



70TH Anniversary Federation of Camera Clubs (NSW) INTERCLUB 2024

Entries Open: Monday 19 August
Entries Close: Sunday 6 October

-  ACTION
 -  DIGITAL ART
 -  URBAN
 -  NATURE
 -  FLORA
 -  STAGED
 -  PORTRAITS
 -  ASTRO
-  FINE ART PRINT



Special new prize for NSW Interclub 2024



Photo: Daniel Linnet, Sydney Photographic Workshops

The FCC is delighted to announce a new prize for the NSW Interclub 2024 – a 2-hour photography workshop on top of the Sydney Harbour Bridge’s South-East Pylon Lookout and Gun Deck where you will have breathtaking, unobstructed views of the Opera House, Circular Quay, the bustling harbour, and the Sydney Harbour Bridge. The workshop includes expert and personalised guidance in taking shots of Sydney from this unique location.

The winner will be able to capture the beauty of Sydney Harbour from a distinctive perspective while enhancing their photography skills. This is a particularly valuable opportunity because the Harbour Bridge’s Gun Deck is not open to the public.

This prize has been generously donated by Sydney Photographic Workshops working in partnership with BridgeClimb Sydney.

The prize winner will be able to choose one workshop from any of the 'Iconic Photography Experiences'. These include a dawn workshop capturing the sun as it rises over Sydney Harbour, a “golden hour” workshop photographing the Sydney sunset, and a night photography workshop to capture the beauty of Sydney at night.

Clubs may be interested to know that Sydney Photographic Workshops also offers 2-hour private photography workshops for individuals, couples or small groups wishing to take dawn or dusk photographs of Sydney Harbour.

Note: A reasonable level of fitness is required for these workshops. You will need to climb 200 steps to the top of the Pylon and there is a short ladder climb to the Gun Deck at the absolute top! Participants will need to bring their camera, tripod and creativity. These unique photography experiences are priced from \$249 per person and begin on 7 September.

For more information about these iconic photography experiences, see <https://sydneyphotographicworkshops.com.au/bridgeclimb/>

A note from our President



One reason why Club-based photography is so important is that it brings together people from all walks of life to meet together to socialise and learn photography from each other. At this time of year, this is happening through many different interclub competitions which are taking place around the state. The NSW Interclub competition is a state-wide competition that brings clubs together in friendly competition and helps members compare their work with other clubs. The Interclub is now open and entries close on Sunday 6 October. We have eight new categories this year, plus Nature. The new categories – such as Portrait, Staged and Flora – will recognise many photos that in past years were grouped together with each other in generalised “Open” categories. There is an article below on things to consider if you are entering another of our new competition categories – Fine Art Printing.

Clubs are also getting together in regional interclub competitions and events. There have been many creative, high-quality images at the annual Western Sydney Interclub competition (held at Katoomba) and the Northern Photographic Federation weekend (held at Kurri Kurri). Another exciting interclub is the Western Districts Interclub which takes this month in Orange. I know it is not easy organising these events, but they are very important. Congratulations to everyone organising these regional activities that support our photographers.

One of the lesser-known interclub competitions is the Australian Interstate Photographic Competition. This is a competition held between the various states where the peak photography organisation in each state provides 10 monochrome and 10 coloured images into this national competition. This year, I’m delighted to say, NSW won the AIPC, beating Queensland by four points, with South Australia photographers coming third.

Our Judging Program is going great. Our Nowra course recently took place and we had attendees from across the South Coast including the Bay and Basin, Eurobodalla, Kiama, Sapphire Snappers, Shoalhaven and Wollongong Clubs. The FCC now has doubled the number of judges available to Clubs since the Committee was first elected in 2022. Coming up this month we will be running our fifth course, this time in Tamworth. Unfortunately, it is all booked out, keep eyes out for another one soon!

Finally, across NSW we have many photographers who love to create digital art, double exposures, imaginary scenes with floating people or stories involving toys and dolls, and many other types of non-naturalistic subjects. All of these photographers are working in a tradition first created 100 years ago by Surrealist photographers. We have an article below that I’m sure all creators of imaginary worlds will find of interest and use. So, as well as a happy 70th anniversary to the FCC, it’s also a happy 100th anniversary to all Surrealist photographers.

Happy shooting!
Michelle Kennedy
FCC President

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³ Note that the maximum output level drops due to loss of highlight data. We recommend selecting a low value for zebra pattern. A Highlight threshold around [230] is recommended for Lo 1.0 and [200] for Lo 2.0.

⁴ With electronic VR, the angle of view becomes equivalent to 1.25x the focal length of the lens in use. Not compatible with RAW video, 5.4K or frame rates of 100p or higher.

NSW Wins the Australian Interstate Photographic Competition



Murder Ball at its Best by Peter O'Brien

NSW has won the 2024 Australian Interstate Photographic Competition, beating Queensland by four points, with South Australia photographers coming third.

The FCC has also congratulated Peter O'Brien and Allison Hayes for their individual success in the competition.

Peter O'Brien, from the Castle Hill RSL Photography Club and The Entrance Camera Club, and an FCC judge, won first place in the Mono section for his "Murder Ball at its Best". He was awarded the Herbert Medallion. Allison Hayes, from Maitland Camera Club, was awarded a Merit certificate in the Mono section for her "Devil Woman" landscape photo.

The AIPC is an annual digital photography competition held between all Australian states. The FCC, along with its sister organisations in the other states, enters 10 monochrome and 10 colour photographs into the awards. It is organised by the Australian Photographic Society (APS) but is not an official APS competition. Each year the FCC selects 10 monochrome and 10 coloured images from the NSW TopShot competition and enters those images into the national competition.

The catalogue of results from all the states can be found at <https://www.a-p-s.org.au/index.php/exhibition/aipc>.

Western Sydney Interclub 2024



Winners and Club Representatives, Western Sydney Interclub 2024

The overall winner of the Western Sydney Interclub competition for 2024 was Blue Mountains Photography Club, closely followed by the Upper Blue Mountains Camera Club with the Hawkesbury Camera Club in third place.

The annual competition, held this year at Katoomba in mid-August, attracted 120 digital and print entries, and was attended by around 40 people from the three Clubs.

Winner of the Coloured Print section was Greg Pitty, Upper Blue Mountains Camera Club with 'Sid Recalls Ned at Yulara'. Mono Prints was won by Alan Daniel, Upper Blue Mountains Camera Club with 'Tough Love'. Geoff Higgins, Hawkesbury Camera Club won the Creative Prints with 'Unmasked 2'. The digital competition was won by Graham Cam, Blue Mountains Photography Group with 'Umbrella Owl'.

Next year's Western Sydney Interclub competition will be hosted by the Blue Mountains Camera Club.

More than 100 photographers attended the NPF weekend



Megan Willis, Wangi Wangi Camera Club, winner of the NPF "Studio Shoot" Competition

The Northern Photographic Federation held its annual conference and photographic competition and exhibition at the Kurri Kurri Bowling Club in July.

The event brought together around 100 photography enthusiasts and connected them with photographic companies supporting photographers in the Hunter region. The weekend featured talks by leading portrait photographer for the Sydney Morning Herald, Tim Bauer, fine art printer Selena Simpson, FCC President Michelle Kennedy on Portrait Storytelling, Ben Maze on landscape photography, Roy Killen discussing AI, and John Wallace on drone photography.

A highlight of the weekend was the studio shoot challenge, where photographers were tasked with using studio lights to create a portrait in the style of the old masters (such as the use of Rembrandt lighting for portraits). The prize of studio equipment, donated by CR Kennedy, was won by Megan Willis from the Wangi Wangi Workers Camera Club.

The weekend, held at the Kurri Kurri Bowling Club, was organised by Brad Le Brocque, President of the NPF. The weekend was supported by the NSW FCC, the Kurri Kurri Bowling Club and the generous contributions of CR Kennedy.

South Coast Judges Course a success!



Bruce Williams, President, Shoalhaven Club, presenting to the FCC Judges course

Ten new judges and three existing judges completed the FCC Photographic Judges Course held in Nowra in July. Most judges came from across the South Coast including the Bay and Basin, Eurobodalla, Kiama, Sapphire Snappers, Shoalhaven and Wollongong Clubs. In addition, three new judges from Henty Camera Club in Western NSW and the Castle Hill and Macarthur clubs in Sydney attended.

After they have completed their mentoring sessions, the new judges will almost double the number of judges available to Clubs on the South Coast.

"From our club's perspective it was a very successful weekend," said Bruce Williams, President of the Shoalhaven Photography Club which hosted the course.

"I am really excited to see how the philosophy and methodology of the judging process has been brought up to date," he added. "It gives me great confidence in the new breed of judges!"

The judges learned how to analyse, score and give positive feedback on photographs. Most said the course would also improve their own photography.

The South Coast course wins the award for the prettiest location for any recent FCC judges' course. It took place the Shoalhaven campus of the University of Wollongong, surrounded by large areas of bushland. Attendees had to drive past a mob of 20 kangaroos and flocks of noisy birds to reach the course.

The next FCC course on how to judge photographs takes place in Tamworth in September.



NATIONAL PRINT SALON

Entries open on the 31st of August 2024

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Fine Art Printing - How to bring out the best in your prints



Creating beautiful prints to hang on your wall at home is a goal of many photographers. But what is involved in creating a fine art print – whether for your wall or to enter into the FCC's new Fine Art Printing competition?

There are three key decisions when making a fine art print. These apply irrespective of whether you are making your own prints at home, or if you use commercial printers to print your photos. The three key questions are (i) what paper and ink are available, (ii) how to match your image to the available paper and ink, and (iii) how much do you have to spend?

First, find out what types of paper are available. Fine art print papers weigh around 200-300 gsm (grams per square metre) giving them a sturdy card-like feel. They can be made from cotton rag (which is durable), cellulose (made from wood pulp and balance quality and cost) and baryta papers (where a coating of barium sulphate is added on to a rag or fibre-based paper to create a smooth, glossy finish which is ideal for high contrast, rich tonal range photos).

If you are selling your photos, or if you want them to last a long time, look for acid-free, archival-quality fine art papers. Companies that produce high-quality fine art papers include Epson, Hahnemühle, Canon and Canson, and there are many speciality paper manufacturers. All these fine art papers vary in their finish (glossy to matte), their textures (smooth to patterned), and their tone (warm to cool).

When it comes to finish, paper can be glossy, satin, matte and metallic. Glossy is the most common type of paper for printing photos. Gloss paper suits images which have vibrant colours and fine detailed images, but they show fingerprints and glare. Satin paper is less reflective than glossy paper, can be more flattering for landscapes and portraits, and is preferred by many professional photographers.

Matte paper has a non-reflective surface which can be flattering for portraits and other subjects which are soft rather than having sharp-edged images. Paper with a metallic finish can add a shimmering effect and is effective for images featuring metal, reflections, vibrant colour, and HDR.

Fine Art Printing - How to bring out the best in your prints (Contd.)

Always check the tone (colour) of the paper. Many papers called “white” in fact have a slight warmish yellow tone (it may be called “ivory white”). Other “white” papers have a subtle cool blue hue. Most of the cheaper commercial paper are covered with optical brightening agents (OBA) which make the paper look pure white which can be useful for one-off competitions, but be aware these chemicals are unstable and will change colour over time.

Then there are the various types of printers and ink. Most at-home and printing companies use digital, inkjet printers (sometimes called giclee printers). Some of these printers only use dye ink but others use pigment ink. Dye ink creates vibrant colours when used on glossy paper, while pigment ink works well on many different types of paper and is excellent on images with sharp details.

The second, and most important decision to make, after you know what paper and ink is available, is how to match your particular image to its most suitable paper and ink. For example, an image of an elderly grandmother sitting peacefully in her living room will have a quietly expressive feel if printed on a warm-hue paper with a matte texture. On the other hand, an image of a bright snowy landscape under a vivid blue sky will have a greater impact if it is printed on a glossy, smooth blue-toned paper.

The final big decision is the cost of making fine art prints. For beginners, it’s worth starting small. Talk with local businesses that provide on-site film developing and printing, as well as digital printing. They can give you personal advice on fine art printing, what suits your images and the costs. For example, FCC sponsor, John Rouse’s Camera House in Erina, has a high quality, photographic lab in the store and can produce quality 12”x18” prints for NSW camera clubs for \$15 per print.

If you want to go further with your printing, you have three options. First, buy your own fine art printer (beginning at around \$1000) plus fine art papers (for example, a pack of 25 sheets of A3-size Hahnemühle Photo Rag paper costs around \$180 or approximately \$7 per sheet). Your second option is to partner with a fine art printer specialist who will have expert advice (cost around \$45 for a 30cm x 45 cm (A3 size) print made on fine art cotton paper).

The third option is to make all your own prints by hand. Instead of using the digital printing techniques (discussed above), you can use analogue processes. To make your own prints you will need access to equipment (such as a darkroom, or a specialist UV lightbox) and specialist light-sensitive chemicals and papers. Analogue printing is experimental, time consuming, and difficult to cost – but photographers who make their own beautiful prints by hand will tell you this printing method is priceless.

Why Art Appropriation is Banned in Competitions

The FCC, along with every major photography organisation in the world, bans art appropriation in photography competitions. But what exactly is art appropriation? And why is it a problem? To “appropriate” means to take or use something created by another person, typically without their permission. In other words, art appropriation occurs when someone takes another person’s artwork and uses it as if it was their own.

Why is this a problem? Ethically, using someone else’s image, without their permission, is theft. Furthermore, taking someone else’s image and presenting it in a photographic competition as if it was your own work is both cheating and lying. For these ethical reasons, art appropriation is banned in competitions.

Legally, copying or using another person’s image is prohibited under Australian and international copyright law. In general, any photo taken by a photographer is automatically owned by the photographer who has the exclusive right to reproduce, publish and sell that photo. If anyone else reproduces (copies) and uses the photo without permission, they have broken copyright law and may be sued.

There are some exceptions. You may include another’s image within your photo, as long as it is clear you are not making a similar or identical copy of the original artwork. You may copy someone’s image if you are parodying or satirising the original image. But, more importantly, if you wish to develop your own photography, create your own images – don’t reproduce someone else’s photos.

Finally, photographers can photograph other types of art such as sculptures, statues, ceramics and buildings. These objects are three dimensional and it will always be clear that your two-dimensional photo is not a “copy” of these three-dimensional objects.

In summary, never copy another person’s image (such as photographs, murals, clip art, images taken off the internet, and so on) and use that image in your photograph and claim the image is yours. This can result in the photographer being banned from state, national and international competitions for long periods of time.

For more information about:

“Appropriation, Copyright and Consumer Protection” see:

<https://www.artslaw.com.au/article/appropriation-art-anoverview-of-copyright-and-consumer-protection-for-arti/>

Whether photographing a building is “appropriation” see: <https://bwvision.com/architectural-photography-derivative-or-fine-art/>

Centenary of Surrealist photography



Philippe Halsman - Dali Atomicus (1948)



Claude Cahun in her collaboration with Marcel Moore, Aveux non avenus frontispiece (1929)

One hundred years ago, this year, Andre Breton published his Manifesto of Surrealism, launching one of the world's most influential and well-known art movements. After the horror of World War I, the Surrealists rejected rational ways of seeing the world (which, they said, had resulted in death and destruction). Instead looked to dreams, the unconscious, chance juxtapositions, sexuality and the imagination for inspiration.

Surrealist photographers created photos showing totally new worlds created out of their imagination, and embraced the absurd, the unconventional, and the shocking. They developed new ways of doing photography such as photomontage (combining diverse photographic images to produce a new work) – decades before the creation of Photoshop!

Famous Surrealist photographers include Man Ray (who photographed household objects in ways that made them look like creatures from the future), Lee Miler (who rejected her successful modelling career to become a Surrealist, fashion and war photographer) and Florence Henri (whose photos of still lifes with mirrors are impossible to distinguish the real object from the reflected).

Surrealism continues to be a very influential style of photography in Clubs today. Photographers creating digital art, images of floating people, double exposures, images of toys and dolls, distorted shapes, and other non-naturalistic photographs are all following in the tradition created by the first Surrealists.

Happy birthday to all Surrealist photographers!

For more examples of Surrealist photography, see:

The Victoria and Albert Museum: <https://www.vam.ac.uk/articles/surrealist-photography>

The Cleveland Museum of Art: <https://www.clevelandart.org/exhibitions/forbidden-games-surrealist-and-modernist-photography>

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