the opportunity for your members to ask Len questions at the end. Suggested topics for the presentation can be seen here: <https://www.lensschool.com/camera-clubs>, or if there is something in particular you are interested in then that can be arranged. The presentation runs for approximately 90 minutes.

If your club is interested in taking advantage of this offer you can learn more by contacting Clair Reynolds by email at hello@lensschool.com

ARTICLE BY IGNACIO PALACIO

On the following pages is an article written and supplied to F/Stop for publication by Ignacio Palacio. Ignacio is an awarded professional photographer, originally from Spain, who has travelled extensively and has specialized in travel photography. He was recognized as a Master of Photography by the AIPP (Australian Institute of Professional Photographers) in 2016. To learn more about him and his photography you can go to his web site at www.iptravelphotography.com.au

If you find this article helpful, Ignacio has supplied a number of other articles which we may publish in future F/Stop issues

Spa pool, Hamersley Gorge, Karijini National Park, Australia (April 2012)



This image of Spa Pool in Hamersley Gorge in the remote Pilbara region of Western Australia has become a very special image in the path of my career.

Since I came to Australia in 2008 and after seeing some beautiful images of Karijini National Park by Australian icon landscape photographer Ken Duncan, I had always wanted to visit this region and photograph its beautiful gorges. It wasn't until April

2012 when I had the chance to do so.

This capture probably stands up as one of the most successful images in my photographic journey to date. This is not only due to the number of accolades it has received but also because it spearheaded a series of images from the area that I published as my first book, as well as forming into a fantastic exhibition I held in Sydney. I used this momentum to launch into working as a full-time travel photographer.

Quite interestingly, I didn't really see the potential that lay within it at first and almost overlooked it altogether. However, when I chose to give the image more time and reflection, a number of wonderful qualities began to reveal themselves, particularly through my post-production process.

What works about this image

The final image has a delightful mix of colour, contrast and movement that gives it a genuine sense of life and energy. And yet it still pervades the viewer with a great sense of balance and harmony through its thoughtful structure and feature placement, use of colour and clear sense of design.

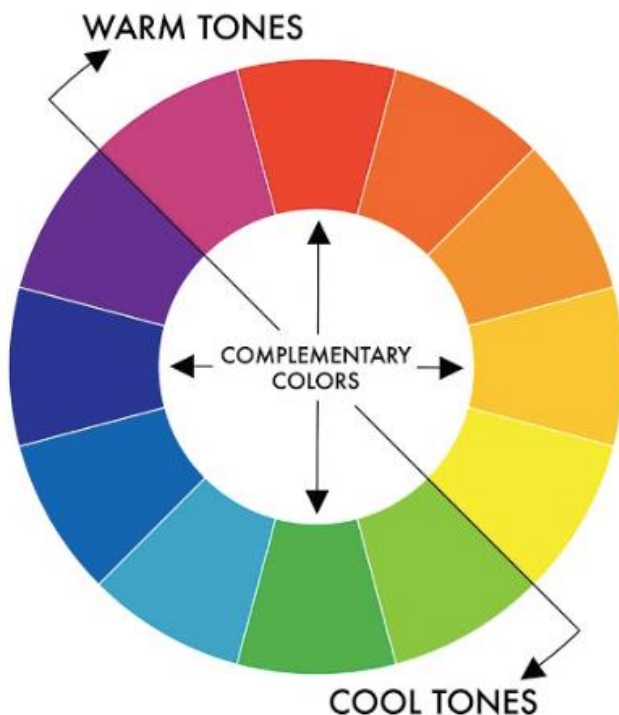
Framing and lines

Some of the elements of this image I most appreciate, come to life through the structural framework of the photograph. The square composition, diagonal flow and supportive lines come together magnificently and tie the image together in a wonderfully visual weave.

The square framing provides a solid, balanced container, to hold the intensely rich subject matter within. Square framing is often difficult to manage well, as it's rare that all the elements line up perfectly, but it's my favourite format by far, partly because of this challenge. This image still stands out as being one of the most perfectly aligned square format images I have yet created!

The key diagonal line within the image follows the natural direction of the water flowing into the pool and further down and across into the front of frame. This diagonal flow, back and forth, is perfectly reinforced by the large aggregate of parallel running diagonal ridges and supportive lines in the rock structure surrounding the waterway.

Colour composition



Colour is a very important compositional ingredient that is not always used as consciously or deliberately as it can be, to direct and engage the viewer. Complementary colours are one such tool. Orange and blue are perfectly opposite on the colour wheel and here I have deliberately enhanced the saturation of the blues and oranges already present within the image file to accentuate this. Those two colours are not just a naturally appealing complement to each other but have different impacts spatially and cognitively on perception. Spatially, the cooler tones of the blue tend to recede into the frame and the warmer hues/temperature of the orange tend to come forward. This works to create a natural separation and adds a sense of depth and

three-dimensionality in the image.

From a psychological perspective, these two complementary colours together imbue certain emotions and feelings into an image such as harmony and ease, in this case reinforcing the design and structural features that have a similar effect.

A large part of the rock structure is presented with what's called analogous colour – colours that are very close together on the colour wheel – in this case reds and oranges. They can work as accents, or sisters, to a dominant colour. While less bold and impactful than complementary colours that are opposite on the colour wheel, they do also work together to instil a calming and harmonious feel.

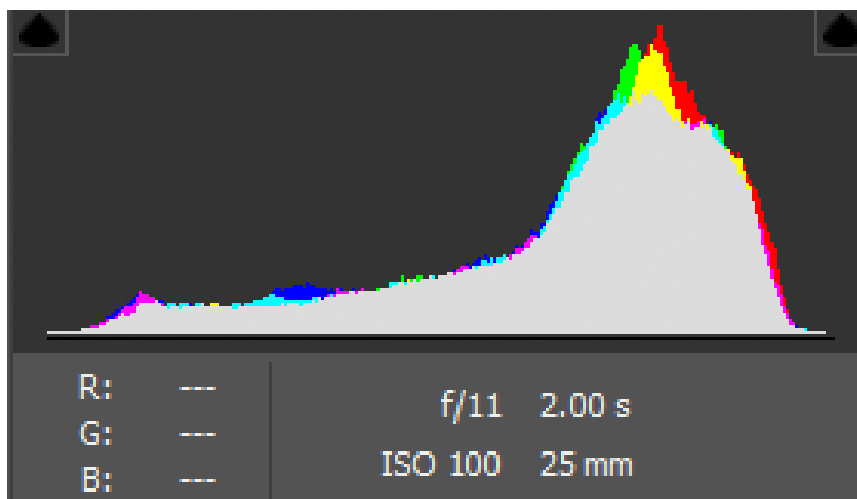


Exposure

You'll notice the original image is slightly overexposed. This was done deliberately to ensure what I deemed to be the most critical data on the right-hand side of the histogram was fully accessible for the post-processing. The resulting file, when processed back to the correct exposure, contains more tonal information and less noise in the shadow areas, maximising the final image quality.

You will find there are arguments either way for slightly under or overexposing certain subject matter, but this is where I normally tend to lean.

Histogram of the image



Note: Using the histogram: A histogram gives us a graphical representation of tone in an image from dark to light – i.e. from pure black on the far left to pure white on the far right. When you expose your image, refer to your histogram and be careful not to clip the highlights or shadows beyond the edges as this will be information lost that you won't be able to recover.

Dodging and Burning

Selective dodging and burning has been used to bring the overall brightness of the image down to add a greater sense of mood, atmosphere and also to direct the image visually. The organic vignetting has been used to reinforce and clarify the corridor of diagonal flow running from bottom left to top right.

Our eyes naturally move from dark to light, and the lighter part of the image usually holds the viewer the longest. In this image, you might start looking at the high contrast areas and dark rocks in the foreground and yet you naturally follow the diagonal waterway all the way up to the highlighted main subject and real anchor point of the image: Spa Pool waterfall.

Visual balance

In summation, probably the greatest strength and my favourite quality of this image is its visual balance. None of the elements fight each other but work together in a complementary way. There is an ease of coexistence in all the key elements, where the relationships between all the features just flow together and sit comfortably with each other. This invites a feeling of equilibrium, rather than tension, and a feeling of harmony permeates the image as a result.

Within the square crop, there is an equal visual weighting structurally from top left to bottom right across the diagonal symmetry of the waterway. The visual mass is evenly weighted through the frame overall, unlike the original capture which is more heavily weighted to the right. This represents the visual balance.

The complementary colours of the orange and blue as well as the balanced structural design also add to this sense of harmony.

I've further supported this by placing the main subject of the waterfall and pool within the intuitive rule of thirds framework, so it sits very naturally in the frame.

The Rule of Thirds and the Golden Spiral

The rule of thirds is a long-standing visual guideline regarding the placement of the key features of an image. If you imagine an image overlaid with intersecting lines into nine sections, then placing the subject(s) of your image on one of the 'thirds positions' infers a very natural and appealing visual harmony. Here, the main waterfall and pool are beautifully placed in just such a position.

This image also supports another visual guideline known as the Fibonacci or Golden Spiral. This structural design can seem a little more complex than the Rule of Thirds, but the Golden Spiral framework works beautifully to help your viewer flow through your image on a journey of exploration along the sweeping curves of the spiral – experiencing the key points

of interest in your image, along the way. Being born out of the Golden Ratio, it naturally provides a very appealing balance to your composition.

Just like the Rule of Thirds, you can potentially apply the Golden Spiral to your not-quite-perfect shot during the post-processing. How do you use it? Well, you place your subject or the most crucial focal point of your image in the heart of the spiral. Then frame the other prominent areas of your image on the rest of the curve, as much as you can, so you are leading your viewers along its path to your key subjects. Warping and cropping may also help to align the key areas into this framework.

Technique: Depth of Field and Focus Stacking

There are recommended techniques and settings to use in the field to ensure you the best chance of obtaining excellent depth of field in one shot. I generally shoot landscapes in aperture priority mode and I rarely go above f11. Each individual lens has a sweet spot where the performance and critical sharpness are at their peak, and it usually resides within the f8 to f11 range.

With some images however, this is still not enough to obtain full optical sharpness from the front to the back of an image, and it simply may not be possible with a single image capture.

In theory, using a small aperture at f22 or smaller will enable you to get the maximum depth of field, but in practice, pushing the aperture beyond f13 often leads to softer images due to an optical diffraction effect from the aperture blades. Essentially, using the sweet spot of f11 or f13 is as far as you want to go. How then do you overcome this dilemma if it's important to have front to back sharpness?

Well, with a bit of extra time, planning and patience, there is a widely used technique called focus stacking, which provides an excellent way to combine peak lens performance and sharpness with great depth of field. This photograph was captured using this technique.

Focus stacking is both a field based and post-processing technique which combines multiple images taken at different focal distances to give a resulting single file with a far superior depth of field.

To clarify the process – for this image I took a series of six shots, focused at different points, starting in the foreground and moving to the background. All the images were taken on a tripod, so the compositions were identical. The full set of files were then blended together in post-production with a specialist piece of software called Helicon Focus, to produce the final single file.

This technique is not generally possible by hand and works best when using a tripod. This is because it doesn't tend to work well when the subject matter is moving, as any image overlap will introduce movement or 'ghosting' into the final image.

Reflections

- *It is well worth considering the kind of creative environment you work best in when you are setting yourself up to photograph. You won't always have as much choice as you would like in some situations, but it's good to experience and experiment with different approaches to understand what may work best for you. In this instance, I made a concerted effort to photograph this location on my own.*
- *As much as it can be fun to photograph in a group and even an opportunity to learn from others at times, it also can be full of distraction. Watching and wondering what others may be shooting can clutter your mind and disrupt the clarity of your own creative process. Not to mention you may be physically blocked from taking the compositions you are drawn to, or feel pressured to move on from the position you are in.*
- *Spending time on your own while shooting can be very meditative and really help you to slow down, focus and not rush anything. You can settle into your zone, take the time you need to refine your compositions and settings and get a good creative flow happening.*
- *Sometimes it's good to walk around an area first without taking any pictures, looking at angles, light and structure with just your mind's eye. I find that as soon as I take the tripod out it acts like an anchor and prevents me moving about as much, and I can miss getting to places that would have been well worth visiting. If I have already established a few compositions in my head, I can have them in mind and keep an eye on the light for when would suit them best.*
- *We couldn't get to this location during the workshop, but I couldn't get it out of my mind – it was calling me! So, I hired a car afterwards and went on my own to explore. It was quite an adventure and I had to deal with punctures on the way on my 4WD, but I knew in my heart that I had to get there.*
- *You never know when a photograph can change your life. This shot certainly did. It graced one of my first covers on Australian Geographic Magazine, won many awards and served as a great catalyst and launching platform to my career as a full-time professional photographer. I haven't been back to Karijini since that day, but I know I will!*
- *It's a wonderful thing to create an image that propels you forward in both your confidence and self-belief and potentially your career. Be open to that happening at any time and to seeing where it can lead!*

Photography Exhibitions

2020 World Press Photo exhibition – New South Wales State Library

The exhibition is now open at the library opening on the 15th of August until Sunday the 18th of October, This is an exhibition well worth seeing, if possible. There are those of us who will have second thoughts about physically visiting the library during this time, but by visiting the library's web site at <https://www.sl.nsw.gov.au/exhibitions/world-press-photo-exhibition-2020> and clicking on the blue 'VIEW THE PHOTOGRAPHY CONTEST' box you are able to view the images in the exhibition on line, with the full text explaining the images and information on the photographers. Of specific interest to us is the Spot News series of images by Matthew Abbott of the bush fires back in 2019. If you are able to visit the library in person or would prefer to view the images on line. I would highly recommend that you set aside the time to look at the images in this often confronting, and unique exhibition. I have not missed it since 2002.

National Maritime Museum – Wildlife Photographer of the Year 2020

The exhibition of these images is on at the Maritime Museum until 28th of January 2021. For more information you can go to <https://www.sea.museum/whats-on/exhibitions/wildlife>. There are restrictions in place because of Covid-19. It is possible to view a number of the winning images in the different sections on the web site.

Editors Comment – I would recommend that if you wish to visit these exhibition personally, that you take all government recommended precautions when travelling to the exhibitions and while viewing them, considering the present situation with Covid-19.

Photography Competitions

NEWCASTLE NATIONAL EXHIBITION OF PHOTOGRAPHY

The Newcastle National Exhibition of Photography will be opening soon to accept entries for the 2021 Exhibition. Keep an eye on the Exhibitions web site for information about the 2021 exhibition opening date. I am informed that the closing date will be the 23rd of November 2020. Judging will take place on the 5th of December 2020. Details about the section definitions, competition rules and entry fees will be found on the exhibitions web site at <https://newcastlenational.myphotoclub.com.au/>.

This is a print only competition, with a monochrome, Colour, Nature sections, and this year a 'Scape' sections. Details for the 2021 competition are not yet listed on the website but should be in place soon, with an opening date in August. The exhibition will be run in conjunction with the Newcastle Show in March 2021 with the exhibition taking place on the 5th, 6th, and 7th of March. We will list more details as they become available.

LAKE MACQURIE INTERNATIONAL CIRCUIT

This is a new International circuit that has evolved from the Lake Macquarie National Exhibition of Digital Photography. The circuit consists of exhibitions at 3 participating clubs, Belmont 16's Photography Club, Wangi Workers Camera Club, and Newcastle Camera Club. The exhibition is recognized by the Photographic society of America (PSA 2020-317), and the Australian Photographic Society, (APS 2020/13, 2020/14, 2020/15) acceptances in the exhibition may be used in application for PSA Star Ratings, and for APS Photographic Honours, (subject to PSA and APS rules).

This is a circuit for digital photography, and is open to images in the following sections, Colour open, Monochrome open, Nature (colour and monochrome), Wildlife (colour and Monochrome) and two Theme sections, Cell Phone Photography (colour and monochrome), and Portrait (colour and Monochrome). Entries are now being accepted, and will close on the 1st of November 2020. For further details go to the Circuits web site at <https://lakemacint.myphotoclub.com.au/>.

OUT OF THE MIST PHOTOGRAPHY AND SHORT MOVIE COMPETITION

"The competition is about Mental Illness, but is also about much more. Individuals facing challenges to their mental wellbeing are varied in their experiences and responses. The competition hopes to capture the breadth of that diversity, from the experience of pain and suffering, caring and empathy for loved ones through to the elation of conquering obstacles."

Entries are now open, and close on the 25th of September. For more information go to the web site at <https://www.outfromthemist.com/>. It is possible to see the 2019 competition entries by clicking on the appropriate tab on the home page.





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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.

President	Kerry Boytell nswfccpresident@gmail.com
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General Committee Members	Alan Hitchell Allan Rose Chris Kenyon Cathie Stubbs
Webmaster (non-committee position)	The website is maintained and administered by the Myclub website administrator under instructions from the F.C.C. committee

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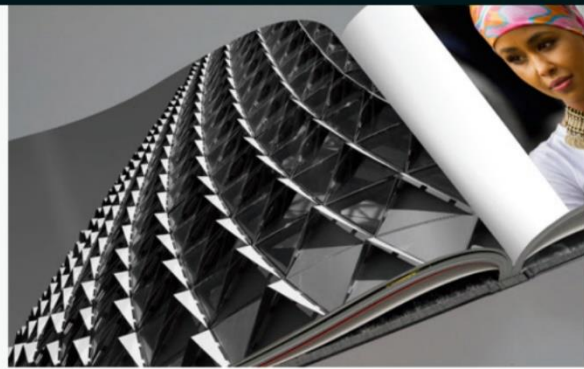
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PHOTOGRAPHING.

Photo by Michelle Kennedy, Photographer & Erika Camera House employee.

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Invitation to our Camera Club Program

Momento Pro is Australia's oldest on-demand photo book producer and we're delighted to now offer members of approved Camera Clubs and Photographic Societies access to our professional service that includes inkjet printing, ICC profiles, more papers and finishes. Members will receive 30% off their first order and 10% off all other orders.

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