Welcome to our March 2021 Newsletter

We are again trialling the new 3-D Flipbook version...

See instructions below the book for navigating this format
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Email Webmaster - details on the bottom of webpage ☝

Architecture Photography

Architectural photography is the discipline where the primary emphasis is to capture buildings, bridges, and city-scapes.

Since the 1860's, buildings have been a popular source of inspiration to photographers who have recognised the significance of architecture as a part of cultural history . Throughout the 20th Century, the documentation of buildings has become its own art form which is both aesthetically pleasing and accurate in terms of representations of the subjects.

Many photographers have chosen to capture whole buildings in all their glory, whilst others have taken the smaller details as focal points by cropping in closer to create more abstract images that fill the frame.

Photographers increasingly experiment with contrast, light, shadows, textures, reflections and perspective. Pattern and symmetry can also be seen as a source of inspiration in many images creating a strong and successful composition.

Charles Eames is famously quoted as saying, "The details are not the details. They make the design."

How to photograph Architecture

Architecture photography has one main benefit, your subject does an excellent job at staying still. However, the timing of when you take the photo and the viewpoint it is taken from, can all have an impact on the final photo.

Research the area / Choose a location-You can start with buildings or structures that grab your attention or have some meaning to you. Government buildings, museums, and historic landmarks usually offer interesting or impressive architecture. Famous buildings present a real problem; how can you get an original image? An image with no people or distractions? Try shooting the building as a background, using a wide angle lens. A dynamic shape in the foreground will complete your photo.

Selecting Viewpoints - While some photographers like recreating "iconic" shots, many like to produce something original, something unique. That means finding a unique perspective. - change the angle, look up, or get to a higher position.

Photographs of tall buildings often need to be taken when you are fairly close to them, so how can you avoid converging verticals? To reduce the effect, move back as far as possible, particularly when using a wide angle lens. Preferably move further back and use a telephoto lens. Try not to tilt your camera. If budget

permits and you are shooting architecture on a regular basis, invest in a tilt shift lens, which can correct perspective in camera.

Lighting - Exterior - As in all photography, lighting is one of the key elements that will make or break your shot. For exterior shots, the old landscape adage holds true here: "shoot during the golden and blue hours."

The golden hour is the first and last hour of sunlight in a day; the blue hour is the hour before sunrise and after sunset. It's during these times that you'll get the best quality of light.

Determining the angle and timing of when to take the shot may take several visits

Aim for the detail. You do not need to photograph the building in it entirety. Get in close to the detail, by shooting part of a building, it will highlight the detail, age of construction and materials used. Keep a look out for details and geometric patterns that others might not notice, particularly with older buildings. How do the lines interact with each other? How does the light emphasise the texture of the building materials? Where do the shadows fall?

Don't forget the interiors - Look for ornate ceilings in historic buildings. Shoot stained glass, sculptures and staircases. Interiors of large modern buildings generate strong patterns and shadows -

Interior shots tend to be more complicated than exterior shots. Unless you're able to bring your own lighting equipment, you'll have to make do with the lighting that's there. If there are windows, make sure to shoot during the brighter hours of the day to maximise the natural light available. For low-level lighting, you'll need a tripod for stabilisation during long exposure shots.

Adding the Human Element - By including a few people in your image, you give the structure a sense of scale.

For more tips on Architectural Photography click Here, Here and Here

For Architecture in photography click here

Equipment Requirements -   a decent DSLR, a tripod, and a remote shutter cable. The next step is to invest in a wide-angle lens, which will often allow you to fit the entire frame of the building into a single shot.If you want to go the whole hog though, then invest in a tilt-shift lens.

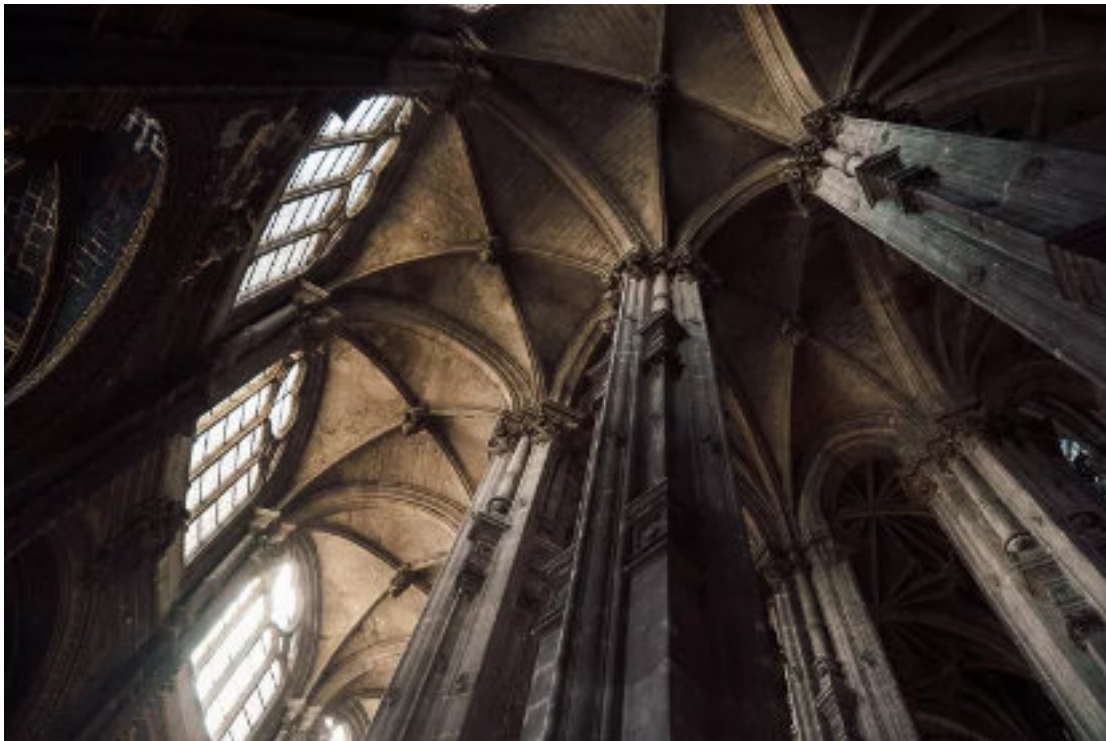For more tips and information on gear requirements click here, and here.

Chris Dorney, Tower Bridge and Sculpture, London.

Lucie K. The ceiling of King's Cross London railway station

Sergn Churchey Dzyuba. HDR image of Riddarholme, Stockholm, Sweden

John Towner. Impasse Saint-Eustache, Paris, France

Street Photography

Street photography is all about capturing those magical moments of ordinary life. It can be broadly defined as candid photography of public life and spaces. This means that a lot of different photography styles, subjects, and locations can fall under the umbrella of street photography.

Unlike many other forms of photography you will need to think on the fly and improvise quite a bit as you encounter scenes that you find interesting, at the drop of a hat when you're exploring a scene. The whole purpose of street photography is to get in close on everyday life in society and culture on the streets

Location

Many photographers select the location for their shot, and then wait for the perfect subject to walk into it.

Ideally you want to be familiar with your locations, and this takes time. Find vantage points which will produce interesting compositions and allow you to shoot without being too conspicuous. Revisit on a regular basis, look for compositional elements which offer an original perspective. some naturally photogenic locations where opportunities present themselves include, parks, outdoor cafes, meeting places, festivals.

Be discreet. The purpose of street photography is to capture the scene and people in their natural and organic form. To achieve this you need to blend into the environment, People who don't really notice you or your camera will continue behaving naturally. When you first start out, it may be difficult to shoot people without them knowing, to combat this you can change the angle. Holding the camera lower down it will be less obvious to the subject and you can become more comfortable with shooting people without their permission. This however is not always possible and

there are times when you will be noticed. This can result in either the subject looking straight at the camera (a less natural image) or a confrontation. When starting out it may assist to have someone with you to reduce the suspicion or intimidation, you can also look straight past the person you are photographing, to a building or scene behind them and make it seem like you're photographing that instead.

Staged or not?

Street photography is about capturing candid and natural images of life. The idea of Staged street photography, can be described as where the scene is "choreographed".

The idea of staging street photography is a topic of great discussion and debate between those who choreograph the image and those who sit and wait patiently for the scene to unfold.

To read more on the pros and cons of staged street photography click Here

With or without People?

As street photography is capturing the candid, moments of public life, it will most likely involve human subjects. A city scene without people in it would more likely be categorised as architectural photography than street photography. However, sometimes street photographs with no human subjects can still tell a human story and therefore fit into the broad category of street photography. For example, the street scene after an outdoor party might have no one in it, but still convey a great deal about the human experience.

When it comes to learning to do street photography, patience is your friend. It's best not to have a specific image when you go out. Just keep your eyes open, and see what the city reveals to you.

To read more on Street Photography click, here and here

For Carnival Photography tips, click here

Ash, Japan, Shortlist, Open Competition, Street Photography, 2017 Sony World Photography Awards

Members' Choice - DPI – "The undressing"

I hadn't felt inspired to pick up my camera for ages, and on a particularly damp and misty day I decided to correct this by capturing a landscape..The mist had started to vanish by the time I got underway, but it was still very thick around Medlow Bath, so I took the road towards the airstrip hoping to find something to shoot. Almost immediately my eye was caught by the peeling orange bark in a large stand of eucalyptus beside the road, and so with tripod and camera I headed in amongst them as very fine rain started to fall. I took a good number of shots of individual trees and views, but I wasn't really pleased with results. It felt like a race against time as the light was slowly increasing and my camera and I were getting soggy. I followed a track and was then struck by the view captured in this image. It appealed because, although it was shooting into the light, it wasn't messy, the closest trees weren't too bunched up, and they were nicely arranged beside the path curving off into the mist in the distance. In Lightroom the image looked rather flat and disappointing, not at all as I recalled the scene. I applied a Sleeklens filter and adjusted tone and exposure to get the desired effect.

Pentax K-5, Sigma 10-20mm F3.5 @ 20mm, f / 18, 1/8s, ISO 100.   Michael Peck

Members' Choice - Colour Print -
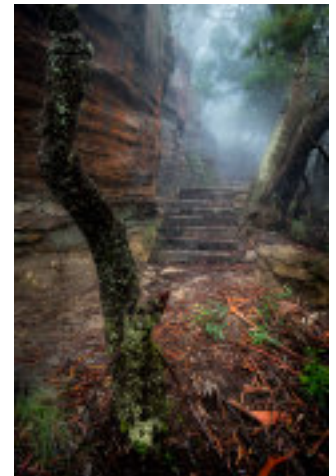"Flight Ready" - David Mansfield

Members' Choice - Monochrome Print
"A moment" - Rob Skinner

The Gold Awards

This section shows all exhibition night images achieving the top score of 15.
Click on an image to view it on Flickr

Diary

Through the smoke, Through our Eyes.

An Exhibition showcasing the stories and experiences of Blue Mountains Botanic Garden Mount Tomah staff in response to the 2019 Gospers Mountain bushfire.

The Art works range from photography, sculpture, and poetry. The display is at the Mount Tomah Visitors Centre, from 4th March - 27 April Entry is Free,

Momento Pro presentation

Producing your own photo book is an excellent way to present your photography to friends and family. This presentation by Libby Jeffrey, Marketing Manager and co-founder of Momento, will be a perfect opportunity for members to be inspired to create their own personalised book.

Libby Jeffrey, Marketing Manager and co-founder of Momento will be presenting on Monday, 24 May commencing at 7.30pm at the Penrith RSL Club, Tindale Street, Penrith.

Libby will show you how easy it is to use the Momento software, cover photo book design and will have plenty of samples on hand to look at.

Can you please RSVP directly to Peter & Margaret Thorpe <p.mthorpe@bigpond.com>

WWW

Frank Hurley Photography Awards

The inaugural Frank Hurley Photography award winners were announced in Hobart earlier this year at the launch of the exhibition showcasing the finalist photographs at the Tasmanian Museum and Art Gallery.

Organised by the not-for-profit Mawson's Huts Foundation, (details here) the awards were an international competition to find the best in new photography honouring the spirit of this iconic Australian photographer James Francis (Frank) Hurley. (Details here)

One of the coordinators of the awards, Sam Edmonds notes that "With the exception of the overall winner, all other category winners of this year's awards hail from Australia – a statistic that we are proud of in helping to promote Australian photography but at the same time, given our entrants came from 26 countries, we are elated to say that the Frank Hurley Photography Awards has already established itself as a truly international contest."

The competition will be held every two years and will raise funds for conservation of the fragile wooden huts at Cape Denison For more details on the competition please click here

Overall winning image of the Frank Hurley Photographic Awards prize. Image credit: Jason Gulley

Scenic: "Isolated Cell" by Will Eades – Port Macquarie, NSW

Australia's Top Emerging Photographers Awards 2021

Australasia's Top Emerging Photographers encourages and promotes talented photographers in the early stages of their careers. The best entries will be showcased in the May-July issue of Capture magazine. To see this years entries, please click HERE The winners will be announced on capturemag.com.au in May 2021.

The overall winner for 2020 was awarded to Callie Chee, who also won the travel category - Click Here .

The competition is across 9 categories, and include, Animal, Architecture, Portrait, landscape, and single shot.

Winners of the 2020 Ocean Art Underwater Photo Contest

Although 2020 was anything but a normal year, the 9th Ocean Art Underwater Photo Competition managed to produce some of the best underwater photography Underwater explorers around the world took photos in their own backyards or select destinations open to travel, and revisited their archives to present some truly eye-catching photography.

Photographers from 80 countries entered images, across 12 categories to compete for a total prize pool of over $45,000 in sponsored prizes, -making the Ocean Art prize value among the highest in the world.

Gaetano Dario Gargiulo took Best in Show with his image of an octopus in a tide pool.. To see all entries click here

Ocean Art 2020 | Gaetano Dario Gargiulo

South Downs: Dark Skies festival opens with stunning photos

A shot of the Milky Way over an Iron Age hill fort has won top prize in an astrophotography competition organised by the South Downs National Park. The image above taken by Neil Jones at Cissbury Ring near Worthing, West Sussex, with judges describing it as "mesmerising". More images here

Next Months Topic   *Landscape and Seascapes*

World photography Organisation - Landscape -2020 Open competition -

Category Winner: Craig McGowan, Australia

More details on the competition can be found here

Members, Please note –

To ensure that hyperlinks open in a new tab (so that your newsletter always stays loaded): on a Mac Command+Click will open the link in a new tab, in Windows Ctrl+Click will do the same. If that doesn't work for you, check your browser's preferences and keyboard shortcuts.

On iPads and tablets, holding your finger on a link should show a popup with various options, including open page in background.

Inspiration Corner

As photographer Ansel Adams once said:

"A good photograph is knowing where to stand".

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Submitting images

Whether submitting a DPI or digital images of your prints the required format is jpg (jpeg) with a **maximum width** of 1920 and a **maximum height** of 1200 pixels.

For a **landscape** image, set the longest side to 1920 ensuring shortest is no more than 1200; for **portrait**, set the longest side to 1200, and for a **square** image, all sides are 1200.

Please name your image file in the following format: **[type] title_initials** jpg e.g. [DPI] Blue Sausage_JX.jpg. The three image types are [DPI], [CP] and [MP]. Use an **underscore**, not a dash

1920

1200

1200

1200

1200
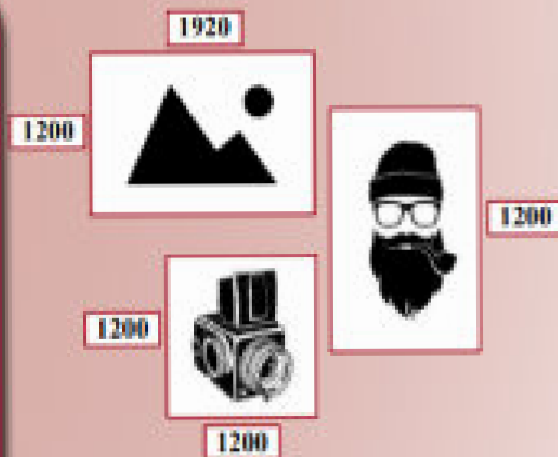
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