



Cable Release

Toowoomba Photographic Society

January 2021

Calendar

The Toowoomba Photographic Society meets at De Molay House, 90 Margaret Street, Toowoomba (Opposite Queens Park, next to Park House Cafe.)

Competition Night – De Molay House 2nd Tuesday – 7:00pm

Skills Night – De Molay House 4th Tuesday – 7:00pm

Micro Skills Nights – Jilly’s Café (currently Zoom sessions at 7pm) 1st & 3rd Tuesdays – 6:00pm
181 Margaret St, Toowoomba

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January – 2021	
Microskills	5 th January 7.00pm “Stitched Panorama” Zoom session with Tryg Helander
Club Night	12 th January 6pm – 9.00pm
Awards Night	February entries due by midnight 12th January “Stitched Panorama”
Field Day	Australia Day – Individual activity
Microskills	19 th January 7.00pm “Camera handling basics” Zoom session with Tryg Helander
Skills Night	26 th January 7.00pm De Molay House “Introduction to new TPS equipment” with Tryg Helander. Bring camera, tripod and flash units.
Image Challenge	Christmas

February – 2021	
Microskills	2 nd February 7.00pm “Camera metering and servo modes”. Zoom session with Tryg Helander.
Club Night	9 th February 6pm – 9.00pm
AGM	March entries due by midnight 9th February “Purple”
Field Day	Valentine’s Day – Individual activity
Microskills	16 th February 7.00pm. T.B.A.
Skills Night	23 rd February 7.00 T.B.A.
Image Challenge	Texture

This is YOUR Newsletter
If you have something interesting to share in the newsletter, please email to:
tpsnewsletter@hotmail.com.au



Awards Night – 12th January 2021

6:00pm @ DeMolay House

February 2021 Competition: "Stitched Panorama"

(Due: 11:59pm 12th January)

Stitched Panorama: is a photographic and post-production process involving taking a series of images of the scene and then 'stitching' them together using either the in-built function of the camera, post-production software such as; Lightroom, or PTGui, etc. These individual shots form rows of images that when merged or blended together form a much wider view of the scene and can also give you a complete 180° or 360° view of the landscape.

2021 AGM – 9th February 2021

Please give serious thought about nominating for the committee.

We cannot function without one.

12th January 2021 – We are in De Molay House

COVID SAFE REGULATIONS FOR DE MOLAY HOUSE

The maximum number of people in the hall is 66.

The kitchen and back area of the hall is off limits. The back door will be closed.

There will be no food provided. You can bring your own cup and supper if you wish but you will need to take this home with you without washing it. (If you wish to buy, the Parkhouse restaurant is next door.)

Entrance and exit will be through the front door.

Upon entrance, you will need to observe the Covid health signs and make a declaration regarding those directives which includes your name, phone, email or street address and signature. Your temperature will be taken and recorded. (These records must be kept for 56 days.) Hand sanitizer will be provided upon entrance.

At the hall entrance, you will need to bring the exact change of \$2, if possible. [This amount covers the supplies required for Covid regulations.]

You will need to collect your own chair and place it 2meters from the next person unless there is a family relationship. 2 METERS IS 2 ARM LENGHTS APART. You are responsible **after use** for the **cleaning** of the chair and placing it back where it came from. Bacterial wipes will be provided.

All tables and other surfaces used INCLUDING THE PERMANENT SEATS on the night will need to be wiped down and sprayed. This includes the toilet areas as well.

- The toilet areas to be cleaned are the seats, buttons, door handles, sinks, taps, etc. [Glen 20 will be provided.]
- The storage area surfaces will also need to be cleaned including the door handle.

Disposable gloves will also be provided.

CLEAN AND STAY SAFE

Making the Poetic Image

by David duChemin / December 13, 2020 – from Margaret Kebble

Composition—where and how we place elements in the frame, relative to each other and the frame, and the choices we make to change how those elements might look (like the close use of a wider lens to enlarge foregrounds relative to backgrounds)—is so much more than some a few simple rules. It is principles that are known to work to make us feel a certain way. Part One of this article was intended to get you thinking about how compositions make us *feel*—about the human *experience* of the photograph. Today I'd like to discuss three examples of this in hopes that it clarifies what I mean.

Use Contrast

This is a suggestion that can go in many directions. Using contrasting colours can make us feel different ways; so can using contrasts of line or shape. What about contrast of size? We call that scale, and exaggerating that contrast (like Elliott Erwitt does in the image below) makes us feel the size of the dogs, both the small one and the much larger one, much more than we likely would if Erwitt had stepped back and shown the whole scene.



Without the immensity of the legs on the left filling the frame—a great compositional choice that exaggerates the sense of scale—the image would feel differently to us. Erwitt is a master of contrasts. Another of his favourite devices is the use of juxtaposition, which is another kind of contrast: the contrast of ideas. Here's one of his more popular images that immediately comes to mind

How Erwitt composed these images allowed these contrasts to be clear, even exaggerated. Had he done it differently, less intentionally, the illusions would be lost and we wouldn't feel the humour.



Use Point of View

If I could get photographers to move around and play with point of view much more, I'd be a happy man. Take a moment to watch this short video by Ed Kashi and Ashley Gilbertson called, "It'll Be Better Next Year."

<https://vimeo.com/87611391> Take special note of the compositions of the still images and how Ed's very intentional use of point of view sets these images apart. In the same way (and sticking with the cowboy theme), take a look at the image below by Sam Abell.



Abell's intentional point of view (specifically, low and close and with a wider lens) allows us to feel included in this scene. By showing only part of the cow in the foreground and allowing the person with the red bucket to leave the scene, Sam pulls us in, and we *feel* the energy of the scene. That point of view also sub-frames the action in the background, pulling us into the very depth of the image. I think a whole masterclass could be done on this one image alone.

One of the things I love about making photographs is how so much goes into one image. Abell's image above is a great example of a masterful combination of things, including the choice of moment: the moment the

cowboy in the back was framed by the two cowboys in the mid-ground, at the same time that red bucket (which balances the image so beautifully) swung into view.

Use Energy

This is a harder one. Often it comes down to the choice of moment. Some moments just have more energy than others: the look on a face, the tension in a gesture. Abell's image has great energy, and that comes from the way the background cowboy is pulling on the reins and the way the two mid-ground cowboys and the gesture of the calf create such tension. A moment later and the scene might have felt much more serene, and this image wouldn't have felt the same way to us.

Full Article: <https://davidduchemin.com/2020/12/making-the-poetic-image-part-two/>

March 2021 Competition: "Purple"

(Due: 11:59pm 9th February)

Purple: Purple is any colour intermediate between red and blue. It can be reddish purple, lavender, etc. Any subject as long as at least 75% of the image is purple.

We have lived in interesting times – Geoff Adams.

To say 2020 has been an eventful year is to express an understatement. However there have been solid achievements.

The chief benefit of Covid has been the discovery of Zoom and the development of hybrid live-Zoom meetings.

Our members unable to come to club meetings can remain connected with TPS.

After some effort, the awards and points score system has been reformed and it is fitting that one of the architects of that change, Graham Harris, will be the first judge under the new system on January 12.

We kept our training and field day program running thanks to the efforts of Tryg Helander supported by others including Margaret Kebble, Roberta Edwards, Val Shield and Jenny Graff.

Our fundraising efforts, again led by president Tryg, saw an inflow of funds into the equipment account, and purchases of studio gear and a screen calibrator again organised by Tryg. These goodies will come out for introduction and use on our next Skills Night on Jan 26.

We will continue Zoom sessions for the 1st and 3rd Tuesday nights in the interim pending re-opening of Jilly's Cafe at night, or a change in timing of our Microskills training sessions.

On Tuesday Jan 5 the topic will be stitched panorama, ahead of the closing date for the Feb club competition on that theme on Jan 12 - the club comp night at De Molay House.

On Tuesday 19, Tryg will revisit some of his training sessions for new members, the theme being camera handling basics.

On Tuesday Feb 2nd, the microskills training session will be on metering and servo modes.

The first 2 club nights this year will have a 6pm start. On January 12, from 6-7pm, it will be the club awards night, followed by club night from 7-9pm. Covid restrictions will apply as per last month.

This time we will require an RSVP. This ensures your name is on the list of attendees. It is your responsibility to ensure we know you wish to attend. No name on the list, no attendance at the meeting.

A similar procedure will occur for club night on Feb 9. The meeting will commence at 6pm with the annual general meeting, and club night from 7-9pm.

The necessary formal notices and membership renewals will flow at the end of December as Treasurer Val has a formidable task to organise this.

Lastly, several of the existing committee members have flagged their intention to step down in 12 months time, change roles, or in the case of secretary Jenny, depart the Sunshine State for the Apple Isle.

There are many people in TPS with the skill and qualities to take on these roles.

Perhaps while you have recharged your batteries with Christmas cheer, some might like to consider stepping forward. Those of us remaining in TPS (everyone except Jenny), will be available to help and you won't be thrown in the deep end and left to struggle on your own.

Every organisation needs to nurture its talent and plan for succession in its management roles. This is how organisations rejuvenate themselves and innovate, rather than stagnate.

Please give this some thought over the coming days.