



Upper Blue Mountains Camera Club Inc.

Newsletter

Success consists of going from failure to failure without losing enthusiasm. – Winston Churchill

Hello everyone and welcome to the first 2018 Newsletter.

It was most heartening to see the new members at our February Exhibition Meeting. New faces bring new ideas and fresh perspectives, and this helps to keep the club vibrant and buzzing. New members also bring new images, new ways of looking at the world and this can inspire us all.

Welcome to all of the newbies – I hope our introduction has lived up to your expectations and that by your being a member now will see your photography develop and improve in ways you'd never imagined.

Whilst we're talking about improvement, you can make the club work for you by putting in your very best images.

Be critical when you look through your shots and edit them as if the judges are looking over your shoulder.

Strive for perfection.

At the same time, keep in mind your own vision and stay true to that, it's your photography after all.

By always putting in our absolutely best images, and listening to the advice of the judges, we'll improve at a much faster rate.

That's why we're here isn't it?

We all want to improve.

See you all soon.

Regards . . .

Alan Daniel; President

**"Don't shoot what it looks like, shoot what it feels like."
~ David Alan Harvey**

There's a place in photography for what is merely illustrative to show the world what a thing, person, or place looks like. At one point in time that was the primary role of the photographer: to go into the world where others might never go, and to report back with "what it looks like." Or, similarly, to make portraits and create a likeness. But in 100 years, we've come to the point where nearly every corner of this world has been photographed, and at a minimum, most every person documented annually throughout their lives . . . if not selfie'd to the point of absurdity. There is less and less call now for photographers to show anyone what anything looks like. We already know. Few of us really need more illustration, although the camera still does that extremely well.

What a photographer needs, and has always needed, is interpretation and inspiration. Photographers don't need to know what it looks like, whatever it maybe, but what it might mean – what it might feel like. More than ever, what is needed are images that speak to a deeper part of our humanity than the thirst for details. We need, and hunger for context, insight, hope, and the kind of visual poetry that stirs photographer's hearts, sparks the imaginations, churns stomachs, or lights a fire in viewers.

This is one reason the ongoing hunt for more megapixels or sharper lenses is so profoundly irrelevant. As photographers we've got the best tools we've ever had and yet photographers just can't stop flocking to sites like PetaPixel and DPRReview to

argue about edge-to-edge sharpness and how many angels you can fit on a single pixel. You might wonder how much more is needed before the realization sets in that the human heart doesn't give a tinker's damn about the things they so passionately debate. Time ago there was a wish that photographers had more passion, but that's not the problem at all; there's passion aplenty out there. It just hasn't found the courage to stand on a hill worth defending, so it thrashes around in the mud pretending to matter, pretending to accomplish something.

Passion needs an outlet!

Photographers don't need better tools and don't need more passion. What photographers need is direction and something to say with the tools and the passion. If you want to photograph "what it feels like," you have to experience that feeling and the more deeply you experience it, the more you can put that into the photographs that you make. It's hard to do this at the beginning. How do you experience something deeply while also giving 100% of your attention to the buttons and dials and the histogram and the depth of field? Goodness, by the time you're done you'd be happy just to have the damn thing in focus, Yes? At the beginning it's hard enough to shoot what it looks like. What it feels like?

Goodness, it feels like frustration, that's what it feels like!

This is why it's so important to master the craft. Not to geek out and become a so-called techy or a pixel-peeper, but to get *continued on page 5 . . .*

COLOUR PRINT OF THE MONTH



Spiral walkway inside the glass dome of the German Reichstag

Robert Lipscombe

Rather unexpectedly last September I was given the opportunity to attend a conference in Berlin. While Germany is a fascinating country to visit at any time, it was particularly so then because the country was in the midst of its national elections.

Following the conference I took the opportunity to visit some of the sites, including the German parliament, the Reichstag. It is a building which has played a most significant role in modern European history. An arson attack on the building at the beginning of the Nazi era in February, 1933 not only led to the abandonment of the building, but was used by Hitler as the excuse to seize dictatorial power.

While its seizure by Soviet troops at the end of World War II in May, 1945 was seen as very symbolic, the Reichstag remained largely abandoned until the early 1960s, when the building was partially repaired and reopened as an office building. The fall of the Berlin Wall in 1989 led to the reunification of Germany the following year and the official ceremony to reunite East and West Germany was held in

front of the Reichstag in October, 1990.

The restoration of the building to its former glory was completed in 1999, and the Reichstag once again became the parliamentary home of a unified Germany. However, unlike the original building, the copper dome was replaced with a glass dome, with a spiral walkway which takes visitors to its very top and provides sweeping 360 degree views of the city. At its centre, the dome has mirrored panels which reflect natural light into the parliamentary chamber.

The photo entered in the club competition was taken early in the morning with Canon EOS M mirrorless camera and a Tamron 18-200mm zoom lens. With the sun relatively low in the sky, together with so much glass and so many reflective mirrors and metal surfaces, getting a good photo took a degree of patience and luck. However, it was the reflective elements which ultimately led to the decision to print the photo on metallic pearl paper. While it is the first time I have used this paper, it certainly helped the photo to stand out on the night.

MONOCHROME PRINT OF THE MONTH



Sheep Sheep Sheep Sheep **SHEEP** *Sheep Sheep Sheep*
Sheep Sheep Sheep Harley Rustin *Sheep Sheep Sheep Sheep*

*My first thoughts about this image was that it was taken in New Zealand . . .
now why would I think that?*

*On reflection, I believe it was taken at the National Sheepdog Championships
at Hall, ACT. This event is held annually and provides many photographic
opportunities. The sheep here were herded into a pen waiting waiting to
be released to then be rounded up by an eager sheepdog and shepherded
through a number of obstacles. The Nationals' course is considered to be one
of the most challenging in Australia.*

*I like experimenting with different shutter speeds, particularly slow
ones. You really hit the jackpot when you get one element stationary
and in focus and the rest of the image showing blurred movement.*

Fortunately, it worked out here.

Harley

DIGITAL PRINT OF THE MONTH



Windjana Gorge at Sunset

Christopher Wilson

Windjana Gorge is one of the many gorges that can be found off the Gibb River Road in the Kimberley region of Western Australia.

To me it was one of the most picturesque, especially at sunset. The actual gorge is not far from a camping area that sits on a road between the Gibb River Road and Fitzroy Crossing. It is about a 600m walk to where this photo was taken which is a large sandy beach beside the creek that runs through the gorge. We walked in here and took many photos (over 200) and continued to shoot until the sun disappeared. This shot was taken just as the sun went below the horizon and I was taken by the colours on the cliff face to the left. The camera was facing south west, so the right hand side of the photo was very dark. I processed this in Capture One and brought out the shadows and toned down the highlights. For those that are interested the camera was on a tripod and the 24-120 lens was set at 24mm, f8 1/60th of a second but a minus five exposure compensation. I have other photos taken

later with no exposure compensation but cannot replicate in them the richness of the scene we saw that night that is shown in this photo. This enabled me to bring out the rich colours in the sky. The raw image was very flat but the Nikon D750 captures a lot.

The post processing involved bringing up the shadows, dampening the highlights which brought out the colours in the sky and then some structure (a form of clarity slider) on the cliffs. Some saturation (vibrance) for selected colour was added for the sky and it was then taken into Photoshop to do some very small final colour grading.

One of the interesting draw-cards for Windjana Gorge at sunset is the large number of bats that evidently take to the sky, it's what people come to photograph - they tend to miss the sunset in the opposite direction). No bats were there the night we were there (or we didn't see them if they were) but the sunset provided a more spectacular photo to my mind.

continued from page 1 . . .

so comfortable with those buttons, dials, technical choices, and thought processes that you can concentrate on feeling. On knowing what you have to say and interpreting that with the tools that you have in your hands and become more free with the creative aspects when we can and pay less attention to the technical.

When referring to a mastery its not meant it in some elite way, it's meant simply that you control the tools and not the other way around. It's meant in the sense that you're not freaking out all the time about highlights or what the f/stop should be because you've made those choices a million times before and your focus can be on other things.

We are photographing how something feels by feeling that thing

ourselves, which in turn gives us as photographers something to say. The camera and all the other elements of the craft are merely the means by which we say those things. And since the craft and the vision are inseparable from each other, if you want to be better able to express your vision, you need to get more comfortable with the tools that do that. That means focusing your efforts and getting on the path toward photographic mastery: the more you master your tools and get comfortable with them, the more you'll be to use those tools creatively, playfully, and powerfully.

The path to photographic mastery isn't a secret thing and it's not unattainable but it does take both time and focus. The sooner you get on the path toward mastery instead of just messing around with your gear, the sooner you can "shoot what it feels like."

Condensed from an article "For the love of Photography".

MEET HASSELBLAD'S NEW 400MP MONSTER

H6D-400c Multi-Shot combines six frames for incredible resolution



Hasselblad has announced its latest Multi-Shot medium format camera, the H6D-400c. Its staggering maximum effective resolution of 400MP is attained by six-shot image capture, which involves adjusting the sensor and its mount with extreme precision.

In creating the six-shot image, the first four shots require moving the sensor one pixel at a time "to achieve real colour data" - i.e. red, green and blue information at every photosite. The sensor is then returned to its starting point, and makes two final half-pixel

movements (one horizontal, one vertical) to complete the 400MP image, which is delivered as a 2.3GB 16-bit TIFF file measuring 23,200 x 12,400 pixels.

In order to accomplish these shots the camera needs to be tethered to a Mac or PC, which is done via USB 3.0. This also allows for high-speed data transfer and 30fps live view.

The model is also capable of capturing 100MP images in four-shot Multi-Shot mode or single-shot mode, thanks to its 53.4x40mm 100MP CMOS sensor, which is also said to boast 15EV stops of dynamic range. Users can also

shoot HD and 4K UHD video on the H6D-400c if so inclined.

The H6D-400c is expected to ship in March with a recommended price of £36,250/\$47,995. Obviously that price puts it beyond the reach of most photographers, but the camera is also available to rent through Hasselblad's new rental service, with prices in Europe starting at €199 per day.

Hasselblad has uploaded a zoomable 400MP Multi-Shot image of a beetle by photographer Göran Liljeberg on its website (<http://tiny.cc/hagcay>) to offer a taste of what the camera can do.

Hasselblad's Multi-Shot technology is pretty straightforward: it takes four 100-megapixel images, shifting the sensor by one pixel for each capture, and then two more shots that shift the sensor by half a pixel. By combining all six stills, the resulting file is a single 400-megapixel (23200 x 17400 pixel) 16-bit TIFF file that weighs in at 2.4GB.

In fact, the images are large enough that the camera needs to be tethered to a computer to capture them.

Obviously, this sort of sensor-shifting technique takes a bit of time, so it's best suited for very still scenes.

You probably aren't going to get great results trying to capture 400-megapixel shots of your kid's next soccer match. But please try it anyway. That sounds hilarious.

The camera will go for \$47,995 when it launches in March, compared to the H6D-100c's relatively modest \$27,000 price tag. So your kid better be really good at soccer!

A special "Thank You" is afforded to Gary Hayes on behalf of the club for his entertaining and enlightening presentation on our Wednesday exhibition evening.

The world is full of photos and without hesitation I'd say we've seen almost all things from just about almost every angle, now, and thanks to Gary Hayes, we've seen shots that are something new to look at for the first time again and that's something to get excited about."

As Gary said "Drones are fantastic for capturing the sense of being

in the wider landscape where, he says there's a sense of moving; and he says it also has a kind of dreamy quality that is like the memories that your mind creates of your travels through the outdoors and that sense of movement and space is important." I'll bet you looked at Gary's drone footage and just thought 'wow' . . . I know I did!, and that's because we were seeing something that we'd never seen before."

You really had to be there!

See more of Gary's work at . . .<https://garyphayes.photography>



They shoot, they awe with a perfect landing

Dutch photographer Max Rive has won the fourth International Landscape Photographer of the Year award, beating close to 900 photographers for the top prize.

Rive started photography 10 years ago when he began taking photos as he hiked through the mountains.

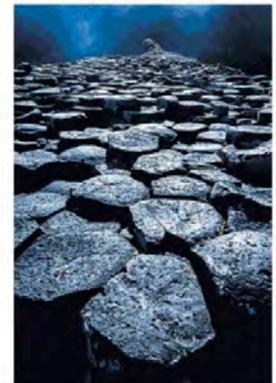
He is now a professional photographer.

The International Landscape Photographer of the Year competition was the

first one Rive had entered in several years.

His winning photograph is above and another is pictured left.

The award took 3518 entries from 866 photographers. Other winners were Cosmin Stan for the best snow picture (above right), best aerial photo was taken by Stephen King (right) and the Giant's Causeway in Northern Ireland by Theo Bosboom took third prize (far right).



Better Composition

To create a successful composition, arrange the elements to produce balance and simplicity.

Don't simply raise the camera to your eye and press the shutter. Look for distractions that may live in a corner, create a better balance, examine the composition so the background doesn't merge with the main subject, or try to move to your right or left, or get higher or lower to piece everything together.

*Before pressing the shutter, **study the entire viewfinder**. Press the shutter and then look at the image on the LCD – you'll be surprised at how much you didn't notice looking through the finder.*

Turns out it can be valuable advice . . .

This Falconbridge advertiser on Gumtree, for a garage door, might have benefited from that advice!





Artarmon Sydney 11th March

Run by Robert Coppa & Kayell Australia

When: Sunday March 11th, 2018

Time: 10am to 5pm

Where: Kayell Australia's Sydney Showroom
30 Whiting Street Artarmon NSW 2064

Price: \$315 per photographer. Limited to a maximum of 16
Lunch and refreshments provided.

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Sydney • Melbourne • Brisbane
www.kayellaustralia.com.au
info@kayell.com.au
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