



# CIRCLE OF CONFUSION

May 2010

Newsletter of the Tasmanian Photographic Federation

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## President's Report

by Ross Coad

I almost missed this opportunity to include my President's Report in this edition of the Circle of Confusion. Thankfully, Felix prompted me with the suggestion that I might like to include it (I was not going to write it until quite close to the AGM!).

I thought I might reflect on the past two years and then focus on the future. In June 2008, when your current TPF Committee accepted their roles and responsibilities, I had in mind certain things that I thought we could achieve and thereby advance the status of TPF amongst the member clubs. Those things were: our knowledge management (how we record and access TPF decisions); delegates and the efficiency of the decision-making process; scheduling of TPF triannuals; copyright; and the relevancy of TPF.

We agreed fairly quickly to establish an electronic database of decisions made by TPF. If this is maintained by future committees it will, over time, become a valuable and timesaving resource for TPF. We also agreed quickly on a roster for TPF triannuals to take us forward to 2015; the system was already there, it just needed to be expressed and communicated in a program. The copyright issue was really to do with the fact that TPF regularly reproduced images without obtaining the permission of the copyright owner. This was easily fixed by adding a few words to the triannual competition entry form.

Now we move on to the more difficult areas. I believe we have had mixed success with improving the decision-making process. We didn't really tackle this one. Every time we delay a decision because it has to go back to the clubs we add at least three, and up to five months to the decision-making process. The main issue here is empowerment. If clubs don't empower their delegates to use their judgement so they can make decisions at meetings, even if new information comes to hand, then some decisions will continue to be made on a geological time scale. Certainly some clubs are empowering their delegates, I have no doubt about that, but there remains within TPF a conservative and risk averse culture when it comes to making decisions. I think we have plenty of room to move towards risk before we could be accused of gambling with our future.

What about the relevancy of the TPF? This is the big one. Ask yourself, "How is TPF relevant to the camera clubs?" If you can't come up with at least three significant benefits that

accrue to the clubs through their membership of TPF, then you have to query the relevance of TPF.

Yes, TPF can be a great link to fellow photographers across the state. Personally, I rate this as the greatest benefit and have come to know some great people and photographers via TPF.

Can communication tools improve relevancy? Before the current committee was elected, TPF was already investigating the possibility of having its own website. Now we have one. This is a tremendously important step and provides TPF and (most of) the member clubs with a constant link via the internet. All the people who at various stages along the way enabled this to happen deserve credit. TPF approved the final budget without quibbling; a wise and forward-thinking move!

But I still can't think of three significant benefits for the member clubs. I know there are delegates who try in vain to garner support for and interest in TPF amongst their members. Honestly, those delegates need some more ammunition.

I think the challenge for future committees is to build relevancy and engagement with the member clubs. The new website should be a great enabler in this challenge. If you can continue to build it up TPF will have a great tool for communicating with and supporting the member clubs.

Beyond that ... constitutional reform is an option. Yes, the bits in the constitution that encourage excessive delays and restrict flexibility should be scrutinised to see whether they are still relevant in the digital age. Balance empowerment and flexibility with responsibility and due diligence ... and TPF will be better positioned to develop relevancy amongst its member clubs.

Finally, but definitely not leastly, my fellow committee members and club delegates have been generous with their time, efforts and other contributions during the past two years. I thank you all, especially those who were willing to put forward their club's views and positions with passion and commitment.

See you in June.

Ross Coad

President, Tasmanian Photographic Federation

# THE TASMANIAN PHOTOGRAPHIC FEDERATION (TPF)

## WHAT IS IT AND WHAT IS ITS PURPOSE?

By Anne O'Connor AFIAP FAPS

**Explanation** - After I thought a bit about the TPF as an organization and looked more at the constitution, I realized that it is nothing on its own, it really is just a meeting point and the executive have no authority to do anything, nor do the delegates without their clubs say so. Then the TPF made sense to me and the article was born – Perhaps someone else might disagree.

I challenge anyone to give their point of view in the next issue. This could be a valuable debate - Anne

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### THE TASMANIAN PHOTOGRAPHIC FEDERATION (TPF)

#### WHAT IS IT AND WHAT IS ITS PURPOSE?

Anne O'Connor – 30th March 2010

#### Introduction

The majority of Camera Club members would ask when the TPF is mentioned what is it and what is its purpose. Other questions asked are:

- What does it offer to the Camera Clubs
- What do we get for the affiliation fees we pay

Why do we need it?

Firstly it is important to address what it is before one begins trying to define its purpose, let alone consider the other questions.

#### What is the TPF?

Basically in a nutshell and very simply put, it is the nine camera clubs in Tasmania who are affiliated with it. Three times a year, all nine camera clubs get together under the name of TPF to discuss Camera Club issues. They also make decisions on business that could or will affect camera clubs either individually or as a whole within Tasmania. However these decisions are not TPF decisions, rather they are Camera Club decisions under the auspices of the incorporated TPF. What it is not, is an organisation in its own right with its own authority but it does have a separate legal authority based on incorporation. This means that the camera clubs are protected through the incorporation by any decisions that the delegates make under the banner of the TPF.

#### TPF Delegates

The delegates from each Camera Club make up the "TPF". They are the club's chosen official representatives to attend these Triennial meetings. By accepting delegation, the representatives need to be aware they are only the voices of

their club, they are not there as their own person. Other Camera Club members are always welcome to attend these meetings. They too have opportunity to have their say and contribute to the discussion at the meetings on behalf of their club. However the official delegates are the only ones who have voting power if decisions need to be made and again it is stressed that these decisions are Camera Club decisions, not personal decisions.

#### How is it managed?

The TPF being a group of camera clubs is managed and run by the clubs through their delegates. The executive committee responsibility, again made up by delegates, rotates between the three regions within Tasmania on a two year basis. This means that every two year period, the North, North West or Southern region Camera clubs (three in each area) co-ordinates any business that comes up from or about the Camera Clubs in Tasmania through an appointed or elected executive.

#### The executive

Every two years a region, on a rotational basis, is responsible for the provision of office bearers. Nominations are made by any delegate within the State, but the nominated delegates come from the region taking control for that particular financial year. Out of a total of six people or delegates a President, Secretary, Public Officer and Treasurer are appointed or elected. In addition two Vice Presidents are elected, one to represent the two regions in the State that do not hold the executive for the coming two years. These five people make up the TPF executive and are appointed or elected at the AGM in June. It is possible on some occasions should a region not be able to supply enough people to fill the executive positions, that another person from a different region is appointed to fill the vacancy. This means that each region is responsible for co-ordinating and running three meetings a year (November, March & June) over a two year financial year period, a total of six meetings for their period of appointment. What is understood, rather than absolute, is that an appointment to the executive through the election or nomination process is for a two year period. However should the person be unable to continue for two years, another person may be elected from the same region at the next AGM. Should the person have to leave prior to this time, a substitute is appointed to cover the gap until the AGM falls due.

#### What has been established so far?

The TPF is operated by camera clubs; it is made up of camera club representatives who speak on behalf of their clubs in the process of co-ordinating and managing camera club business. This then means that when a camera club wants the TPF to do something on its behalf, it is actually asking all nine camera clubs through their representatives to do it for them.

### What does the TPF do?

This then brings up the original questions, what does the TPF offer to Camera Clubs, what do Camera Clubs get for the affiliation fees they pay and why do Camera Clubs need the TPF. These questions imply that the TPF is an organisation that should provide a specific service to all Camera Clubs. In saying that, the question arises, who in the TPF is going to provide that service.

The answer to this question in simple mode is that Camera Clubs provide the service to themselves. There is no separate organisation which provides the service; hence the question is not really answerable because the TPF is not really a service organisation. Rather it is a collection of people (camera club delegates) who represent their clubs with the aim of utilizing the TPF as a medium by which all Camera Clubs can get together to discuss and work through issues relating to State functions and address in a State wide

forum any Camera Club business that club's wish to raise.

### In conclusion

The Tasmanian Photographic Federation is a State Wide organisation. It has a working executive, is incorporated; it has a public liability insurance policy that covers all camera clubs and it does fulfil many functions for and through the Tasmanian Camera Clubs. However the body of workers within the Federation are the Camera Club representatives who possibly fulfil many of the tasks within the management of their own clubs. They make up the TPF, so when questioning what the TPF does, think about your camera club delegates and ask them what they do. Then you may have your answer. This reminds me of a saying that Karl Marx once said: A true Democracy is "Government by the people, for the people". Maybe the TPF is a "true democracy". Anyway tis but one explanation, however I will leave that in your hands to think about. It is not for me to say.

## WER'E A WEIRD MOB

No so long ago, the world's film and darkroom material manufacturers were busting their anatomy to allow us to make pictures with low grain, linear response, high dynamic range, high colour fidelity and archival quality.

Then along came digital photography and before very long, it blew the old analogue process out of the water on every front. So how did the photographic world react? Its nostalgic fools were busting the same parts of the anatomy to mimic the degraded results that the old method produced.

There is a whole industry out there that allows us to mimic the pictures once produced by the film process, such as TriX Pan, Velvia 50 and so on. We now can buy programs that allow us to achieve these results and the costs are sometime greater than that of some sophisticated photo editing programs.

## TEN YEARS OF DIGITAL PHOTOGRAPHY

It is now about ten years since digital photography has started to make a real impact. OK, you can argue about the actual times, but for all practical purposes, amateur photography didn't really take off much before the turn of the century.

In the meantime, digital photography has very much become the mainstream for amateurs and film usage of any kind has been pushed to the fringe. Digital image capture has placed the control of the (old) darkroom into the hands of everyday photographers and the quality of prints has improved from those that would last only months to ones that in all probability will outlast the previous chemical prints. Similarly, the image quality has come a long way. We no longer have to put up with dodgy blacks and blocked-out red areas. Our modern images have approached perfection much closer than chemical processes have allowed.

Of course, photography has always been a technology driven and limited form of art. For much of the history of photography, monochrome has been the prevailing medium, simply because there was no really successful alternative available. Colour reversal film took the amateur market by

by Felix Staub FTPF AAPS

If we wish to achieve results that mimic the film days, then what is wrong with sticking a roll of film into the old camera that sits on the shelf behind all that new fancy gear? Film can still be developed and printed.

We now have the means to produce images with most of the qualities that artists (that's you, the club photographer) wants to achieve. If we wish to have grain, we can achieve that. If we want smooth pictures – no sweat! You want blocked-up black – no trouble. You want fine shadow detail – just as easy. And archival qualities – a bit of care and we can have 3 times the lifetime of even the best B&W print in either colour or monochrome.

But some of us still hanker after the old film days!

by Felix Staub FTPF AAPS

storm when it finally made colour photography available to amateurs at a price that was affordable. Early films had more quality problems than the digital revolution ever experienced and we all know of horror stories about fading slides.

Colour negative film never quite made the inroads that were expected when it appeared on the scene. The amateur darkroom rarely had the necessary resources to produce high quality prints and the learning path for those adventurous enough give it a serious try proved to be expensive and often disappointing.

Of course, this all begs the question as to what the next ten years are likely to bring. Looking at the many blogs and trade literature reveals remarkably little. We seem to have reached a point where refinement and perfection are the order of the day, rather than great breakthroughs. Looking at the photographs shown in exhibitions here and abroad shows that the world of amateur photography has lifted its standard considerably. Today, perhaps more than at any time in the past, photography has evolved into an art form that has departed from the earlier, more documentary photography to a free form of its own.

# HOW BRIGHT IS RIGHT?

by Felix Staub FTFP AAPS

Isn't technology wonderful? Just when we got the displays right to show our digital photographs properly colour calibrated when the wheels fall off yet again!

In the "good old days" of using CRT computer monitors, there was no significant problem displaying images. As long as the monitor was correctly calibrated, the pictures looked much the same on any monitor and the prints came out looking just the way they looked on the screen.

Now that just about everyone has progressed to LCD (liquid crystal display) monitors, a new problem has crept into the system. Suddenly, lots of people have difficulties with their prints turning out too dark. Of course, the problem is not with the printer but rather with the brightness of the monitors used. LCD monitors generally are designed to suit office type applications, such as data entry, word processing and spreadsheet work. In all these applications, a bright, crisp looking display is welcome and suits the task very nicely. However, for graphic type work, these displays are simply too bright.

Liquid Crystal Displays rely on the backlighting to provide the luminosity. This works very well for most applications. However, the rendering of very dark shades and deep blacks has proved to be a serious problem for these displays. So therein lies the problem with using LCD monitors for photographic work. Even if we adjust the backlighting, the shadow details will always be too bright in relation to the rest of the spectrum.

As anyone who has seriously tried to get the LCD display to show their pictures so that they come out in print looking like they show on the screen knows, this is a most difficult undertaking. Sure, you can buy special graphic monitor for the task, but you better have deep pockets and a good excuse for the Finance Department. For most of us mere mortals, this is just not affordable.

An alternative is the purchase of ColorEyes Display Pro ([www.integrated-color.com](http://www.integrated-color.com)) or a similar program, dedicated to the correction of display characteristics but be prepared to fork out in excess of \$300-00 and spend a few hours and many cups of coffee before you get it right.

So how does this leave us in the real world? Few members of

## IS IT REAL?

How often are we asked this question when we show a photograph either within the camera club environment or to friends!

The question clearly stems from the assumption that a photograph has to be factual and documentary to be "real". The fact that it may be art for its own sake does not appear to be a consideration at the time.

However, the camera club movement is trying its utmost to promote the "art" of photography among its members and for its exhibitions. Let's look at what the font of all wisdom, Wikipedia, has to say about the definition of Fine Art Photography. It says:

**"Fine art photography** refers to photographs that are created to fulfill the creative vision of the artist. Fine art photography stands in contrast to photojournalism and commercial photography. Photojournalism provides visual support for stories, mainly in the print media. Commercial photography's main focus is to sell a product or service."

This seems to fit in pretty well with the definition applied to the various sections in photographic exhibitions. Photojournalism, Nature and Photo Travel are required to be factual. There are strict limits as to the alterations that may be applied to the photograph after it leaves the camera. But even within these strict confines, there are many artistic things the photographer may do such as the choice of exposure, the cropping, the

camera clubs have access to correctly set up monitors and we all make the best with what we have available. However, when it comes to competitions, we need to take some care with the preparation of our digital files if we wish to compete in EDI (electronically displayed images) or Projected Images sections of exhibitions.

The Australian Photographic Society and other approving organisations around the world have a standard for the projector light level at which their competitions are to be judged and they apply for slides as well as for digitally projected images. The light level specified is approximately the same as the 90 cd/m<sup>2</sup> (candela per square metre) recommended by the various screen calibration systems. Experience has shown that image files prepared for similar levels to those for printer output seem to be reasonably successful.

Due to the rapid development of the newer LCD displays, and the difficulty in controlling their brightness, there appear to be no brightness standards for the display of EDI images. They may be judged while projected onto a screen, just like Projected Images or they may be judged on one or several computer screens. Since projectors are likely to show the images at around 90 cd/m<sup>2</sup> but computer screens are more likely to use a 200 to 400 cd/m<sup>2</sup> brightness level, your images may look rather differently to the judges from what you had intended them to.

An image that shows subtle highlight and shadow details on one screen may well show up blown highlights or blocked shadows and may be downgraded by the judges viewing them because of this. If your images mainly contain midtones, this may not be an issue. However, those images that rely on the correct viewing of the more extreme tones may have an uphill battle if they are treated as EDI's.

To overcome at least some of the problem that display brightness brings with it, ensure that you read the fine print in the conditions accompanying any entry forms for exhibitions. If the images are judged while projected, you should prepare them accordingly. If they are judged as EDI then you have to take pot luck on the display conditions.

by Felix Staub FTFP AAPS

camera position and the choice of lens and light source.

In all other sections, the photographer is free to exercise any artistic urge to make the image. Unless we exhibit in a competition that prescribes some restrictive rules, we are free to create images that are an expression of our vision. It is the finished photograph that should be judged for its artistic merit and not the process by which it has been made. The question is not whether the picture represents the reality, but whether it evokes the sensory and emotional response in the viewer that the artist has been trying to achieve.

Our photography should be our artistic expression whether it is abstract or has a real world subject. Sure, technique and execution generally may play an important role in the success of a image, but it is the artistic expression that needs to be at the heart of the picture.

To come back to the question above, it is evident that the person asking the question does not consider photography as an art form but as a factual documentation of a subject or event. This places a responsibility on our camera clubs to educate at least its members as to the artistic principles under which we operate if not the general public at large. This seems to be an ongoing task and we all need to support the clubs in doing so.

## AROUND THE CLUBS

**Devonport CC** no report

**Hobart PS** no report

**Launceston PS** by Ross Coad

LPS has held a couple of successful photographic activities in recent times, at Festvale and Hollybank. These were well-attended and provided the opportunity for club and family members to share the experience. We are experimenting with slightly different approaches to our monthly competitions and enjoying the diversity of views that are revealed as we progress. Our Launceston Portrait Group is keenly supported and is planning on a small workshop with photographic models in the near future. LPS will hold its AGM in May, so by the time we reach the June meeting there may be some changes to office bearers and delegates.

**New Norfolk CC** by Iris Cranfield

Not a lot of activity with the club at the moment.

Our founder and Patron, Dick Simson, had a heart attack recently which resulted in stents being inserted. He is now back home and taking things slowly.

The TPF meeting and socialising was held in the south and was conducted by the three southern clubs. We thank the ladies from NTCC, UCC and WCC who so willingly helped in the kitchen on the Saturday night so that we could meet our deadline of 10 p.m. We are still conducting bi-monthly competitions and we thank our external judges who so willingly give up their time on our behalf.

**Northern Tas CC** by Hector Beveridge

A dozen members travelled to Hobart for the March TPF and enjoyed all aspects of the weekend. Our thanks to the Hobart people for hosting, and catering, so well. Locally we have had a busy time. I am writing this immediately prior to a weekend field trip to Stanley which has eighteen booked in. One Sunday in February twenty plus of us visited Brickendon near Longford on a photographic excursion. It provided a broad range of photo opportunities and was well appreciated by all.

Guest speakers at recent club meetings have been Ricky Maynard – documentary photography, Brett Salinger – photographing architecture and Richard Strong – macro photography.

On April 16 Launceston's City Architect Chris Zidak opened the club's second exhibition at the Gorge Volunteer's Cottage. It features images by sixteen members all of whom have addressed the subject Launceston Architecture. It will be on display till late May, the cottage is open Monday to Saturday from 10 – 2pm.

With many members relatively new to competition photography we have decided to host a workshop on the assessing and judging images titled '*Evaluation of Images*'. Brian Rope from Canberra will be conducting the workshop which will be at the QVMAG Inveresk auditorium on Saturday 3<sup>rd</sup> June. Members from other clubs are most welcome, the auditorium holds 65 so there's plenty of room. There will be a small fee \$20 applies to help cover costs. Participants are asked to be assembled by 9:45 for a ten o'clock start. Anyone interested can contact secretary Rod Oliver at [reoliver@hotmail.net.au](mailto:reoliver@hotmail.net.au) or me at [hecbev@bigpond.com](mailto:hecbev@bigpond.com) for an itinerary.

See you there.

**Southern Tas PS** by John Nemarich

Main activity around the club is focussed on making our new

members feel welcome. Although club numbers are still not where the committee would like them, the club is nevertheless continually growing.

The club competitions continue to be keenly contested with standard and depth of entries improving. We have finally begun to commence work on recreating our website. We have a plan, someone who is conversant with what we want and funds set aside for the project. The committee and many members will be glad when we have an operating site back once again.

Congratulations go to Lyn Graham who has had one of her photos selected for permanent display in the lounge on the Spirit of Tasmania.

The club hosted the recent Triannual TPF meeting, which appeared to be successfully conducted. We trust the delegates enjoyed their visit to Hobart. A big thanks to Ron & Glenda Fehlberg and the other members who pitched to help. They did a great job of making sure all went smoothly.

Finally, the club was saddened by the passing of Ken Staite. He was a tireless worker for the club, a very loyal member and a generous volunteer of his time. His smiling face will be sadly missed.

**Ulverstone CC** no report

**West Tamar CC** by Joan Bessell

Meetings and outings have been well attended lately with numbers boosted by the welcome addition of several new members. On April 21 twelve of us met for lunch at the Punchbowl before going out to Entally – a very enjoyable day although a bit too early for much by way of Autumn colour. Our display of prints at the Tamar Island Wetlands was well received and we were pleasantly surprised that it lasted as long as 5 months. We hope to have a repeat in the not too distant future. Planning for the June TPF is progressing and we look forward to seeing everyone then.

**Wynyard CC** by Ian Hubble

Our Club year kicked off with a BBQ/Picnic in January. Meetings and activities continue to be well attended. We have had some good publicity in The Advocate newspaper. Several new people have been attending. Sadly, some previous members have moved away or ceased coming along. Our youngest member, Samantha Flight was one of six winners of the Frank MacDonald Memorial Prize and travelled to Turkey, Belgium and France (incorporating Anzac Day 2010 at Gallipoli) to visit landmarks of war time through structured tours. Samantha also recently won the intermediate section of the 2009 Tasmanian Science Talent Search.

Meeting night activities have included member, Clive Rapier, taking us on visual Flying Tour of Northern Australia, member's images of Club outings, images in any format and showing the DVD of the last TPF. Faye Beswick from the Ulverstone Club spoke on High Dynamic Range photography and local professional photographer, Kevin O'Daly, spoke on macro photography. Set Subject competitions have included Aircraft, Christmas, Travel, Waterfall, Shadows and Patterns. Several members attended an Adult Education course entitled Photography Extended.

During February –April the Club has had an exhibition on the theme Wynyard and Surrounds at the Wonders of Wynyard Visitors Centre, with prints for sale to the public. We are planning a Club outing to Philospher Falls at Waratah on April 24.



# Advance Notice

## IMAGE EVALUATION WORKSHOP

Saturday 3<sup>rd</sup> July

**O'Flaherty Auditorium**

Queen Victoria Museum and Art Gallery, Inveresk

10:00am to 5:00pm

Course Leader:

**Brian Rope** Chairperson of the Digital Division of the Australian Photographic Society and Past President of the Australian Photographic Society

The workshop will cover theoretical and practical aspects of evaluation of images e.g. for competitions. Workshop participants will have the opportunity to review their own and other **person's images during the course of the workshop. There will be a session for participants to take** photos around the museum.

Organised by the Northern Tasmanian Camera Club

Members of other camera clubs are invited to attend the workshop

Cost: \$20 (NTCC members \$10)

Enquiries: Rod Oliver Tel: 63272942

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## MILESTONES IN PHOTOGRAPHY: The Twin Lens Reflex Camera

By Felix Staub FTPF

In 1929, Rollei of Germany introduced the prototype of its twin lens camera using the 6x6 cm format. This camera immediately caught the attention of the photographic world and has been in use to this day.

The principle of the reflex camera dates back to the 17th century camera obscura. This allowed artists to trace an image projected onto a ground glass to obtain an accurate likeness.

In camera design, this principle is in use today in a number of ways. However, the twin lens reflex camera quickly gained its popularity because it was simple to manufacture and proved to be extremely reliable. In this design, the film and its projecting lens occupy the lower half of the camera. A second lens projects a similar image onto a ground glass via a fixed reflecting mirror. Both lenses are arranged to focus at the same distance, either by being mounted into a common lens board or by a geared system.

In actual use, twin lens cameras require some practice since the projected image is reversed, so panning does not come naturally to most users. Most twin lens reflex cameras soon were made with magnifying loupes built in to make very accurate focusing possible.

For almost half a century, twin lens reflex cameras were the mainstay of professional photography and there remains a large number of enthusiasts the world over who enjoy the unique experience of using these venerable cameras.

The cameras made by Rollei were sold in the form of many models over the lifetime of the design, culminating in the Rolleiflex 2.8 GX. There were many manufacturers who imitated the Rollei design, but few came near to matching the precision and quality of manufacture of the original maker.

To this day, this camera design remains popular in some of the lesser developed countries where film photography still has real advantages over its digital counterpart



## TPF WEBSITE GOES LIVE

by Margaret Morgan

The TPF, after a long drawn out process, is proud to announce the arrival on-line of their new website. The web address is

[Tasphotofed.org.au](http://Tasphotofed.org.au)

As you take your first look and you bookmark the site for future viewings, keep in mind there will be significant and exciting changes ahead that will be of interest to all TPF members, members of the public and also to potential new affiliated club members.

The website is predominantly an information based site and it is envisaged it will provide details of up and coming competitions, meetings and events held by the TPF. There is a newly created members only area that can only be accessed by a login by members of the TPF but will not be available to view by the public. At present this area of the website is not used but an idea could be that it be utilised to include reports such as the minutes taken at the TPF meetings, agendas for the next delegates meetings, the TPF constitution and any other reports or information considered of interest to members only. This area of the website will be under discussion at the next Tri-Annual in June.

The main emphasis and reason for the TPF to create a website of its' own is twofold. Clubs affiliated with the TPF (nine in all) are always seeking new members and hopefully this site will become another information tool available to members of the public seeking to find the clubs affiliated with TPF in Tasmania. Depending upon where individuals live in Tasmania there will be a club available to them with contact details accessible on the TPF website as they browse through to the contacts page.

The benefits to the TPF that will be generated by assisting clubs in this way should be significant. Hopefully, there will be an increase in interest about the TPF and what it stands for. The idea is to attract more members to enter the ongoing competitions and to become more actively involved with the TPF and that in turn would generate a motivation for photographers in Tasmania to constantly improve their standard of work. Standards are improving all the time and many members would agree that a challenge is a good way of improving ones standard and entering a competition is a challenging way of achieving this. The more entries, the more challenging the competition becomes.

Competition entry forms can already be viewed and downloaded, such as the TPF Photographer of the Year for 2010 entry form. Entries for this competition will be closed by the time this newsletter goes to print but others will be available on-line as soon as they become available as well as

any other articles considered of interest to members. Links can also be provided to other photography based competitions both from within Australia and Internationals that would be considered of interest to members.

TPF competition results are to be featured as they occur with all winning and place getting entries taking pride of place on the home page for a few months or until the results of the next competition are announced to all the clubs by the TPF delegates. There will be a special page where the full results will be able to be viewed by members. New galleries are scheduled to be created and these are a work in progress at present. Once established, the galleries will facilitate the process of keeping competition winners and place getters entries together. Galleries will be ergonomically tailored for viewing by members of our affiliated clubs as well as members of the public.

There is a links page where other photographic related websites can have a link established which will guide any viewer directly to that site. At present sites such as national based sites such as APS are linked. APS have already linked our new website on their own website so both clubs benefit from the links. Other links are to be considered at the June Tri-Annual meeting.

The February 2010 edition of the TPF newsletter, Circle of Confusion, is already available on the newsletter page, and can be read or downloaded by anyone accessing the website. The next issue is due very soon so keep an eye open for that. The newsletter contains many varied articles of interest to photographers and space will always be available on the website as soon as it is received by the web manager (me at the moment).

I encourage all members of the TPF to think about the website and how we would like to structure it with things we would all like to see that would be beneficial for the TPF website as we move forward. All TPF members are invited to submit their ideas before the next Tri-Annual at the end of June 2010. These will be discussed at the meeting and the ones agreed upon will be implemented during July/August 2010.

Let me know of your ideas before the June meeting so I can include them on the agenda for discussion. If there are lots of them it would be a good idea to know beforehand so that sufficient time at the meeting can be allocated. My E-Mail can be directly accessed by clicking on E-Mail on the contacts page on the new website or the E-Mail address below.

[emmorgan@bigpond.com](mailto:emmorgan@bigpond.com)

## IT HAS BEEN DONE BEFORE

by Felix Staub FTPF AAPS

The ascent of digital photography has brought about a whole chorus of protest from all manner of sources, claiming that pictures could be "borrowed" and claimed as the photographer's own and that images can be made up of composites from two or more photographs. Of course, as we all know there is a lot of truth in this.

However, we should also remember that there is nothing new in this either. It is merely a case that the complainants probably didn't realise that it has all been done before.

Many of us are familiar with the amount of hot water that Frank Hurley found himself in when he used composites of several

exposures to produce an image of the horrors in the trenches of WW1 that he considered represented the real experience better than a single exposure could achieve. The purists claimed that this interpretative form of photography had no place in photojournalism, and that view remains to this day.

Consider then that in 1857 Oscar Reilander made some popular moral tableaux from a series of individual exposures. His famous "Two Ways Of Life" contains parts of no less than 18 photographs! Clearly, montage is acceptable for moral images but not journalistic ones.

Hmmm....

# MINUTES OF THE DELEGATES MEETING MARCH 2010

<b>VENUE</b>	<b>Hobart - Claremont RSL</b>
<b>DATE</b>	<b>27<sup>th</sup> March 2010</b>
<b>TIME</b>	<b>2pm</b>

**APOLOGIES:** Norton Harvey WTCC, Baden Smith (DCC) proxy- Jan Burt, Peter Manchester NTCC – proxy Hector Beveridge

**PRESENT:** (Delegates) Iris Cranfield NNCC, Des Cranfield NNCC, Ron Feldberg STPS, Denis Hulme WCC, Fay Hulme WCC, Felix Staub WTCC, Ross Coad LPS, Anne O'Connor NTCC, Hector Beveridge- proxy NTCC, Robin Burt DCC, Jan Burt -proxy DCC, Stephen Clarke UCC, Keith Burnett UCC, Ingrid Roberts STPS, Margaret Morgan HPS, Kelly Woodward HPS, Tom Johnson LPS

(Club members) John Nemerich STPS, Terry Walker LPS

<b>AGENDA ITEM</b>	<b>DISCUSSION</b>	<b>ACTION</b>	<b>ACTION PERSON</b>
<b>PREVIOUS MINUTES</b>		Moved Felix Staub WTCC, seconded Robin Burt DCC, that the previous minutes as circulated be approved.- carried	
<b>BUSINESS ARISING</b>			
<b>Website</b>	Website up and running. Total costs \$3322. Query what is to go on it. Should there be two areas, members & public. Will be ongoing project.	Ross Coad LPS gave a vote of thanks to Margaret Morgan HPS for the work she has done to get this happening. Clubs to review website and come up with ideas, suggestions. Club links to be provided to Margaret Morgan to be added. Request for another person, perhaps in the north to assist in the management. More discussion next meeting.	Margaret Morgan HPS, Club delegates to take back to camera clubs for feedback and options to go to Margaret or come back to next meeting with ideas.
<b>Register of TPF decisions</b>	This has been drafted on an excel sheet starting from Ross's time as president.	To be sent out to Clubs after March's info added. Next executive to continue to add data. Please post via snail mail to New Norfolk CC. Email contact on leave and not available.	Ross Coad LPS
<b>Manual of Procedures</b>	2 <sup>nd</sup> draft. Still some changes to be made.	Changes: Medallions – Des Cranfield NNCC, 2 weeks' notice in advance. Trophies –Patsy Payne	Felix Staub WTCC
<b>Motion from LPS</b>	<p>"That TPF review the decision to drop the June triannual competition, with a view to developing an implementation plan and considering other options".</p> <p>Reason for dropping June triannual competition, seems to be about amount of work involved as well as space for hanging no. of images.</p>	<p>Motion lapsed due to no seconder.</p> <p>Moved Felix Staub WTCC, seconded Robin Burt DCC, that the Decision taken regarding triannuals in November be effective immediately. - carried</p> <p>Moved Felix Staub WTCC, seconded Margaret Morgan HPS, that the TPF form a subcommittee to assess workload and resources involved in running competitions in Tasmania and make recommendations to TPF in November 2010. Carried.</p> <p>People nominated for subcommittee – Felix Coad WTCC, Norton Harvey WTCC, Terry Walker LPS, Ron Fehlberg STPS, Margaret Morgan HPS, Graeme</p>	Felix Coad WTCC to get sub-committee operational before he goes away.
<b>TREASURER'S REPORT</b>	Current balance \$2134.27 after payment of money for website	<p>Moved Ron Fehlberg STPS, seconded Tom Johnson LPS that the financial report as circulated be approved. Carried.</p> <p>Moved Ron Fehlberg STPS, seconded Margaret Morgan HPS, that the account for the medallions to be presented be paid. Carried.</p>	Ron Fehlberg
<b>CORRESPONDENCE</b>		Moved Anne O'Connor LPS, seconded Ron Feldberg STPS, that correspondence as circulated with the addition of the extra items be approved. carried.	



AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
<b>BUSINESS FROM CORRESPONDENCE</b>	Newsletters and other correspondence from other State Associations  Death of Ken Staite	Decisions to not circulate unless specifically relevant to TPF. Instead links to different associations be provided on TPF website. Through these links members can gain access to newsletters etc if they wish.  Card and flowers sent by Ron Feldberg on behalf of TPF	Margaret Morgan to provide links
<b>REPORTS: Photographer of Year</b>	Terry Walker LPS still happy to manage this. Going well.	Small fee increase \$8 first section, \$4 each additional section. Entry forms given to delegates. Being judged by North Sydney League Photographic Society. Terry Walker LPS creates presentation, all host clubs have to do is provide a space & hang the images in June.	Delegates to take entry forms back to clubs  Terry Walker to continue to manage.  Entries needed asap
<b>Reports cont: SUPER CIRCUIT</b>	Felix Staub WTCC advised first entries received, all going well.		
<b>AIPC</b>	Ross Coad LPS will be the same procedure as last year.	Entry forms will be sent to clubs for club members to enter and submit their images to represent the State. Ross Coad LPS will collect from people at the June meeting. Ross to send out AIPC entry forms to clubs. Note – this is not a club competition, tis for individuals to provide images for selection to represent Tasmania at Apscon in September.	Ross Coad LPS
<b>HONOURS</b>	Norton Harvey WTCC apology.  Felix Staub WTCC provided info and advised that Norton had approved and checked all submissions.	Moved Felix Staub WTCC, seconded Des Cranfield NNCC that the honours be granted. Carried  All honour recipients are from WTCC. The persons are:  Licentiate – Pat Fitze, Brenda Webber, Geoff Fitze, Rob Hodge, Bill Edmondson.  Gold Award – Des Webber, Vida Hodge, Gordon Bessell  Bronze Award – Wolfrom Borgis. All to be presented at the June TPF meeting.	
<b>CLUBS</b>	All going well.	Moved Ross Coad LPS, seconded Margaret Morgan HPS that the TPF record an acknowledgement of the work that Ken Staite, recently deceased, did over the years for the Federation. carried	
<b>GENERAL BUSINESS</b>			
<b>COMPETITION RULES</b>	Judging list is referred to in handbook.  Accreditation of Judges: Photographic Society of Queensland (PSQ) and the Federation of Camera Clubs in NSW (FCC) both have current judging accreditation courses. Des Crawley from FCC has a course that perhaps could be accessed.	To remove reference to list as it does not exist.  Moved Felix Staub WTCC seconded Margaret Morgan HPS, that the TPF utilizes Des Crawley's material and investigates costs and possibilities- carried	Felix Staub WTCC  Ross Coad LPS
AGENDA ITEM	DISCUSSION	ACTION	ACTION PERSON
<b>GRANT APPLICATION – LPS</b>	Query whether or not the current constitution of the TPF would allow the TPF to act as a guarantor (sponsor). Many other questions re grant required answers to before decisions could be made.	Moved Robin Burt DCC, seconded Denis Hulme WCC, that the Public Officer Ron Felhberg STPS, seek legal authority as to whether or not the constitution allows the TPF to undertake a guarantee role. carried	Ron Felhberg STPS

## APS Interstate Competition

by Felix Staub FTPF AAPS

Further to my note on the subject of the APS Australian Interstate Competition (AIPC) the Tasmanian entries will again be collected at the June TPF conference as mentioned in the minutes of the March meeting.

Each club should have received a copy of the entry form and conditions for this most prestigious competition. Since any one photographer can only have two images entered in any one section, there should be a fair representation from Tasmanian members. The TPF strongly recommends that as many members as possible enter what they consider their best work to do justice to the Tassie photographers.

Looking at the entries in the interclub competitions, there is no doubt that Tasmania produces some very high quality work, but it has been a challenge to have those top images available for our representation in competition against other states.

Last year we came very close to some of the large states and

with some of the top work around, we should be able to beat at least some of them this year.

To be fair, it's going to be a hard job getting ahead of NSW in this competition. That state has a very eager population of photographers who go to considerable lengths to have their work selected for the AIPC. They also have some incredibly strong clubs, so the pool of work from which the entries can be selected is large and of a very high standard. However, there is no reason why we shouldn't give some of the other states a fair run for their money if our clubs and their members put their best foot forward.

As in previous years, the entered prints will be returned to Tasmania by local member attending APSCON, so there should be a very low risk of any damage being sustained in transport.

Entry into the AIPC is of no cost to the photographers and selection counts towards the APS honours up to LAPS level.

## 4th TASMANIAN NATIONAL SUPER CIRCUIT 2010

Entries are now being received for the Tasmanian National Super Circuit.

Tasmania is unique in Australia to have the organisers of its three national exhibitions working together to the extent that all resources are being pooled and all the savings achieved in this way passed on to the exhibitors. This format of exhibition circuit also assures a minimum of transport and handling of prints and the fastest possible turn-around to have the prints returned to the exhibitors, so that they are available for entry in other exhibitions.

The Tasmanian National Super Circuit produces the highest quality catalogue for any national exhibition in this country with colour reproduction of as many successful entries as money and space allow.

Entering national exhibitions is open to any Australian resident, so you don't have to be a member of the Australian Photographic Society to take part in this circuit of exhibitions. Entries will be selected by a well qualified panel of judges

and the results will be sent to you within a couple of weeks of the selection taking place.

The running of the exhibitions is in strict compliance with the APS rules. Our circuit is proud to have attained the highest level of review appraisal by the APS for past exhibitions and we are making every effort to improve even on that.

Entry forms have been included in the May edition of Image magazine and copies have also been sent to each of the Tasmanian camera clubs. However, if you haven't received one, please email Norton Harvey at [nortonharvey@bigpond.com](mailto:nortonharvey@bigpond.com) or give him a call on 6394 4817.

Entries close on 16 July 2010. Selection will take place on the weekend of 31 July and 1 August 2010 and the report cards will be mailed out no later than 20 August, but most likely considerably earlier. The catalogues will be mailed to all entrants, whether successful or otherwise by 5 November at the latest.



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

**26th & 27th June 2010**

**Hosted by the West Tamar Camera Club**

**Venue:** Beaconsfield Community Centre Function Room  
Weld Street, Beaconsfield

## **Sat 26th**

10.30am	Delegates arrive, Morning Tea
10.00am	Annual General Meeting General meeting follows immediately after the AGM
1.00pm	Meeting concludes. Lunch break (BYO)
2.00pm	Outing: Mystery tour in the Beaconsfield/Tamar Valley area. (Venues visited will depend on the weather)
5.30pm	Dinner at the Riviera Hotel, 19 Lenborough St., Beauty Point Cost TBA
7.00pm	Viewing of the Photographer Of The Year pints. Cost of evening activities, including supper: \$5-00
7.30pm	Presentation of the Photographer Of The Year competition Presentation of TPF trophies Presentation of TPF Merit Awards

## **Sun 28<sup>th</sup>**

10.00am	Visit to the expanded and improved Beaconsfield Mine & Heritage Centre (Cost: \$9-00; \$7-00 Concession)
12.00N	Soup and sandwich lunch in the Meeting Room at the Mine & Heritage Centre. (Cost: \$5-00)

# 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	52	107	6
Hobart Photographic Society	56	53	109	5
Launceston Photographic Society	60	64	124	1
New Norfolk Camera Club	48	46	94	9
Northern Tasmanian Camera Club	65	57	122	2
Southern Tasmanian Photographic Society	49	52	101	8
Ulverstone Camera Club	58	48	106	7
West Tamar Camera Club	58	60	118	3
Wynyard Camera Club	53	57	110	4

MONOCHROME IMAGES	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	49	54	103	5
Hobart Photographic Society	62	60	122	1
Launceston Photographic Society	48	51	99	=6
New Norfolk Camera Club				
Northern Tasmanian Camera Club	52	59	111	2
Southern Tasmanian Photographic Society	49	61	110	3
Ulverstone Camera Club				
West Tamar Camera Club	49	57	106	4
Wynyard Camera Club	49	50	99	=6

OPEN PRINTS	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	61	59	120	2
Hobart Photographic Society	59	56	115	6
Launceston Photographic Society	50	58	108	7
New Norfolk Camera Club	49	42	91	8
Northern Tasmanian Camera Club	59	60	119	=3
Southern Tasmanian Photographic Society	63	59	122	1
Ulverstone Camera Club	66	53	119	=3
West Tamar Camera Club	62	55	117	5
Wynyard Camera Club	63	55	118	4

SMALL PRINTS	NOV	MAR	TOTAL	PLACE
Devonport Camera Club	57	52	109	3
Hobart Photographic Society	51	51	102	5
Launceston Photographic Society	55	46	101	=6
New Norfolk Camera Club	49	39	88	7
Northern Tasmanian Camera Club	67	55	122	1
Southern Tasmanian Photographic Society	55	51	106	=4
Ulverstone Camera Club	50	56	106	=4
West Tamar Camera Club	51	50	101	=6
Wynyard Camera Club	61	54	115	2

## RESULTS OF THE MARCH 2010 INTERCLUB COMPETITION

CAMERA CLUB	Projected Images		Mono Prints		Open Prints		Small Prints	
	Points	Place	Points	Place	Points	Place	Points	Place
Devonport Camera Club	55	=5	54	5	59	=2	52	4
Hobart Photographic Society	53	4	60	2	56	4	51	=5
Launceston Photographic Society	64	1	51	6	58	3	46	7
New Norfolk Camera Club	46	7			42	7	39	8
Northern Tas. Camera Club	57	=3	59	3	60	1	55	2
Southern Tas. Photographic Soc.	52	=5	61	1	59	=2	51	=5
Ulverstone Camera Club	48	6			53	6	56	1
West Tamar Camera Club	60	2	57	4	55	=5	50	6
Wynyard Camera Club	57	=3	50	7	55	=5	54	3

### INDIVIDUAL PLACINGS – PROJECTED IMAGES

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.				
H.C.	Margot Manchester	NTCC	Dune Walkers	
H.C.	Felix Staub	WTCC	Black Cockatoo Feeding	
3rd	Lani Smith	LPS	Escargo or Escagoing!	
2nd	Bob Wickham	LPS	Yawn	
1st	Felix Staub	WTCC	Dismount 54	

### INDIVIDUAL PLACINGS – MONOCHROME PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Ian Robertson	HPS	View to Mt. Tasman	
H.C.	Philip Hallam	HPS	Launceston City Park	
H.C.	Felix Staub	WTCC	Ploughing Team	
3rd	Anne O'Connor	NTCC	Eddystone Point	
2nd	Julien Johnston	STPS	Get Out Of The Way	
1st	Ron Fehlberg	STPS	Cape Nelson Lighthouse	

### INDIVIDUAL PLACINGS – OPEN PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Andrew Fuller	HPS	Coal Point	
H.C.	St. John Pound	LPS	Gun	
H.C.	Richard Claase	NTCC	Legana Sunset	
3rd	Terry Walker	LPS	Factory	
2nd	Tracy Broomhall	DCC	And There Was Light	
1st	Philip Hallam	HPS	Harbour Lights	

### INDIVIDUAL PLACINGS – SMALL PRINTS

PLACE	AUTHOR	CLUB	TITLE	POINTS
H.C.	Jim Cleland	WCC	Spider and Web	
H.C.	Athalie Taylor	NTCC	Green Jguana	
H.C.	Athalie Taylor	NTCC	Spira Mirabilis	
3rd	Danny Mackenzie	DCC	Macaw	
2nd	Elaine Smith	UCC	Sunset Reflections	
1st	Judy Brown	UCC	Matching Munchers	

## CONTACTS

CLUBS	PRESEDENT	SECRETARY	DELEGATES	MEETINGS
SOUTH				
H.P.S.	Mike Caulder FTF 22 Meath Ave Taroona Tas 7053 6227 8649 mjcalder@bigpond.com	Margaret Morgan 3 Mayfair Court Howrah 7018 6247 8662 emmorgan@bigpond.com	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
NORTH				
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	<b>Anne O'Connor</b> Peter Manchester FTF 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 FTF Norton Harvey Hon.FTF	1st Wednesday
NORTH-WEST				
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 Clarke 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 <a href="mailto:wynyardcameracub@bigpond.com">wynyardcameracub@bigpond.com</a>	Fay Hulme LTPF 6445 1243 Dennis Hulme ATPF 6445 1243	1st & 3rd Tuesday

The Deadline for copy into the October 2010 newsletter is 20th September 2010  
Send contributions to the Editor at [fstaub@activ8.net.au](mailto:fstaub@activ8.net.au)