Newsletter, October 2019

Interclub Results

The annual Interclub competition was held on Saturday 19 October at Blackheath Golf Club and was a great day out: heaps of great photographs, interesting people and some very thoughtful judging.

This is traditionally a get together of the Wenty, Springwood (Blue Mountains Photography Group) and Hawkesbury (Hawkesbury Camera Club) clubs at which members present their absolute best 30 images of year (10 in each of the three categories – DPIs, mono and colour prints). An independent judge critiques and scores the images and the winner is the club with the highest total score.

This year we'd planned on two judges, but a last-minute illness meant professional photographer Adam Knott had the honour of judging all 90 images on his own. Being a fairly important event, we asked him to take his time and allocated an hour per section (two minutes, on average, per image). Amazingly he managed to do this, almost to the minute, for each section!

As well as being a competition, this was also a chance to chat with other club members, see what they shoot and how they present their images. It's all very interesting. Who knew that our prints would be much larger than the other clubs? And I'm very

happy to report that the quality of our presentation work is right up there, equal to anything on the day. The sections ran in the same sequence as at our normal club night, with breaks in between. DPIs first, then colour prints then mono prints.

As you'd expect, the standard of work was very high. Adam, as a professional shooter with huge experience, made a point of saying this a few times. It gives some indication that we're all doing OK, as clubs and as individuals, when someone of Adam's standing is moved say this.

In the DPIs we snared three of the

five top scores of 15 thanks to **McKinley Moens**, **Geoff Atwood** and **Eve Taylor**. Wenty Club did very well, just sneaking in front of Springwood and Hawkesbury by a small margin – eight points.

The overall scores were: Wenty 135, Springwood 127, and Hawkesbury 118. A very close race in anyone's language.

In the colour prints, the margin was only seven points. We managed seven of our 10 images scoring 14 or 15. The 15s went to **Rob Skinner**, **Rob Lipscombe** and **Alan Daniel**.

The scores were: Wenty 138, Hawkesbury 131, Springwood 130.

DPI (15) – Geoff Atwood: *Nocturnal*

and these went as follows: DPI – (Springwood) **Graeme Mel's** image named *Reflections*; Colour Print – (Wenty) **Rob Lipscombe's** snow scene – *Into the Wilderness*; Mono Print – (Hawkesbury) **Michelle Goadsby's** panoramic church scene – *Out of the Shadows*.

Each of these photographers got a nice bottle of bubbles for their great work.

And the final score? The club with the highest overall total and the club with the bragging rights until next year's event is (need you ask) our own little UBMCC.

Again, a terrifically close call!

For the mono prints…

The best we could manage here was 14. Three images got 15 but luckily we did well enough to avoid a spanking: four of the seven 14s and a few of the 13s.

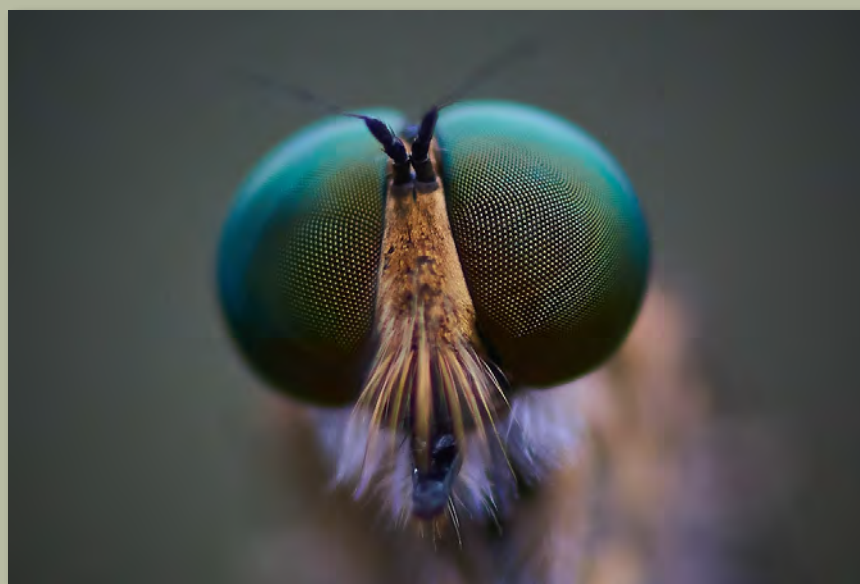The mono scores were: Springwood 129, Wenty 127, Hawkesbury 124.

Painfully close and interestingly slightly lower totals compared to the other two sections. Obviously we all need to work harder on our black and white images.

Adam was asked to pick his favourite image from each section

DPI (15) – McKinley Moens: *It's all in the Eyes*

DPI (15) – Eve Taylor: *Sinuous Succulent*

We collected 400 points, Springwood scored 386 and Hawkesbury 373. Again, all very close but a winner is a winner, and winners are grinners.

I know our club has a high standard and enthusiastic members. We see it every month on our exhibition

nights and know you're keen by the number of bums on seats, even on the coldest of winter nights. It's a credit to you all that your club can do so well in a competition with such high-quality work on show. Congratulations to all those whose images were displayed and congratulations to all of you for being part of the best camera club in the area.

Like I said, winners are grinners.

I'd like to thank all those who showed up early to help set up, and those who stayed late to pack everything away. All of you can take a bow for making the day the success it was.

See you all at next Wednesday's pub night or at the November Exhibition night on the 6th of November.

Alan Daniel, President, UBMCC

David Mansfield adds:

Congratulations are certainly in order to our committee for the wonderful interclub day at Blackheath Golf Club. The organisation and attention to detail kept the event running smoothly, with lots of positive feedback from visitors. The standard of digitals and prints was the best ever, so for us to achieve the highest score was testament to you the members. Well done to all.

Adam Knott's colour print favourite was Rob Lipscombe's *Into the Wilderness*

Local photographers make a splash in WA

Fremantle International Portrait Prize

The Fremantle International Portrait Prize (FIPP) is yet another great Australian competition that club members should seriously consider entering. Exciting news has reached us that local photographer **Jennifer Leahy**, of Silver Salt Weddings in Leura, is the 2019 joint runner up on the competition's Mobile Category for her incredible portrait *The Young Ventriloquist* (right).

Your editorial team and Jennifer weren't able to 'connect' before our edition deadline but we hope to have an interview in November's edition. Jennifer is one busy woman!

The news of Jennifer's success came via a migratory bird to these parts – **Sue Levens**, an amateur photographer, who is a regular visitor to the Upper Blue Mountains from her new home in Auckland. Sue's entry *Wheel of Wonder* – a portrait of her granddaughter at Taronga Zoo's nocturnal exhibit –


© Sue Levens

made it to the final cut in the Mobile Category (above right). Another local, **Julie Miller** from Little Hartley, was also shortlisted in the Mobile Category for *Little Princess*. These are only the local entrants we know about!

We've seen some pretty amazing portraits at club exhibition nights, most of which would stand head and shoulders alongside what we've seen in the FIPP competition. What are you waiting for? The prize money is pretty generous: about $22,000 was awarded this year. The next competition is in 2021, so why not join the mailing list and keep on the ball? For details click here.
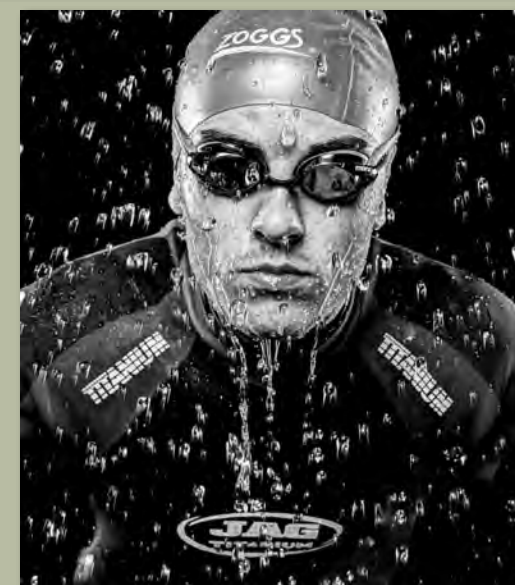
Overall winner Malcolm Peacock:
Titanium Man

Members' choice DPI – "Embracing sunshine"

Emanuel's planned springtime club outing to Mt Tomah Botanic Gardens prompted me to go there earlier at the end of September. I found a smorgasbord of colourful blooms of every size.

It was a clear sunny day, but as time progressed the wind picked up and I decided to pack it in as my subjects just wouldn't stay still! As I headed towards the building I noticed this Isopogon flourishing under a deck with the flowers catching the sun but the background quite shady.

The image lept out at me when I looked at it on the computer later, and the leaves seemed to me to be like arms stretched out to welcome the warmth of the sun.

I framed the image in camera to include negative space on the right-hand side and did very little post processing: just a minimal crop, miniscule exposure adjustment and then bumped up the texture fractionally.

Olympus E-M 10 Mark II, 150mm, ƒ 5.6, 1/1,600s, ISO 200.

Eve Taylor

Members' choice mono – "Windswept"

I had long planned to go to Stockton, near Newcastle, and visit the sand dunes. I had seen many beautiful photos of the area and was itching to see it for myself.

The weather Gods were out to make it challenging for me. It was blowing an absolute gale the day I was there, with the driving sand and intermittent rain making it only possible to aim the camera in one direction – down wind.

So even though the wind was giving a 'pristine' finish to the sand, by forcing me to only face one direction it limited the composition possibilities. The black sky (it really was black) added to the drama.

The light was quite flat, so I decided to convert the image to black and white, and beef up the contrast to try and convey the mood and isolation I felt out there in the wild elements.

Olympus EM-D, 30mm, *f* 16,
1/100s, ISO 200.

Emanuel Conomos

Members' choice colour – "Daintree"

This shot was taken on the Daintree River. It was quite an overcast day so the sky wasn't really playing ball. The cloud patterns were nice, but the colour just wasn't quite there and I felt that a monochrome image just didn't quite work. As a result, this image is a composite of two shots. I think that this is more of a reflection of the mood that day as well as of the scene.

The base image was taken using the settings below and the sky was from a sunrise shot. The purple colour cast was generated by the filters used but the saturation was reduced.

Post processing was blending the two shots together and then a small amount of curves, levels, and a gradient.

Canon 5D, 24mm, ƒ8, 1/400s, ISO 100.

Daniel Jackson

Diary

Time is running out for you to enter the Australian Photography's Photographer of the Year 2019 competition. There are over $25,000 worth of prizes to be won. **Entries close 11 November**.

The entry categories are:

- Landscape
- Wildlife and Animal
- People and Portrait
- Travel
- Black and White
- Action
- Junior (under 18)
- Photo of the year.

For more details and to enter click here.

Flamenco photography

Yes this is "a thing". If dance is your passion then the **free** *Flamenco Conference - choreography and photography*, on 25 October at Instituto Cervantes Sydney, Level 3, 299 Sussex Street, Sydney may be your thing! Further details click here.

Street photography discovery workshop

The group We Are Observers (WAO) are organising workshops monthly on street photography for $120. The next is on 9 November at Starbucks, 11-31 York Street, #1 Wynward Green, Sydney. Shame about the coffee! More information here.

Introduction to Macro Photography

Nikon School Australia is offering this introductory course for $83.10 on Sunday 3 November in the very pleasant environs of Wendy Whiteley's Secret Garden, Lavender Street, Lavender Bay, Sydney. More here.

WWW

On the Street

Tanya Nagar is a young streetwise, award-winning photographer who describes herself as a "bokeh-loving London urbanite capturing the world in 50mm at *f* 1.8". For members who like to cruise others' works on social media, Tanya-N (as she calls herself) is on Facebook, Flickr and Instagram, where you can see a terrific range of her street photography, mostly taken in London and Mumbai but in other locations too, all shot with her trusty Nifty Fifty.

For those who prefer to browse the old-fashioned way, Nagar has two published books that are available secondhand for a few dollars: *Any Camera, Anywhere: The New Street Photography Manifesto* (Ilex Press, 2012) and *Life in 50mm: The Photographer's Lens* (Ilex Press, 2019). Her books are full of really useful tips and examples of what she's learned from her heroes, Cartier-Bresson (of course!), Robert Frank and Weegee. She makes it all seem so easy!

Tanya Nagar

https://www.instagram.com

https://www.facebook.com

https://www.flickr.com

http://www.tanya-n.com

WWW

Taylor Wessing Portrait Prize 2019

Now, if you want a really top-tier portrait challenge, try The Taylor Wessing Photographic Portrait Prize 2019, at the National Portrait Gallery in London. The overall winner takes home a cool $28,000. If you are overseas later this year, the exhibition of 57 shortlisted photographs can be seen at the gallery as part of the BP National Portrait Prize, until February 2020. For further details click here

Matthew Dwyer

1968 — October 2019

Acclaimed British-born wildlife photographer Matthew Dwyer has died in unexplained circumstances. His body was found in the Stirling Ranges, WA earlier this month.

More on this story here.

Matthew Dwyer
https://www.instagram.com
https://www.facebook.com/
http://www.freophotos.com

Shortlisted entry by Sirli Raitma: *Eha (04)*

Matthew Dwyer: *Quokka*

3D (stereo) photography

A small but attentive and interested group attended last Wednesday's info night which included David Mansfield's session on 3D photography. This featured examples of 100 year old technology that, remarkably, can be utilised with mobile phone apps.

An 1896 "stereograph" 3D viewer similar to those David demonstrated

That the effect of the technology is quite similar to current virtual reality (VR) and is yet so old, took everyone by surprise.

To experiment with 3D photography yourself you'll first need a smartphone (Android or Apple) with one of the many 3D camera apps installed (some are free). Just search your app store for 3D

camera. Some good android apps are briefly reviewed here. For iPhone or iPad, PopPic 3D Camera seems a well-rated and popular choice. Click here for details.

With the app you simply take two pictures of your subject a short distance apart. The app should allow you to align the images properly. The result is a dual image like that shown to the right.

Finally, to view your image you'll need a simple viewer. If you can't find an old one amongst your

Queen's Brian May holding his patented "Owl" 3D viewer for smartphones. The 1896 version works just as well!

Volunteer model Wollo posing for a 3D shot

family heirlooms you'll need to buy one. LondonStereo sells the Owl for £15 (about AUD 28) here, or you can get it from Amazon.com.

To see Brian May's brief video introductions to 3D photography and on using the Owl, click here.

Many thanks to Wollo for bringing his special 3D camera and films.

Utilising Kodachrome color film Sawyer's View-Master was introduced in 1939 and was popular in the 1950s and 60s with many "view reels" available. These were thin cardboard disks containing seven 3D pairs of small transparent colour photographs.

Applying name formats to image exports

As with our camera club, there are times when image file names need to be in a very specific format to allow time saving automation to be applied. In our case, to automate the scoring system, an image's creator needs both to be known but also stripped off the file name to ensure each image is anonynmous to the judges.

Thus the camera club requires all images to be named in the following format:

{title}_{initials}.jpg

For example:

blue dancing sausage_XP.jpg

Lightroom can help with this process and save you fiddling with file names after exporting your exhibition night images. To do this you create a custom name format as follows:

1. When you export your image, in the **File Naming** section of the export dialog box tick *Rename To*, then click the associated drop-down arrows.

2. From the drop-down list choose **Edit ...** to display the Filename
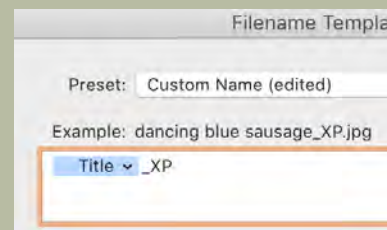
Template Editor.
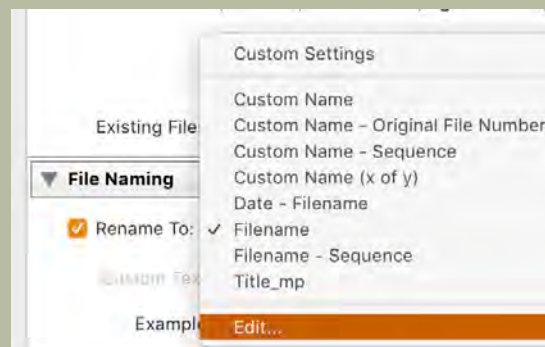
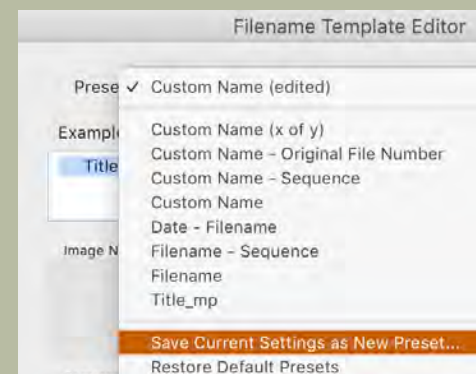3. Delete anything that appears in the custom text field.
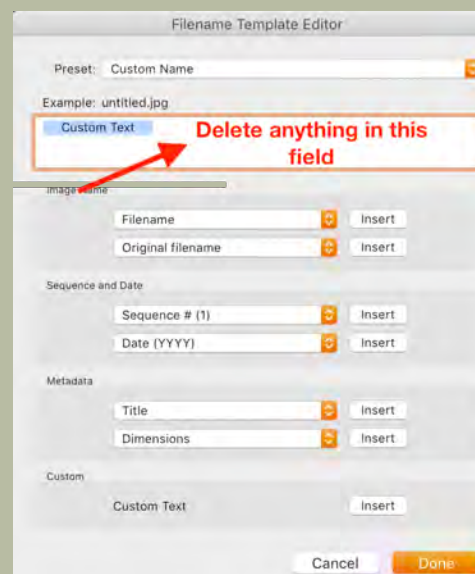
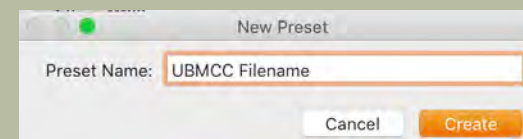4. In the Metadata section, click <**Insert**> next to Title.

5. Click in the custom text field just after Title, then type an underscore followed by your initials.

6. Click the **Preset** drop-down arrows and choose *Save Current Settings as New Preset ...*

7. Give the preset a suitable name, e.g. UBMCC Filename and click <**Create**> then click <**Done**>.
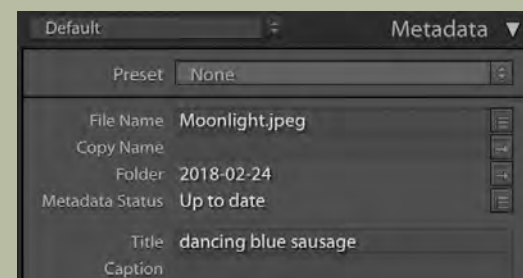

Now you will see your new preset in the **Rename To** list and below it an example showing how the file will be renamed.
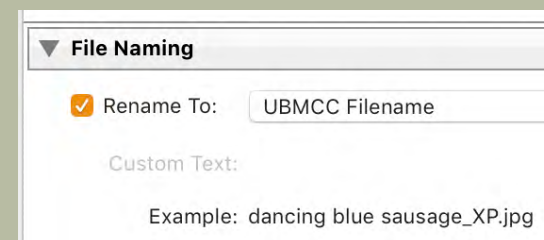
You can export multiple files and each will be renamed based on the **title you gave it** in the **Library** module.

Thus it is important to title your images as part of your Lightroom processing.

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|	
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Submitting images

Apple Mail users: after attaching your images please ensure you select

Image Size: Actual Size

  Whether submitting a DPI or digital images of your prints the required format to match the projector is a maxium width of 1024 and a maximum height of 768 pixels.

  For a landscape format image, set the longest side to 1024; for portrait, set the longest side to 768, and for a square image, all sides are 768.

Please ensure you name your image file in the following format: {title}_{initials}.jpg e.g. wombling wombats_JX.jpg.

1024

768

768

768
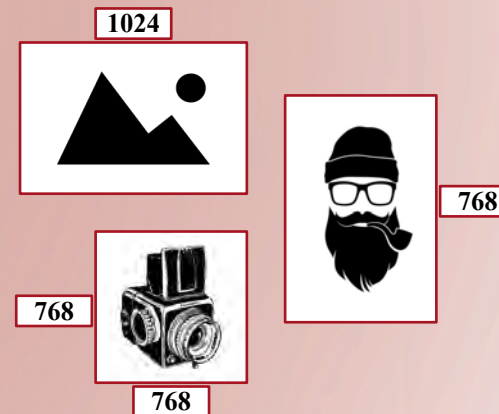
Our web site

www.upperbluemtnscameraclub.com.au