

Newsletter, June 2019

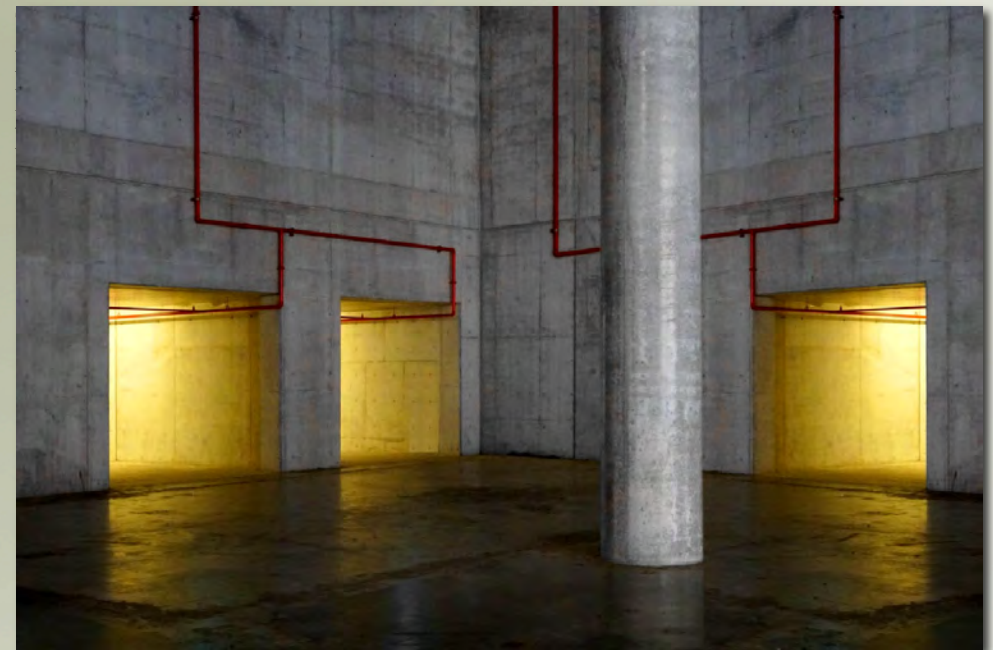


First prize for local photographer

A local photographer scooped first prize in the Blackheath Art Society's winter show on June 8. Another was highly commended for his work.

Thierry Ollivain's "Fool's Gold" won first prize of \$750. The shot captured golden light pouring through three doorways in a minimalist concrete architectural setting. The judge, photographer Len Metcalf, commented: "[The] three doorways offer the viewer a choice of paths forward, each glowing with an enticing warmth. The geometric shapes are balanced harmoniously around the column, referencing ancient times, within an almost brutalist architectural building filled with stark purpose and efficiency. A photograph that references modern paintings".

Fellow photographer Tony Simone's photograph "Misty Individual" (next page), of a glorious mountain ash in the mountains' mist, moved the judge to remark: "I am particularly drawn to the dancing tree that offers a squiggling juxtaposition to the straight trees that surround her. I love balance in art, one that keeps me looking over time. This photograph has a gorgeous sense of balance and depth. I could feel myself walking through it."



Thierry Ollivain: Fool's Gold

Power of photography

A photography project focused on sexual harassment of young people in public spaces has led to a parliamentary resolution to tackle the problem. The Brussels-Capital Region parliament decided to act after seeing the photographs taken by 15- to 20-year-olds in Brussels that documented their experiences of sexual assault and harassment in public space.

The project, co-sponsored by Canon Europe and a Belgian children's rights organisation, linked up two Canon photographers and 14 teenagers, who documented their experiences on Brussels' streets. An exhibition of their work jolted MPs into unanimously passing a resolution to tackle public sexual harassment.

As Canon's [website](#) says: "This is art with an outcome."



Tony Simone: Misty Individual

Photos of the other winning entries can be viewed [here](#).

The next exhibition accepting photographic entries is for the Blackheath Art Prize 2019. Entries open in the first week of August, and close on Friday 20 September

Details of how to enter can be found [here](#).

The works go on show at the gallery from 5 to 7 October.

Members' choice DPI – “Under the Southern Cross”



This shot was taken on a photowalk around Circular Quay/The Rocks. I'll be the first to admit that I didn't really notice the Southern Cross-like pattern of the lights at the time.

There were plenty of other photographers on the walk, and a lot of construction along the roadway, so one way to get a cleaner composition was to look up. The things that really caught my eye and made me want to try the shot were the converging vertical lines and the textures of the different materials used in the building.

I set the tripod up for shooting as vertically as I could, used live view to compose, and stopped the aperture down quite a bit to bring out the points of light.

Post processing was mainly colour temperature, a small amount of highlight/shadow adjustment and I pulled a fair amount of saturation out as I felt the colours overpowered the shapes in the image. Also, a bit of spot removal mainly on the columns.

Canon 5D, 24mm, *f*11, 30s, ISO 50.

Daniel Jackson

Members' choice mono – “Nature’s Jewel Box”

I was on a fungi shoot with a friend, and as is often the case in these situations I was looking around waiting for my friend to finish his shot when I spotted this little fungi growing in the crevice of a rotting tree stump.

At first glance it looked like a white blob, but a closer look revealed it was covered in the most exquisite spheres of different sizes and colours, looking for all the world like a jewel box.

I suspect they were some sort of sticky substance, as they appeared to really stand up.

The picture was cropped somewhat to show the detail and even though it looked very nice in colour, it was only when I converted it to black and white that it really popped.

Olympus OM-D11, 12-40mm, *f*5, 1/8s, ISO 200.

Emanuel Conomos



Members' choice colour – “Bergen in the rain”



Bergen is a picturesque city on the south western coast of Norway.

The title says it all!

This picture was taken after the rain had stopped.

The dark threatening clouds warned that the rain would come back. And it did.

Sometimes in photography there is only the quick or the dead (and the wet).

Harley Rustin

Members' choice colour – “Sunrise at Capertee”



“Sunrise at Capertee” was a planned event. I had camped not far away in anticipation of getting up to Pearsons Lookout, just out of Capertee, early enough to catch the sunrise. I was a little disappointed when there was no cloud about to add some drama to the sky. Then, just after the sun peeked

over the horizon, it bathed the slight mist in the valley, giving it a golden hue and making up for the lack of cloud - and the freezing cold night I had endured. Olympus OM-D11, 12-40mm, *f*16, 125s, ISO 200.

Emanuel Conomos

Members' choice colour – “A Cameo Appearance”

Captured at the 2019 Ironfest in Lithgow, this particular image was taken in the early afternoon, on a day when the lighting conditions were harsh. No cloud and extremely bright light made getting a decent shot extremely challenging to say the least.

I was extremely lucky with this particular portrait because after chatting with this elegantly dressed woman for a while, and prior to snapping off a plethora of shots, we got around to discussing how harsh the light was and as luck would have it she was also a keen photographer. She suggested that we find a shaded area, which we did.

To top it all off she also knew how to strike a pose. The only post-processing I really had to do was a fairly heavy crop to knock out the distracting background ... even shooting at $f 5$ couldn't blur it all out.

Pentax K-1, D FA* 70-200mm (at 100), $f 5$, 1/250s, ISO 200.

Rob Skinner



Members' choice colour – “Enough Already”

This portrait was inspired by the strobe/speedlight images of Eddy Summers (check him out on [Flickr](#)).

This was my first serious attempt with an umbrella and a manual speedlight using the Invisible Black Backdrop technique as described by Glyn Dewis (click [here](#)).

It was taken late in the morning at the end of a shoot with my eldest granddaughter as the model. Even though she was being paid \$0.25 per shot, she was over it.

There was a great deal of trial and error with this particular shoot. The hardest thing was getting the power setting of the flash and the distance from the subject just right.

Post-processing was fairly simple: a little bit of burning in Photoshop to knock out a few highlights in the background, and that was it. The umbrella and flash did the rest.

Pentax K-1, D FA 28-105mm (at 95), *f*16, 1/125s, ISO 100, flash power 1/4.

Rob Skinner



Members' choice colour – “Into the Wilderness”

This photograph was taken on the Skaftafell glacier during a trip to Iceland last year. On the southern coast of Iceland, the glacier is part of one of the largest glaciers in Europe, the Vatna or Vatnajökull in Icelandic. It covers nearly 8,000 square kilometres, with the ice depth averaging 380 metres.

As with other Icelandic glaciers there are several active volcanoes beneath the ice, with the last significant eruption occurring in 2004.

You may have seen the glacier before as it has been used as a location for quite a few film and television productions, including two James Bond movies and more recently “Game of Thrones”.

Taking the photograph presented a few difficulties, not the least of which was caused by the significant amount of moving mist regularly obscuring the group of trekkers.



Added to this was the problem of the changing brightness of the sunlight as the mist moved. To assist with managing the former, I used a polarising filter.

Canon EOS M6 (mirrorless),
Tamron 18-200 mm Di II VC
(at 50), *f*8, 1/125s, ISO 100.

Rob Lipscombe

Simplicity challenge - your best shots



Eve Taylor: Fern



Daniel Jackson: Apple



Selena Williams: Light at the Casino, Melbourne

Simplicity challenge



Des Pope: Ball



Michael Peck: Victory

This was an accidental simplicity shot taken at Ironfest. I was trying to get a clean shot of a sword fight and resorted to shooting from as low a position as the available knees would allow so as to have only sky as the background. I took the blue out which seemed to produce a tad more simplicity. The combatant looks surprisingly calm as if the shot was posed, but the action was full on.

Pentax K5, DA 18-135mm (at 53), f 11, 1/1250s, ISO 400, no flash.

Michael Peck

Simplicity challenge

While looking for images involving our theme of simplicity I did not immediately think of a mass of yellow flowers in my daughter's garden as a contender. However, when I was photographing close-ups of some of the buds, I used a shallow depth of field which gave me a soft, silky and greenish background. It was then a matter of composing for the required amount of background.

Greg Wood



Greg Wood: Blooming Yellow

Simplicity challenge



Emanuel Conomos: Egg in a cup



Paul Rowe: Simply Red

With this image a simple solid background compliments the main subject and meets the criteria for a simplistic image as per the brief.

Pentax K10D, 28mm, *f*4, 1/60s.

Paul Rowe

Diary

Ballarat International Foto Biennale

Members travelling interstate in spring might want to factor the annual Ballarat International Foto Biennale into their travel plans. The Biennale, in its 14th year, is a two-month-long celebration and promotion of the cream of Australian and international photography. This year there are shows in town between 20 August and 20 October. Your newsletter editors' eyes were off the ball lately and we missed telling you about a new \$10,000 (yes, ten grand) prize being awarded by the Biennale this year. Entries closed at the beginning of June, but there's always next year.

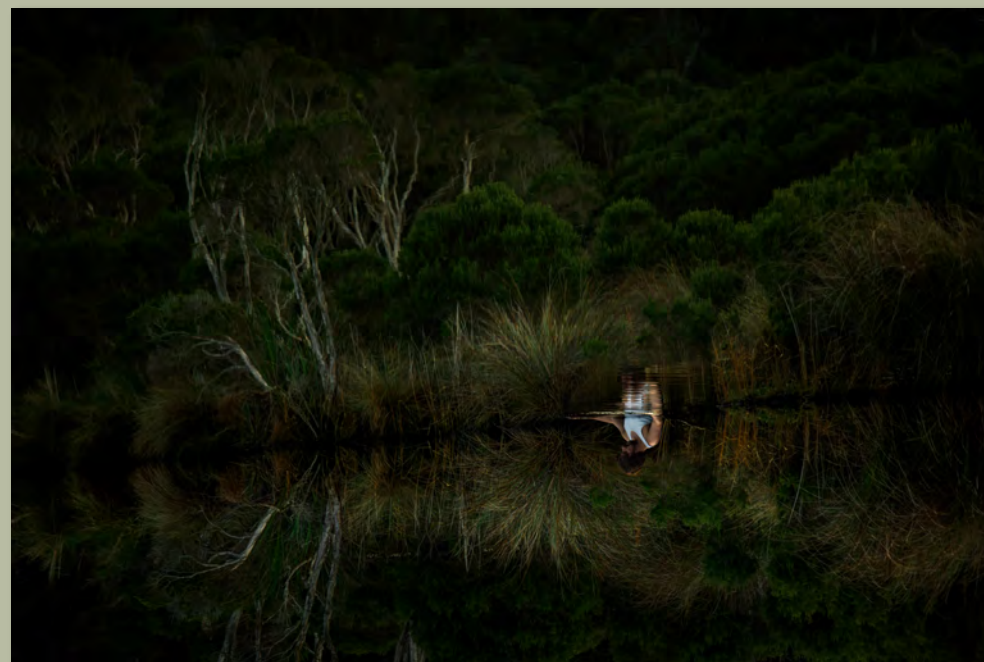
The award's focus is to recognise photographers working in the Asia-Pacific, especially those whose work is starting to attract critical attention and which deserves to be seen by international audiences. Six artists each get a solo exhibition during the Biennale, with the winner taking home the \$10,000 pot and the people's choice winner pocketing \$1,000.

Entering competitions is a great way to focus the mind, brush up your skills, and consider some top-notch printing and framing. There are two more months of dark, cold nights ahead to work on a portfolio for 2020. Just think where \$10,000 could take you? Further than Ballarat, that's for sure.

Running from 23 August to 20 October. On offer is a free portfolio review for 38 lucky entrants. For details click [here](#).

Lilli Waters 'Reawaken'

Also at Ballarat is an exhibition of Lilli Waters photography running until 10 August. Lilli's "preoccupation is capturing women in landscape. She photographs women to empower both them and herself, bringing forth their strength and raw, honest edges." Waters has been published in Elle, Yen, Art Aesthetica, Vogue Living and Real Living, and she was invited to show works as part of the Venice Biennale in both 2017 and 2019. For more details, click [here](#).



Lilli Waters: A Sense of Belonging #11

Wider Horizons

If your ambitions run further than the club's exhibition nights, you could try your hand at the Australian Photography magazine's monthly photo competition. June's theme is the classic Australian landscape, so members are in with a running with the amazing landscapes in the Upper Blue Mountains, or beyond. The top prize is a Haida M10 filter holder. Details of how to enter (and lots of beautiful shots) can be found on its Facebook [page](#). For the entry form, click [here](#).



Steven Algie: Time, Black and White category, from 2019 Photographer of the Year portfolio of the week

Calling all young guns

It has been remarked – within earshot of your editors – that the age profile of the club is higher than desired. True. However, most of us have seen a shot by a youngster we know that would earn its place on exhibition night, or in



Maya Xavier, 11: Lego Sydney Night, Darlinghurst

another forum. With the latest smartphone cameras giving our DSLRs a run for their money, we should be seeing more young people's work – everywhere (see "Power of Photography", page 2).

City of Sydney Council's "Little Sydney Lives" competition

is a chance for three- to 11-year-olds to show their peers and elders how they see life in the city – through a camera/phone lens. Unfortunately, the deadline for entries for this year's competition has passed but an exhibition of the top 20 finalists – blown up to large-scale prints – goes on show in Sandringham Gardens, Hyde Park, Sydney CBD between 19 September and 6 October.

As photographers, we subjectively tell the story of our environment through our images: we capture places and people with our subconscious and we badly need to see and understand how young people view their world. Their social commentary is every bit as acute and valuable as their elders'.

So, the next time your grandkids, nieces, nephews, neighbours or young friends show you a shot they've taken that really grabs you, think about this annual competition. Aside from the fun of entering and the kudos of being selected for exhibition, there's the added inducement of several prizes worth hundreds of dollars. That's a lot of pocket money, and goes a good way towards a first DSLR.

More information, click [here](#).

ARTEXPRESS 2019

At the Blue Mountains Cultural Centre until 30 June, this exhibition presents artworks in various media, including photography, by HSC students from the Blue Mountains, the Central West and wider NSW. The work addresses a wide range of issues including cultural and gender identity, the impact of social media and globalisation, and the effects of climate change.



Contacts

Newsletter:	ubmcc.news@gmail.com
Image submission:	ubmcc.dpi@gmail.com
President: Alan Daniel:	0407 761 808 alanwingtech@gmail.com
Secretary: Pauline Pollock:	pvapollock@gmail.com
Webmaster: Greg Wood:	gsw333@gmail.com