



CIRCLE OF CONFUSION

February 2012

Newsletter of the Tasmanian Photographic Federation

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President's Report

by Stephen Clarke

The photographic movement in Tasmania is a live and well. Our photographers are well and truly coming to terms with the digital photography revolution.

There is a change in the air, with clubs keen to entice expert presenters to our island state. Currently there is much discussion on how this should take place. We can only see this discussion as a good thing. What we need to do is try to keep the concept and discussion inclusive. We want any changes or ideas to build on the traditions of the Tasmanian photography movement; we don't want to "throw the baby out with the bath water."

I have had a very busy year as your President; I hope that I am growing into the

position. This role has increased my awareness of the efforts of our previous and current committee members and delegates. Our clubs and Federation only exist due to the tireless efforts of its members. I would like to encourage everyone to consider what they can do to aid our clubs and federation. *Please* do your bit to ease the work load.

I would like to take this opportunity to thank everyone that has helped to make our 2011 Tasmanian Photographic Federation events successful.

I would also like to wish everyone a merry Christmas and a very happy and healthy 2012.

Stephen Clarke

CHANGE OF ADDRESS

by Felix Staub FTPF

As you may have noticed, my email address has changed. Difficulties experienced with the satellite system that I was connected to has prompted my to seek an alternative solution to internet access.

Fortunately, the mobile telephone system has improved significantly in the past years, so that I now have a much more reliable connection and it is faster to boot!

I have contacted all who are on my distribution mailing list in December to advise them of this change. If you didn't receive that notification, it may be that my list is either incomplete or no longer up to date. Please let me know if you wish to be included in the mail-out of the Circle of Confusion.

WHY MATTE

The main reason that images are matted in competition is for protection and for ease of display. The other reason that is less promoted is for the creation of a frame around your image to make it stand out. Another reason to matte is framing the picture to go on a wall. The aim of matting for competition and matting for framing are very different and choosing a colour for both will be different too.

DIFFERENCES BETWEEN COMPETITION AND BEING HUNG ON A WALL

Matting traditionally is about bringing out hues within the image to blend with a frame and a wall colour. This aim is very different to competition. Many framing shops will advise you to select a matte colour that will blend with the colours in your image with the intention of a frame at the end of it. There are many people in Camera Clubs who still follow these reasoning's when selecting their mattes for camera club competition. However, selecting a matte colour for competition is a totally different ball game and should be considered as such.

Hanging your image for competition is about making the image stand out. It is not about making it blend nicely with a matte and a wall colour. Searching the web for information regarding this, the majority of hits bring up the use of white, off white or black mattes for competition. There is no mention of a colour selection to suit your image. This comes up for framing only and again I would say this would depend on the purpose and where the image is to be hung.

USING WHITE, OFF-WHITE OR BLACK MATTES

Whenever you see images displayed for sale, for display and for competition on the web and/or in competitions and in galleries, they will all have off-white, white and very rarely black mattes? Why is this so? The image is what you are trying to sell. Not to show the various colours or hues within, but to show the whole image. A coloured matte might bring out some hues but in doing so, it might reduce the impact of the image to judges and to the audience and yes, you are definitely selling your image to the judges in a competition, not to look nice on your wall.

Images that sit alongside each other and are judged alongside each other are best displayed with the same matte. From my perspective and from others, such as professional photographers, gallery owners, universities, etc will all prefer a white or off-white matte. Occasionally black will work as well, but it does not work with all images, hence the most used matte is the white or off-white. Creme can be okay, but it does have the added input of a slightly yellow cast, which does not always work with all images.

Some would argue that the white matte is too bright, that it stands out too much and catches the judges' eye too much. Based on this argument, it is said to reduce the impact of the

image. I would argue against this, because the judge is judging the image and rarely considers the matte, except when the matte takes over and destroys the image, which can happen with some colour mattes when the selection is wrong. White or off-white mattes never destroy the image; they generally create a good frame in which the image sits.

COLOUR IMAGES

Some would say that off-white works best with these. Others say white is okay too, but not stark white. I would say that either would be fine. That would be your choice. Some say that the use of black mattes work well with coloured images and that can be the case, bringing out the blacks in the image, but black will not work with all images. However the main thing would be to maintain a consistency so that your mattes have a similar look about them if you intend to put them alongside each other for display and/or competition. It does not look good to have a variety of shades when showing your work.

From my perspective, yes I too started off being influenced by Camera Club judges who told me I needed colour mattes to suit the images and I succumbed, but after moving further into competition elsewhere, I recognized that most images are matted on white/off-white mattes in national and/or international competitions and I now prefer them to coloured mattes. I also think the images look better on the white/off-white. In particular one cannot hang different coloured mattes together on display. They look disjointed and will also give that appearance on display in a club competition. So for consistency I use white for all images.

MONOCHROME IMAGES

Black or white matting – that is the question. Again I prefer white; this can be off-white, stark white or various shades of white. There are lots of shades of white in mattes. Black can work too, but more often than not, the black matte does not exactly match the black in the image and it can detract rather than enhance it, such as darkening the image, rather than lightening it. Some like grey or shades of grey and again they can look okay with some images. However white mattes will always act like a frame around the image, letting the image stand alone without the interference of the matte.

IN CONCLUSION

Arguably some will say I am wrong. They would argue that coloured mattes to bring out the colours in the image are the best way to go and black mattes are more suitable to monochrome. Both ideas, mine and those who would argue against me, would not be wrong and picking coloured mattes for an individual image is fine. However you need to make some choices as to what your image is for. If the image is for your wall and you are happy with your choice of colour, that is fine, but if it is to hang with a selection of other images for competition and/or display, then your image does not want to stand out as very different and less powerful than any of the others, hence maintaining a consistency in using a white/off-

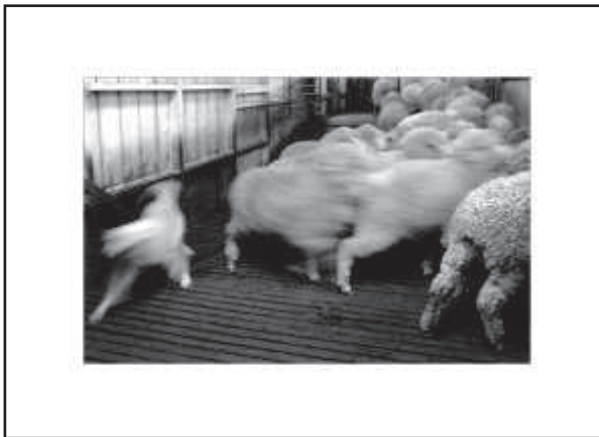
MATTING FOR COMPETITIONS (cont.)

white matte for all images is a good idea.

Have a look at the images on display next time without bias. Look on the web and at exhibitions around your town and you make up your own mind. After all, it is your choice as to how you want to present your images to others, not mine. Mostly - have fun and enjoy your work - Anne

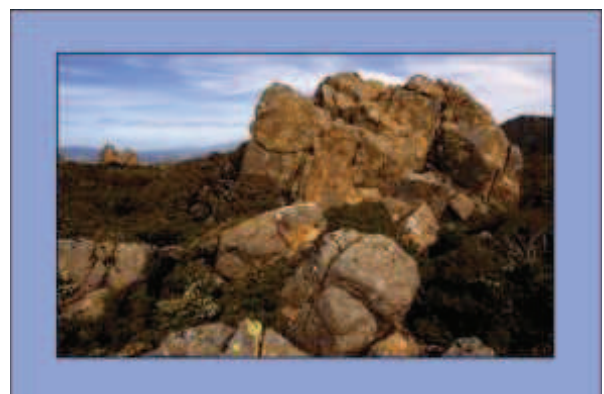
SOME EXAMPLES - MONOCHROME

To me the image stands out better in the white matte, rather than the black one. Yes, the black one brings out the black, but to me it totally over powers the image.



COLOUR

Again to me the image bordered by the white matte stands out better than those with the coloured or black mattes. Yes the coloured mattes bring out each respective colour in the image, but you do not want that, particularly in a competition. You want the image to stand out alone for the judges. Alternately play with some of your images in your photo software and create different coloured mattes for yourself. That way you make an informed decision that is based on your own reasoning, not based on what has always been done before. You look and you decide - Anne.



THE CLUB PROGRAM

Before all the nitpickers out there castigate me, I prefer the American spelling of the work. OK?

It is now December while I am writing this and I am trying to get my head around the program for our club starting with next July. While my term as Secretary expires then, it has been our Club's practice for the outgoing committee to prepare a complete program for the coming six or twelve months. This has given the incoming committee a running start but also contains the danger that things just keep going in the "Same-old...Same-old" manner, making improvement difficult.

The answer to that problem obviously is to get this program right from the start and that is where I hope to be heading. The trick is obviously to meet the expectations of the most important people in this process: the members. Easy? ... Not really. We first need to understand what those needs are. To this end, I have been quietly making enquiries with many of the members of my club and also of those of other clubs, and this is where the trouble begins.

It would appear that there are as many different needs and expectations as there are members. There are a few who joined up in the hope of learning how their camera works. Most of them eventually read the instructions and got over it. There are many who would like to improve their photographs and are eager to learn about composition and the basic technical stuff. That's easy. We have run mini lectures on these subjects. Some members were interested and have taken note while others sat in the back, screwed up their eyes and groaned. Some have taken part in the club competitions and some prefer to stay away, waiting to work up the courage to participate.

In desperation, I have looked over some of the historical material that is available and found a few interesting gems. Early on – we are talking about 60 – 100 years ago, just getting a reasonably exposed and sharp image was a real challenge and achieving that was the main aim in joining a camera club. The images were mostly records of life and the world around them with little or no attempt at contributing any artistic content. Sure, there were exceptions to this, but not many. As film and camera technology improved, so did the artistic effort of the camera club movement. There were some efforts in the thirties, but real progress was not made until the sixties. Looking through exhibition catalogues, it is clear that over

by Felix Staub FTPF

the past ten years, there has been an accelerated emphasis of the artistic content in images at the cost of record photographs. Pictures that were very successful even a few years ago would no longer get a Guernsey today.

So how do we deal with that in our camera clubs? We have run lectures on the technical and compositional aspects. That's easy. The elephant in the room is the artistic content. How do we present this to our members without boring the pants off many of them? Even looking to the experts does not provide a ready solution. Art schools and universities structure their courses to influence their student's thinking to give them the means to develop their own art and style. There are times when this academic approach goes "way out", but it is designed to expend the perception of the students.

When we look at much of photography that is being published, we need to remember that most of it exists in a different environment to our club and exhibition photographs. The professionals have their images published to accompany a text or to promote a product or service. Our imagery has to be displayed on its own, without or given context and even the title is withheld. This is also a trap we tend to fall into when we ask commercial photographers to judge our images. Academic and commercial photographers operate in a somewhat different environment and may present us with some unexpected comments.

Participation in national and international exhibitions has been the means for me to broaden my personal photographic horizon. Looking through the catalogues gives us some feedback on what is possible, study other peoples' ideas that we can utilise and build on in our efforts and to inspire our own creative photography. At club level however, it is not that easy to enrich the member's mental library of images to the extent that individual study can.

As you can see from my rantings, the best I can do is to articulate the real problem we are facing in structuring our club program. In the past, other club members have come up with good ideas and have saved the day. Just as well, they were not relying on me to come up with anything worthwhile. If any of the readers have any bright ideas, I would be very glad to hear from them. I would love to be able to provide our club members with the kind of program that furthers their artistic endeavours and does not bore them to tears.

QUOTATION OF THE MONTH

Truth is something that is never pure, and rarely simple.

Oscar Wilde

THE THRILL OF THE CHASE –

COMPETITIONS BEYOND CAMERA CLUB

by Anne O'Connor

Your image has been accepted

There is tremendous excitement when you see your name listed with other Australians in an National or International exhibition. Not only are you equated with the best photographers within your own country, you are also equated with “the best” within the world. What an honour!

It can be you too

Entering is not hard, especially with the online exhibitions. It is more often the thought that you are not good enough that discourages you from having a go. The difference with entering these competitions is that no-one who enters is competing against another. You are basically seeing if you are good enough to have your image “hung on the wall”. That is what you are aiming for. If you are lucky to get an award, then this means that someone likes your image above another, it does not mean that your image is better than someone else's, just more popular. Maybe too, they see it how you intended it to be seen and based on that, they liked it!

Camera Club competitions vs. Nationals and Internationals

Entering competitions within a Camera Club is generally all about winning. It is about being judged as having the best image on the night. Some achieve it, some don't. Aspiring to this is not a bad thing, but it can limit your ideas and growth. It is about creating images that judges like and playing the game. Many within the club see the images that win and aspire towards that type of image. They may also consider that they are not good enough to try further afield. That is not true.

Some ask why I don't enter Camera Club competitions any more. Mostly it is because I am not into winning. I am more interested in showing my work to others and expanding people's knowledge of what can be possible. However, my work is often viewed negatively because I do not create images for the judges and the work gets knocked back with low scores. This can look bad to camera club members and the low scores then affect what I am trying to achieve. Others often do not understand my images and the thoughts and ideas behind them. I create work to suit myself and to get acceptances alongside other great photographers within Australia and the world. Winning, for me, is not the way to go.

One of my images, “Breaking Wave”, gained a HM in the German Mega Circuit which had been given a 7 in the club competition and deemed “not original and impacting to judges”. It has always done very well in the internationals. This same image is about to be sent to the Federation of International Photographers in France to be included in their permanent collection because of its record of achievements.

In Nationals and Internationals, we do not “compete” against each other; we sit alongside each other as camera club members on the world stage. It is uplifting and an honour to be there. Please join us in “the Thrill of the Chase – beyond the Camera Club”.

Hints for digital entries in Nationals and Internationals

Make sure your images fit the criteria for the categories

Check the file sizes, both the pixel size and the maximum file size and make sure they are in RGB colour. Every competition is different.

Sort all your images out in advance to the right sizes and file them under sub folders within a main folder which has the competition name, with the subfolders the category name.

Check the naming requirements for the entries. They all vary in different competitions.

Have a look at previous winners; it will give you some ideas of the type of image that wins. It does not mean you have to make that type of image, it just shows you what kind they like the best. Acceptances are not winners, they are the ones hung on the wall alongside the winners.

For Internationals, set up a PayPal account, you will need this to pay for entries and it is perfectly safe provide you don't respond to scam emails that tell you things about your account and want you to click on something to fix whatever they tell you is wrong. Just like the bank scam emails.

Put images into each section, it usually is the same cost for all as your chances are increased by entering more than one section. Open is mostly the hardest one of all to gain success.

Keep records of what you enter and your results. Don't be put off with rejections, it happens to us all.

Mostly, open your eyes to the world beyond camera club. Keep your integrity intact, create images you like creating. Camera club is a starting point; the world is there for all of us. If you want to create images to make judges happy; do it, but make sure you are happy too.

Around The Clubs

DCC	no report
HPS	no report
LPS	by Ross Coad

LPS has been steadily maintaining membership and activity levels over the past few months. Our regular club program finished up in late November with a very well received presentation by Anne O'Connor on her contemporary photography. An enjoyable but fairly quiet end-of-year function followed in December. We resumed on 24 January with a most interesting club night at which members brought along their lenses leading to discussions about their merits and otherwise. Our portrait group held two shoots in the latter part of the year; one was a 'golden oldies' shoot and the other was with an Anime/Cosplay group. LPS enters 2012 with the expectation of another year of interesting guest speakers, including several presentations by members, and sharing of members' ideas and views.

NTCC by Rod Oliver

The first half of the 2011 - 2012 year ended with the club's traditional Christmas function at the Lions Club of Kings Meadows. Highlight of the night was the announcement of the placegetters in the Mackrill and President's Trophy competitions. The competitions involve the submission of images from seven of ten themes. Images were judged by Phillip Kuruvita.

Placegetters in the Robert Mackrill trophy for large prints were Anne O'Connor (1st), Felix Staub (2nd) and Howard Colvin (3rd). Howard Colvin placed first with Athalie Taylor and Rod Oliver equal second in the Dorothy Mackrill Trophy for small prints. In the President's Trophy competition for EDI's, Phillipa Alexander was the winner with Howard Colvin second and Athalie Taylor third.

The January club competition marked the introduction of a new system for monthly club competitions with prints now being submitted at the previously month's meeting and EDI's two weeks before the club meeting date. All images are judged ahead of the meeting. This brings NTCC into line with competition procedures in some other clubs.

The first club meeting for 2012 departed from the usual practice of having a guest speaker. Instead, a number of club members made short presentations on themes they were interested in. Themes were wide and varied and included portraits, royal models, dirt car racing, walking away, Patagonia landscapes, blurring action, Christmas bells and close ups of the Museum site at Inveresk. Members really enjoyed the presentations and involvement and look forward to another session in the coming year.

The first club outing for 2012 will be held in mid January with an outing to Low Head. Water, the Low Head Lighthouse and sunset are liable to be subjects of interest.

Preparations are in hand for hosting the upcoming TPF weekend on March 24 - 25. A highlight of the weekend is liable to be the Sunday morning photo-shoot at the Heritage Fair at Franklin House with activities like Morris Dancing and people strolling around in period costume. And, wait for it - entry is free!

STPS BY John Nemarich

A quick reflection on STPS's past year reveals that it was a

year of consolidation. Some new members joined the club, it was also an interesting year for learning and consolidating photographic skills from the internal sessions put on by the club, and as usual, some good images produced by members through the course of the year. Lyn Graham won our "Colour print of the year" competition and Veronica Youd the "Monochrome print of the year. Looking forward to the new year will see a continuation of our learning program where the aim will be to continue to improve club members photographic skills. It was good to see Ron & Glenda Fehlberg successfully complete their walk across England during the latter part of 2011, although reports were the weather was not really suitable for photography being a bit damp. It was also good to see the successful publication of club member Ingrid Roberts book on walks in and around the Hobart area. The club is eagerly looking forward to her next book. The club also aims to continue to be a positive contributor to all this years TPF competitions.

UCC By Keith Burnett

Our club concluded 2011 with guest / member speakers David West on Macchu Picchu & Galapagos Islands, Jim Baade on South West Tasmania, Kevin Stephens on China, Faye Beswick with more of her wonderful Nature images, a very much alive presentation by Michael Thow, the Snake-man whose subjects were eagerly photographed, mostly with long lenses!

Our outings were hampered by the spring rains and member illness and did not occur but have been rescheduled for 2012.

Elaine Smith received President's medallion for Landscape (small prints) and Graeme Smith for digital projected image.

End of year competition winners were:

Projected Image of Year - Elaine Smith
Small Print of Year - Toni Hingston
Photographer of Year (Digital projected)- Graeme Smith
Photographer of Year (Small Prints)- equal - Elaine Smith and Terry Banks

As our president, Stephen Clarke mentioned in his annual report 2012 will hopefully be a better year with more hands on work, participation and outings, the weather and circumstances of 2011 are now behind us.

Election of office bearers for 2012 saw only a couple of changes in the Executive, with Stephen taking on Competition Steward and Jim Baade the Treasurer (carrying on after John Hinchliffe's illness last year which has left him in a Nursing Home. Toni Hingston was officially appointed as UCC Newsletter editor after commencing the monthly edition early on last year.

WTCC by Felix Staub FTPF

Our club concluded the year with the customary competition for best images within set parameters. This year, the images had to be taken within the West Tamar Council area and within the past 12 months. This proved to be quite a challenge and the winners certainly had to work hard.

We had two club outings since the last TPF meeting. The first one was to Glebe Gardens in Launceston. The weather was not ideal for the event and we in fact had to take shelter from a light rain for a while. However, all those who attended seemed to have some fun and we even ended up with some

images in appearing in the club competition.

The second outing was in January and took us to the Nile Chapel in Deddington and on to the historic "Patterdale" and "Nile Farm" properties for some architectural photography. We were greatly assisted by one of the Trustees of the Nile Chapel with the arrangements and access and we owe him a great Thank You.

WCC by Ian Hubble

Set Subject and Open competitions alternated between prints and projected images. Set Subject competition topics have included Mirror Image, Portraiture, Bird(s) and Autumn.

Meeting night activities included Technical Tips, Members Prints and Projected images and viewing the TPF DVD. Talks have been given by club members on recent trips overseas: Geoff Hawley on Canada and Jim Cleland on Yellowstone and Grand Canyon.

The Club put on a display as part of the Tulip Festival with a west coast business donating a weekend accommodation package for the winning image voted for by the public.

Members also participated in a well-attended exclusive photographic outing to Gunns Plains Caves with tripods allowed, followed by afternoon tea and more photography at Kaydale Lodge gardens and Leven Canyon.

We Have received the following email from Len Brown who is the coordinator of the Sydney International Exhibition and the new Sydney Harbour International. In addition to the introduction of the link in our web site, we encourage all Tasmanian exhibitors to place the web addresses shown below into the "Favorites" list of their web browser

From: Len Brown [mailto:ld_brown@bigpond.net.au]

Sent: Thursday, 29 December 2011 2:15 PM

To: Len Brown

Subject: FW: International Competitions

Dear Club Secretary's

Could you please send a copy of this email to your members.

Would it be possible to have a link put on your web sites, a note in your Newsletters to promote the following 2 International competitions.

Sydney International Exhibition of Photography

CALENDAR	
Closing date for entries	03rd September 2012
Judging	15th to 16th September 2012
Judging	22nd to 23rd September 2012
Reports	03rd October 2012
Catalogue & Awards	26th November 2012

<http://www.siep.org.au/>

Sydney Harbour International

CALENDAR	
Closing date for entries	1st April 2013
Judging—Color & Altered Reality	13th to 14th April 2013
Judging—Monochrome & Nature	20th to 21st April 2013
Reports	1st May 2013
Catalogue & Awards	30th June 2013

<http://www.sydney-harbour-international.org.au/>

I seem to be doing a lot of things lately in relation to photography, both within and outside our State. One of the tasks I have taken on is to represent APS in Tasmania. At present there is no defined role for this position. APS is in the process of exploring what this might look like in the future and have commissioned a number of people to develop it with input from the current reps. I am aware that there does need to be some kind of service to APS members within the State, even if this is limited and I hope at some time to touch base with as many as possible.

Following on from this role, I am also one of the Verification Officers in Tasmania for verifying member's applications for honours within APS. The other person is Peter Manchester. In some ways this fits with being the APS rep as understanding honours is one thing that APS members struggle with. The honour system is quite complicated and can be applied for via the exhibition system or the panel system. The exhibition system is about sending entries off to National and/or International exhibitions and counting your acceptances over time which you use towards photographic honours. This system is based on points accrued that are allocated to various acceptances. National acceptances within Australia count for one point per acceptance and International acceptances count for two. There are a number of other acceptances that presently count for more but the whole honour system is currently under review with changes occurring regularly. As far as points are concerned, the total number required is very dependent on what you apply for.

In contrast to the exhibition system, the panel system is about sending a collection of images; to the relevant panel chairperson for the year you apply (the number of images you send depend upon the honour being applied for). A selection panel, made up of 5 people co-ordinated by the Chairperson, meets and considers the images you have sent for assessment. Three of the five have to vote yes - that you would have the relevant points needed to qualify (This applies only for the first two honours, LAPS & AAPS. For FAPS, four have to agree).

The points spoken about, equate with those points required through the exhibition system. For example, if applying for LAPS (Licenciate), the lowest honour offered, you have the option of forwarding 12 images, of which 10 have to equate with being of a standard that would be likely to gain at least ten acceptances in Australian national exhibitions or five acceptances in international exhibitions. Meaning ten of your images would have to be valued at 10 points each to make a total of 100 points. By sending 12 images, it gives you a greater chance of their being 10 within the 12 that would qualify.

Beyond images only, you may use a verified list of acceptances if your images have received some acceptances in National and/or International competitions to go with your application. Should you be looking at honours beyond LAPS, such as AAPS (Associate) your application may contain 20 to 25 images of which at least 20 images are of the standard required. They would also be considering whether or not a

certain number of these same images would gain an award in a National or International exhibition. FAPS (Fellowship) can also be applied for in this way, but there are differences. MAPS, (Master) the highest honour APS offer is the only honour that is totally dependent upon a panel system for a result. This honour is very different than any of the others. Currently there are only two people in Australia with this honour but it is not impossible to achieve. And so it goes on.

From my perspective, the panel system is a lot harder to achieve than the exhibition system, because with the exhibition system you have the option of getting your ten points with ten images, rather than one (based on National acceptances only). If using International, you would only need 5 images to get your ten points. Plus, by going down the exhibition system it is guaranteed that you will get your honours if you achieve your points but it can be quite expensive and can take some time, even years. However, there are some within us that have achieved their honours using the panel method. What the verifying officer does with regards to honour's applicants is confirm with APS that you have the acceptances in the relevant exhibitions by signing off your lists of acceptances and awards, so if you are considering going down this path, please keep all your catalogues and records of acceptances for verification purposes down the track, because you may need them at some stage. If you are entering online exhibitions, you may need to get these verified as you go, because not all online results will stay online to be verified and once they are no longer available for perusal, you will not be able to use them in your honours application unless they have been verified as an accurate record in advance of them disappearing off the relevant websites. So please keep this in mind in case you decide one day to expand into chasing honours.

To come back to my role as APS rep, I am happy to talk to anyone who wishes to talk to me around APS and/or honours. If I know the answer, I can provide it, if not I can find out for you or put you in touch with the relevant person. I am hoping eventually to build on some options for our members here, perhaps a get together somewhere across the State. This could be a part of our TPF get together, but I am aware that there are still many APS members who are not linked into the TPF and Camera Club system. It may be possible to organise something two or three times a year, bearing in mind that there is only one of me and we are spread very thinly across the State, so for all to be in the one place at the one time is possibly something to still work on. I am trying to get a Face book page for the State, but still waiting to hear from the APS Secretary with regard to this. Once this can be up and running, it will be easier to manage contact and activities, other than through emails.

My contact for APS matters is anne@a-p-s.org.au and I hope to hear from any of you who have any ideas and are willing to assist with some form of gathering. Otherwise any suggestions are welcome. Yours in photography,

Anne

MINUTES OF THE MEETING OF THE TASMANIAN PHOTOGRAPHIC FEDERATION

VENUE	Glenorchy Library
DATE	30 th November 2011
TIME	10.30am
PRESENT	Stephen Clarke UCC (Pres), Victor Jamieson UCC. (Secy), Margaret Morgan HPS, Norton Harvey WTCC, Felix Staub WTCC, Dennis Hulme WCC, Graeme King WCC, Baydon Smith DCC, Greg Eyre DCC, Anne O'Connor NTCC, Laki Anagnostis HPS, Glenda Fehlberg STPS, Ron Fehlberg STPS.

Apologies; Hector Beveridge, Terry Walker, Ron Matthew, Robyn Birt, Ingrid Roberts.

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
Minutes of Previous meeting	Margaret advised that the minutes of previous meeting were incorrect. That the general meeting should have been reported separately from the AGM minutes	Moved Victor Jamieson 2nd Anne O'Connor	Pres Stephen/Secy Victor to amend.
Business arising	A lengthy discussion was had re HPS proposal		
Treasurers Report	Treasurers Report was tabled	Moved Ron Fehlberg 2 nd Margaret Morgan	Passed
Correspondence	President Stephen advised that all of his correspondence was on hard disc and members were welcome to view the disc. Margaret brought up that all the correspondence relevant to the meeting should have been mentioned in correspondence.		

MINUTES OF MEETING (cont.)

AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
	Discussion was had re the need for the host clubs to be responsible for the acquisition of the TPF Medallions for presentation to winners. No longer a TPF responsibility.	Moved Anne O'Connor 2 nd Baydon Smith Passed	All clubs
Newsletter	Felix again pointed out that the newsletter was only as good as the articles that he received and that he would be looking forward to receiving anything of note for the inclusion in the newsletter. Felix now has a new contact address fstaub088@gmail.com	All clubs to participate if possible	
APS	Anne O'Connor is our APS state representative until the AGM. Lorna White – Exhibitions -APS		
Around the clubs	It was noted that some clubs a very good year both membership and exhibition wise, whilst others clubs had a year that could best be described as – projects for next year. Overall the mood of the clubs was that 2012 would be a year of consolidation and development.		

MINUTES OF MEETING (cont.)

SSAP AWARDS	It was proposed that Anne O'Connor and Felix Staub be nominated for this award.	Moved Margaret Morgan 2 nd Ron Fehlberg.	Passed
	Ron moved a vote of thanks to President Stephen for his work behind the scenes	Moved Ron Fehlberg 2 nd Anne O'Connor	Passed
AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
	Anne explained to the meeting should they wish to nominate a member for such an award then it is necessary that all research be carried out to the fullest prior to nomination and the proposal must have a proposer and a seconder to be valid. It showed the importance for clubs to keep accurate records of their membership and their achievements.		
Archival Files	A discussion was held regarding the possibility of TPF having an archival system in place.	This was generally agreed upon and suggestions from clubs etc. would be welcome as to the best way of doing this.	All clubs/Members
Competition Manual	Discussion was had that we update the competition manual to reflect that digital files be submitted with prints and sent by e-mail for inclusion in the presentation electronically.	Moved Baydon Smith 2 nd Anne O'Connor	Passed

MINUTES OF MEETING (cont.)

	Margaret brought to the attention of the meeting that she had difficulty in collecting the prints for the TPF competition.	It was pointed out that the prints were to be sent to the address supplied by the club and that there were security issues should this not be the case.	No Action
Super Circuit	Unless there is a willing volunteer to take this under their wing the super circuit would remain in limbo for the time being. The funds currently held in this account are \$3259.22.		Volunteer required.
Constitution	Both Anne and Felix gave a report to the meeting re the findings of the sub committee for the changes to the constitution. It was proposed that the following be brought to next delegates meeting; Notice of motion that all items for the agenda be in the hands of the secretary and that e-mail be a legitimate for of communication for this.	The following abstained from discussion; Margaret Morgan Ron Fehlberg Laki Aganostis Victor Jamieson	Motion to be presented at next meeting.
Merit Award System	Norton spoke of the merit award system. The following recipients receiving Gold Awards; Norton Harvey, Graeme King, Lyn King and Mary Viney. A register of Tasmanian rewards received to be kept.	Moved Norton Harvey 2 nd Anne O'Connor Passed	Wynyard Camera Club to send application forms via Stephen/Victor.
AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
Meeting Closed 1.10pm			

RESULTS OF THE NOVEMBER 2011 INTERCLUB COMPETITION

CAMERA CLUB	Projected Images		Mono Prints		Open Prints		Small Prints	
	Points	Place	Points	Place	Points	Place	Points	Place
Devonport Camera Club	59	=2	52	6	59	3	59	-3
Hobart Photographic Society	58	4	63	1	64	1	59	=3
Launceston Photographic Society	59	=2	56	4	47	8		
Northern Tas. Camera Club	56	7	59	2	55	6	49	7
Southern Tas. Photographic Soc.	49	8	54	5	63	2	53	6
Ulverstone Camera Club	57	=5			54	7	61	=1
West Tamar Camera Club	63	1	58	3	58	4	56	5
Wynyard Camera Club	57	=5	51	7	57	5	61	=1

INDIVIDUAL PLACINGS – PROJECTED IMAGES

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.				
H.C.	Susie Allen	LPS	Glacier	
3rd	Phillipa Alexander	WTCC	Rodeo	
2nd	Graeme Smith	UCC	I Am Watching You	
1st	H Lindner	DCC	The Wave	

INDIVIDUAL PLACINGS – MONOCHROME PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.				
H.C.	Felix Staub	WTCC	Corn Crib	
3rd	Andrew Fuller	HPS	Button Grass Plain	
2nd	Anne O'Connor	NTCC	Australian Landscape	
1st	Lani Smith	LPS	Toby	

INDIVIDUAL PLACINGS – OPEN PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Felix Staub	WTCC	Bellingham Beach	
H.C.	Margaret Morgan	HPS	Bunyerroo Valley	
3rd	Felix Staub	NTCC	Nettle Bay Dune	
2nd	Ingrid Karm	DCC	Portrait Study #2	
1st	Ron Fehlberg	STPS	Fitzroy Falls	

INDIVIDUAL PLACINGS – SMALL PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Elaine Smith	UICC	Monk In Square	
H.C.	Ingrid Karm	DCC	Smoke	
3rd	Ally Rolls	DCC	Highway Darkness	
2nd	Elaine Smith	UCC	Butterfly	
1st	Mary Viney	WCC	Red Robin	

Advance Notice

TPF Weekend

24 - 25 March 2012

(hosted by Northern Tasmanian Camera Club)

Draft Program

Saturday 24 March

Morning:

TPF Committee Meeting at Glenara Community Centre

Afternoon:



Photo-shoot at Old Mac's Farm and Fishery at Norwood

Evening:

Dinner at Kings Meadows Hotel, followed by:

TPF Competition Awards and Presentations at Glenara Community Centre, followed by Special Presentation

Sunday 25 March

Morning:



Photo-shoot at Heritage Fair at Franklin House - Colonial strollers in period dress, Morris dancers, bands, croquet on lawns, free entry to grounds, no restriction on photography in grounds

Lunch: Perth Hotel

Enquiries: Rod Oliver: 0408 340 621 or reoliver@hotmail.net.au

Entries close on Friday 24 February 2012.

Pencil these dates in now

CONTACTS

CLUBS	PRESIDENT	SECRETARY	DELEGATES	MEETINGS
SOUTH				
H.P.S.	Margaret Morgan 23 Carmont Court Howrah 7018 62478662 emmorgan@bigpond.com	Susan Styles 19 Dayspring Drive Margate 7054 6267 1406	Margaret Morgan Laki Anagnostis	3rd Thursday
S.T.P.S.	Ron Fehlberg 16 Storey Place Glenorchie 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	2nd Tuesday
NORTH				
L.P.S.	Susie Allen lillipilly@hotmail.com	Ross Coad PO Box 275 Scottsdale 7260 6352 3269 rosscoad@hotmail.com	Terry Walker Bronwyn Matthews	4th Tuesday
N.T.C.C.	Anne O'Connor 32 French St Launceston 7250 6334 5144 Ab_oconn@bigpond.com	Rod Oliver 45 Cormiston Rd Riverside 7250 6327 2942 reoliver@hotmail.net.au	Anne O'Connor Hector Beveridge ntcc@tasmail.com	2nd Tuesday
W.T.C.C.	Bill Edmondson LTPF PO Box 175 Exeter 7275 6330 1666 pambilled@bigpond.com	Felix Staub FTPF PO Box 175 Exeter 7275 6383 9056 fstaub088@gmail.com	Felix Staub FTPF Phillipa Alexander	1st Wednesday
NORTH-WEST				
D.C.C.	Greg Eyre 1/38 Victoria Pde Devonport 7310 0401 138 280 woodeyre@hotmail.com	Tracy Broomhall PO Box 377 Latrobe 7307 6426 2873 tracy.broomhall@gmail.com	Robin Burt Baydon Smith	Alt. Wednesdays
U.C.C.	Stephen Clarke 30 Barker Street Ulverstone 7315 6425 5190 sgctlc@internode.on.net	Dr Keith Burnett PO Box 286 Ulverstone 7315 ph 6425 4351, fax 6425 6728 drkeithburnett@bigpond.com	Stephen Clarke Victor Jamieson	2nd & 4th Wednesdays
W.C.C.	Graeme King c/- Post Office Boat Harbour 7325 6445 1271 gralynking@bigpond.com	Ian Hubble 15 Gilmour Cr Somerset 7322 6435 1111 wynyardcameracub@iprimus.com.au	Denis Hulme ATPF Graham King	1st & 3rd Tuesday

The Deadline for copy into the February 2012 newsletter is 26 January 2012
Send contributions to the Editor at fstaub@activ8.net.au