

CIRCLE OF CONFUSION

October 2011

Newsletter of the Tasmanian Photographic Federation

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EDITORIAL

This issue is notable by a couple of missing items. Unfortunately, TPF, like so many other organisations depends on the work of busy people and in this instance, other commitments—like work—have got in the way.

However, we are fortunate that members have sent in some interesting contributions that I am only too happy to include when they are available.

CAMERA BAGS

There never seems to be the right bag when we need one! No matter how many bags I have (and I have a few, a situation I am being reminded of occasionally) I never appear to have one that suits the needs of the day adequately.

The trouble is that the stuff we want to take with us and the manner in which we travel changes from day to day, so there just isn't a single bag that is perfect for every occasion.

Shoulder bags are great for ease of access without having to put the bag down. On the other hand, they can be a real problem if they weigh more than a couple of kilos. A professional photographer I know ended up with serious spinal problems from carrying a shoulder bag that simply was too heavy for him.

Back packs are great. They distribute the weight over the shoulders and some even have a waist strap to make long time carrying a breeze. On the other hand, when you want to get access to your gear, you have to take the bag off and put it on the ground where it is likely to be wet, dirty or dusty. Then when you pick the bag up again, you have a wet or dirty back!

Sling bags were supposed to solve that problem. You just swing the bag around and get your camera out through a side hatch. The problem with that has been that the hatch on the one bag I owned

by Felix Staub FTPF

We also have an advertisement in this issue. While the TPF cannot make any recommendations for goods and services, if it could be of interest to our club members, I feel that it is appropriate to include it, even if it is a commercial product.

Sadly, we have learnt about the resignation of the New Norfolk Camera Club from the TPF. We always enjoyed the company of the NNCC members and their active participation in the TPF activities. We wish them All The Best in the future.

by Felix Staub FTPF

(I won it in a raffle) was smaller than my camera. I got a really good look at the back screen of the camera, but couldn't get it out without taking the bag off! Now that was progress!

A hard case is great for when I work out of the boot of the car. Of course, it is too awkward to carry for more than a few minutes, but the camera will survive any car crash, even if the driver doesn't.

The bag I seem to be using most of the time is a soft shoulder bag that holds enough gear for most applications and has a really easy access. It is not particularly dust proof and you need to keep your fingers crossed when it rains. The bag has travelled with me for many years now and the last time it went overseas, it got dragged through just about every fish market in Vietnam. It came home so filthy and smelly that the quarantine dog at the airport will never be quite the same again. However, removing the protective inserts and soaking the bag in Nappysan for 48 hours has done the trick. The bag is back in service and I am a happy photographer.

So if you feel that you can't justify buying a new camera bag, don't feel too bad. At least one other photographer has a few of them sitting in a cupboard waiting for just the occasion when one or the other will be just the thing for the day... maybe?!

GETTING BLURRED BACKGROUNDS IN PHOTOGRAPHY – A GENERAL VIEW

by Anne O'Connor

Firstly there are many variables to achieve this factor. The main variable is the use of depth of field in the camera. That is the number of the F stop you use. The smaller number, the greater blur you can achieve (generally). This is why many photographers like the lenses that are recognized as having larger apertures or small numbers associated with the F-Stops and zooms. (ie you may hear it mentioned that a 2.8 lens is better than a 5.6). The reason why it is seen as the best, because it lets more light into the shutter or has a greater hole to let the light in when the lens is extended to its full-zoom or range. It also allows you to blur backgrounds more easily. But, and I will say but, blurred backgrounds can also be achieved with the cheaper lens as well. However conditions apply.

A second variable is the angle of the camera in relation to the subject. Angling a camera affects the Depth of Field. For those that do not know what is meant by Depth of Field or DOF, it is the distance of the subject or the picture that one wants to take a photograph of from the camera lens. If a camera lens is tilted, then the depth of field will be different length over the angle of the lens in relation to the subject matter. However, I will not go into that now.

The third variable is the size of the subject matter being photographed. Large animals stand higher than grass and if they are not standing right in front of trees or background subjects, then the background may be blurred with a lens using the depth of field. However there does need to be a background somewhere in the distance that will blur when you take the picture. However small birds or animals standing in high grass, it is not possible to do this however you try in camera. Yet a bird on a tree limb that is isolated from the rest of the tree, then it is possible with clever moving of you and the camera to get this effect. With micro subjects, such as tiny spiders and other insects etc. it gets even more complicated because if you want to get them full frame, you have to consider their body length as part of the depth of field, otherwise you may only get part of them sharp, not all of them. Flowers also apply here.

The fourth variable is the focus point you use. In landscape you generally focus a third of the way into the picture and let the depth of field do the work for you. This same applies to tiny nature subjects where, instead of using the dof at the open end, you use it at the closed end and focus a third of the way into the picture as you see it, then you let the dof do the work and create the sharpness. Generally this is working with a true macro lens and filling the frame with the subject. Using this technique, mostly you can isolate the background and blur it, but sometimes you cannot. It is all about the ratios mentioned.

The fifth variable is the distance the subject is from the background. This I believe has already been covered in the previous paragraphs and still applies somewhat to macro work, but is slightly different, not requiring such a distance between the subject and the background because you are measuring the subject as well as the background.

The sixth variable is the placement of the subject in the environment. If you are taking portraits or animals that are tame and easily manoeuvred, then you move the subject to a place that will achieve your aim. However a tip is to look at the background, this applies to

all blurred backgrounds, check there are no hotspots, ie light spots or sunlight peeping into the trees you might be using as a background.

In conclusion, it is a combination of factors that needs to be considered when determining if

1. It is possible
2. What depth of field can you use
3. What is the subject you are trying to take
4. What focus point do you choose
5. Is the subject isolated from its background “enough”
6. Can you or can you not move the subject to make it enough
7. Can you keep your camera on a straight plane when taking the image (ie not angle it)

How much of the subject do you want in focus and yet have a blurred background.

Now do you really want to achieve blurry backgrounds?

These are some examples of images I took in camera. They have not been photo shopped to create blur. So it is totally possible to take in camera without the top quality type of lenses.

You just need to consider lots of options and mainly keep the camera plane straight on to the subject, no angles.



RECORD KEEPING AND SALONS

by Anne O'Connor AFIAP FAPS

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

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

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

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

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

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

YEAR	ENTERED	SECTION	ACCEPTANCES	AWARDS
2000	GEORGIA SOUTHERN			
	SLIDE CIRCUIT			
2000	GOLDEN HAWK	CS	GOLDEN HAWK	HM
	OLD WRECK		OLD WRECK	
	WHITE EGRET		WHITE EGRET	
	HARD AT WORK			
2000	RED BOTTLEBRUSH	NS	GOLDEN LIGHTS	
	QLD RAIN FOREST		NIGHT MOTH	
	GOLDEN LIGHTS		RED BOTTLEBRUSH	
	NIGHT MOTH			

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

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

RECORD KEEPING AND SALONS (CONT.)

INTERNATIONAL ACCEPTANCES –SLIDES

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

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

TITLES OF ACCEPTED PICTURES

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

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

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

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

QUOTATION OF THE MONTH

Definitions of art are always tricky but I feel that the best description of art is that it should be a transformation of reality through the hands and mind of the artist. By this definition a photograph becomes art when it invokes a response in the viewer beyond a mere description.

David Ward

LIVING WITH MEMORY CARDS

BY Felix Staub FTPF

Since I travel quite a bit lately, I have spent some time trying to find the best way in which to keep the images that I capture secure. On one occasion, a memory card became corrupted for no apparent reason and I am forever aware of the ways in which things really can get pear shaped when it comes to security. I hope that the following is of help to the readers, whether they just pop out to the backyard or fly to the other side of the world, the problem remains the same. We just would be inclined to make a greater or lesser effort to ensure that we don't lose our pictures.

Losing images from a long-planned and expensive trip can be very painful. After it happens, you realize that it is not the financial aspect of it, but the effort you put into creating those images instead that hurts the most. We as photographers have to work with the best light during the day, which happens at sunrise and sunset times, no matter where you are located. If you have been shooting for a while, you know if you got a great photo right at the time you take it. You take a look at the camera LCD and you know it is a keeper, a potential for your showcase portfolio. Once you lose photographs, you start to remember those keepers and deep regret hurts even more. So, why even take the chance? Take all the steps you can to protect your photographs when travelling and working on the field.

1) Back Up Your Data

Whether you are a serious amateur or a happy snapper, it is critical to not only back up your existing data, but also the new data that has not hit your permanent storage yet. I usually take a laptop with me and back up photos from memory cards on a daily basis. Now when I say "back up", I do not mean back up photos and then delete them from memory cards. You should never keep data in a single location, because **any** data medium can fail. With hard drives, it is just a matter of time. So when I back up my photos, I keep the originals on memory cards, until I safely get back home. If the weight limit permits, I carry one of those small external hard drives with me and back the pictures up onto that as well. Better to have two backups than one - just in case. Only after copying all images to my home storage and backing them up, I then format the memory cards for my next



Backing up your data on the field can be done in several different ways. If your camera is equipped with dual memory card slots (like Nikon D7000, D300s, D3, D3S, D3X), you can configure your DSLR to write to both cards simultaneously. While this means wasting one card, it is a good idea, because two cards will contain the same images. If data is corrupted on one card or one of the cards is lost, you still have a backup on the second one. Memory cards are cheap, so if you do not need the speed for video or fast action photography, get multiple slower cards that you can use in parallel.

If your camera is not equipped with a dual memory card slot or if you want to still back up your data to a different location, another option is to use an external memory card reader with

a hard drive. There are many different options available on the market with devices of different hard drives sizes and obviously the price also varies depending on size and features. Backing up your photos to an external storage device is a good idea – what if you were to lose your camera, or if you dropped it somewhere you cannot recover from?

2) Properly Store Your Memory Cards

Keep your memory cards organized and store them properly in your camera bag. There are many different memory card holders out there, but the one I personally like and use is the [Optex](#) Memory Card Wallet that securely holds 4 Compact Flash Cards or SD Cards. If you have been storing your memory cards in camera bag pockets, I highly recommend getting one of these. Storing memory cards in pockets or in camera bag pockets is not a good idea, since dirt, moisture and other factors could damage them. Dust can get into the holes in CF cards and could eventually lead to damage to your camera.



If you only have one or two cards and do not want to purchase a card case, at least store the memory cards in plastic cases that came with the cards. When you are home and you are done using the memory cards, store them in dry, cool space (room temperature).

3) Identify Used Cards

I place the formatted memory cards face up in my card wallet. When the card has been used, it is returned to the card wallet face down. This way, there is no risk that I stick a full card into the camera when the action is about to happen, only to find out that there is no more room. Once backed up and formatted in the camera, the card is returned to the wallet face up ready for use again.

5) Format Cards on Your Camera

If you have a habit of moving your images from your memory cards and forgetting to format the cards afterwards, I highly recommend you stop doing that and get in the habit of formatting memory cards in your camera instead. I have seen people with corrupt images and all kinds of other problems, just because their memory cards were not formatted properly. Always remember to format memory cards in your camera and not in your PC. It takes several seconds to do it in camera and if you shoot Nikon, you do not even need to get into the camera menu to format memory cards – you can just push two buttons with red labels and hold them for two seconds and once you push them together again, the memory card will be formatted. If you have more than one

Living With Memory Cards (cont.)

camera, it is a good idea to ensure that the card is formatted in the camera in which it is going to be used. That way, it will show up correctly in the computer's directory and there is no risk that there could be a difference in the way the cameras format the cards. Even in cameras of the same make.

6) Don't Delete Images From Your Camera

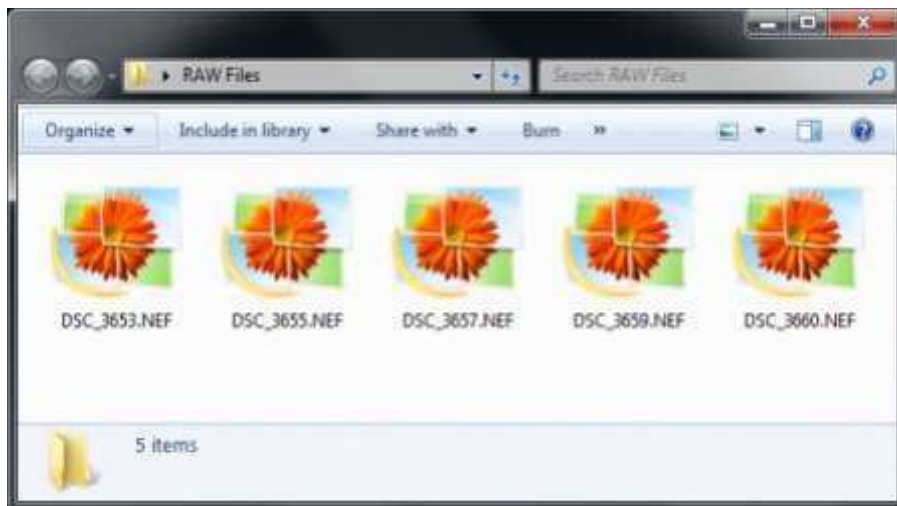
If you do not like an image, or if it comes out blurry, don't rush and delete images from your camera. It is all too easy to delete the wrong image in your camera. If you run out of storage periodically, just buy more memory cards – they are cheap.

EXPLORING RAW FILES

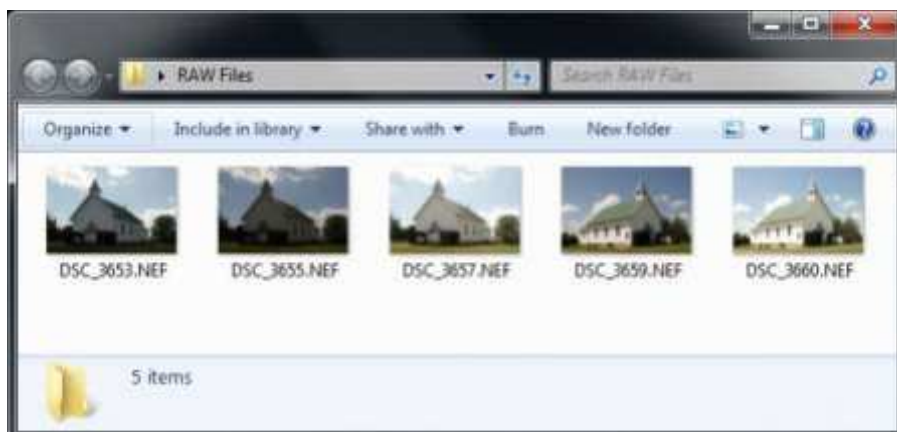
by Ian Hubble

If you own a DSLR, or an advanced compact camera, you will likely have the option to shoot your images in [the RAW file format](#). This format offers photographers the highest quality you can get from your digital camera, but it is not the easiest format to work with because it often requires third party programs to open or edit these files.

If you have RAW files stored on your computer, you can't see a thumbnail image of the photo in a Windows Explorer window. All you see is a generic icon that lets you know it is an image file. If you double click these files and try to preview them without the aid of something like Photoshop or Lightroom, you get a message saying that this file format is not supported. So, just how do you view RAW files in Windows 7?



With the release of its Camera Codec Pack, Microsoft is looking to change how you work with RAW files. It offers photographers the ability to view thumbnails of RAW images in Windows Explorer, and the option to open JPEG copies of them for editing in the Windows Live Photo Gallery. Simply download and install the Codec Pack, and you will instantly see the difference with how Windows handles your RAW camera files.



The Camera Codec Pack can be used on Windows 7 or Vista with Service Pack 2, and it is offered as a 32 or 64-bit download depending on what version of Windows you currently run. It's compatible with almost all digital cameras that have ever had the ability to shoot RAW images, and is [available for free from Microsoft](#). (<http://www.microsoft.com/download/en/details.aspx?id=26829>)

Nobody would consider the Camera Codec Pack as a replacement for dedicated RAW image editors, but the convenience of being able to view and open RAW files without the need for a resource-hog like Photoshop, is hard to beat.

Around The Clubs

DCC	no report
HPS	no report
LPS	no report

NNCC by Iris Cranfield

Well this will be my last report for the "Circle of Confusion" as the Club has decided to resign as members of the Tasmanian Photographic Federation.

We feel that the motion, that was carried at the June Annual General Meeting, re the Affiliation and Insurance is unjust as our club would be paying \$9-20 per member compared with %5-00 for the majority of clubs and about \$3-00 for Hobart Photographic Society.

Our Club was established in February ,1967, (the time of the disastrous bush fires in the south of the State), and came about because our founder, Richard Simson, had been transferred from Smithton to New Norfolk as Manager of the Hobart Savings Bank. Incidentally Dick is the only surviving member of the group from the North West Coast that formed the Tasmanian Photographic Federation on 4th April, 1963.

Both Des and I will miss the normal T.P.F. Meetings and the many friendships that have been formed over our years as Delegates.

If any Club is in the New Norfolk area and needs guides to show them around our "Secret and Scenic Beauty" we would be happy to help them or you would be more than welcome to call in for a chat.

NTCC by Rod Oliver

The Northern Tasmanian Camera Club (NTCC) has its first female president in 122 years of operation. Anne O'Connor was elected at the club's AGM to succeed Hector Beveridge. She brings a wealth of experience in photography and the administration of photography organisations to the position.

At the AGM in July, members expressed their appreciation to Past President Hector Beveridge for his two year term as president. He departs the top position with the club in good shape. New committee members are Phillipa Alexander who is looking after competitions and Julie Rodman who is organising field excursions. Richard Claase returns to the committee after a year's break. Geoffrey Nash has taken on the role of webmaster, as well as operating the digital projector at club meetings.

Julie Rodman organised a well-attended photo-excursion to Pine Lake in the Central Highlands. First activity for the day was scones with jam and cream at the Tiger Hill Cafe. Fortified, members coped with the highland chill and low light at Pine Lake. The boarded walkway made life easier. Members thawed out over a sumptuous lunch at the Great Lake Hotel. The only sour note to an otherwise enjoyable day was Phillipa Alexander having to retrieve her camera bag from the creek beside the Tiger Hill Cafe. An expensive morning tea.

The club is continuing with its presentations by interstate eminent photographers. John Hodgson is coming from Adelaide on October 21 and 22. On Friday night, John will present "*The Art of the Audio Visual*", followed by "*Africa Exposed*" - amazing images of Africa. Cost is \$15. On Saturday 22 October, John will present "*Up Close and Personal*" - a different approach to still life, followed by "*Architectural Photography - Moving Beyond the Everyday*". Cost is \$30

Compared to current Adult Education prices, you won't get a better bargain!

To book your place, contact NTCC Treasurer, Ron Camplin
Tel: 6344 3238

Mob: 0438 443 2 38 or Email: camplinr@bigpond.net.au

For more information, contact Rod Oliver Tel: 6327 2942

Mob: 0408 340 621 or Email: reoliver@hotmail.net.au

NTCC is changing its judging system for prints from judging on the night to bringing in prints to be judged a month ahead and pre-judging them. This will remove the time pressure judges are under to judge on the night, enable comments to be typed up by the judges, and allow the judges to listen to guest speakers instead of being locked away, judging. It will also mean that members will be able to view entered prints before the start of the meeting. The other change is that points will not be allocated for every print entered, but limited to first place (5 points), second place (four points), third place (three points), highly commended (two points) and one point for entering.

STPS no report

UCC no report

WTCC by Felix Staub FTPF

Our club is now incorporated and has started the year with a full programme. An outing to Bellingham was made a success with the help of perfect weather conditions. We are bracing ourselves for a flood of seascape images in the coming months. We have established an exchange of images with the Exeter (UK) Camera Club. Theirs is a large club and the images they have sent us indicate a very high standard of work. We have our job cut out to show ourselves in the best light. We are enjoying a good participation by our members.

WCC by Ian Hubble

We continued our Set Subject and Open Subject competitions, alternating between prints and projected images, with judging comments delivered at each meeting. Set Subject competitions have included Angles and Lines, River or Stream, A Tree in the Landscape, Close-up, Action in Sport, Body Parts, Monochrome, Clouds and Old and New.

Meeting night activities have included a mat cutting demonstration, showing of members' prints and images and illustrated talks by club members: Ian Hubble on a Glimpse of Israel, Denis Hulme on Some of My Best Slides, David Cooper on Overseas with a Camera, and Graeme King on Travels around Australia. We also viewed the last TPF weekend DVD. Guest speakers have included local photographers: Rick Eaves on Photography for Publications and Phil O'Neill on How to Win a National Competition.

Club members were involved in the June school holidays for a second year in teaching photographic skills to Year 5-7 school students as part of a TrySkills Program initiated by the local Council. This allows students to try their skills and learn the basics at various sporting and community clubs in the Waratah-Wynyard municipality.

Camera Club meetings are well-publicised in our local paper and by other means. We have been encouraged by a number of new people attending our meetings and becoming members.



www.photoasiachina.com

Day (Date)	Itinerary (Destinations & Activities)
Day 1	Sydney – Beijing Fly to Beijing.
Day 2	Beijing – Chengde Coach to Chengde. Putuo Zongcheng Temple, Puning Temple and Pule Temple of Eight Outer Temple of Chengde (World Heritage)
Day 3	Chengde – Beijing Coach back to Beijing. Yonghegong Lamasery and Tanzhe Temple. Overnight train to datong.
Day 4	Datong Datong Yungang Grottoes (World Heritage), Hanyan Temple and Nine Dragon Screen of Datong.
Day 5	Datong – Ying County – Mt. Hengshan – Mt. Wutai Coach to Ying County. Wooden Pagoda. Coach to Mt. Hengshan. Suspension Temple. Coach to Mt. Wutai.
Day 6	Mt. Wutai Xiantong Temple, Tayuan Temple, Bodhisattva Temple. Five Terraces.
Day 7	Mt. Wutai – Taiyuan Coach to Taiyuan. Jinci Temple. Twin Tower Temple. Fly to Xian.
Day 8	Xian Coach to Fufeng County. Famen Temple. Coach back to Xian. Terra-Cotta Warriors (World Heritage). Greater Wild Goose Pagoda.
Day 9	Zhengzhou Fly to Zhengzhou. Coach to Luoyang. Luoyang Longmen Grottoes (World Heritage)
Day 10	Luoyang – Zhengzhou – Chengdu Shaolin Temple of Mt. Songshan. Enjoy the famous Shaolin martial arts performance. White Horse Temple and Guanlin. Coach back to Zhengzhou. Fly to Chengdu.
Day 11	Chengdu – leshan Panda Base. Coach to Leshan. Leshan Giant Buddha (World Heritage) by cruise and on shore. Lingyun Temple. Coach to Mt. Emei.
Day 12	Mt. Emei Cable car up to Mt. Emei (World Heritage), Golden Summit, Giant Sculpture of Puxian Buddha, Baoguo Temple, Huazang Temple. Enjoy the scenery of Mt. Emei. Cable car down the Mountain.
Day 13	Mt. Emei – Dazu – Chongqing Coach to Dazu. Mt. Baoding and Mt. Beishan of Dazu Stone Carvings (World Heritage), Coach to Chongqing. Enjoy the famous Face-Changing Performance of Sichuan Opera.
Day 14	Chongqing Fly to Beijing. Forbidden City (World Heritage), Tian'anmen Square.
Day 15	Beijing – Sydney Temple of Haven (World Heritage). Fly back to Sydney.
Day 16	Sydney Arrive in Sydney. Welcome Home!



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RESULTS OF THE JUNE 2011 PHOTOGRAPHER OF THE YEAR COMPETITION

Projected Image

Photographer Of The Year

Denis Hulme ATPF W.C.C.

Best Image

Denis Hulme ATPF W.C.C.
"Franks"

Monochrome Print

Photographer Of The Year

Julien Johnston ATPF S.T.P.S.

Best Image

Lyn King W.C.C.
"John #2"

Colour Print

Photographer Of The Year

Terry Walker L.P.S.

Best Image

Denis Hulme ATPF W.C.C.
"Put Your Left Foot Out"

Small Print

Photographer Of The Year

Elaine Smith U.C.C.

Best Image

Fay Hulme LTPF W.C.C.
"Red Rocks And Sea"

HOBART PHOTOGRAPHIC SOCIETY INC CONFERENCE 19 NOVEMBER 2011

KEYNOTE SPEAKERS:

PETER EASTWAY

Peter Eastway's passion is undoubtedly landscape photography, but he is equally comfortable with portraiture, advertising and travel.

Peter exhibits his work regularly and his prints are held by private collectors around the world. To see his portfolio, visit www.petereastway.com. To read more about his magazines and workshops visit www.betterphotography.com.

SPONSORED SPEAKERS:

Mr Gale Spring, Associate Professor of Scientific Photography: *Macro and remote flash photography*

Sponsored by Walch Optics and Nikon

Mr Lucas Tan: *Photography without breaking your back: In the field with the Olympus PEN system*

Sponsored by Walch Optics and Olympus

Conference Location:

Hadleys Mercure Hotel

24 Murray Street, Hobart

Conference opens at 10:00 am and closes at 5:00 pm with optional dinner at 5:30 pm. TPF presentation evening starts at 7:00 pm and concludes at 10:00 pm.

Package Options:

1. Conference and Dinner

Includes entry to all presentations (followed by TPF presentation evening)

Gourmet lunch and two-course dinner

HPS members: \$90.00 pp

Non members: \$120.00 pp

2. Conference Only

Includes entry to all presentations (followed by TPF presentation evening)

Gourmet lunch

HPS members: \$65.00 pp

Non members: \$85.00 pp

3. Dinner Only (prior to TPF Presentation Evening)

Starts at 5:30 pm and includes two-course dinner, petit fours and tea/coffee \$55.00 pp

RICHARD BENNETT

The Tasmanian landscape is Richard Bennett's still-life passion, ocean racing is his action forte. Richard has photographed every Sydney Hobart race since 1974. His images are synonymous with the race itself.

To see more of Richard's photography, visit www.richardbennett.com.au.

Registration: By paying the package fee either by bank transfer: Acct Name: Hobart Photographic Society Inc –BSB No: 087-421 –Acct No: 01-906-8363 **OR** by sending a cheque made out to Hobart Photographic Society Inc to The Treasurer, Hobart Photographic Society Inc, PO Box 121, South Hobart TAS 7004

Note: Please note selected package option either in the reference field when paying by bank transfer or on the back of your cheque. Payments have to be received 30 days prior to the conference date, otherwise places cannot be guaranteed as numbers are limited.

Conference Morning and Afternoon Teas and Lunch

HPS members \$65.00 per person

Non Members \$85.00 per person

For members and visitors attending the conference the Conference Day Package (excluding dinner) is fully inclusive of the following:

Continuous Tea and Coffee

Freshly brewed coffee and a selection of fine gourmet and herbal teas.

Lunch Catering

Chefs selection of fresh Tasmanian produce featuring seasonal produce, hot dishes, gourmet selection of baguettes and wraps, selection of home-made sweet or savoury items from the patisserie, seasonal fruit bowl, soft drink, freshly brewed coffee and a selection of fine gourmet and herbal teas.

All menus cater for vegetarian and gluten free delegates.

Hobart Photographic Society

Conference 19th November 2011

Dinner Menu

Entree

Spinach and Ricotta Ravioli - with roasted tomato coulis and parmesan (v)

Grilled Chicken Satay - with lime jasmine rice and peanut sauce

Main Course

Oven Roasted Beef - Roast Beef served with oven roasted vegetable, steamed greens and creamy mushroom sauce.

Grilled Blue Eye - Fresh local blue eye grilled and served on a warm potato and olive salad with aioli

Something Sweet

Coffee and petit fours

Tasmanian Photographic Federation Inc.

Tri-annual

19th and 20th November 2011

Hosted by Hobart Photographic Society inc.

Venue: Saturday - Hadleys Hotel, 34 Murray Street, Hobart

Sunday - Glenorchy Library and Tolosa Park, Glenorchy.

Saturday 19th November 2011

10.00 am Visiting club members attending the conference arrive at Hadleys Hotel. See attached flyer for full details of conference and events. Also included are details of food and drink included in the day package and also the menu for dinner which will be alternately served. Special diets can be catered for on request.

Alternative Excursion for visiting club members who are not attending the conference - meet at Salamanca Markets. See attached link for map.

<http://maps.google.com.au/maps?q=salamanca+markets&hl=en&z=16>

On-site parking is available at Hadleys Hotel for a maximum of 80 vehicles at a cost of \$15.00 for the whole day (10.00am to 10.00pm). Parking is for HPS club members and visiting club members attending the conference. Payment for the parking is by swiping a credit card at the entrance to the car park. (If only one family member is attending the conference it is a short walk from Hadleys Hotel to Salamanca where you can meet others attending the Alternative Excursion).

If all spaces are taken alternative parking is available at Market Place Car park. See attached link for map.

<http://maps.google.com.au/maps?q=market+place+carpark+hobart&fb=1&gl=au&cid=0,0,11862258754015541934&z=16&iwloc=A>



- 12.30 pm Conference members lunch at Hadleys Hotel.
- Alternative Excursion -Salamanca Markets members lunch break - self cater or purchase lunch at Salamanca Markets. Many photographic opportunities available.
- 2.00 pm Alternative Excursion - Meet at MONA in Berriedale and spend the afternoon there. Self cater for afternoon tea or purchase at MONA. Photographic opportunities available. See attached link for information.
- <http://maps.google.com.au/maps?q=mona+berriedale&hl=en&sll=-42.881098,147.331437&sspn=0.011352,0.019205&gl=au&z=16>
- 5.00pm For all attending the Alternative Excursion - you are invited to join the conference for dinner. The cost is \$55.00 per person payable one month prior to the date. The alternative is to make your own arrangements for dinner.
- 7.00pm Members of all clubs meet in Leadlight Room at Hadleys Hotel and view Tri-Annual Competition Prints prior to presentation evening.
- 7.30 pm Presentation of Tri-Annual competition.
- Presentation of TPF trophies
- Presentation by Laki Anagnostis
- Presentation of APS awards
- Tea and coffee will be served during the evening (no charge)
- Finish around 10.00pm - for visiting club members requiring
- accommodation at Hadleys - for one night for two people the room rate is \$179.00. If two people require breakfast add \$36.00. Mention the conference when booking to receive these discounted rates.

Please note this is a free evening for everyone. The traditional \$5.00 charge does not apply on this occasion.

Sunday 20th November 2011

- 10.00am Delegates arrive at Glenorchy Library where morning tea will be served.
- 10.30am General meeting
- 12.30pm BBQ Lunch at Tolosa Park, Glenorchy - Cost per person \$5.00 payable one month prior to attending (see attached link for map). Payment can be made by the same method as payment for the conference - see the above attached flyer for the conference.

<http://maps.google.com.au/maps?q=Tolosa+Street,+Hobart,+Tasmania&hl=en&sll=-42.813744,147.255275&sspn=0.011365,0.019205&gl=au&z=14>

Head for home

CONTACTS

CLUBS	PRESIDENT	SECRETARY	DELEGATES	MEETINGS
SOUTH				
H.P.S.	Margaret Morgan 3 Mayfair Court Howrah 7018 62478662 emmorgan@bigpond.com	Susan Styles 19 Dayspring Drive Margate 7054 6267 1406	Margaret Morgan Heidi Jones	3rd Thursday
N.N.C.C	Des Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161 David.cranfield@norskeskog.com	Iris Cranfield 4 Derwent Tce New Norfolk 7140 6261 2161	Des Cranfield Iris Cranfield	2nd Monday
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.	Lani Smith 9 Atlas Street Launceston 7250 6344 8506 mdlmsmith@internode.on.net	Ross Coad PO Box 275 Scottsdale 7260 6352 3269 rosscoad@hotmail.com	Terry Walker Bronwyn Matthews	4th Tuesday
N.T.C.C.	Hector Beveridge 2/62 Jubilee Rd Youngtown 7249 6344 7576 hecbev@bigpond.com	Rod Oliver 45 Cormiston Rd Riverside 7250 6327 2942 reoliver@hotkey.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 fstaub@activ8.net.au	Felix Staub FTPF Phillipa Alexander	1st Wednesday
NORTH-WEST				
D.C.C.	Patsy Paine PO Box 1156 Devonport 7310 6424 6152	Tracy Broomhall PO Box 377 Latrobe 7307 6426 2873	Robin Burt Jan Burt	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	Joy Peach 6 Rutherford Rd Stowport 7321 6432 3275 wynyardcameraclub@bigpond.com	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