



# CIRCLE OF CONFUSION

February 2010

Newsletter of the Tasmanian Photographic Federation

## Contacts

President  
Ross Coad

Phone: 6352 3269

Email: rosscoad@hotmail.com

Secretary  
Anne O'Connor

Phone: 6334 5144

Email: ab\_oconn@bigpond.com

Newsletter Editor  
Felix Staub FTPF

Phone: 0407 008 756

Email: fstaub@activ8.net.au

## Editorial

by Felix Staub

As you can read in the minutes of the last TPF Delegate's meeting, there have been a number of changes introduced. The increased popularity of large prints has placed an ever increasing strain on the available resources to display them at our meetings. It is wonderful to see all this new work, but we are struggling in our efforts to do them justice.

The TPF has therefore decided to reduce the number of Inter-Club competitions in any one year from three to two and to deal with the Photographer Of The Year competition at our third meeting in June. This means of course that the March TPF meeting will be the second and last one for this current competition year. No doubt, all the clubs will make an even greater effort to have the best work available from among their members for this competition.

The Photographer Of The Year competition will still be managed by Terry Walker and you can find an Entry Form in this edition of the newsletter. This competition is a deceptively challenging one to enter. Getting three images, each of a different category to a competitive standard is not all that

difficult. However, finding the fourth one has always been a challenge to me. This diversity of work however makes this such an interesting and worthwhile competition and I urge all club members in Tasmania to make a serious attempt at entry. It is a great way to improve one's standard of work.

Anne O'Connor has kindly come to the assistance of your Editor with the contribution a number of articles for inclusion in the Circle Of Confusion. Her "History of Photography" contains some really wonderful insight into the development of our art with some particularly interesting involvement of Tasmania in this progress. Her article concerning record keeping is of considerable importance to anyone who exhibits images, both within the clubs, through TPF or even more so at national and international levels. I have had to face this very problem myself after I had commenced exhibiting. Gathering up the information years after the fact can be a very tiresome job, believe me. Personally, I have chosen the path of a relational database, but Anne's method is no less effective, especially if you are not very comfortable with setting up a database.

## APS Interstate Competition

by Felix Staub

The prints of the APS Interstate Competition were on display in the Victor Harbor Civic Centre for the duration of APSCON in September of last year. The Projected images were on display at the conference centre for delegates to view. There was some amazing work to be seen and Tasmania was well represented. While our state didn't win any sections, but we didn't do too badly either. Unfortunately, not all the best work produced in Tasmania was made available for selection, so the entry was perhaps not as good as it might have been. Gaining acceptance in some of the other states is based on

an extremely hard fought competition and every photographer worth his (or her) salt will fight tooth and nail to get any images accepted to represent the state. No doubt, if some of the Tasmanian workers were as keen to have their work selected, our entry would be good enough to give some of the bigger states a run for their money.

When the call for images (probably at the time of the June TPF) comes out again, please grab the opportunity to have some glory bestowed on our little state.

## 4rth TASMANIAN NATIONAL SUPER CIRCUIT 2010

Work is well underway for the running of this years' Tasmanian National Super Circuit. The circuit is made up of three national exhibitions in Tasmania in accordance with the guidelines issued by the Australia Photographic Society. This is a great opportunity for local photographers to enter a series of three exhibitions that have gained the highest level of evaluation by APS. Acceptances and awards won count

toward national skill recognition and a high quality catalogue will be given to every entrant.

Entry forms will be in the APS news magazine "Image" or may be obtained by sending a request to nortonharvey@bigpond.com

Entries close on 16 July 2010.

# YOUR FIRST SALON- KEEPING THE RECORDS

By Anne O'Connor AFIAP FAPS

(A salon refers to a National or International Photographic competition.)

**FIRSTLY, WHY KEEP RECORDS.** When one first enters competitions, he/she rarely gives a thought to creating a record keeping system of each entry. It is not until one has entered a few and had some success in gaining acceptances, he or she may begin to consider applying for honours or entering more than one salon. From my perspective, it was quite a long way down the track that I first thought honours possible. Then I began the laborious task of gathering acceptances into order to suit the honours application forms. With my numerous salon entries I needed a system to show which image I had entered into which salon, because I learnt that one image needs acceptances in different salons to gain a history of acceptances, rather than send a different image each time.

**WHAT RECORDS ARE NEEDED?** In addition to a record of the acceptances, you need to keep a record of which image went into which section of the competition, including the dates. This applies to non-acceptances as well. Some competitions have rules to say you cannot enter the same images more than once in the whole salon or sometimes just in the same section, but there are variances to this, so check the rules carefully. It is okay to minimise records when you first start, but at some point your acceptances will build. So will your entries into the same salons year after year. I find it worthwhile to keep a record of rejected images in the respective salons as well. (For ease of identification, one tip is to keep a small scanned image attached to the recorded name as a visual record of each entry).

Whether or not you gain an acceptance, you will be given a catalogue and notification of results, either in hard or digital form. These are both best to be kept for verification purposes at a later date and, depending on your enthusiasm, can extend into years. I started in 2000 and am still competing.

GEORGIA SOUTHERN				
2000	SLIDE CIRCUIT			
2000	GOLDEN HAWK	CS	GOLDEN HAWK	HM
	OLD WRECK		OLD WRECK	
	WHITE EGRET		WHITE EGRET	
2000	RED BOTTLEBRUSH	NS	GOLDEN LIGHTS	
	QLD RAIN FOREST		NIGHT MOTH	
	GOLDEN LIGHTS		RED BOTTLEBRUSH	
	NIGHT MOTH			

**HOW DO YOU KEEP USEFUL RECORDS?** There are many ways to do this and it will depend on your skill in the use of word processing and/or spread sheet options. Perhaps you prefer to keep these manually. Whichever way you go about it, these are some suggestions for record keeping.

Firstly create a record system of each salon you enter. I prefer word for the reason that I have never mastered Excel, even though the latter is probably preferable and more efficient. Here is an example:

YEAR	ENTERED	SECTION	ACCEPTANCES	AWARDS
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Each time I send an entry away, I add the data to my list and when the notifications come back, I add the results next to the entries. I use this to verify my notifications against the printed catalogue to check for errors. By maintaining this, I always know what has gone where and what results I achieved.

I suggest you make contact with the APS person who handles honours to get the current rules and appropriate paperwork. You then start recording acceptances and awards only. Here is an example using the APS documentation.

**INTERNATIONAL ACCEPTANCES –SLIDES**

Yr	Cat	Exhibition	section	Appr By/No	Title	Pts	Award s	VO use
2000		GEORGIA SOUTHERN SLIDE CIRCUIT		PSA				
2000		WOODSTOCK SOUTHERN.	CS	PSA	GOLDEN HAWK	2		
2000		WOODSTOCK SOUTHERN	CS	PSA	OLD WRECK	2		
2000		WOODSTOCK SOUTHERN	NS	PSA	GOLDEN LIGHTS	2		
2000		DIXIE SOUTH-	CS	PSA	GOLDEN HAWK	2	HM	

In addition to the acceptance list, it is important to keep a list of accepted images in alphabet order. Another example as per the APS documentation is as follows:

**TITLES OF ACCEPTED PICTURES**

Title	No ac- cept	No awds	Office use	Office use
Attention	4			
Autumn Foliage	1			
Balance	5			
Beach cottage	3			
Behind bars	6	1		

One hint regarding titles of accepted pictures. It could be worthwhile to add a column to include the type of image e.g. print/digital. You may enter different types of image in salons and need to count them all for your honours application. Previously you could count one type only. Now all can be used and it would be useful to know what type each image was.

Another tip, which is not associated with keeping records but related, is to make sure in naming your images, you do not repeat a previously used name on a different image. Otherwise you cannot total up the number of acceptances for each named image accurately.

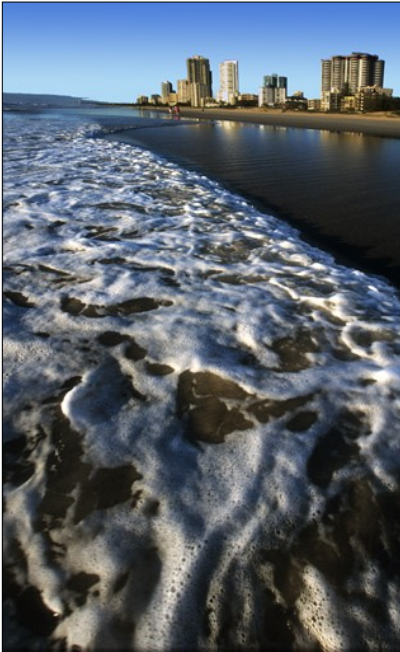
I hope this has helped those who are beginning this exciting journey into the world of salons. Maybe there is a tip or two for others as well. Good luck and best wishes - Anne

## IMPACT what is it?

by Anne O'Connor AFIAP FAPS

Firstly it is the WOW factor, a strong feeling of power that make the image stand out from others or stand alone in its own right. It is that power which captures your eye & holds your attention. Something the photographer has done in the taking to tell the world this is a great image and it deserves attention. This does not have to be a “pretty picture”. It can invite comments, trigger emotions good or bad but especially it should excite the viewer, or judge as it may be. The image makes a statement and one can stand back and say “wow, this is great”. To achieve impact in their images should be the aim of all photographers.

HOW DOES ONE ACHIEVE IMPACT in their images? Sometimes this is unintentional, it just happens. The subject position, the light, the storyline, the composition, perhaps the decisive moment is all just right and with the click of the shutter, it is captured. Other times the photographer goes to great lengths to consider all the factors that make for impact in their image. The angle of view, the light, technique, originality and all the criteria employed in judging give the image impact. There is no perfect way to say do this and you will have it in all your images because a perfect way does not exist. More often than not, the impact is achieved by a single or combination of factors. These can be light, the choice of subject matter, the composition, the technique used, originality of subject and design and sometimes it is purely a decisive moment or storyline that gives the photographer what they are searching for. Look in advertising pictures or TV advertisements. Most of these have impact, why? For the reason that advertisers have to catch the viewer's eye, otherwise the advertisement is not achieving its aim. See the two images of mine, both of the Gold Coast, both tell the story of the ocean and the high rise buildings and hopefully they both have impact in their taking and both are original with decisive moments. It is about being astute and aware of your environment. Keeping your eyes open for that shot with the WOW factor or creating it. Achieving impact is not impossible; it just takes practice so keep clicking those shutter buttons. Most of all enjoy your photography.



## SIZING OF DIGITAL PROJECTED IMAGES

by Felix Staub FTPF

The organisers of the last TPF meeting have expressed their considerable frustration with incorrect sizing of digital images submitted for projection in the Interclub Competition.

The standards used for the projection of digital images are written around the available equipment. At this point in time, the best, reasonably priced digital projectors available have a resolution of 1024 pixels horizontally by 768 pixels vertically. If images are submitted that are sized to any other resolution, any one of these consequences could happen:

- They may be rejected by the organising committee
- They may be used by the organising committee as they are. This means that the projector will automatically re-size the image with uncertain outcomes with regards to sharpness and resolution; or
- The organisers may laboriously re-size the image and you have to hope that they do a decent job of it. In any case, you run the risk of a sub-

optimal presentation of the images submitted.

It is in the first place up to the individual member to ensure that the image files are correctly sized. In the second instance, the participating club needs to check that the images are the correct size. It is quite unfair to expect the organisers to mess about with your images to bring them into line with the hardware requirements and rejection of the image would certainly be a reasonable consequence.

In summary, vertical images that have 1024 pixels on the long side are unacceptable. Images that are too big in any direction are unacceptable. File sizes that are larger than the competition specifies mess up the system and are unacceptable.

Organising committees spend a considerable time and effort to run a successful competition, so please don't make their task harder by submitting non-conforming images. The risk of rejection or poor display is yours.

## AROUND THE CLUBS

**Devonport CC** no report

**Hobart PS** no report

**Launceston PS** no report

**New Norfolk CC** by Iris Cranfield

Not a lot of activity since the last newsletter, but we continue to meet monthly and conduct bi-monthly competition. Normally we meet socially monthly, but unfortunately sickness and age has curtailed some gatherings. At our Christmas Dinner, held in New Norfolk, mid-way through December, the following were presented with certificates for their abilities with the camera.

Slides:	Jim Ingram	Slide Of The Year <u>AND</u>
		Photographer Of The Year
Small Prints	Max Davis	Photographer Of The Year
	Des Cranfield	Small Print Of The Year

**Northern Tas CC** by Hector Beveridge

NTCC finished 2009 with a well attended convivial Christmas dinner on 8 December. Highlight of the night was the announcement of the winners of three annual competitions – the Dorothy Mackrill (small prints), Robert Mackrill (large prints) and Presidents (EDI) trophies. Entrants are required to submit seven images chosen from ten specified subjects for each trophy. Competition was keen, attracting seven entrants in each division. Worthy winners were Richard Claase (Robert Mackrill), Athalie Taylor (Dorothy Mackrill) and Margot Manchester (Presidents trophy).

Club membership continues to grow, currently 55, and club meetings well attended. The impetus engendered by new members has created a vibrant atmosphere at club events. We enjoyed two well attended field trips in November, both attracting seventeen members. The Walker Rhododendron Gardens at Lalla were a treat and the two hours we spent there were not enough. They are now privately owned and I was pleased to present the owners with a framed print of Brown Mountain taken on a NTCC trip in 1907. Brown Mountain is part of the property.

I was lucky enough to find my way to a LPS 'painting with light' workshop at the First Basin on 17 Nov and hurriedly organised one for NTCC the following week. These were conducted by Deb Mansfield, a photographer from Sydney who was artist in residence at the Gorge cottage. Our session was held at Hollybank and created quite a bit of interest amongst members. Some have conducted ongoing sessions with some interesting results, examples of which were shown at our January club meeting.

We have two field trips planned – a day visit to Brickendon on 14 February and a weekend excursion to Circular Head based at Stanley for the Anzac day weekend, 24-25 April. Anyone wishing to join us is welcome.

NTCC has been invited to participate in the Glennie Nature Interclub Exhibition conducted by the Merrimack Valley CC in Massachusetts, USA. This requires ten EDI images, with a maximum of two from any author, addressing different nature themes. It is an exciting prospect for the club, an invitation to an international competition being both an honour and a challenge. We are busily getting the ten necessary images together.

The other forthcoming event we are looking forward to is the March TPF in Hobart. I expect a large contingent to attend, some have already booked, and we are keen to mount a strong showing in the interclub competition. See you there.

**Southern Tas PS** no report

**Ulverstone CC** by Keith Burnett

The latter part of 2009 saw our club, but in particular Stephen Clarke, our President, very busy organising the November T.P.F. meeting which we hope was enjoyed by all those who attended. At our A.G.M. (which was held at a barbecue at Toni Hingston's place on the coast at Preservation Bay where we all enjoyed the sunset views, and the passing penguin parade) our elections saw no change in 2010 Office Bearers except a couple of newcomers to the Executive Committee.

At our Annual Dinner on the 28<sup>th</sup> November the following End of Year Competition Results were announced:

Photographer of the Year (Projected Images)  
Graeme Smith

Photographer of the Year (Small Prints)	Kathy Cotton
Projected Image of Year	Graeme Smith
Small Print of Year	Tania Clarke
Large Print of Year	Graeme Smith
President's Medallion (Topic "Action")	
Projected Image	Jade Grgurevic
President's Medallion- Small Prints	Yvonne Burnett

There were two monetary encouragement awards given to two of our youngest members (courtesy of Stallards) presented to Nathan Gillam and Jade Grgurevic.

Weekly aggregate competition results were:

Open and Set Projected images: Stephen Clarke. Open Small Prints: Tania Clarke. Set Small Prints: Gaye Piper.

Large Prints: Eq 1<sup>st</sup> Sue McLeod & Graeme Smith.

Our club programme for 2010 has been (mostly) organised and our club is hoping to have more workshop time given to helping members with digital image work.

**West Tamar CC** by Joan Bessell

Since the last Newsletter we have enjoyed our annual dinner at the Rosevears Tavern in November before returning to Exeter for the presentation by Helmut Samerski of the results of our Print and Projected Image of the Year competition.

We finished the year with the awarding of the Fowell and Breeze trophies and some games followed by a special Christmas supper on 2<sup>nd</sup> December.

From late October we have had prints of Tamar Island on display at the Wetlands Centre.

Some were captured on a very cold early morning visit.

Our 2010 program begins 3<sup>rd</sup> February when Bill Edmondson will show us his collection of historic cameras and photographic equipment.

The talk planned for our meeting on 7<sup>th</sup> April should be of interest to members of other clubs, who are welcome to attend. Norton Harvey will be explaining what is involved in putting on a National Exhibition.

Our first outing for the New Year is an evening barbecue at Lagoon Bay, Low Head on 8<sup>th</sup> February.

Planning has begun for the Tri-annual meeting of the TPF in June.

**Wynyard CC** by Ian Hubble

Meetings and activities continue to be well attended.

Meeting night activities have included members taking us on visual trips to Vietnam and Africa, showing the last TPF DVD and a review of 2009 and discussion of ideas for 2010. Set Subject competitions have included Human Activity, Service Station (or part thereof), Motherhood (human) and Photo Journalism. Seven members attended a six-session Adult Education course on using GIMP.

We had an outing in September that took in four waterfalls in the Ridgley/Takone area and another in November for a

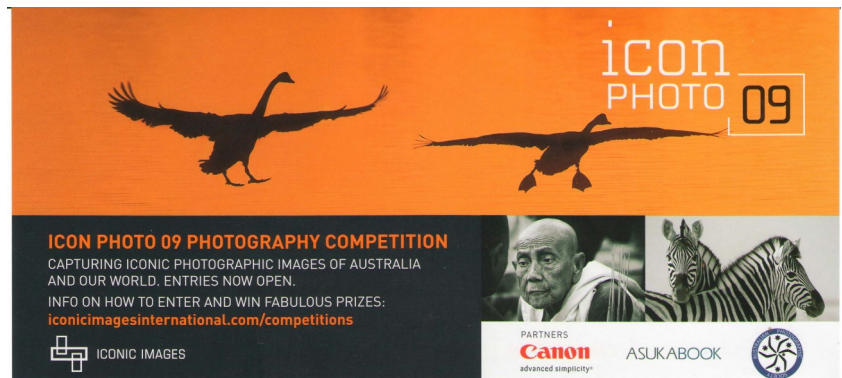
## AROUND THE CLUBS (cont.)

guided photographic walk in the Tarkine with members of a local 'Redbubble' photography group. Members contributed prints for a display as part of the Tulip Festival in October. Photographer, and Club Patron, Phil O'Neill, held a

tutorial day in November that concentrated on High Dynamic Range photography. We had a spit roast dinner and presentation night in December to end the year and a BBQ/Picnic in January to kick off for 2010.

### What's On by Felix Staub FTPF

Unfortunately, the information necessary to make this a successful feature of our newsletter has been in rather short supply and unless the Editor is advised of forthcoming events, it is not practical to continue on with it. However, we have been informed of a great competition with fantastic prizes. Check out [iconicimagesinternational.com/competitions](http://iconicimagesinternational.com/competitions) for all the necessary information. The competition closes on 31 March 2010, so there is still some time to enter.



## MILESTONES IN PHOTOGRAPHY: The Early Leica Camera

By

While we all enjoy the use of our sophisticated camera gear, it is good to know how we came to have this available to us. Perhaps the greatest breakthrough came with the introduction of the first Leica camera. It allowed photography to become mobile and spontaneous. In time it revolutionised photojournalism and led to the further development of the modern SLR camera which in turn became the forerunner to our digital SLRs.

Looking through the massive amount of literature that is available on the subject, I found that the description in Wikipedia was probably the most concise and so I take the liberty to quote that material directly.

### Before WWII

The first prototypes were built by Oskar Barnack at Ernst Leitz Optische Werke, Wetzlar, in 1913. Intended as a compact camera for landscape photography, particularly during mountain trips, the Leica was the first practical 35 mm camera, using standard cinema 35 mm film. The Leica extends the frame size to 24×36 mm, instead of the 18×24 mm used by cinema cameras, with a 2:3 aspect ratio. The Leica went through several iterations, and in 1923 Barnack convinced his boss, **Ernst Leitz II**, to make a prototype series of 31. The camera was an immediate success when introduced at the 1925 Leipzig Spring Fair as the Leica I (for **Leitz camera**). The Elmar 50 mm f/3.5 lens (a 4-element design influenced by the Zeiss Tessar) was designed by Dr. Max Berek at Leitz. The focal plane shutter had a range from 1/20 to 1/500 second, in addition to a Z for *Zeit* (time) position.

In 1930 came the *Leica I Schraubgewinde* with an exchangeable lens system based on a 39mm diameter screw thread, often referred to as "Leica Thread Mount" or LTM. In addition to the 50mm normal lens, a 35mm wide angle and a 135 mm telephoto lens were initially available.

The Leica II came in 1932, with a built in rangefinder coupled to the lens focusing mechanism. This model had a separate viewfinder (showing a reduced image) and rangefinder. In 1932 the flange to filmplane was standardised to 28.8mm, first implemented on Leica model C, and the Leica Standard the following year.

The Leica III added slow shutter speeds down to 1 second, and the model IIIa added the 1/1000 second shutter speed. The IIIa was the last model made before Barnack's death, and therefore the last model for which he was wholly responsible. Leitz continued to refine the original design through to 1957. The final version, the IIIg, included a large

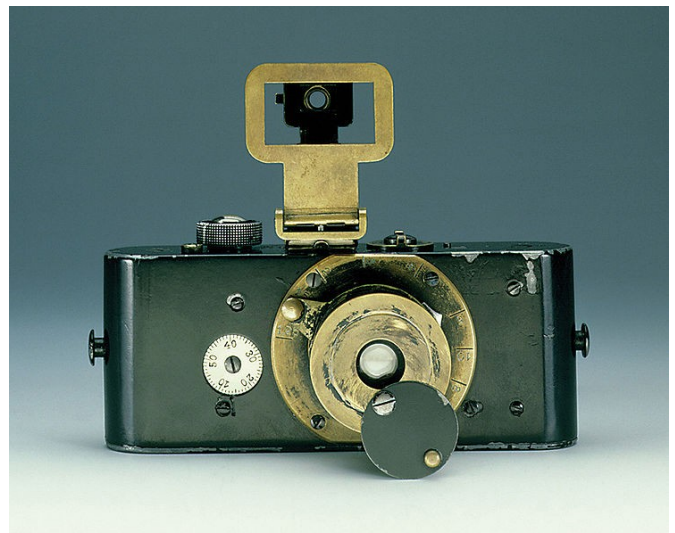
viewfinder with several framelines. These models all had a functional combination of circular dials and square windows.

### After WWII

After the war, Leitz continued to produce the late versions of the Leica II and the Leica III through the 1950s. However, in 1954, Leitz unveiled the Leica M3 introducing the new Leica M mount, a bayonet type lens mount. The new camera also combined the rangefinder and viewfinder into one large, bright viewfinder with a brighter double image in the center. This system also introduced a system of parallax compensation. In addition, it had a new rubberized, reliable, focal-plane shutter. This model has continued to be refined (the latest versions being the M7 and MP, both of which have frames for 28, 35, 50, 75, 90, and 135 mm lenses which show automatically upon mounting the different lenses).

A number of camera companies built models based on the Leica rangefinder design. These include the Leotax, Nicca and early Canon models in Japan, the Kardon in USA, the Reid in England and the FED and Zorki in the USSR.

The original or "Ur Leica"



# PHOTOGRAPHY IN AUSTRALIA, A SHORT HISTORY SHOWING HOW THE TASMANIAN INFLUENCES SHAPED THE DEVELOPMENT OF THE ART.

Anne O'Connor Nov 2009

(Ref. Shades of Light, book by Gael Newton 1988 Australian National Gallery).

Web: <http://www.photo-web.com.au/shadesoflight/default.htm>

National Gallery web address: <http://nga.gov.au/Home/Default.cfm>

(A lot more information and images related to the photographic terms can be found on the web if you google the people spoken about or the type of photography mentioned. I am unable to reproduce the examples within this paper because of copyright restrictions).

## BEGINNINGS.

On the 19<sup>th</sup> October in 1839, a small article appeared in the Cornwall Chronicle in Launceston, Tasmania with reference to photographic processes that had been talked about in England. This was the very first Australian publication about the newly discovered art of photography.

Why Tasmania? Many would wonder about why it would appear in such a small community. Who knows how many would understand or even read the publication. Yet in the 1830's Tasmania was the most advanced Australian colony in Australia, both intellectually and scientifically. In 1839, the Philosophical Society of Tasmania was formed in Hobart by Governor Sir John Franklin and Lady Jane Franklin and it was this society that spent many a time discussing the new art of photography.

The expansion of Tasmania's involvement was brought about by an English artist and writer, Louisa Anne Meredith who married her cousin Charles in England. He had been living in Tasmania and gone back to England to marry. Whilst in England, they both attended a soiree (exhibition) of photographic prints at Oxford which had made quite an impression on Louisa at the time. Charles returned with Louisa to Tasmania in 1840 with the knowledge and vision of what photography could offer. Louisa later went on to write and publish a book with the inclusion of eight images recording the events around which the book was written. This ambitious project saw the beginning of photography as a medium to record events for publication and Louisa's book became one of the first publications where this was done.

In the same year Louisa came to Tasmania, the Philosophical Society of Tasmania published in its journal of Natural Science, a letter explaining the daguerreotype processes of photography. Prior to the journal being available for purchase by the public, the first printing in Sydney of a daguerreotype image beat the journal's publication by three months. Later in 1840 and again in 1842, more publications about the new "science of photography" occurred in the journal. These were explanations on lithographic impressions, calotype processes and colour wash lithography. The publications came from letters written to Governor Sir John Franklin who maintained a strong interest in the technology. However, the processes did not develop in Tasmania until much later. The explanations that were given for the late start into photography in Tasmania,

was the lack of technical manuals.

In 1842, a newspaper, the Illustrated London News opened its doors to the public, with a rapid advancement in visual printing. This newspaper, plus the development of cinematography were two of the leading triggers that took photography into the bigger spectrum.

## TECHNOLOGY ADVANCES

In 1841, the first daguerreotype was made in Australia.

This was in NSW. Invented by a Frenchman in 1837, the process first exposed a highly polished silver-coated copper plate to iodine fumes before being placed in a camera and exposed to the light. The plate is removed and exposed to mercury vapour in a special developing box. A unique positive picture was produced, but it was difficult to view owing to the reflective property of the silver plate. For the protection of the easily abraded silver-mercury amalgam image, the daguerreotype plate was invariably mounted in a protective case of leather, wood, embossed paper or cardboard with a glass overlay.

George Goodman, originally from London, was the first professional photographer to work in daguerreotype images in Australia. He brought the process to Tasmania, moving to Hobart in August 1843 and then to Launceston, returning to Sydney in 1844. Around the same time Goodman set up business in Hobart, Thomas Bock, originally transported as a convict to Van Diemen's Land (Tasmania) in 1824, started advertising his images, but Goodman claimed ownership and threatened to sue Bock if he attempted to carry out the same processes. This stopped Bock from going further at this time.

Bock was a portrait painter in the 1830's and 1840's and one of the earliest resident photographers in Australia. He wanted to use photography to make "likenesses" (portraits of people) to replace the slow and expensive method of painting. Goodman's photography was the creation of "views" (scenery), portraiture had not been considered by him at this time as an option for images.

Prior to Goodman arriving in Tasmania, he had been working in Sydney, setting up his studio on the roof of the Sydney Royal Hotel. He was using daguerreotype plates with the images 6.3 x 5.5 cms in size but soon exhausted his market, hence the move to Tasmania. On his return to Sydney, he changed his imagery to include portraits and this took him to many places around Australia and advanced him as a photographer. Goodman remained in Australia for four and a half years, retiring from photographic work in 1847. This led the way open for Thomas Bock to develop his portraits with the first "likeness" being created in 1848.

The introduction of portraiture as a photographic process expanded the art of photography into the commercial world. At the time of Goodman's return to Sydney, Hobart, Launceston, Melbourne and Adelaide all had resident pho-

## PHOTOGRAPHY IN AUSTRALIA (cont.)

tographers practicing the science. Only Queensland did not see any photographers until the 1850's.

### CHANGES

In the mid 1850's, collodiotypes or "glass pictures" came into being in Australia when a number of studios in Sydney, Melbourne and Adelaide advertised it. At the time only some ten professional photographers worked in Tasmania using the daguerreotype processes. By 1860 most studios used the collodion process and could provide collodiotypes, or "glass pictures" as they were called instead of the daguerreotypes.

The initial collodion technique produced dry collodion negative emulsions. The sensitivity of the collodion could be preserved for a day or so by coating the plate with albumen containing a weak solution of iodine. This was one of the earliest processes which allowed glass negatives to be exposed away from a darkroom tent, but the preservative process made the plates slower to expose than standard wet plates.

Following on from the dry process, came the wet collodion technology. Collodion, mixed with potassium iodide, was evenly poured over a glass plate, and while still wet, the collodion was plunged into a sensitising bath of silver nitrate, which reacted with the potassium salt in the emulsion to form sensitive silver iodide. The plate was exposed in the camera, then developed in pyrogalllic acid and fixed with hypo. This negative could then be used to print as many paper prints as desired. This process and the need for the coating, exposure, and development to be carried out, all within a few minutes meant that photographers taking views had to set up darkroom facilities (usually a tent, cart, or hand wagon) near the camera. This made outdoor work a challenge.

### MOVING ON.

In December 1853 in Hobart, the first lecture on collotype processes was given in Hobart to the Royal Society of Tasmania. Previously all information about photographic processes was in the written word. 1854 also saw the first lecture by John Rae to the Sydney School of Arts on the history of photography and the technical aspects of processes. This included the collodion and collotype processes. Collotype was used by several Australian book and postcard publishers for photographic reproduction. This process, using a glass or metal plate saw the plate coated with gumbichromated gelatine and then exposed under the negative. The gelatine would harden in proportion to the amount of light exposure and the plate would be developed to form a relief image with warm water. This relief image was inked and could be used to print ink images on paper. Beginning in the early 1890's it continued up to the time of the First World War. With these two processes, it was deemed that the easier process using collodion was best used by amateur photographers and the more complicated collotype process was best kept for professionals. These thoughts and this lecture were the beginning of the amateur photographer's movement in Australia.

Around 1854, stereoscopic photography came to Australia. In 1855, Thomas Glaister from New York came to Sydney and set up a studio using these techniques. He claimed to have introduced stereoscopic daguerreotypes to Australia. By 1858 he was well established in this medium and was recognized as a master in the art.

The stereoscopic technique saw the creation and use of stereo

cards (double images on a card, one for each eye, seen through a specifically created viewer to give a 3D effect to the image). This technique and the collodiotypes that came around the same time period, was the beginning of the end of daguerreotypes and by 1855, they were deemed technically dead.

That same year saw the opening of a gallery in Hobart by two photographers John Sharp (w 1855-1865) and Frederic Frith (1819-1971 who called it the Chromotype gallery. Chromotype was a process of producing direct positive prints onto paper. They were made by using chromium salts as the sensitive ingredient. In colonial terminology, particularly in Hobart during the 1850's, the term was used to describe olive to liquorice coloured paper prints, especially coloured ones. Sharp & Frith, together with Alfred Bock, son of Thomas, who was also working in Hobart at the time, and another photographer by the name of Dowling used these processes to create early semi-matt albumen prints that could be over-painted in watercolours. This art form was particularly conducive to landscape photography and was the beginning of the first notable sale of "views" to the public. Sharp & Frith also produced the first public panorama of Hobart around this same period.

### MORE CHANGE

1858 saw the expansion of professional studio work, stereographic views and the growth of amateurs. By the mid 1860's, most States had panoramas and views for sale and a few gifted amateurs were at work creating personal albums. Stereographic views and the stereo camera allowed for ease of travel and recording places away from home. The views were also easy to post and print. They became the amateur's friend. It was foreseeable that the stereo camera became a popular household item.

In the late 1850's – 1870's mosaics became prolific. It was common to see banners of more than 1000 small portraits of people put together onto paper as a single very large image to represent events or places where people gathered for a specific reason. However there was little value in this for the photographer, other than for personal advertising but it started the use of commissions for engaging the photographer to record events. Government contract for views for major exhibitions became popular and increased in the mid 1860's. The photographic terms of "views" and "likenesses" changed. Photographers began advertising officially as landscape and portrait workers. Charles Nettleton from Melbourne became the most accomplished landscape photographer in the mid 1870's.

Urban landscapes and panoramas became popular, with architectural photography having its beginnings around this time. Charles Pickering from Sydney became a master in architectural work, not for sale but for making presentations to Government offices and politicians. Around the same time private albums became a work of art in their own right and there were many elaborate ones being created and sold. It was also the start of using photographic prints to illustrate books with the use of a portrait of the writer on the front covers.

## PHOTOGRAPHY IN AUSTRALIA (cont.)

In 1864 the sennotype image was developed. This was the creation of two identical prints, one on top of the other with the top one waxed and the bottom one often hand coloured, sandwiched together under glass. The effect was to produce a greater range of tones, much blacker shadows and steady graduation of the mid-tones. Alfred Bock of Hobart took up this process and became known a master of the technique.

### PHOTOGRAPHY AS A PROMOTION OF AUSTRALIA

A photographer and geologist, Richard Daintree moved to Queensland in 1864 to try life on a pastoral property. This did not suit him so he returned to geology, ending up as the Government Geologist for Northern Queensland. Richard used his skills to combine imagery with geology by using photographs to illustrate his reports. The geology work took him many places, often to remote areas in Queensland in his search for gold and minerals. Many of his hours were spent each day taking images. His intent was to create a large body of views of the North East of Queensland. In the process, Daintree became a passionate advocate for the development of the North of Australia by using images to promote life in Queensland.

Daintree's technical innovations are acknowledged by the various cameras and processes he used over the many years he pursued his craft. Some of these were standard plate, stereoscopic, Sutton panoramic cameras, hand coloured prints as well as positive and transmission views on glass. The energy he spent on making his images more appealing supported his views that photography could be used for promotion and public communication. Daintree was the innovator behind the use of images for advertising and promoting Australia as a way of life.

### BEGINNINGS OF WILDERNESS PHOTOGRAPHY

Charles Walter, originally from Germany specialised in Landscape work in Victoria. He started the practice of "going bush" around the late 1800's, exploring places not visited by Australians and bringing back images for public viewing. He was probably the first photographer to explore the wilderness and use the images for promotion of unique and beautiful places that were Australian. It was also the first stages of developing tourism in Australia, but was not successful due to the difficulty of getting people to the places identified. Further explorations followed around the Colony and Australia opened up her visual splendours to the general public through imagery. Across the continent England was preparing for her first expedition to the Antarctic. The official journalist that accompanied them to record the process was Louis Bernacchi (1876-1942) from Hobart. His report of the trip was one of the first printed publications illustrated with reasonable Antarctic photographs.

To follow on from Walter, John Beattie, a Scottish born photographer who came to live in Tasmania with his parents, dedicated his expertise to the first recordings of the history of Tasmania as well as the promotion of the scenic wonders of the island. Beattie created images of areas not visited by the public and would often go into the wilderness for days at a

time, coming back with his record of the scenery seen by his eyes.

After 1896, Beattie became official photographer to the Tasmanian Government and was instrumental in beginning to use photographs to promote the preservation of the environment in Tasmania which was taken up in later years by the Wilderness Society of Tasmania and other Wilderness Photographers. In particular two most prominent Tasmanian Wilderness Photographers of the 20<sup>th</sup> Century - Olegas Truhanas and Peter Drombovskis both deceased, both dying in the wilderness they loved doing their photography. Much can be said about their lives and their work, but the most important point was the induction of Peter Drombovskis into the Australian Hall of Fame for his photography. He was the first photographer to ever receive this honour in Australia.

### THE EXPANSION OF PRESS PHOTOGRAPHY

Press photography did not grow as a medium until around the 1880's & 1890's but it was not until the 1900's that press photographers were sent out as correspondents to record and illustrate events. A.B. Paterson (1864-1941) or Banjo as he was known, was the first Australian to be despatched to the Boer war in Africa (1899-1902) as the Sydney Mail's official photographer and journalist.

In the early 1900's Frank Hurley (1885-1962) dominated the history of photographic involvement in Antarctic expeditions, following on from Bernacchi's first efforts. He used glass plates and cinematography and was probably one of the first recognized documentary photographers of this period.

As well as Antarctica, Hurley was the official photographer for the First World War (1914-1918) and became known World Wide for his own individual graphic style. He returned to the battlefields to repeat the experience in the Second World War (1939-1942). Hurley basically took over and expanded the role of what Banjo Paterson had started in the African Boer War many years earlier.

### PHOTOGRAPHIC SOCIETIES

The First Formal photographic society formed in Melbourne in 1860. Others followed but most faded out or had little impact. Between 1885 and the early 1900's amateur societies formed in most of the main cities then moved into regional and suburban areas. The Northern Tasmanian Camera Club or NTCC as it was known began in Launceston in 1889 and still is very active today.

One of the leading amateurs in the NTCC was Frank Styant Browne (1874-1951) a chemist. In 1896 he and Harold Masters (1874-1951) made the first X-Ray photos in Australia and in 1897 Styant Browne was one of the earliest demonstrators for colour photography in Australia.

The largest collection of amateur photographers in Australia was based in Sydney, with Tasmania not far behind. Women photographers joined the amateurs to stand alongside their professional counterparts who had been active since the

## PHOTOGRAPHY IN AUSTRALIA (cont.)

1800's. Societies began to hold club competitions, then exhibitions and finally inter-colonial exhibitions. In 1894 NTCC held the first inter-colonial competition, followed by Geelong with the second in 1895. These gatherings were the beginnings of many that were to come and actually opened up the links between photographers from other areas of Australia. Following on from that, the 1900's saw the start of "one person shows" of images or solo exhibitions as they are now called.

### INTERNATIONAL BEGINNINGS

After 1901, the South Australian Photographic Society expanded their activities to include international exhibitions in their repertoire. This group of amateurs were taking the lead in pictorial photography within Australia. In 1903, the New South Wales Society took the lead from South Australia with a large international salon of their own.

### MOVING ON – THE RISE OF “FUZZY WUZZY” PHOTOGRAPHY

Silver Bromide Gelatin Coated papers were introduced around the 1890's and a generation of photographers and painters could claim the status of being Australian born. This period was the beginning of experimentation with imagery, utilizing techniques such as soft focus and impressionistic style, believing that all images did not need to be sharp. These techniques were carried out initially by the amateur group and they began to be known as the "fuzzy wuzzy" photographers as they were breaking away from the traditionally known professional ideas. Along with these concepts, many experimented with light and began to control the tones. Some explored suppression of detail in their images, believing that to tell the story they did not need to include everything. The professional photographers soon followed the amateurs with their developing techniques. Around this same period electric lighting and flash powders were developed, which made low light images much easier to handle.

One of the most influential photographers in the "fuzzy wuzzy" age was Harold Cazneaux (1878-1953). He grew up in Adelaide, working in his father's photographic studio and was influenced heavily towards the changes in pictorial imagery by the South Australian Photographic Society's pictorial exhibition of 1902-1903 and the impressionist style of imagery. He moved to Sydney in 1904 and joined the New South Wales Photographic Society and made his name with impressionistic images of Sydney. The one act that gave him pre-eminence within the Pictorialist sector of Sydney photographers was a "one man show" by him made up of a collection of seventy-six carbon and bromide prints, which included portraiture and his impressionistic views of Sydney.

Cazneaux was also known for his architectural imagery of the construction of the Sydney Harbour Bridge which was the beginning of the photographic recording of such events.

### MODERNISM

The 1930's saw the beginning of modernism in photography. Max Dupain (1911-1992) a Sydney photographer was one of the leading photographers in this movement.

Dupain came from the ranks of the New South Wales Photographic Society and moved into the professional trade as a young adult. He was a radical photographer in his time by recording architecture not recorded before. A comment was made about this new style "Once a man photographed a room, now he takes the keyhole and makes an enlargement of it" (F.J. Mortimer around 1932). Modernism suited the needs of commercial advertising. Photo-essays were born and photography took on a new life. In this was the beginning of recording the plight of the socially disadvantaged. What would now be called 'social documentary'. In 1936 Life Magazine from America started and was the icing on the cake to lead photography into the new age with the documentary style. Cazneaux was slightly influenced by these new trends with some changes to his picture style; however he did not go as far as Dupain, preferring to maintain his images closer to the traditional pictorialist movement.

### PROFESSIONAL CHANGES

1947 saw the start of a Professional Association for photographers in Sydney. It was called the Institute of Professional Photographers. Soon after this the 1950's saw the start of commercial advertising and illustration work which became a major income source for professional photographers. Fees for photographers increased, studios came into their own and the introduction of colour transparencies and strobe lighting occurred in the 1960's and colour negatives followed ten years later. Photography was now into the twentieth century and was fully established as a commercial enterprise. It was here to stay for the professionals and also for the amateurs.

### TO SUM UP

From its beginnings with daguerreotype images in the early 1800's photography has come a long way. Many more photographers than those mentioned have had their influence on the changes and become recognized for their skills and art forms. Many more are still to come. Influenced heavily by the expanding world and technology, the art and business of photography has moved into a huge industry that is still changing. As well, thought processes in relation to photography have changed. Originally photography was seen as a science with the photographic process and the technology being the art. Around the end of the 19<sup>th</sup> century there was recognition that the art was more than just the technology. Instead it was the photographer's skill in the creation of the image. So science went out of the picture and the human input took the photographer into a different world, they became creators of art.

Photography opened people's eyes and brought the world closer. It is used in all aspects of life - forensic, medicine, tourism, exploration, law, industry, architecture, science, advertising, and recording of life from the beginning to end. It is simply there. We open our eyes and we see but how often do we think about seeing. Now in many ways photography is the same. Its use is invisible; it just belongs like it should. Thanks for listening. Keep taking pictures.

# MINUTES OF THE DELEGATES' MEETING NOVEMBER 2009

VENUE	Ulverstone Civic Centre, Ulverstone
DATE	7 <sup>th</sup> November 2009
TIME	11am

APOLOGIES none

PRESENT: (delegates) Ross Coad LPS, Anne O'Connor NTCC, Ron Fiehlberg STPS, Peter Manchester NTCC, Margaret Morgan HPS, Kelly Woodward HPS, Felix Staub WTCC, Norton Harvey WTCC, Stephen Clarke UCC, Keith Burnett UCC, Des Cranfield NNCC, Iris Cranfield NNCC, Baydon Smith DCC, Ingrid Roberts STPS, Fay Hulme WCC, Denis Hulme WCC, Tom Johnson LPS,  
(Club members) John Shepherd NTCC, Gina NTCC, Jillian Bath NTCC, Stewart Bath NTCC  
(APS rep) Ruth Timperon NTCC

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
<b>PREVIOUS MINUTES</b>	Addition of Stephen Clarke UCC being present	Moved Robin Burt DCC, seconded Felix Staub WTCC minutes be accepted with addition - passed	
<b>BUSINESS ARISING</b>			
<b>1 Photographer of Year</b>	ongoing		
<b>2 Manual of procedures TPF</b>	<p>Question of what should or should not be in the manual.</p> <p>Acknowledgement that some things were outside the scope of judging requirements.</p> <p>Provision of Digital Presentation to Camera Clubs, whose responsibility.</p>	<p>Updated manual was approved subject to minor literary changes.</p> <p>A cross reference to TPF competition rules to be included in handbook.</p> <p>Competition rules/accreditation of judges (raised by Peter Manchester) to go to General Business</p> <p>Moved Ingrid Roberts STPS, seconded Robin Burt DCC, that the TPF recommend that host clubs for the TPF be responsible for providing a digital copy of the Triannual presentation to camera clubs - carried</p>	<p>Felix Staub WTCC</p> <p>“ “</p> <p>Peter Manchester NTCC</p>
<b>3 Notice of Motion LPS</b>	<p>Motion 1: "That a person selected for judging a TPF triannual competition shall declare any conflict of interest, actual or perceived, as soon as she/he becomes aware of that conflict of interest."</p> <p>An amendment to motion (1), moved Peter Manchester (NTCC) seconded Anne O'Connor (NTCC) "That a person selected for judging a TPF triannual competition shall declare any conflict of interest, actual or perceived, as soon as she/he becomes aware of that conflict of interest and withdraw from judging".</p> <p>Motion 2: "A person shall not judge in a section of a TPF triannual in which that person or an immediate family member of that person is a competitor".</p>	<p>Moved Ross Coad LPS, seconded Felix Staub WTCC (motion 1)</p> <p>15 in favour, 3 against – motion carried</p> <p>Motion 1 with the amendment as moved by Peter Manchester and Anne O'Connor NTCC</p> <p>17 in favour 1 against – motion carried.</p> <p>Moved Ross Coad LPS seconded Anne O'Connor NTCC (motion 2) 9 in favour, 9 against – motion failed.</p>	
<b>4 Notice of Motion NTCC</b>	<p>Moved Peter Manchester (LPS), seconded Des Cranfield (NNCC) the following two motions.</p> <p>Motion 1 "That EDIs and slides be in separate competitions".</p> <p>Motion 2 "That a minimum of three clubs are required in any category before a medal is awarded".</p>	<p>Motion 1 as moved by Peter Manchester LPS seconded Des Cranfield NNCC – 4 in favour, 13 against – motion lost</p> <p>Motion 2 was withdrawn by Peter Manchester and Des. It was not put</p>	

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
<b>5 Proposals to change triannual format</b>	<p>Suggestion by Des Cranfield (NNCC) that TPF triannuals have competitions in March &amp; November with June just having the POY</p> <p>Suggestion by Peter Manchester (NTCC) that TPF have only 2 meetings per year and clubs submit only 4 images in each section of the Triannual, rather than the current practice of 6 images per section</p>	<p>Moved Des Cranfield NNCC, seconded Peter Manchester NTCC that TPF triannuals have competitions between clubs as existing only in March and November with the June meeting designated as Photographer of the Year only. 14 in favour – 2 against – motion carried</p> <p>Suggestion 2 was withdrawn by Peter Manchester.</p>	
<b>Treasurer's Report</b>	Balance \$5981.34	Moved Ron Fiehlberg STPS, seconded Robin Burtt DCC that the treasurer's report be accepted – carried	
<b>Correspondence</b>	Circulated list provided to members in advance with additional items not circulated, mentioned this meeting.	Moved Anne O'Connor NTCC, seconded Margaret Morgan HPS that the correspondence be approved with addition of extra items – carried	Anne O'Connor NTCC
<b>Business arising from Correspondence</b>	Possible Queenstown CC	Robin Burtt DCC will provide advice to person requesting info.	Robin Burtt DCC
<b>REPORTS</b>			
<b>1 AIPC</b>	<p>Anne O'Connor provided report of the meeting at Apscon in Victor Harbour.</p> <p>Ruth Timperon APS rep verified this and advised she is the person to contact re APS issues</p>	Ruth Timperon APS rep to be the person who acts as go between in matters concerning TPF and APS	
<b>2 Newsletter</b>	Felix Staub WCC all going well	Would like information on events	Clubs to provide info to Felix
<b>3 Tas S Circuit</b>	Norton Harvey WCC all going well		
<b>Reports continued -</b>			
<b>4 Honours</b>	Norton Harvey WCC put forward Fay Hulme to receive Associate award	Moved Norton Harvey WCC, seconded Anne O'Connor NTCC that the honour of Associate be awarded. - Carried.	Norton Harvey WCC
<b>5 Clubs</b>	All clubs going well		
<b>GENERAL BUSINESS</b>			
<b>1 SSAPS</b>	One nomination from NTCC Peter Manchester	Committee of Norton Harvey WTCC, Robyn Burtt DCC and Ron Fiehlberg STPS to verify nomination, approved subject to verification.	Committee appointed Ross and president NTCC
<b>2 Website</b>	Margaret Morgan HPS gave report on options. Costing around \$3,300 to set up. On-going costs around \$200 per annum	Moved Felix Staub WCC, seconded Robin Burtt DCC that money be approved for development of website – carried	Margaret Morgan HPS to pursue with web developer
<b>3 Competition rules accreditation of judges</b>	To be put on agenda for March		Peter Manchester

# ENTRY FORM

## TASMANIAN PHOTOGRAPHER OF THE YEAR 2010

### Entry Fees

First Section @ \$8.00	
1 <sup>st</sup> Additional Section @ \$4.00	
2 <sup>nd</sup> Additional Section @ \$4.00	
3 <sup>rd</sup> Additional Section @ \$4.00	
TOTAL ENTRY FEE	

Name .....

Address.....

.....

Email.....

Phone.....Camera Club.....

Organised by the  
Tasmanian Photographic  
Federation

### PROJECTED IMAGES

No	Title	Exh No	Points
1			
2			
3			
4			
	<b>Total</b>		

### MONOCHROME PRINTS

No	Title	Exh No	Points
1			
2			
3			
4			
	<b>Total</b>		

From	<b>Exhibition Projected Images</b>
	<b>To:</b>
	TERRY WALKER
	16 ROSSMOYNE STREET
	NORWOOD
	TASMANIA 7250

From	<b>Exhibition Prints</b>
	<b>To:</b>
	TERRY WALKER
	16 ROSSMOYNE STREET
	NORWOOD
	TASMANIA 7250

### COLOUR PRINTS

No	Title	Exh No	Points
1			
2			
3			
4			
	<b>Total</b>		

### SMALL PRINTS

No	Title	Exh No	Points
1			
2			
3			
4			
	<b>Total</b>		

Judging by a panel from

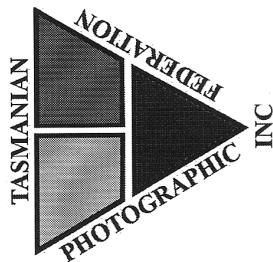
INTERSTATE

Entries close

On the 25<sup>th</sup> April

Judging in May

**Entries will be displayed at the  
June TPF meeting  
and can be collected on  
completion of the exhibition.**



## CONDITIONS OF ENTRY

1. The maximum entry per member is four each of projected images (digital or slides), monochrome prints, colour prints or small prints.
2. Entries will be accepted only from resident Tasmanian members of clubs affiliated with the Tasmanian Photographic Federation.
3. Each entry will be awarded points to a maximum of 5 by each judge with the aggregate of 4 projected images or prints to decide the Photographer of the Year. In the event of a tie, the judging panel shall decide the placings.
4. Each entry in a section must be of a different category. Categories include but are not limited to: People, Landscape, Nature, Experimental, Documentary, Photo-journalism, Portrait, etc. The committee reserves the right to reject entries which in their opinion do not comply with these conditions.
5. Unless otherwise specified, permission to reproduce pictures is assumed.
6. Entry fee is \$8 for one section, plus \$4 for each additional section.
7. Completed entry forms and fees must accompany each entry.
8. No entry shall have won an award in the previous TPF Photographer of the Year competition.
9. All care will be exercised with both prints and slides, but no responsibility will be assumed for loss or damage of entries.
10. All entries must be the work of the entrant.
11. Prints may be mounted or unmounted, the maximum size of either to be 50 cm x 40 cm (20" x 16"). Minimum print size for Colour Prints is 500 square cm (80 square inches).

12. Each print and slide must bear the name and address of the entrant together with a title to correspond with the details given on the entry form. Slides must be spotted in the bottom left hand corner when viewed in the upright position.
13. Entrants are requested to provide a digital rendition of each print and slide entry in the size and format specified for digital projected images. Entrants are to comply with this request in all but exceptional circumstances.

## SMALL PRINTS

The max. size is governed by the area rather than the configuration and is set at 54 sq inches print size. This means that 6" x 9" and panoramic prints up to 54 sq inches are both eligible with other sizes which are under the maximum area allowed. The total mounted area is not to exceed 90 sq inches. Prints may be either colour or monochrome.

## AWARDS

- |  |   |  |
|--|---|--|
| Photographer of the Year - Projected Images  | 1 | There will not be a winner unless there are at least two entrants in that section.   |
| Photographer of the Year - Monochrome Prints | 2 | There will be a runner up in each section provided there are at least four entrants in the section.  |
| Photographer of the Year - Colour Prints     | 3 | A merit certificate will be awarded for <ul style="list-style-type: none"> <li>• The best projected image</li> <li>• The best monochrome print</li> <li>• The best colour print</li> <li>• The best small print</li> </ul> |

- 4 An acceptance card will be awarded for each entry achieving acceptance standard. An acceptance level will be approximately the top third of each section.
- 5 Merit certificates will be awarded for each individual judge's choice of best projected image, best monochrome print, best colour print and best small print.

## DIGITAL IMAGES

The image size of EDPi's should be a maximum of 1024 horizontal x 768 vertical pixels. Each image file should not exceed 500kb and should be in the sRGB JPEG format. These should be submitted on a CD and each file should be named with the entrant's first initial and surname, the image number and the name of the image. There should be no gaps in the file name.

Example

Jblogs1windyweather.jpg

To assist in the preparation of the results presentation please note section 13 of the conditions of entry.

An electronic receipt, to the email address entered will be sent to conform the safe arrival of your entry.

Please note the fee increase in section 6. This has been brought about by increasing costs and the need to run these events at a small profit, not a loss as has been case for the last few years.

# AGGREGATE RESULTS OF THE TPF INTERCLUB COMPETITION 2009/10

Scores for the period ending with the March 2010 TPF competition

PROJECTED IMAGES	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	55		55	
Hobart Photographic Society	56		56	
Launceston Photographic Society	60		60	
New Norfolk Camera Club	48		48	
Northern Tasmanian Camera Club	65		65	
Southern Tasmanian Photographic Society	49		49	
Ulverstone Camera Club	58		58	
West Tamar Camera Club	58		58	
Wynyard Camera Club	53		53	

MONOCHROME IMAGES	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	49		49	
Hobart Photographic Society	62		62	
Launceston Photographic Society	48		48	
New Norfolk Camera Club				
Northern Tasmanian Camera Club	52		52	
Southern Tasmanian Photographic Society	49		49	
Ulverstone Camera Club	48		48	
West Tamar Camera Club	49		49	
Wynyard Camera Club	49		49	

OPEN PRINTS	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	61		62	
Hobart Photographic Society	59		59	
Launceston Photographic Society	50		50	
New Norfolk Camera Club	49		49	
Northern Tasmanian Camera Club	59		59	
Southern Tasmanian Photographic Society	63		63	
Ulverstone Camera Club	66		66	
West Tamar Camera Club	62		62	
Wynyard Camera Club	63		63	

SMALL PRINTS	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	57		57	
Hobart Photographic Society	51		51	
Launceston Photographic Society	55		55	
New Norfolk Camera Club	49		49	
Northern Tasmanian Camera Club	67		67	
Southern Tasmanian Photographic Society	55		55	
Ulverstone Camera Club	50		50	
West Tamar Camera Club	51		51	
Wynyard Camera Club	61		61	

## RESULTS OF THE JUNE 2009 INTERCLUB COMPETITION

CAMERA CLUB	Projected Images		Mono Prints		Open Prints		Small Prints	
	Points	Place	Points	Place	Points	Place	Points	Place
Devonport Camera Club	55	6	49	=3	61	5	57	3
Hobart Photographic Society	56	5	62	1	59	=6	51	=6
Launceston Photographic Society	60	2	48	=7	50	8	55	=4
New Norfolk Camera Club	48	9			49	9	49	9
Northern Tas. Camera Club	65	1	52	2	59	=6	67	1
Southern Tas. Photographic Soc.	49	8	49	=3	63	=2	55	=4
Ulverstone Camera Club	58	=3	48	=7	66	1	50	8
West Tamar Camera Club	58	=3	49	=3	62	4	51	=6
Wynyard Camera Club	53	7	49	=3	63	=2	61	2

### INDIVIDUAL PLACINGS – PROJECTED IMAGES

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Margot Manchester	NTCC	Ritual	
H.C.	Bob Wickham	LPS	Machu Picchu	
3rd	Wolfram Borgis	WTCC	Mountain Brook	
2nd	Stephen Clark	UCC	Mandrill	
1st	Peter Manchester	NTCC	Peron Dunes	

### INDIVIDUAL PLACINGS – MONOCHROME PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Athalie Taylor	NTCC	The Railway Yards	
H.C.	Margaret Morgan	HPS	Ross Bridge	
3rd	Mike Calder	HPS	The Homestead	
2nd	Ian Robertson	HPS	Rocky Coast	
1st	Dianne Brumby	HPS	Prayer Meeting Salamanca	

### INDIVIDUAL PLACINGS – OPEN PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Athalie Taylor	NTCC	Just Resting	
H.C.	Judy Brown	WCC	Nature's Colour Contrast	
H.C.	Don Hawley	WCC	Wanted	
3rd	Sue McLeod	UCC	Darter	
2nd	Sue McLeod	UCC	Psychedelic Lily	
1st	Dianne Brumby	HPS	Prayer Meeting Salamanca	

### INDIVIDUAL PLACINGS – SMALL PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	John Megalos	HPS	Having A Rest	
H.C.	Rodney Winwood	DCC	Out For A Lick	
3rd	Wen Nermut	LPS	Cloe's Balloon	
2nd	Athalie Tylor	NTCC	Le Deux—Dijon	
1st	Athalie Taylor	NTCC	Mandarin Duck	

# **TRI – ANNUAL MEETING OF THE TASMANIAN PHOTOGRAPHIC FEDERATION**

**27th & 28th March 2010**

**Hosted by the Southern Camera Club**

**Venue:** Claremont R.S.L. Club  
Bilton Street, Claremont

**Sat 27th** Please note the different program format

**Outing:** 10:00 am meet on the Parliament House Lawn  
Tour of the Salamanca Markets. Guides will be provided if required.

**Delegates Meeting:** 2:00 pm at the Claremont R.S.L. Club

**Dinner:** 5:45 pm at the Claremont Hotel

**Evening Program:** 7:45 pm at the Claremont R.S.L. Club,  
Concluded by a light supper.

**Sun 28<sup>th</sup>** **Outing:** 10:00 am at The Waterworks Reserve,  
Concluding at 12:00 Noon with a sausage sizzle.  
Some of the more energetic souls may join in a walk to the  
Halls Saddle to photograph the 1881 Viaducts, to join the  
others for lunch at the shelter.

## CONTACTS

CLUBS	PRESEDENT	SECRETARY	DELEGATES	MEETINGS
<b>SOUTH</b>				
H.P.S.	Mike Caulder FTPF 22 Meath Ave Taroona Tas 7053 6227 8649 mjcalder@bigpond.com	Margaret Morgan 3 Mayfair Court Howrah 7018 6247 8662 emmorgan@bigpond.com.AU	Margaret Morgan Kelly Woodward ccm@keypoint.com.au	3rd Thursday
N.N.C.C	Des Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161	Iris Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161	Des Cranfield Iris Cranfield	2nd Monday
S.T.P.S.	Ron Fehlberg LTPF 16 Storey Place Glenorchy 7010 6272 7382 Ron.glenda@bigpond.com	John Nemarich 1889 Cygnet Coast Rd Cradoc 7109 6266 3625 capnemo1@gmail.com	Ron Fehlberg LTPF Ingrid Roberts gir@harboursat.com.au	2nd Tuesday
<b>NORTH</b>				
L.P.S.	Lani Smith 8 Atlas Street Launceston 7250 6344 8506 mdlsmith@internode.on.net	Ross Coad P.O. Box 275 Scottsdale 7260 6352 3269 rosscoad@hotmail.com	Tom Johnson Ross Coad	4th Tuesday
N.T.C.C.	Hector Beveridge 2/62 Jubilee Rd Youngtown 7249 hecbev@bigpond.com	Rod Oliver 45 Cormiston Rd Riverside 7250 reoliver@hotkey.net.au	Anne O'Connor Peter Manchester FTPF ntcc@tasmail.com	2nd Tuesday
W.T.C.C.	Gordon Bessell PO Box 173 Exeter 7275 6394 3166 gordon.bessell@bigpond.com	Joan Bessell PO Box 173 Exeter 7275 6394 3166 gordon.bessell@bigpond.com	Felix Staub FTPF Norton Harvey Hon.FTPF	1st Wednesday
<b>NORTH-WEST</b>				
D.C.C.	Ann McDonald PO Box 1156 Devonport 7310 6424 2556	Patsy Payne PO Box 1156 Devonport 7310 6424 6152	Robin Burt rfburt@gmail.com Baydon Smith LTPF baydons@vision.net.au	Alt. Wednesdays
U.C.C.	Stephen Clark 30 Barker Street Ulverstone 7315 6425 5190 jjandke@bigpond.net.au	Keith Burnett PO Box 286 Ulverstone 7315 ph 6425 4351, fax 6425 6728 drkeithburnett@bigpond.com	Stephen Clark Keith Burnett	2nd & 4th Wednesdays
W.C.C.	Dennis Hulme ATPF PO Box 137 Wynyard 7325 6445 1243	Joy Peach 6 Rutherford Road Stowport 7321 6432 3275 wynyardcameraclub@iprimus.com.au	Fay Hulme LTPF 6445 1243 Dennis Hulme ATPF 6445 1243	1st & 3rd Tuesday

**The Deadline for copy into the January 2010 newsletter is 24th January 2010**

**Send contributions to the Editor at fstaub@activ8.net.au**