



THE LENS

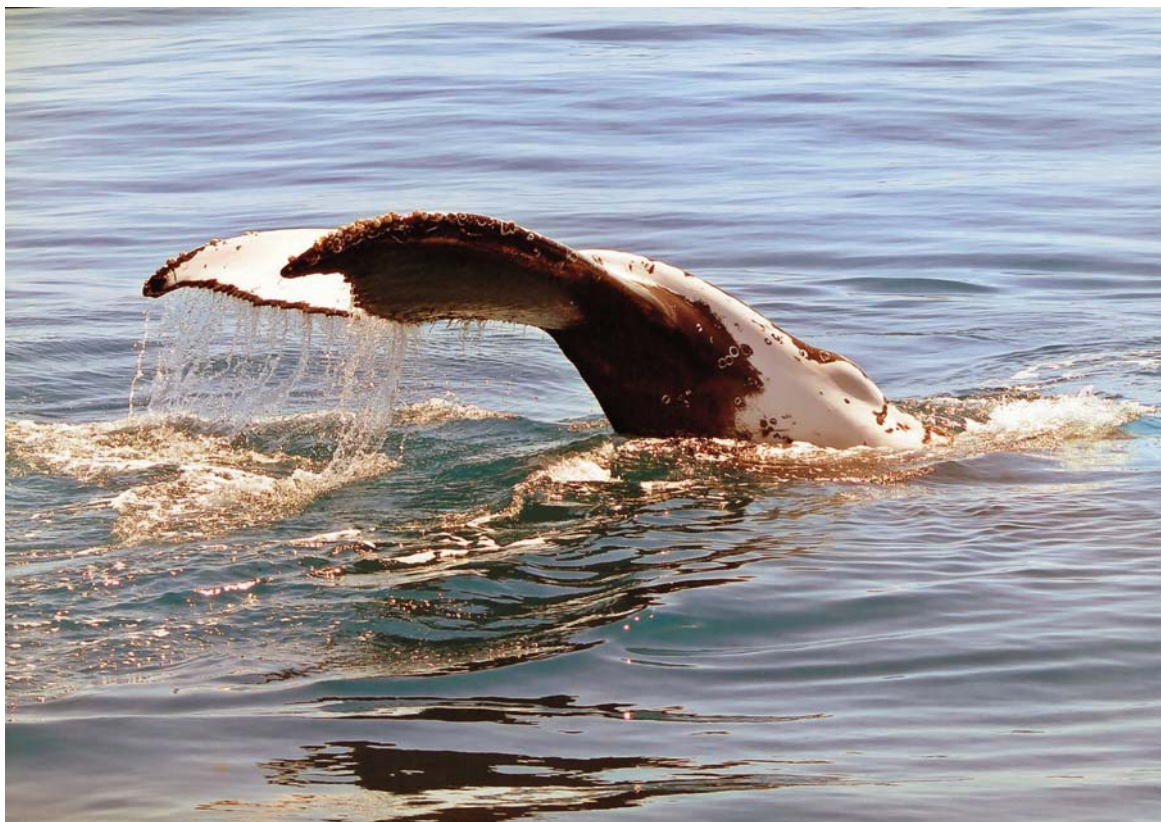
Published bi-monthly by the
AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

Vol. 74 No. 1

January/February, 2018



Perce Danger Memorial Trophy - *Top Image Overall* to “Morning Frost” by Wolfram Borgis, Circle 7



Marcia Clark Trophy - *Colour Print of the Year* to “Whale of a Tale” by Helena Armstrong, Circle 9

President's Pen

As I write this I think of the time I have spent in the past weeks watching the Winter Olympics. Perhaps too much time has been involved, neglecting other matters.

But it is amazing to see the ability of these participants. They certainly put their maximum effort into the events. Some events I can imagine an average person doing, and being prepared to do them. But others, with the great strains being put on bodies and joints I can only wonder how they will fare in later years. Particularly knee joints in Moguls and Slalom.

It makes me feel happier to be a photographer rather than a sporting champion.

But that brings to mind the amazing development in cameras and lenses in recent years.

Zoom lenses are needed in many cases to come in close on the action or to follow a skier as they come down the hill, concentrating on just the competitor. We must congratulate the camera operators for their abilities to follow the action.

I expect many of us find it difficult to follow a simple event, even when we can get close enough to fill the frame.

Of course we also remember occasions when a skier has gone astray and slid down the slope crashing through the cameras and operators alongside the course, sending the lot sliding down the hill. Being a photographer can have its own dangers.

Happily for most of us we can take our pictures in controlled situations where we do not have such fast action to follow, indeed some have the patience to wait considerable time to get the best picture, looking for the correct moment with the lighting and positioning of subjects.

In recent months the matter of the Norman James-Martin Trophy has been considered. The subject was raised as the member handling the End-of-Year prints had problems considering the term "Commercially Produced Prints" as there was no indication on prints as to whether they were home processed or commercially produced prints.

Thanks to research by our Historian, John Pratt, it has become clear that the original award was for a postcard size commercially produced print in a particular circle.

As I understand it, this is basically the requirement for Circle 26 prints (Commercially produced up to A5 in size).

Accordingly we have agreed that the Norman James-Martin Trophy will be restricted to Circle 26 members. Of course, if another circle is started with the same restriction then they would also be eligible to be considered for this award.

I can happily say that the newly formed Circle 3, B&W – Any-Type-o-Print is now well under way and progressing well. I look forward to seeing reports in coming issues of *The Lens*.

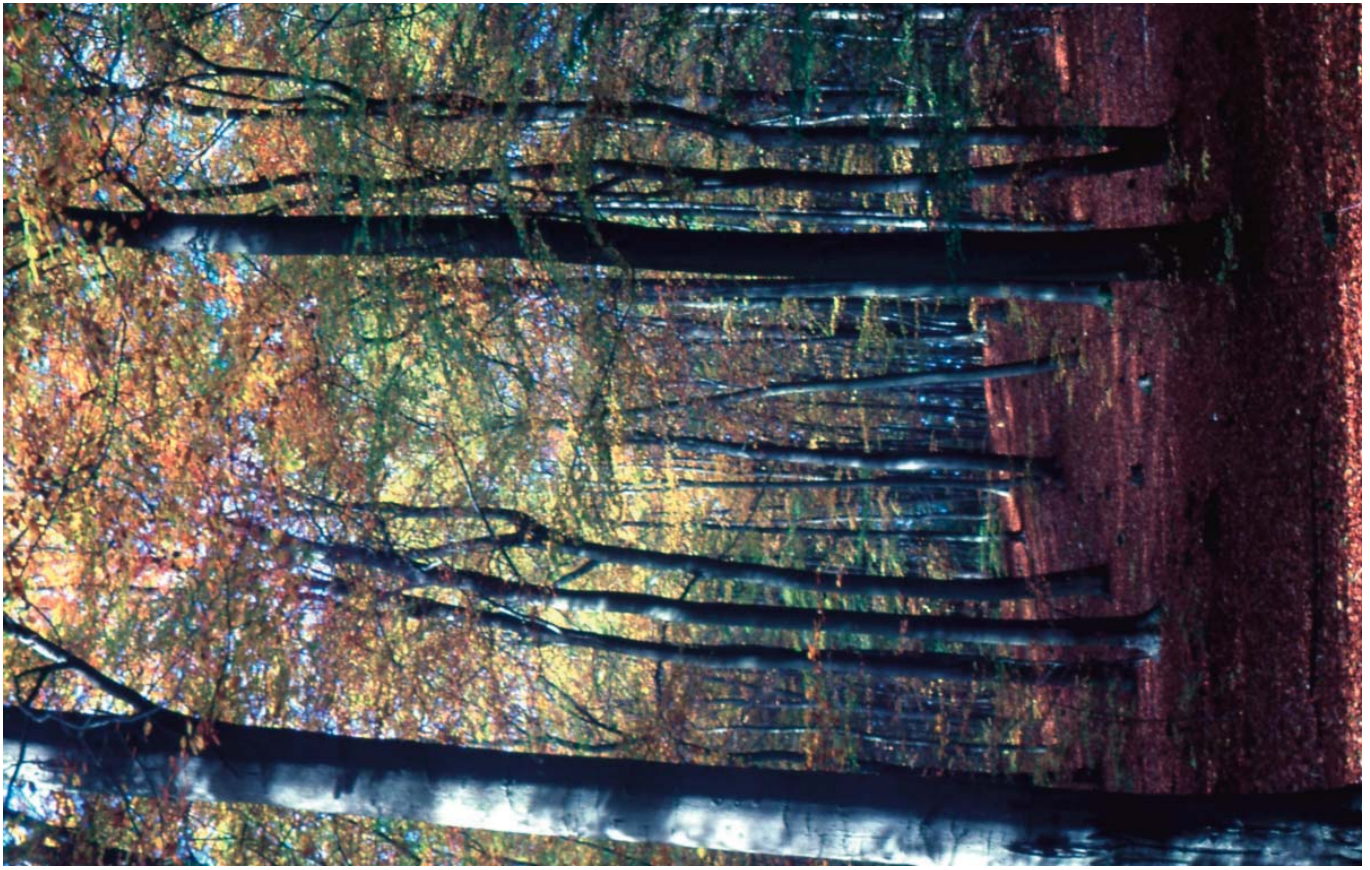
Keep up with all your good work with the folios and enjoy the action at the Commonwealth Games in a few weeks time. I know they are on the way as the Queen's Baton came through Queenscliff recently.

I still remember seeing the Torch for the Sydney Olympics travelling through Geelong, as well as the 1956 Olympic Games in Melbourne when I was privileged to be at the Opening Ceremony as I was driving some Japanese press men around for the period.

Until next time
Jim Thyer, Hon. President.



Maynard Pocock Trophy - Black & White 8"x10" P.O.T.Y. to "Night Train" by Jenny Davidson, Circle 9



**Jean Simpendorfer Memorial Trophy - Slide of the Year
to "Autumn in Beech Forest" by Wolfram Borgis, Circle 7**



**Norman James-Martin Trophy - Commercial Print of the Year to
"Norah Head Lighthouse" by Lynda Robertson, Circle 26**

General Secretary's Report

Hi Everyone,

The last report I wrote I was wishing you all a Merry Christmas, that now seems to be a thing of the past. I am getting ready for my trip but I am sure those members who are in the same circles as me are getting sick of hearing about it. It also seems like a long time ago that friends and I discussed the possibility of going to Antarctica, now it's a reality.

Packing for this trip makes me wonder why we buy large expensive and very good cameras, when it comes to packing all that really good gear we have to fit it in carry on luggage and it is heavy.

Digital cameras haven't lightened our loads, we don't have to take film but we do have to take batteries, memory cards, perhaps a computer to back up our memory cards.

We need battery chargers and cables. Fellow members of Circle 9 tell me they have given up all the heavy DSLR stuff and now take much lighter simpler cameras, judging by the images in the circle they haven't lost any quality.

Its interesting how our priorities change, when I first joined our local camera club I would spend lots of time looking for the shots for the set subjects every month, we could enter three slides (it was a while ago) and three prints.

I would take one roll of film sometimes more just to get half a dozen shots. Now I can take as many as I like, view them instantly, and I don't. I often don't enter - I have become photographed out.

I have tried a lot of things in the last few years, played with a lot of different lenses, fish eye, pin hole and now I have had my Sony Nex7 converted to infrared.

I have enjoyed all of these things but I am doing them for pleasure not competition.

I have bought a Drone and had a few flights. When we get back from our Antarctic adventure a few friends and myself are going out west of here to Trangie to photograph the cotton picking from the air with our drones.

Technology is moving fast and as is the case with drones, sometimes the legal and safety implications are not keeping up. My drone is a DJI Mavic Pro and I was recently advised that I will have to pass a knowledge test before my software will let me fly, just another thing I must get around to doing, it is an online test so guess I can look up the answers as I go.

Apparently you get multiple opportunities to get it right, maybe they need to make it tougher, living in a

country area I do have plenty of places to fly but after reading the regulations, city dwellers really don't have lots of places where they can legally fly. I believe the test I must do only applies to DJI drones and is an initiative of the company, maybe it should be compulsory.

Recently in our area we have had some large bushfires, its thirty-five years since our Mt Canobolas last caught fire and I remember the ash and smoke that covered the town and the people who had to be evacuated.

At the time my dad and uncles were part of the rural fire brigade, they worked for many weeks putting it out and clearing up, this time with modern technology large planes where brought in from Richmond dropping retardant then refuelling and back in an hour with more.

Numerous helicopters were used and it was under control within a week, guess technology and progress has made some things much better, if the next big fire is thirty-five years away probably drones will fight the fire, they are already being used in sea rescue and I saw recently they showed the prototype of a drone that can take a passenger, (just imagine, I could sit in the drone and my 18 year old grandson could remotely take me to the grocery store – that's a scary thought, wonder if he would need P plates for that?)

Happy Snapping,

Jenny - Secretary

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All submissions for the next issue of *THE LENS* March/April, 2018, should be forwarded to The Editor, Graeme Collins, **no later than**

SATURDAY, APRIL 28, 2018

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For some of us we enjoy using image editing software and get a lot of pleasure out of building something out of our images trying different techniques etc.

As my background is in Information Technology and I started out when it was in its infancy, the move to digital has been an easy and pleasant experience but I know for others they really just want to take an image, get it right in camera and leave it at that.

Of course that isn't always possible, images still have to be downloaded from the memory card and stored somewhere and this involves technology and software.

Once upon a time Adobe Photoshop was the holy grail of image editing software and early image editors bought a copy at what was a very expensive price, they learnt that version and kept it for many years.

Professionals adopted the platform and Adobe being smart at marketing gave the software to education institutions for free, that way Digital Imaging graduates were taught to use the software and employers bought the software that they could employ already trained employees to use and the cycle continued. (Should I complain as a teacher, I got the software and Adobe training for free?).

The first version of Photoshop was released on the 19th February 1990. Now nearly 30 years later we have to subscribe monthly to use the software, for the amateur photographer this seems like an additional expense that is often not justifiable.

Adobe also offered Lightroom with file management and editing features, this has worked well for many photographers but now it has also become subscription and cloud based. Adobe also offer Photoshop Elements, this is not a quite as powerful image editor.

The resistance to the subscription model has seen a lot of software companies offering alternatives.

Serif photo has released **Affinity Photo** - a very powerful imaging editing software programme, it cost approx. \$80 for the license and can be used on up to 6 computers, it is very easy to use and offers layers, masks and advanced editing features as well as the basic features. <https://affinity.serif.com/en-gb/photo/>

Paintshop Pro has been around for as long as Photoshop but didn't pursue the market like Adobe.

Corel bought the software and have now released a very affordable and remarkable good piece of editing software. <https://www.paintshoppro.com/en/products/paintshop-pro/standard/> The standard version is only \$79 with the Ultimate version \$103.

On1 used to be a plug in for Photoshop but now you have numerous edition options in the stand alone version, it boasts one of the best raw editors available. <https://www.on1.com/products/photo-raw/>

Gimp has been around for a long time and it is free, it provides most of the features of Photoshop, it does not import .raw files and it does have a long learning curve but there are a lot of tutorials available. <https://www.gimp.org/>

I know members of circles I belong to use numerous other software, perhaps you could drop our editor a line and tell other APPS members of your experiences with Photo Editing software, the programme you use may be just what others are looking for.



Beach Walkers by Jim Thyer, Circle 11



Bryce Beauty by Judy Heath - Circle 6 - *Circle winner*

Circle Reports

Circle 6 - General Colour Slides

Secretary - Craig Homberg

No report - last Folio #660

Circle 7 - General Colour Slides

Secretary - Judy Heath

No Report - last Folio #685

Circle 9 Any type of print

Secretary: John Pratt

We are sad that Rhonda Martin, who joined Circle 9 early last year, needs to take leave from the Circle for some months while she endures surgical procedures and rehab. We hope it all goes well, Rhonda, and we look forward to your return to active participation in the Circle.

Folio 179

- | | | |
|-----|------------------|--------------------|
| 1st | Helena Armstrong | Good Catch |
| 2nd | John Pratt | Ford |
| 3rd | John North | S.S. Dicky Sunrise |

Folio 180 Set subject - "Symmetry"

- | | | |
|-----|----------------|---------------|
| 1st | Jenny Davidson | Balancing Egg |
| 2nd | John Pratt | Sahmri Foyer |
| 3rd | Rhonda Herbert | The Beacon |

Folio 181

- | | | |
|-----|------------------|--------------------|
| 1st | Heather Boulton | Sunrise, Kruger NP |
| 2nd | Helena Armstrong | Lismore Wetlands |
| 3rd | Rhonda Herbert | Boo |

All prints colour digital

Circle 14 - Any Type of Print

Secretary - Keith Hibberd

Folio 218

- | | | |
|-----|---------------|-----------|
| 1st | Una Brown | Rainy Day |
| 2nd | Judy Heath | Storm Eve |
| 3rd | Jean Trollope | Rainbow |

Folio 219

- | | | |
|-----|---------------|-------------------|
| 1st | Una Brown | Peeping Over |
| 2nd | Jean Trollope | Windblown Flowers |
| 3rd | Keith Hibberd | Rose |

Folio 220

- | | | |
|-----|---------------|----------------|
| 1st | Una Brown | Just Ducky |
| 2nd | Judy Heath | Pink Bush |
| 3rd | Keith Hibberd | Lantern Parade |

Folio 221

- | | | |
|-----|---------------|-----------------------------|
| 1st | Una Brown | Melbourne Exhibition Centre |
| 2nd | Jean Trollope | Green Leaves |
| 3rd | Judy Heath | Marina Reflections |

Circle 24 - Circle Secretaries

Secretary - Rita England

Folio 118 is on its way but has got off to a slow start.

Circle 21 - 35mm Nature Colour Slides/Prints

Secretary - Dorothy Deverell

Folio 616

- | | | |
|-----|----------------|------------------------|
| 1st | Peter Robinson | Pretty Polly |
| 2nd | Judy Heath | Morning Powell Point |
| 3rd | Wolfram Borgis | Mountain Creek, Norway |

Folio 617

- | | | |
|-----|----------------|-----------------------|
| 1st | Wolfram Borgis | Lake Mountain, Norway |
| | Judy Heath | Mountain Cascade |
| 2nd | Peter Robinson | Two's Company |
| 3rd | Rita England | Fuscia (P) |

Good wishes to all for 2018.

Circle 26 - Commercial /Home Processed

Small Colour Prints

Secretary - Helen Mackenzie

Folio 378

- | | | |
|-----|------------------|-----------------------------|
| 1st | Charles Le Fevre | Blue Tongue |
| | Colin Barnes | Remote Cottage |
| 2nd | Linda Nordstrom | Little House on the Prairie |
| 3rd | Ingrid Taylor | Bath Time |

Folio 379 Challenge Tabletop-

- | | | |
|-----|-----------------|-------------|
| 1st | Colin Barnes | Berry Boat |
| 2nd | Martin Finzel | Table Top |
| 3rd | Helen Mackenzie | Gumnut Baby |

Folios are moving well, thank you to all. Good response to entering into the challenge rounds every second month, well done! We continue sending our best to Colin, hoping he will soon be back in full strength enjoying the folios.

Divisional Secretary's Report

Circle changes -

Change of Address-

Rhonda Herbert, 120/120 North Creek Road, Ballina, NSW, 2478.

I thought last year went quick, but this year is slipping away even quicker, as the weather is hot and dry so nothing much is being done. A good excuse to watch the Winter Olympics.

Rita England

CIRCLE JUDGING DETAILS P.O.T.Y 2017

The Judge was Ann Smallegange, EFIAP/b, FAPS. An experienced photographer, main interest is nature and authenticity, is Secretary of QIDC, Member of Mt Gravatt Camera Club for many years, assists in the organising of the AIGE, is a keen international exhibitor, gained her 1st APS honour in 2003 (LAPS) AAPS 2004, FAPS 2006 AFIAP in 2011, the metallics /b (bronze) in 2013 and verifying officer (VO) for 12 or more years.



Devil's Marbles by Judy Heath - Circle 14 - *Circle winner*



Up, Up and Away by Linda Robinson, Circle 26