

FOCAL POINT



Newsletter of the Yarra Ranges Photographic Society

October 2021

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Autographic film

The **autographic** system for [roll film](#) was launched by [Kodak](#) in 1914, and allowed the photographer to add written information on the film at the time of exposure.

The system was patented by [Henry Jacques Gaisman](#), inventor and safety razor manufacturer. [George Eastman](#) purchased the rights for US\$300,000. It consisted of a tissue-like carbon paper sandwiched between the film and the paper backing. Text was entered using a metal stylus, and would appear in the margin of the processed print. The system was common on early consumer cameras but became unpopular in the 1920s, and was discontinued in 1932.

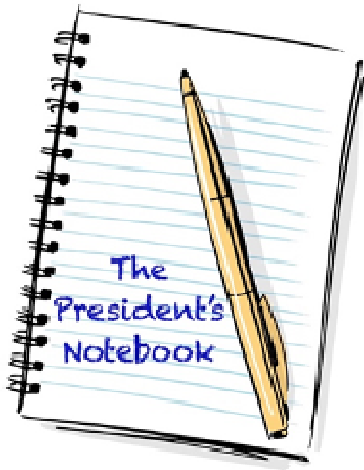


Kodak's autographic films had "A" as the first part of the film size designation. Thus, standard 122 film would be labeled "122" and autographic 122 would be "A122". Autographic roll film sizes were A116, A118, A120, A122, A123, A126, A127, and A130.^[1] The autographic feature was marketed as having no extra charge.^[2] In 1915, Kodak also sold upgrade autographic backs for their existing cameras.^[3]

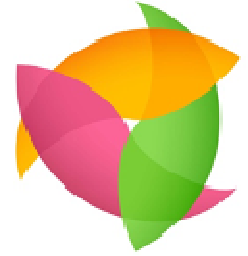
No. 2 Folding Autographic [Brownie](#) is a folding camera for type 120 autographic film. More than half a million models were sold between 1915 and 1926.

My father's camera image size was 2½ x 4¼ inches or 62 x 107mm. Ed.

YRPS would like to give a warm welcome to Chris Hoskin this month. You now have the opportunity to mix with people who have your own interest in furthering their photography knowledge, and engaging in social activities of a photographic nature that bring much added enjoyment to it. We look forward to meeting you in person after the Corona Virus lockdown is over, or in the meantime, online.



The YRPS Learning Centre



As a retired teacher, you might guess that I consider education an essential part of a person's mental development and social maturity. The better our education, the more we grow as capable and fulfilled individuals. But, education takes on many forms. It does not necessarily imply that formal "schooling" of infants, children and teenagers is the only type of education possible. We don't suddenly stop learning as soon as we finish high school, apprenticeships or university.

Prior to the middle of the 20th century, once you had finished school, it was often considered that your education had concluded. At that point, you went out into the big wide world to join the workforce, often into a job where you would remain for the rest of your life. While some of us may have stayed in the same job for the entirety of our working lives, others amongst us may well have had a number of jobs in multiple industries. Today, it is believed that our young people leaving school will undertake many forms of work. The Foundation for Young Australians report into employment suggests that *"It's more likely that a 15-year-old today will experience a portfolio career, potentially having 17 different jobs over five careers in their lifetime"*. And that's not a bad thing! Under this scenario, Australians of the future will become highly capable, adaptable and experience-rich individuals over their lifetimes.

When I took on the presidency of YRPS, I wanted to offer opportunities for our members to keep learning and growing their skills, craft and creativity through our chosen artistic medium. Photography, done well, is a very complex hobby. To take a powerful image that speaks to the viewer is not something that just happens by simply pressing a shutter button. There are many variables involved, working together to arrive at a wonderful photograph.

We all know that there is a wealth of information on the Internet about becoming a better photographer. Indeed, there are millions of books, articles, YouTube videos, blogs, vlogs, social media groups, podcasts and so on, all vying for your attention, ready to offer you advice. The problem is that some of the advice and information is not always correct or very useful. As a result, you can often waste time on advice that just doesn't fit your needs.

So, I invited Rob Field to join me in the little project called the YRPS Online Learning Centre. We felt that a collection of carefully selected resources, compiled and gathered together in one place, would prove helpful to our members, regardless of their level of ability and experience in the hobby. The Learning Centre will be a constantly curated part of our website. Links will be checked frequently to see that they still work (there's nothing worse than clicking on links that are broken, i.e. no longer exist!). Over time, new resources and tutorials will be reviewed and added to the Centre. And we have established a contact form, where you can ask a photography question by consulting our very own Doctor Photography (a.k.a. Brian James).

We hope you utilise and enjoy the resources we have gathered together in the Learning Centre. Watch over the coming months as we continue to add and grow the collection of tutorials. Finally, if you find a great article or video, we want to know about it! Contact Rob Field or me, and we will add it to the list.

Rob Wagner

**BALLARAT
INTERNATIONAL
FOTO
BIENNALE 28th August-24th October**

**Front Cover:
Pumpkin Patch-CD-Rob Wagner
September Evaluations
Back Cover:
Texture and Light-MD-Stefanie Kruger
September Evaluations**

Rob Field's Video Watch - Tips and Tricks.

In this month's Video Watch, a couple of videos on general photography, editing tips and the rest on Long exposure photography.

One thing I wish I learnt sooner in photography Duration 27 mins

Talks on his favourite season, astro photography plans, my photo gear, telling a story with every photo, favourite filters, many more questions and an exciting announcement. I have put time stamps so that you can quickly get to questions that are most relevant.

<https://www.youtube.com/watch?v=xP3jHfwU4XQ>

5 PRACTICAL Uses for Color Calibration in ACR & Lightroom Duration 12 mins

How many times have you skipped right over the CALIBRATION section in Adobe Camera Raw or Lightroom?

<https://www.youtube.com/watch?v=4ECpyh0v14w>

THEY LIED! Understand Resolution in Photoshop. (beginners) Duration 20 mins

Understanding resolution and image size in Photoshop. Colin Smith explains image size and resolution in a simple way, so anyone can understand how to view your images in Photoshop and why some are larger than others.

<https://www.youtube.com/watch?v=D7Uz8stZnd0>

How to Get Creative with Long-Exposure Photography Duration 12 Hr 20 mins

One of the fascinating aspects of photography is its ability to convey the passage of time, or to create a sense of motion through the art and technique of long exposure.

<https://www.youtube.com/watch?v=U4oaf9mfdRQ>

FINE ART PHOTOGRAPHY - Long Exposures! (2020) Duration 7 mins

In this Fine-Art Photography tutorial, I show you Long Exposure techniques using ND Filters or Neutral Density Filters. I use Landscape Photography and turn average images into Gallery Prints.

https://www.youtube.com/watch?v=lfhJk_d1oS4

Shoot Daytime Long Exposures With a 10 Stop ND Duration 7 mins

In the middle of the day a 10 stop neutral density filter is the perfect tool for extending your exposure time and creating amazing shots. With long exposures static subjects remain sharp but any movement becomes soft and blurred.

<https://www.youtube.com/watch?v=1ZBcWygxUs4>

How to figure out which ND filters you need Duration 5 mins

Here's how you can measure which ND filter to use, and why I rely on 3, 6, and 10-stop neutral density filters.

<https://www.youtube.com/watch?v=5jfeETVqL78>

When You should Use LENS FILTERS Duration 17 mins

what do lens filters do? What lens filters are essential? And what is the difference between circular and linear polarizers?

<https://www.youtube.com/watch?v=n9-y8jJU9TY>

LONG EXPOSURE photography tutorial Duration 16 mins

Finding the perfect shutter speed for your long exposure shots of different types of water. The findings are really interesting.

<https://www.youtube.com/watch?v=t4w0ENeYVK8>

Paper review: Canson's new Arches paper

I recently posted on our Facebook page a link to Kayell's online presentation by Les Walkling, on the new range of Canson Arches papers. Kayell very kindly sent me a sample pack of four Fine art and Photo papers. Arches88, Arches BFK Rives white, Arches BFK Rives Pure white, and Arches Aquarelle rag. Two of these papers had a slight texture with the other two smooth. All these papers use matte Black ink. I was keen to see if the papers that Les Walkling spoke so passionate about would live up to my expectations. In saying this, I use Canson papers and am very happy with what they produce. So I was expecting some significant improvements.

I always do a sample print on any paper I purchase, so that when I am looking at what paper to use for a print, I can view each paper and assess which paper may suit the print, not always fool proof. So on this occasion I first printed an image on the old BFK Rives (name changed to Print Maker) I only printed in colour at this point in time, so you may have a slightly different result for monochrome. They were printed on the Epson Stylus Pro3880. I downloaded the new ICC profiles from Canson's website

The Arches 88 (smooth) and Arches Aquarelle (textured) both use a Velvet Fine art paper as the media. While the others use enhanced matte.

Results:

Three of us looked at the prints that were laid down on the pool table in natural light. Well very disappointed, there was really no difference between the old BFK Rives (Printmaker) paper and the new Arches BFK White and Pure white papers. The colour, tones or brightness all looked the same. The textured papers looked the same but the foggy / misty areas look a little soft. Not a fault just the nature of a textured paper.

The good news is that the price for the new and old paper is the same. The Aquarelle rag and the new Arches Aquarelle rag is \$70 for A4 25 sheets while A3 is \$140. All the other papers were basically the same price. So it is of little concern which paper you choose.



This is the image that I printed.
Image taken at Warburton, Mount
Donna Buang, a couple of days
after the snow had disappeared

Rob Field.

Out Of The Hat 2021

Please check your topic and keep up with photographing your 9 images by the end of October.

If you have not received a topic can you please contact Jill at jillebell@yahoo.com

Brian James	Vegetables
Carol Hart	Water
Caroline Senior	Leaves
Derek Jones	Slow Shutter Speed
Di Penrose	Small
Ellen Hayes	New
Gary Marshall	Trees
Garry Roberts	Panning
Graham Thorpe	Motion
Greg Carrick	Stairs
Helen Karambalis	Starting with W
Jack Wheeler	Sport
Jan Diamond	Feathers
Jill Bell	Letters
Jon Lewis	Vintage
Julie Lewis	Round
Kelly Cushman	Abstract
Kerryn Buckley	Unusual Shapes
Linda Lyons	Tools
Lisa Lewis	Shadows
Liz Rae	Technology
Marg Ahern	Minimalist
Marilyn Prime	In The Park
Michelle Baker	Looking Down
Mike Randall	Glass
Pete Smith	Peaceful
Ray Fleming	Rustic
Rob Field	Ferns
Rob Wagner	Cold
Robyn Lakeman	Monuments
Rod Bateman	Gates
Ron Craigie	Legs
Rose Sherriff	Abandoned
Russell Brand	Wild Colour
Sharon Maher	Inclines
Simon Genovese	Bottles
Stef Kruger	Transport
Trish Field	Looking Up
Wendy Potter	Locks



This Teenager Bought \$7,000's Worth of Leica Camera Gear for Just \$15 at a Garage Sale Without Realizing it.



by [Andy Day](#)
August 19, 2021



Imagine unwittingly spending \$15 at a garage sale on an old camera body and a couple of lenses and later discovering that you've bought some Leica gear that's worth more than seven thousand dollars.

Tyler, a 16-year-old from Detroit, Michigan has long wanted to start photography and decide to see what he could find at a local garage sale. Spotting a Kodak 35 and vaguely recognizing the name, he bought it for \$3, overlooking the “fancy” looking camera sitting next to it. Mentioning this Leica to a friend who pointed out that it might be a bargain, he decided to return and, having \$15 in his pocket, negotiated himself quite a deal.

The teenager told [PetaPixel](#) that his mom was angry that he'd randomly bought two cameras and still had no idea the value of what he had just purchased. It wasn't until he posted to a Facebook group that he suddenly discovered that the late 1960s Leica M4 he'd just bought lists on eBay for around \$3,000. The 35mm f/2 Summicron, 50mm f/2 Summicron, and 9cm f/4 Elmar lenses along with a few other items brought the total value to more than \$7,000.

Tyler is now looking into getting the gear cleaned, lubricated, and adjusted, and plans to return to the church in order to pay a little more money.

Lead image by [Christopher Robin Roberts](#) and used under CC 2.0.

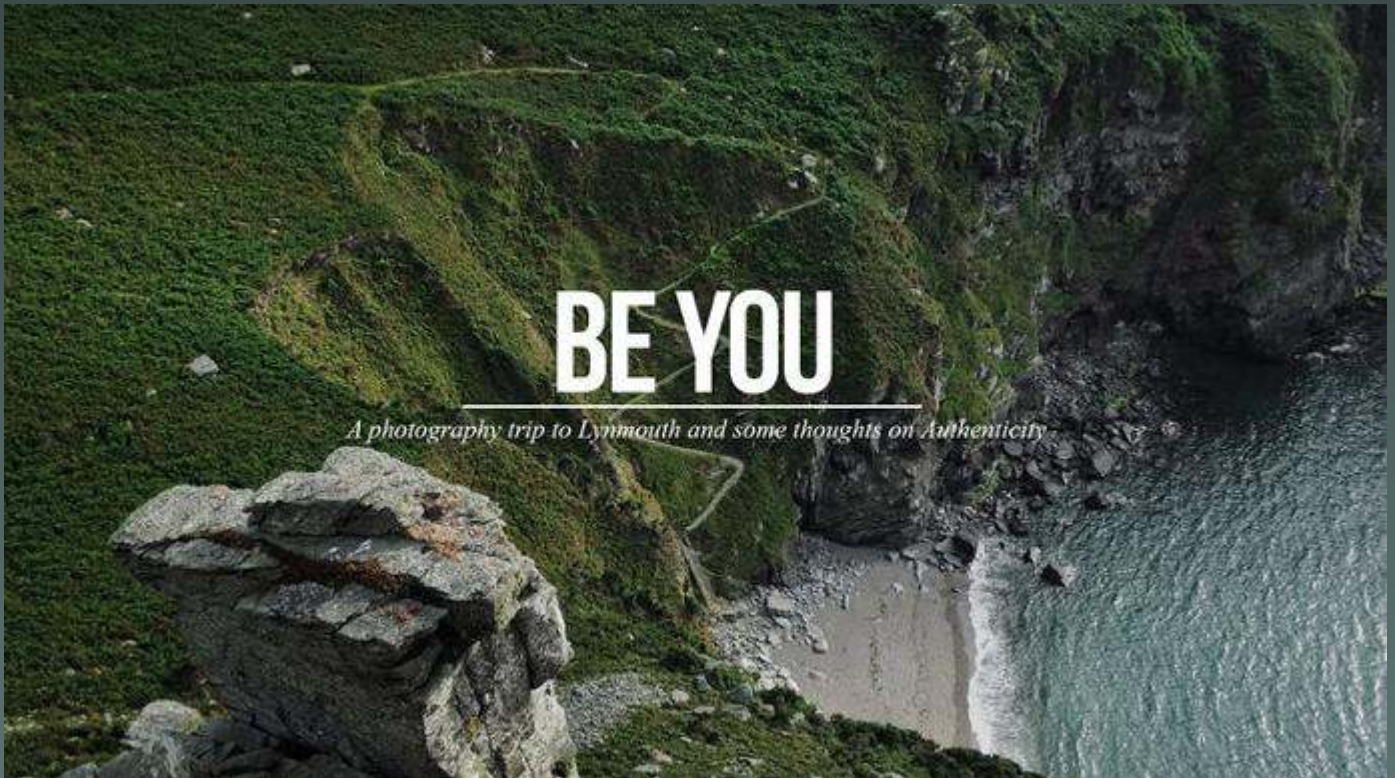


Andy Day is a British photographer and writer living in France. He began photographing parkour in 2003 and has been doing weird things in the city and elsewhere ever since. He's addicted to climbing and owns a fairly useless dog. He has an MA in Sociology & Photography which often makes him ponder what all of this really means.



Articles Tutorials Community Groups Contests

SEAN TUCKER.



How to be Authentic in your Creative Work

July 11, 2017

I recently took a few days off and travelled down to Lynmouth on the Devon Coast. Lately I've been thinking a lot about what it means to be authentically yourself in your photography, or filmmaking, or whatever your creative pursuits, so on top of taking photographs I decided to make a film with some of these thoughts.

I hope it challenges you to be brave enough to be yourself in your own work.

Many great videos. Ed.

<https://www.seantucker.photography/blog/tag/sean+tucker+tutorial>

FADING DREAMS

What have I been up to with my photography?

Brian James

Like everyone else, I have reached the point during this latest Covid-19 lockdown; the desire to get out and about. During the last eighteen months I have become very lethargic and lost interest in an activity for my former High School that I was doing as a member of the Heritage committee. That committee is comprised of students from 1954 onwards as well as some former teaches and two former Assistant Principals. We contribute to extracurricular activities for the school. Currently we are planning the 70th Anniversary of the school in two years time.

Also as the school is closing down its archive room; a transportable builders shed/container. Because of new building activity, I have photographed many trophies and scanned many photographic prints, as these will be disposed of and only digital copies retained. So far I have done over 1000 scans each of which consisted of three images on the A4 platen. I then selected each image one by one into Photoshop to correct faded colours etc, and then save that single image as a file. In the present circumstance I just can't face doing anymore, even though my entrance hall is filled with boxes of prints still to be scanned.

Over the years I have travelled over much of Victoria, but one road I have not been down is the road past Foster to Yarram. I did my usual Google search and decided to photograph the little towns of Port Franklin, Port Welshpool and Port Albert. In checking accommodation venues there was not much on offer in those areas so I chose a motel in Yarram for the two nights of the 6th and 7th of August. This would effectively give me three days away.



"I took the above image to record my frustration of having my longing expectation crushed and bewilderment as to what to do".

RICOH GX200 f2.9 - 1/17th sec - ISO 400 - WB Auto
Flash compensation reduced to 1/4 power & window light.

Photoshop CS 2 and Nik software Define for noise removal of which the RICOH is very susceptible.

I got my case out of the wardrobe and progressively assembled my clothes and gear to take. I placed all my camera gear in the lounge. Camera, lenses, new tripod, "L" camera bracket, panoramic bracket etc. I left nothing to chance. I thought I was well prepared when on the Thursday night's news bulletin, it was announced that as of 8.00pm that night, Melbourne was back into lockdown.

I have left my case and clothes in the one spot hoping that we would soon be able to escape. But for how long should I leave it there? Should I just accept that we might never be able to get away and resign myself to putting all items back in the wardrobe?

I don't drink alcohol, but if I did, I think I would have a stiff whisky.

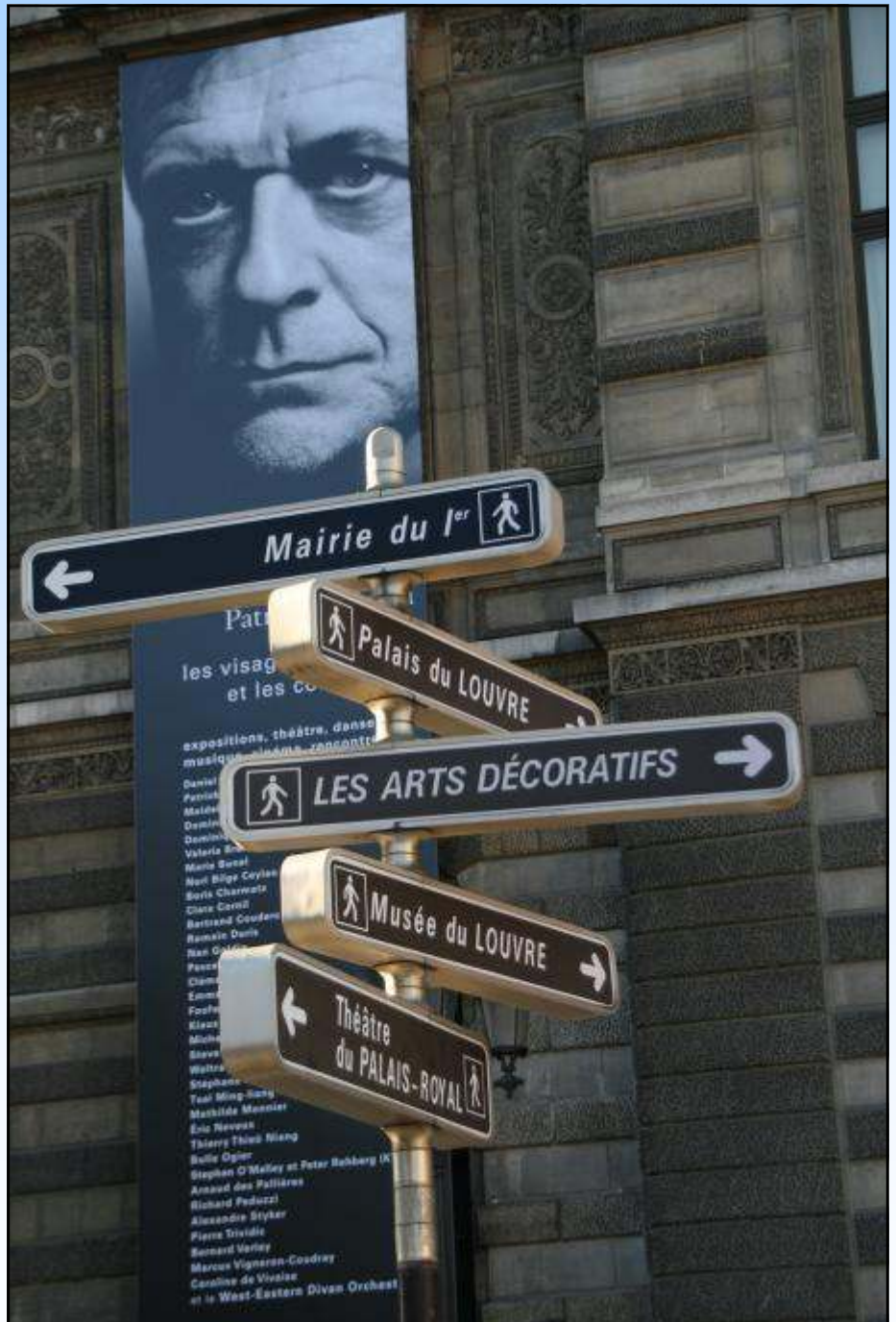


BIO

My introduction to photography began in Primary School when I burrowed my older sisters Box Brownie to take photos of a gold mine on a school excursion to Bendigo the photos no longer exist, but the memory still does.

I didn't purchase my first Camera until my mid teens. I had become involved Motor Sport, and it seemed like was a natural progression to buy my first camera, all be it a 35mm fixed lens camera. Of course, this had so many limitations being a fixed focal length but I couldn't afford anything better at the time.

My interest in photography took a large leap when I started work at the Victorian Art Gallery as a clerk in the Publications Department. A Large part of my role was to organise prints and negatives of the various works of Art for publication in books, postcards, journals, and many other general requests. Although the Gallery had their own Photographer most of the work I did was with a company called Ritter Jeppeson and the photographer was Steven West. The camera used was a 10x8" film camera. I was exposed (excuse the pun) to light metering, lighting, and exposure settings. I recall when the Federal Govt. purchased the Jackson Pollock, Blue Poles painting we were the first gallery to exhibit and photograph it, no mean feat when you see the size of the painting and the strict levels that we had to meet for reproduction.



After 4 years at the gallery, I returned to study and as part of my studies I undertook a course in processing and printing. I also purchased a Pentax K1000 and built up a kit of lens, filters and various bits and pieces. I also became a little bit more “experimental” with my photography as well as continuing with motor racing. [Following a house break in I updated to an Olympus OM2 with a 75-250 lens](#), also Fixed length Macro lens etc. and this severed me well until I ventured into Digital about 25 years ago.



During the last 25 years my photography has been almost entirely Travel photography necessitating minimal equipment. I now have a Canon 60D and a Tamron 18-270mm lens, it's not the fastest or the most expensive but it suits my needs.

A story that maybe of interest to readers, as an employee at the art Gallery I was invited to an exhibition opening in the early 70s. This was an exhibit of Press Photos over the years. The Exhibition was opened by the editor of the Herald-Sun who told a story about meeting deadlines and the problems that can happen. On this occasion following the running of the Melbourne Cup a Van was parked in the carpark waiting for the Photographer to get in the back and process the film on the way to the Sun building so that they could publish the winning horse in the last edition. As luck would have it shortly after the race a member of the public passed by the van knocking on it, the driver believing the Photographer had hopped in the back took off. Fortunately, the Photographer got a taxi back and there was only a slight delay with the paper.

Chris Hoskin.

NOTABLE PHOTOGRAPHERS

Antony Armstrong-Jones, 1st Earl of Snowdon

7 March 1930 – 13 January 2017



Lord Snowdon - Royal Collection

Born Antony Armstrong Jones, March 7 1930, educated at Eton, Lord Snowdon began his career in

1952 as a society photographer for Tatler.

He went on to make his name in portraiture; Marlene Dietrich, Katharine Hepburn, Rudolf Nureyev and Elizabeth Taylor among the 20th century icons he captured on film.

In 1960 he married Princess Margaret and although they later divorced, Snowdon remained close to the Royal Family. He is the only photographer to have had sittings with The Queen throughout her long reign: From the young Queen and mother, through to the Diamond wedding anniversary and her 80th birthday, all have been captured on film by Snowdon.



Snowdon co-designed (in 1963, with [Frank Newby](#) and [Cedric Price](#)) the "Snowdon Aviary" of the [London Zoo](#) (which opened in 1964); he later said it was one of his creations of which he was most proud, and affectionately called it the "birdcage".^[13] He also had a major role in designing the physical arrangements for the [1969 investiture of his nephew](#) Prince Charles as [Prince of Wales](#).^[42]

He was granted a patent for a type of [electric wheelchair](#) in 1971.^[43]

Lord Snowdon: a photographer 'never happier than when photographing artists'

Although he would come to be best known as a member of the British royal family, Lord Snowdon was first, foremost and to the end, a photographer. A selection of his prints and other personal possessions are offered in Snowdon:
A Life in Art and Objects

On leaving preparatory school in the summer of 1943, Antony Armstrong-Jones received a far-from-complimentary report. His headmaster wrote that the 13-year-old 'may be good at something, but it's nothing we teach here'.

That something would turn out to be photography, and Armstrong-Jones would turn out to be very good indeed. This raffish figure with a studio in Pimlico and a fondness for motorbikes had developed quite a name for himself by the late 1950s.

He was even mooted for the role of official photographer on the Duke of Edinburgh's Commonwealth tour on the Royal Yacht Britannia. The Duke's personal secretary, Michael Parker, however, flatly rejected the idea on grounds that Armstrong-Jones was 'far too bohemian'.

Three years later, the Duke of Edinburgh found great amusement in telling Parker that the 'bohemian' was to become his brother-in-law. On May 6, 1960, Armstrong-Jones married Princess Margaret in Westminster Abbey before a global television audience of 300 million.

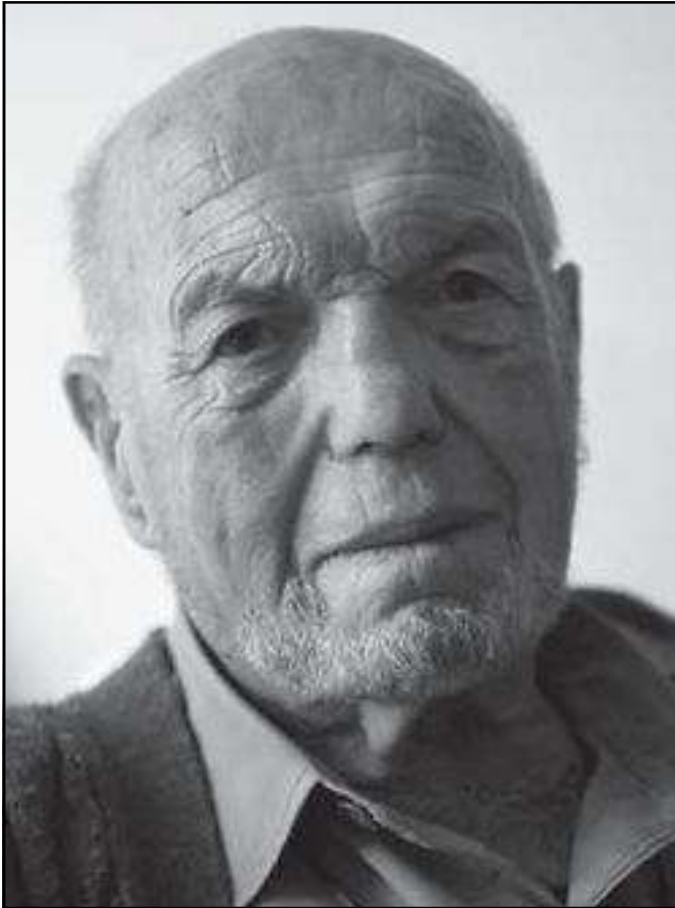
<https://www.christies.com/features/The-photographs-of-Lord-Snowdon-10855-1.aspx>

Source: Wikipedia

NOTABLE PHOTOGRAPHERS

Wolfgang Sievers

Born: 18 September 1913, Berlin, Germany Died: 7 August 2007, Melbourne, Australia



The son of an art historian, Wolfgang Georg Sievers (1913-2007) was born in Berlin and educated at the Emperor Frederick Gymnasium and other schools in Berlin. He acquired his first camera in 1928 and took many photographs on holidays in France and Italy. He hoped to become an archaeologist, but in 1933 Nazi racial laws forced him to leave university. He turned to photography instead. He worked in Portugal in 1934-35 and then returned to Berlin to study and later teach photography at the Contempora Lehratelier für neue Werkkunst. It was there that he imbibed many of the ideas of the Bauhaus School. His mother, who died in 1932, was of Jewish descent and his father had been dismissed from his position in the Foreign Office when the Nazis came to power in 1933. Faced with similar discrimination and possible persecution, Sievers decided to emigrate to Australia in 1938.

Sievers established a photographic studio in Melbourne and undertook industrial, architectural and advertising work. He served in the Australian Army in 1942-46. As his reputation grew, he received many assignments in Europe, Asia, South America and the United States. In 1955, for instance, he photographed the work of the architect Aavo Aalto in Finland. He worked extensively in black and white until the late 1960s. Within Australia the subjects of his photography have included heavy industry and engineering, light industry, the car industry, the Snowy Mountains Hydroelectric Scheme, mining industry, food industry, the South Australian wine industry, the Commonwealth Aircraft Corporation, oil industry, textile industry, construction industry, science and research, the University of Melbourne and Monash University, geological exploration, mining and architecture.

Photographs by Sievers have featured in numerous exhibitions, including many organised by the Department of Trade in overseas countries. In 1953 Sievers and Helmut Newton held a major exhibition in Melbourne entitled 'New Visions in Photography' and in the following year Sievers had a one man exhibition in Hobart. In 1991-92 a major retrospective exhibition was held in the National Gallery of Australia. Some of his earliest work was shown in an exhibition in memory of his father, held in Berlin in 1992. Another major exhibition of his work was held in Lisbon in 2002. Sievers, who described himself as 'fiercely Australian but also fiercely European', was made an Officer of the Order of Australia in 2003.

The Sievers Collection consists of about 19,000 prints and 52,000 negatives and transparencies, making it the largest photographic collection held in the Library.

<https://www.nla.gov.au/collections/guide-selected-collections/sievers-collection#>



YRPS JUDGE'S EVALUATION SHEET

Topic: Phone/Tablet Photography - CD	Judge's Name: Lyn Haywood	Date: 08.09.21
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Topic Definition : Any image taken using a phone or tablet.

Image Title	Creator name	Comments (brief)	Awarded Distinction or Merit
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A river scene	Michelle Baker		Merit
Brachina Gorge	Robyn Lakeman		Merit
Docklands Sunset	Robyn Lakeman		Distinction
Driftwood	Jill Bell		Distinction
Envious Fly	Rose Sherriff		Distinction
Look at Me	Stefanie Kruger		Merit
Morning Glory	Linda Lyons		Merit
Numurkah Sunset	Rob Wagner		Merit
Pastel perfection	Michelle Baker		Merit
Portrait in Nature	Mike Randall		Merit
Pumpkin Patch	Rob Wagner		Distinction
Rainbow	Caroline Senior		Merit
The Rose	Jill Bell		Merit

YRPS JUDGE'S EVALUATION SHEET

Topic: Phone/Tablet Photography -MD	Judge's Name: Lyn Haywood	Date: 08.09.21
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Topic Definition : Any image taken using a phone or tablet.

Image Title	Creator name	Comments (brief)	Awarded Distinction or Merit
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End of the Line	Rose Sherriff		Merit
Interesting Reads	Marg Ahern		Merit
Lockdown Blues	Brian James		Merit
Old Grinder	Rob Field		Merit
Paddock Speedster	Rob Wagner		Merit
Study in Stone	Mike Randall		Merit
Texture and Light	Stefanie Kruger		Distinction
Tyre Men	Robyn Lakeman		Merit
Umbrella Man	Linda Lyons		Distinction

Charlotte Bellamy

**If you want tot get into this style of photography, then this female photographer has the talent and instructional ability to get you there.
ABSOLUTELY GLORIOUS IMAGES**

**You tube video: The Art of Intentional Camera Movement
<https://www.youtube.com/watch?v=odPQk0V82fl>**

Her website: <https://www.charlottebellamy.com/>

EDI SUBMISSIONS

Members please Note:

When submitting EDI's for all Evaluations in future, the ONLY email address to use is:

yrpsphotocomp@gmail.com

by the due date-see page 28

Name files thus: Morning on the Yarra-CD-Pete Rabbit.jpg—or
Morning on the Yarra-MD-Pete Rabbit.jpg (for B&W)

Requirements as listed in the Members Pack, and methods to use in Rob Wagner's excellent Youtube video shown on the YRPS Facebook page.

YOUTUBE LINK: <https://youtu.be/0eMztLNu7vw>

A maximum of 4 images per person may be entered on any night, in total [even if the competition has multiple topics].

A maximum of 2 images may be entered in any one section [e.g. 2 classic prints and 2 digital images] or 2 colour & 2 BW.

- MAX WIDTH 1920 px
- MAX HEIGHT 1080 px
- MAX FILE SIZE 5mb
- COLOUR SPACE sRGB
- IMAGE FORMAT jpeg

2021 Evaluation DATES and SUBJECTS			DUE DATES for ALL Images to be in at yrpsphotocomp@gmail.com
FEB	17th	Open Judge: Bill Millar	3 rd February
MAR	17th	Energy Judge: Peter Bellmont	3 rd March
APR	21st	Minimalism Judge: Brett Ferguson	31 st March
MAY	19th	Self Portrait Judge: Bert Hoveling	28 th April
JUN	16th	Places of Worship Judge: Lin Richards	26 th May
JUL	21st	Open Judge: Gary Smith	30 th June
AUG	18th	Reflections (General) Judge: Darryl Whitaker	28 th July
SEP	* 8th * Altered due to Maroondah	Phone/Tablet Photography Judge: Lyn Haywood	18 th August
OCT	20th	AGM: Song, Book or Film Title Judge: Rob Morgan	29 th September
NOV	* 4th * Altered due to end of year judging	Open Judge: Jean-Philippe Weibel	14th October
NOV	17th	Out of the Hat Presentation	End of October

SECTIONS

Colour Print	CP
Monochrome Print	MP
Colour Digital	CD
Monochrome Digital	MD

All prints to be mounted, maximum size (including mount) being 16 x 20 in (406mm x 508mm). Framing is not excepted.

Irregular sizes, eg Panorama, must be no more than 320sq in including mount.

All print entries to be labelled on the back with Maker's Name, Evaluation Topic, Section entered, Date and Title that reasonably describes the image.

Digital images to be labelled with the Title-Section-Maker's Name.

E.G. Summer Flight—CD—Joanne Smythe

Please refer to your Member's Information Pack for further details~

CALENDAR OF EVENTS

WORKSHOPS

February	4	Lilydale Lake-6.30 dinner or 7.30 for W/S
March	4	Street Photography with Julia Coddington
April	1	Landscapes with Ian Rolfe
May	8	Nightscares with Robyn Lakeman
June	3	Lightroom Catalogue with Pam Morris-7.30pm ZOOM
July	1	A/logue process & processing with David Rendle-7.30PM via ZOOM
August	5	Altered Reality with Heather Prince—7.30pm ZOOM
September	2	Seascape with Sandy Mahon
October	7	Lift the skills of club members, increase enthusiasm and competition standard with Julie Geldard
November	17	Out of the Hat Presentation



YRPS CLUB OUTINGS 2021

NOTE:

ALL OUTINGS SUBJECT TO COVID ADVICE. PLEASE CHECK THE YRPS WEBSITE CALENDAR AND FACEBOOK PAGE FOR CONFIRMATION OR CANCELLATION.

Topic definitions 2021

Feb – **Open** – your choice (that embodies the elements of good design, arrangement or composition, which reflects the personal interpretation of the photographer.)

March – **Energy** - an image showing any form of energy. Types include thermal energy, radiant energy, chemical energy, nuclear energy, electrical energy, motion energy, sound energy, elastic energy, gravitational energy, physical energy e.g. humans expending energy.

April – **Minimalism** – Photography done using as few elements as possible within a frame and leaving out clutter or that which is not required. This amplifies attention on the subject and helps in creating clean, less busy and visually soothing to look images

May – **Self Portrait** – A portrait of the photographer in which they have arranged the lighting etc. and posed themselves in part or entirely within the image.

June – **Places of Worship** -An image of a place that is set aside where people gather to worship/celebrate a religious view. Can include buildings or sites, ancient or modern, interior or exterior.

July – **Open** - as per Feb definition.

August – **Reflections (General)** - An image depicting the throwing back by a body or surface of light, heat, or sound without absorbing it. e.g. in a puddle

Sept – **Phone/Tablet Photography** - Any image taken using a phone or tablet.

Oct – **Book, Song or Film Title** – An image illustrating the title of a published book or commercially released film or song. Title of the Book/Song/Film to be the image title

Nov – **Open** - as per Feb definition.

