



Upper Blue Mountains Camera Club Inc.

Newsletter

In photography there are no shadows that cannot be illuminated – August Sander

Your committee members re-elected to hold office for the ensuing year.

President: *Alan Daniel;*

Vice President: *Robert Skinner;*

Secretary: *Des Pope;*

Treasurer: *Selena Williams;*

Public Officer: *Ray Douglas.*

Committee Members:

Programme Organiser~Des Pope;

Outings Co-ordinator~

Emanuel Conomos;

Web Master/Publicity~Greg Wood;

Newsletter Editor~Des Pope;

Exhibition Scorer~

Emanuel Conomos.

Photography is not a “team sport.” When taking a photograph, it’s you, your camera and the moment. It’s much like golf, a sport which can be entirely a solo activity if you choose it to be. But, like golf, if you practice it entirely on your own you’ll be missing out on the fun that comes from sharing the moment with others.

Who are you making photographs for? “Myself” is a good answer; you need to be true to your vision and not making photos with the main objective being to please others. Yet if you take a

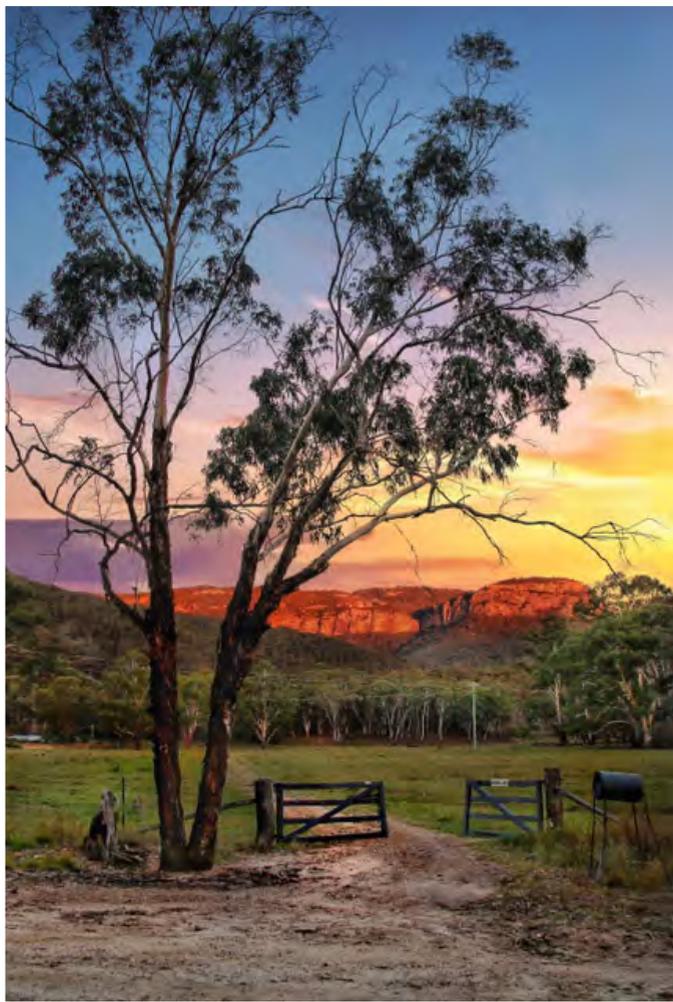
photo and never share it with anyone else, is it not like the tree that falls in the national park with no one there? Or if you sink a 20-foot putt and only you’re there to see it, who are you going to celebrate with and . . . who’s going to believe you when you tell the tale later? If you practice photography solely with and for yourself, you’re missing out on so much! That is why I get so much from my participation in the camera club. Someone wise once said: “If you want to improve yourself,

surround yourself with people smarter and more experienced than you.” Join almost any club, association or organization and you will find some people who know more than you and some who may not know as much. and that’s a good thing. You can learn much from the more experienced and accomplished photographers in a club and, if you will “give back,” you can teach the less experienced what you know. The more you get into photography, the more

you learn photographers have a lingo of their own. If you are a new photographer, you may not initially understand many of the terms, an “f stop” is a lot different to a “bus stop”, and certainly not the advanced techniques more skilled practitioners of the craft use.

How great it is when you find someone who is willing to assist, explain, and help you along in the process. You will find that in our camera club our members share your passion for photography and are happy to help!

COLOUR PRINT OF THE MONTH



Kanimbla Valley

by Robert Lipscombe

This photograph was taken in the Kanimbla Valley, on the western side of the Blue Mountains, using a Canon EOS M6 mirrorless camera, a Tamron 18-200mm lens.

Most easily accessed by turning left from the Great Western Highway into Cox's River Road at Little Hartley, the Kanimbla Valley provides many opportunities for photographers. With numerous small farms, interesting buildings and countless kangaroos, a visitor is also greeted with many fine views of the escarpment near Blackheath, Shipley and Mount Victoria.

It is an area of considerable historical interest, with Moyne Farm in the Valley being the site of the oldest home west of the Blue Mountains. It was built in 1822-3 by John Grant, an emancipated convict who received a land grant of 20 hectares in 1821 and managed land in the valley owned by another emancipated convict, Dr William Redfern, after whom the Sydney suburb is named. Although still standing, it is unfortunately not possible to view the farmhouse from the road.

MONOCHROME PRINT OF THE MONTH

“Ashley” by Greg Fisher

“Ashley” our award winning image from Greg Fisher is one of the most common forms of photography. It's termed Portrait photography, which is also called, more often than not, portraiture and is the art of capturing a subject, in this case, a person in which the face, facial features as well as facial expressions are made predominant.

There are no boundaries or rules when it comes to portrait photography. If the truth be told, that's what makes portrait photography both easy and difficult at the same time!

One of the most common misconceptions about portrait photography is that it is but a snapshot or a photograph of a person.

This is not really true.

In portrait photography or portraiture, a composed or “rehearsed” image of a person in a still position is captured. This basically means that the portrait photographer would prepare or rehearse with the subject and

the subject would have a specific position and angle.

Portrait photography is more than just capturing a picture of somebody; it's an artistic representation of a person's attitude.

Greg says the eyes have been called the “windows to the soul” and “nothing could be closer to the truth for portrait photography,” “When you're photographing people, you'll almost always want to place the emphasis on their eyes he says. You could have the perfect composition and exposure, but if the eyes aren't sharp, the entire image suffers.”

Greg also points out that his recipe for a good portrait entails more than just photo and lighting gear. It starts with the his making a distinct effort to connect with the subject so they are at ease with the image-making process.

Portrait photography is all about the face Greg says, my goal is to take a carefully decided photograph of the person's distinguishing facial features, while capturing the person's attitude, identity, and personality.



DIGITAL PRINT OF THE MONTH

Geoff writes . . .

I am very pleased to get the DPI award of the night from a popular vote with such a good number of people and a good number of entries. The male Superb Fairy Wren are easily distinguished and have been dubbed the “least faithful birds in the world” owing to their rampant promiscuity. The ‘coloured’ males are often accompanied by a band of brown ‘jenny wrens’, often assumed to be a harem of females, but a proportion of them are males which have not yet attained their breeding plumage. This picture of the Superb Fairy Wren was taken at Barrington Tops National Park where we camped for a couple of days in January. The weather was somewhat indifferent and the light was



Hey True Blue

by Geoff Atwood

flat and uniform, but these little guys, the Superb Fairy Wrens, hung around the campground as if they were used to the campers with the result it was possible to get pretty close to them. Most people will have seen these blue males with their harem of females, and that was the case here. Even though they are familiar they are still a great subject for photography, especially when you bring them up close and see the gleaming, velvety blue-and-black plumage.

I took a lot of images of this particular bird – most of them blurred, a lot of them from above, most of them with a busy background and then he hopped up onto a wire fence and posed!

You have to get lucky sometimes!

Never underestimate the power of Focus

The fact that sharpness is the virtually unquestioned standard in photography is enough to show that whatever is focussed on becomes the de-facto point of attention. Deliberate misuse – or rather unexpected use, – works extremely well because it flouts established procedure. If you are using focus in the expected way, it's important to appreciate its different uses with different focal lengths, even without any knowledge of the techniques of photography, most people looking at a photograph are familiar with the way the focus is normally distributed. Sharp focus is such an accepted standard in photography that it is rarely treated as anything other than a way of producing a "correct" image, just like



Photo courtesy of Walter P. Peters

inserting the memory card before shooting and other obvious essentials. Only occasionally does it occur to most people to vary the focus for the effect it has on the design. Yet, under the right circumstances, this can be effective. The range from sharp to un-sharp in photography is not confined to focus. It also occurs in a different form as motion blur. Users of digital filters in Photoshop and other applications will know, there

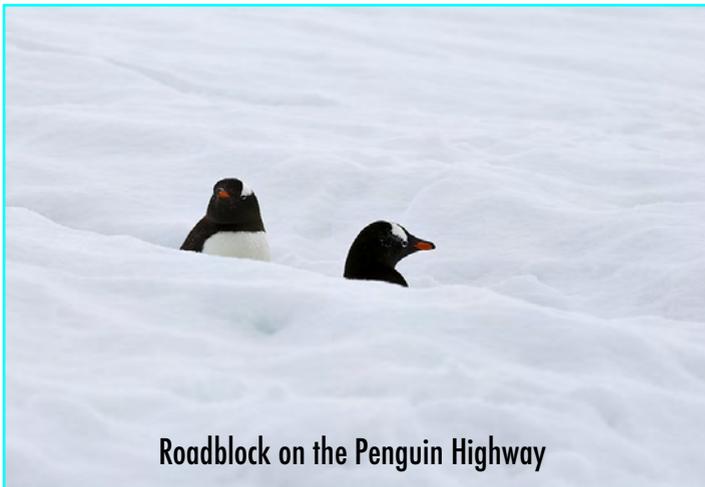
are also different kinds of motion blur and each has its own character and sense. There is the jerky blur from camera shake, usually producing ghosted edges. There is the complex streaking from a subject that moves during the exposure, and the more linear one, as seen above, from panning the camera or shooting from a moving vehicle. There are many different combinations and permutations, such as

panning plus independent subject movement, and the now familiar rear-curtain shutter technique in which motion streaking from a long exposure is crisply finished off with a sharp flash image superimposed.

Convention suggests that motion blur is a fault, but this very much depends on the effect that you're looking for. As an expressive element it can work very well, and there are strong arguments against being constantly fixated on sharpness.

Motion blur in the appropriate circumstances, can convey movement and actuality, and the element of uncertainty in capturing it with slow exposures brings a sense of experiment to shooting. The most important decision is knowing whether to deal with motion in this way or to freeze a particular moment in time.

While photographing wildlife at Mikkelsen Harbour, Antarctica, Sara Stein discovered that penguins could exhibit some delightfully



Roadblock on the Penguin Highway

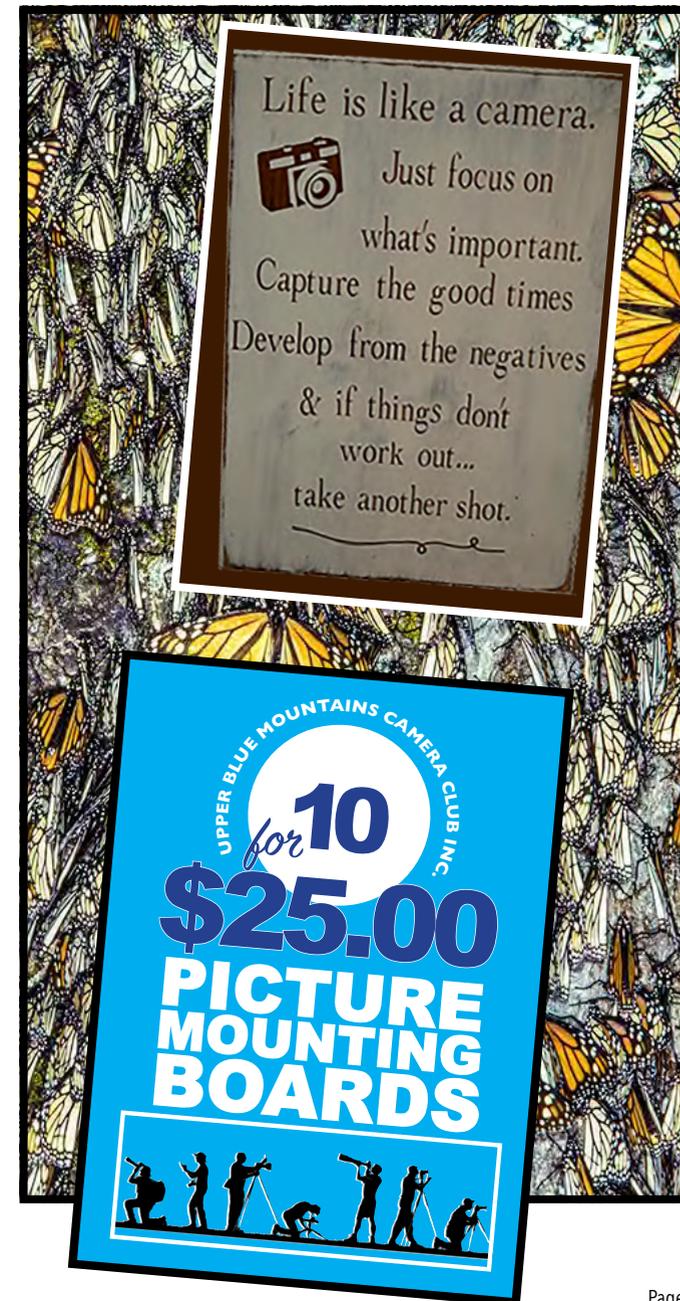
dimwitted behaviour. "Penguins are some of the fastest swimmers I've ever seen, but when it comes to getting around on land, they're less than graceful," Stein explains. "This is where penguin highways come in. Similar to game trails you might see deer use, these highways help the mobility-challenged birds get from their

nests to the ocean. Penguin highways aren't very wide and tend to be dug deep into the ground due to the hundreds of penguins that use them. This can cause some problems when two of them run into each other. As cute as they are, penguins are not the brightest of birds, and when these two met in the middle of a highway, they clearly got

confused. They sat there for at least five minutes trying to figure out how to get around each other. Instead of simply climbing out, they just looked around and waited for

the other one to disappear magically. Eventually, one of them clumsily climbed over the other, and they went on their way as though it never happened. It was in this moment that I fell in love with these adorably silly birds."

Canon EOS 5D Mark III, Canon EF 70-200mm f/2.8L IS II USM @ 200mm. Exposure: 1/1000 sec., f/7.1, ISO 100.



Life is like a camera.
Just focus on
what's important.
Capture the good times
Develop from the negatives
& if things don't
work out...
take another shot.

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