



MAP NEWSLETTER

Meeting - June 3rd, 2003

Minutes

A final decision was made regarding the group exhibition project. It was a unanimous decision that Footy was the group's choice of theme. Everyone will have to RSVP to be involved.

The plan is to create an exhibition committee. An email was sent out to group and several people have replied. Georgia Metaxas and Teresa O'Neill have started looking at venues. We need those who wish to be involved in the committee take it on themselves to keep this project moving.

The plan is that each person will submit 1 to 2 photographs (still to be confirmed) and we will have a curatorial team who will make the final selection for exhibition. Please read the exhibition brief for more details.

Next Meeting - Tuesday July 1st 2003

Showing of work – presentation time 30mins per person.

John Tozer

Georgia? - show her work from her 1 day Italian exhibition.

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We need two more volunteers to show their work

Please email us at maphotographers@yahoo.com if you are interested.

Trading Post

Remember to email me erindavis@smartchat.net.au or maphotographers@yahoo.com to list stuff for sale.

Exhibition Stuff

Exhibition at The Lounge by Chris Augustyne, Joe Chan, Sharon Wong, Samson Connolly and Ta Nguyen

The Lounge, 243 Swanston Street Melbourne.

Show current to July 4. More info from 9663 2916

India by Adrian Baljeu

The Yering Station Gallery, 38 Melba Highway, Yarra Glen.
Gallery open 10 - 5 week days and 10 - 6 weekends.
Exhibition current to July 13

Monash Gallery of Art

170 Jells Road, Wheelers Hill, VIC 3150
Hours Tues. - Fri. 10.00am - 6.00pm, Saturday & Sunday: 12.00 noon to
5.00pm. E-mail: mga@monash.vic.gov.au
www.pgav.org.au/monash

**New View - Indigenous Photographic Perspective: 10 leading Australian
Indigenous Artists** from the permanent collection.
Jeff Carter : Retrospective. both current to July 6

Centre for Contemporary Photography

205 Johnston Street, Fitzroy, VIC 3065 Tel: (03) 9417 1549
Open: 11.00am – 5.00pm Wednesday - Saturday.
E-mail address CCP: info@ccp.org.au Website: www.ccp.org.au

**Geodetic Monuments - Alex Kershaw, Keep passing the Open Windows -
Angela Blakely. The Creative Spaces Series - Paul Batt, Babel, Simon
Biggs** current to 14th June

80 Gold Street

Collingwood VIC 3066 Tel: (03) 9415 9559
Open Wednesday to Sunday, 11.00am to 6.00pm or by appointment URL:
www.goldstreetstudios.com.au
Alfred Gregory: Everest current to June 15th

Notes from Guest Speaker

David Simmonds and Tim Hynes.

Ten years ago everyone used darkrooms and was familiar with several different processing chemicals, paper types etc. This knowledge is now being translated to digital photography, with many similarities to the old techniques. For example dodging and burning are still just as important as ever, only different tools such as Photoshop are being used to accomplish them.

David says he is not a purist, but that what the client wants is most important.

2001 was when David first bought a digital camera. This was when the D30 reached a reasonable price. Now \$15-10,000 you can get a digital camera that will produce 40MB files Canon 1DS. David referred to George Apostolides use of this to shoot hotel interiors and even for a billboard). David still uses a mixture of film and digital. Sometimes he will use digital as a test, to see the effects of using tungsten or daylight film in a given situation for example. He doesn't see film disappearing soon, although acknowledges less film will be

used; and likens the relationship of film to digital photography to that of TV to radio. David suggested that certainly for images that are not to be larger than A4 or A5 digital is good.

A question was asked about colour casts to digitally printed black and white images. Tim offered several reasons for this: possibly a printing problem or a fault in the program. Any colour press is likely to have a cast. Also any colour surrounding the B&W image may create a sense of a colour cast. To overcome this problem print a grey scale and if there is a cast, adjust the colours as necessary for that printer.

Discussion continued to the importance of post-production in digital photography. Digital photography extends the photographer's job to much post-shooting work so as to control the outcome. It is important to work closely with the designer or client. When scanning images, always scan them at the largest size possible, but provide the client with a size specifically for their purposes.

It is important to take an active roll in this process because the photographer must take responsibility for the work; this is why the photographer gets paid more than the digital technician.

It has taken years for Tim and David to build their relationship so that Tim really understands David's vision. One of the keys to the success is that Tim's background is photography. Understanding light is so important to using Photoshop effectively. A good digital technician is not all that different from that of the darkroom, only the tools have changed.

After finishing his photography studies Tim assisted for a while, but realised he could be earning what he earned for the day assisting, in an hour doing digital work, and today he has no interest in being a photographer. So do David and Tim argue? Yes, sometimes, but mostly over speed!

So how do you get to be a digital expert like Tim? He suggests that one big thing in becoming good is just practice. Instructional CDs for Photoshop such as those by Dean Collins and Julian Kosh can be helpful; they go step through step of every detail of the program.

David and Tim do not work in 16bit. Computers are not powerful enough and it cannot commercially work effectively that way. It is just too slow.

One difficulty is the number of colours that are possible to be displayed on screen, on a film and on a print. There are 17 million on a screen, 10 million RGB on film, and 7 thousand CMYK on a print; so the output just can't match our screens or film.

David suggests that it is important now to do more than just record information. This is catalogue work and is all digital. You must keep up with technology or you will be replaced. "Have a vision, give it life in the world, make it work." Passion, determination and skills are most important. You may need to employ someone else for the digital skills, but take responsibility for it and know the possibilities. Be committed to the whole process; as David pointed out, 'Would Picasso hand over a half finished painting for someone else to finish?'