

Newsletter, May 2019



Cottontips for printing your best shots

“When you make a print, you are making an art object. You can’t hang a scan on the wall” said George Tice, who is recognised as one of America’s finest photographers of his generation and a brilliant photographic printer.

It is all too easy, in this digital age, to lose sight of the tactile and visual beauty of a printed photograph. The word ‘alchemy’ springs to mind about transforming an image on a computer screen to a work of art held in the hand, or hung on a wall.

The club’s information evening on 17 April was a reminder of the thrill of the printed image. Mark and Nina Lipscombe, the creative duo behind Cottontail Press in Mt. Victoria, gave a fantastic presentation on their printing business, and on fine art (giclée) archival printing in particular. The ins and outs of sending Cottontail Press your image files for printing were clearly explained, including monitor calibration – something this photographer found deeply reassuring!



Mark and Nina have a strong ethical commitment to sustainability in their business and this is something their customers can play a part in too: some printing papers, like those made from cotton rag, are more environmentally friendly than others, so your choice of paper can be a tick for environmental and social sustainability too. The same is true for inks, framing materials and other packaging.

Mark and Nina welcome inquiries, big and small. Their website is a great place to start answering most of your questions but it’s also great to be able to talk one-on-one. Someone who will be making a call (soon, we hope) is the lucky winner of the night’s door prize – a \$100 voucher to spend on printing. We look forward to seeing the finished product at an Exhibition Night very soon!

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Ballarat Hoarding Horror!

A cautionary tale of compulsive camera collecting

Can't make up your mind what camera and lenses to buy but you don't want to spend a fortune finding out? A happy snapper in Victoria recently had the solution to your dilemma. Amber, in Ballarat, advertised this little lot for sale on Gumtree on April 20. And what a lot: 40 cameras; 80 lenses; bags; filters, lights. Canons, Pentaxes, Minoltas, Olympuses. Little point-and-shoots and full-frame DSLRs. It all could have been yours for a mere \$700 o.n.o. Alas, some lucky punter has beaten you to it.

Your newsletter editors are curious to know how Amber came to accumulate such a large collection of gear, and why she had the sudden urge to purge. Call us fussy, but we would be concerned about the state of those lenses without a rear cap, and the open-mouthed camera bodies.

As the Yorkshire idiom goes, where there's muck there's brass. You never know what treasure lies in the online, used-gear ocean. One caveat: Amber requested that the buyer collect the goods. It would have entailed a long road trip but think of the photographic opportunities along the highway.

Liz Morgan



Members' choice DPI – “Steampunk Princess”

Ironfest was a frustratingly “perfect” blue-sky day. Harsh light and busy backgrounds made getting a good shot almost impossible. I’d pretty much given up by 1pm and went into the main building to escape the sun and heat. There I spotted this girl helping her dad serve customers. She eagerly agreed to being photographed.

The lighting was good for a portrait: fluorescents high above mixed with bright but diffuse light from the main entrance. I posed her sitting on a stool with a rack of dark-coloured dresses for background. She patiently waited for me to adjust my camera, took direction well, and sat perfectly still. I got her in 3 shots.

But I really shouldn’t have! Even with ISO at 800 the shutter speed was an unsafe 1/15s. Her stillness, the untypical steadiness of my personpod plus my K5’s anti-shake somehow made it all work.

The image needed tidying in Lightroom: white spots over the red lace ruffle, a few stray hairs and facial spots, using radial filters to tone down the too-shiny goggles and then adding a bluish hue to the glass to disguise distracting stray hairs. All in all this one shot made the whole day worthwhile.

Pentax K5 SMC DA 18-135mm (40) *f*6.3 1/15s
ISO 800.

Michael Peck



Members' choice mono – “Shapes & Curves”

Myself, Jan and Michael Peck stumbled across a nice stack of *Omphalotus nidiformis* (ghost) fungi on a morning walk, just prior to the Coachwood Glen outing last month. We knew it was a chance to get acquainted with the ins and outs of fungi shooting, so dived on them like crazy people with torches, tripods and cameras.

Being quite large growths, it was possible to sneak in really close with the macro lens and try to highlight some of the shapes and curves that made the fungi appear so sculptured. It seemed like a more interesting idea than just making another “fungi ID” type of shot.

Having the spider's web and dewdrops made for a nice contrasting detail so I made that the focal point and ran off a bunch of shots.

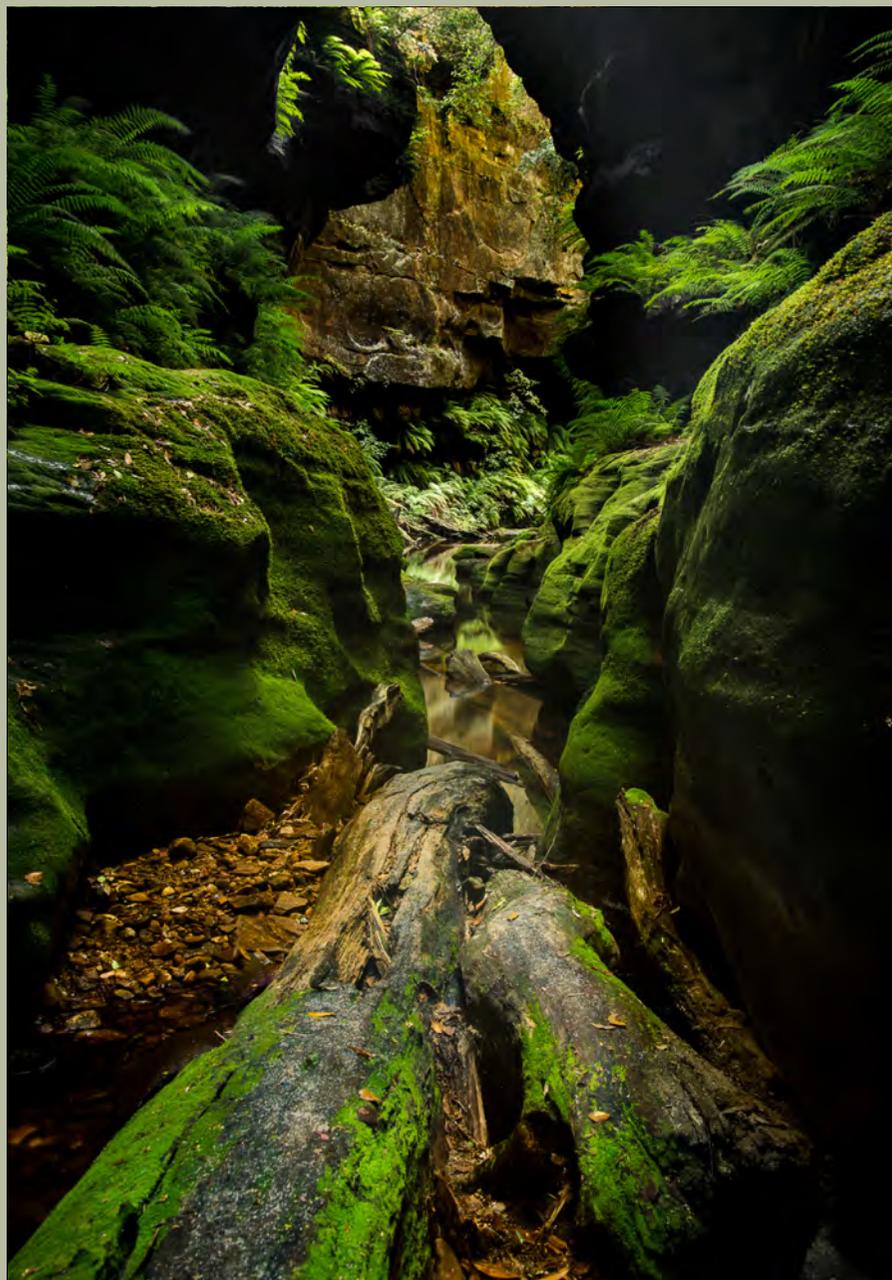
In post, I pushed the contrast and added some vignette to accentuate the forms and add a touch of drama. Usually I'll use Silver Efex for mono work but this was all done in Lightroom.

Pentax K1 Sigma EX DG 70mm Macro
*f*16 1/6s at ISO 100.

Alan Daniel



Members' choice colour – “Grand Canyon Greens”



I'd been introduced to this canyon by Emanuel and was keen for wife Jan and brother Bruce to see first hand what I was frothing about. The chance came mid week in March so, wetsuits in hand, off we went.

Wetsuits are needed for the unavoidable short swim at the start of the canyon, dry bags for camera gear, and tripods well-secured against sinking.

Swimming with your beloved camera in a backpack is not just awkward, it feels wrong. Jan thought swimming in water that cold was also wrong. All three of us nearly drowned from laughing so much.

The scenery after the swim makes all the drama worthwhile. You crawl out of the water, walk around the bend and BAM! The canyon scenery just floods your brain. The creek bed, sandy and gold, trickles clear cold water over your feet. The narrow opening, way above you, lets in isolated shafts of light. The backlit ferns glow with a neon intensity and the whole lot combined into an almost religious experience for this photographer.

Capturing these impressions is not so easy. Getting the camera out of the double dry bags, fumbling around with cold, wet fingers and trying not to drop anything, tends to make you picky about which scenes to take.

For this shot I fitted a polarising filter to avoid glare spots and exposed for the highlights. I chose f/16 to get everything sharp and the 2 second timer to avoid shakes. Even with light beams pouring down it took 6 seconds in the dark confines of the canyon to get the image. Tripods are a must.

Post processing was done in Lighroom: lifting shadows and darks, then adjusting colours to reflect my memory of the scene. I really only got the one shot for 5hrs in the canyon, but one keeper a day is fine by me.

And Jan survived the exit swim ... with a bit of screaming!

Pentax K1 Sigma EX DG 20-40mm (40) CPL filter f16 6s ISO 100.

Alan Daniel

Diary

15 May Negative Space Challenge

Please have your six best images ready for the **May** info night. They must be in DPI size (1024 x 768) and either brought on a USB stick on the night or emailed to the DPI address no later than **13 May**.

On Exhibition at Everglades

Blue Mountains resident and emerging photographer Karlina Mitchell's brave exhibition *A Good Year* runs until 25 May, 11am to 3pm, Wednesday to Sunday at Everglades Historic House and Gardens, 37 Everglades Avenue, Leura.

Karlina (right) is drawn to documenting the fleeting moments of truth in our lives. *A Good Year* explores this philosophy through recording her husband Lee's cancer treatment over a year. In Karlina's words, her photo essay tells the story of "the mess, the joy, the pain, the happiness. It can exist all at the same time and in our case has."



All works in her exhibition are giclée fine art prints on cotton rag printed by Cottontail Press.

Karlina's exhibition is part of the *HeadOn* photography festival which continues until mid-May at various venues in Sydney, showcasing a wide range of work by professional photographers at the top of their game, new-generation photographers from Australia's fine art and technical colleges, and the man in the street. *HeadOn* attracted thousands of entries from over 30 countries.

For the full programme and other stunning images, like this entry in the mobile phone category, click [here](#).



Winners of the *Head On* Student Prize 2019 are showing daily 4-19 May at Paddington Reservoir Gardens 251-255 Oxford Street. Winning photographs can be viewed [here](#).

3 August Australian Rail Photography Forum



This one-day forum - the second of two - explores various aspects of rail photography. It will be held at the Powerhouse Museum. For more information and booking details click [here](#).

Sally Mann: A Thousand Crossings



Sally Mann: Deep South, Untitled (Scarred Tree), 1998

Carole Naggar begins her review of this travelling exhibition of over 100 works by Sally Mann with some questions: “Do the landscapes that we inhabit have a memory of us after we disappear? Does something of us remain caught in the branches, entangled with the grass? Do faces hold memories of their past and a hint of their future? These are some of the questions raised by a haunting exhibition of photographs by Sally Mann, which demonstrates that beauty can exist in the ruins of a destroyed building, a landscape overgrown with weeds, a familiar body made foreign by illness.”



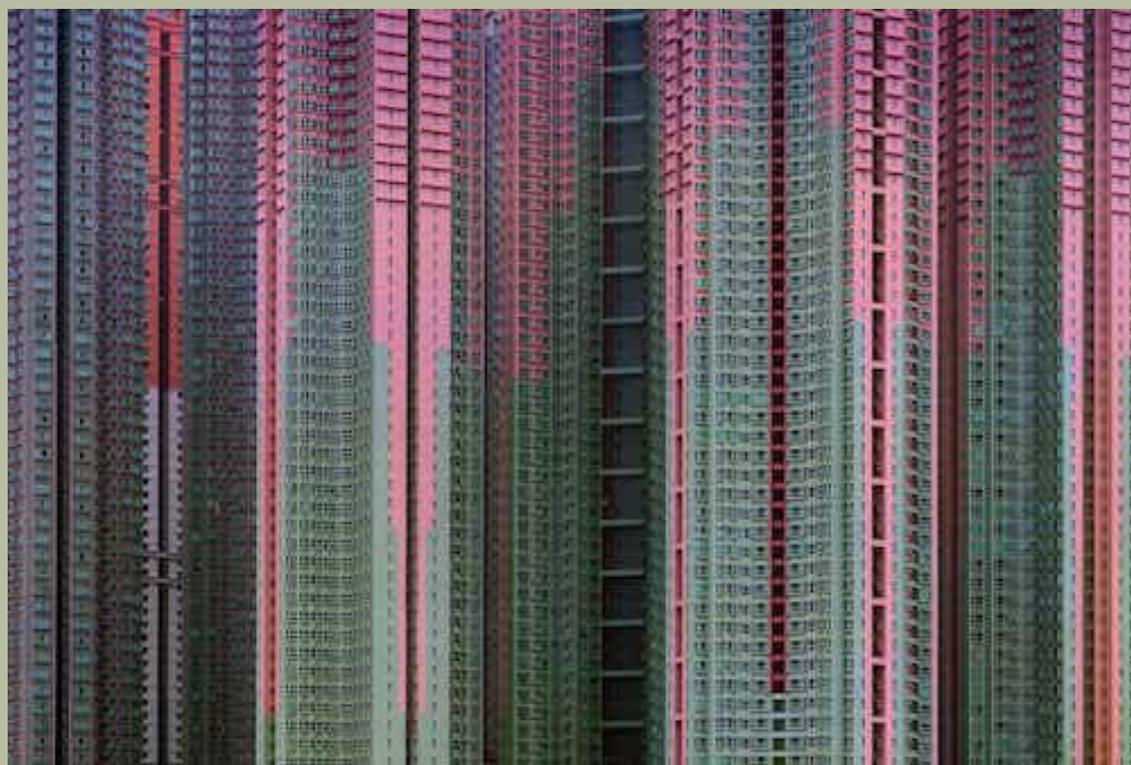
Sally Mann: Bean's Bottom, 1991

For those club members in the jet set, this travelling exhibition can be seen at the Museum of Fine Arts, Houston, Texas, until 27 May;

Jeu de Paume, Paris, from 17 June through 22 September; and at the High Museum of Art, Atlanta, Georgia, from 19 October until 12 January 2020. Click [here](#) for the review.

Michael Wolf (30 July 1954 - 24 April 2019)

"I just captured what I saw, small details that I found valuable. I paid attention."



Michael Wolf: Architecture of Density #39, 2005

Born in Munich but working in Paris and living in Hong Kong for 22 years, Michael Wolf was probably best known for his 2013-14 series entitled *Architecture of Density*. Many of his images, like those of Hong Kong's enormous tower blocks, capture the abstract beauty of a high density mega city. Others document the day to day life of its inhabitants.

For an obituary and further examples of his work, click [here](#).

To see the full range of his work, click [here](#); for a 15 minute video in which he talks about his work, click [here](#).



Michael Wolf: Hong Kong Front Door Back Door #52, 2003

Again for the jet set: Wolf's work is on display at the Prix Pictet at the V&A, London, 6 - 28 May.

His exhibition *Tokyo Compression: Final Cut* is at Flowers E2, London, 26 May to 1 July.

Art of the Anti-Selfie

In her photographic performance art series *STEFDIES*, Stephanie Leigh Rose shoots images of herself, apparently dead, at spots where tourists would usually take the inevitable selfie.



Safe to try at home, but take care not to alarm pets and neighbours. Take exceptional care if escarpments, sheer drops and bodies of water are your preferred locations. More on this project [here](#).

Moran Contemporary Photographic Prize

The winner of the 2019 Moran Contemporary Photographic Prize is Tamara Dean.

Her underwater photograph *Endangered* was chosen from over 3,000 entries by international judges Cheryl Newman and Jon Jones along with Australian judge Stephen Dupont.



For more about the winning photographer and to see the other finalists' entries as well as the winners and finalists in the student category, click [here](#).

All the photographs remain on view until 2 June, Thursday to Sunday, 10am to 4pm, at Juniper Hall, 250 Oxford Street, Sydney.

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