



Upper Blue Mountains Camera Club Inc.

Newsletter

INTER-CLUB WINNERS — 2018

Our November issue is a “bumper one”, so to speak, and has been made necessary by the inclusion of a second exhibition evening on the year’s program that has, as a consequence, doubled the member’s choice selections to be included.

Our End of Year Awards Exhibition Evening is on Wednesday the 5th December. It’s an earlier start, 7pm, and lodgment of prints is required at 6.30pm. Four (4) images can be lodged in any of the categories including Digital. Your Digital entries (4) will need to be in by Sunday evening.

Your committee is keen to make it a good night, so be in it! . . . get your images together and put yourself in the running for an award.

Bring the family, bring a friend and bring a plate!

The bottom line with any photographic activity is figuring out how to take a great image. That’s the result we’re all looking for. If we aren’t actually taking great photos then what’s the point. By putting into practice some simple steps, your photography can improve immediately.

Get in closer Like so many other photographers who contend that a zoom lens is the ultimate accessory for your camera. That’s a total misnomer. The most important accessory to you as a photographer is your feet. Unless you’re in a game reserve or a zoo where getting closer to the animals may get you eaten, using your feet is essential. You will see more of the subject and the image will probably be

of a better quality. As you move in toward the subject you’ll find yourself framing the scene or person with far more attention to the details.

Exclude the clutter By getting in closer you’re going to exclude a lot of clutter that you’d not usually remove from your images. There’s always going to be a lot of stuff in any scene that you’ll not want to see in a few years time when you’re revisiting the memories. Coca-Cola

cans, microwaves, and maybe the kitchen sink—all elements that weren’t important to you when you shot the image. By looking carefully at the scene you’re about to shoot, you’ll find things that shouldn’t be there. Remove them or change your viewpoint so that they are no longer in the image.

Look to the edges of your frame By giving careful consideration to your entire image—especially the edges—you’re bound to see a significant improvement to your photos. Because we are so focused on the child, the vehicle, or other chosen subject, which on

most occasions is placed in the center of the image, not a good look, we don’t give attention to the edges. It’s only afterwards that we ask the inevitable question, . . . why did I include those extraneous items that really have no relevance to the image? So, watch what encroaches on your scene before pressing the shutter button.

Choose a clear focal point or subject The most important element of any image is the focal point or your subject, after all that’s the reason you are taking the image. If you’re photographing your grandkid’s birthday

party then make him or her your focal point. Get in closer so the viewer can see what the photo is all about. The subject should always shout out, "I'm the center of attention." You should never be in doubt as to who or what the subject is.

Change your angle By simply taking this one step you'll see an immediate improvement to your photos. Start by thinking outside the square. Don't stand in front of the subject. Walk around and look at the possibilities. Get down low and look up at the subject. Move a few steps to your left or right. Climb up higher than the subject and look down. Whatever you do don't stand in front of the subject . . . think differently!

Practice, practice then practice some more "This isn't something I can do to improve my photos you're thinking," believe me, it is! By going out and practicing these steps regularly and consistently you're going to become a better than average photographer. In any activity, the more you practice the better you become. So, off you go, get out there and shoot images—lots of them. Think about those other five steps.



The Inter-Club judge, Phil Ramsden, wouldn't like this one!



Sensor Factors

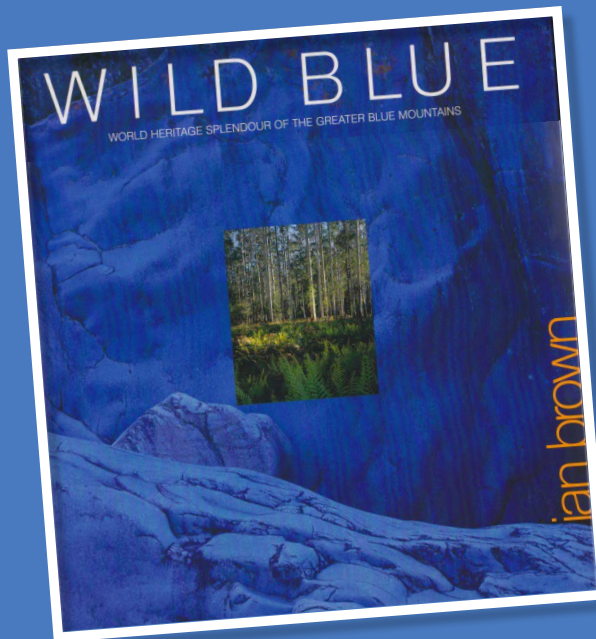


Not everything comes down to mega pixels. Sensor size is also important and can be the difference between a full frame shot, or a smaller APS-C shot. The relevant crop factor will ultimately determine how much of the shot is able to be captured by different size sensors from the same position. The crop factor refers to the amount of the shot that is able to be included in the picture, when compared to the original from 35mm SLRs of yesteryear. Also known as the 'multiplier factor', different sensor sizes have a relative crop factor to accompany them. Full frame sensors (crop factor of 1.0x) have

the exact same image size as their 35mm film predecessors (36x24mm). APS-C sized sensors are the second most commonly used sensor in DSLRs and have a crop factor of 1.6x (22.3x14.9), while their slightly larger counterparts, APS-H have a crop factor of 1.3x (38.8x19.2mm). Each brand will have their own unique sensor sizes and corresponding names for them, with crop factors ranging from 1.0x to 2.0x. These crop factors can also be used to calculate the equivalent focal length of a DSLR. Always be sure to check what type of sensor your DSLR is built around as the size of your shot depends on it.

**Judge's selection from the images displayed
Exhibition Evening Wednesday 7th November**

Guest Judge for the 7th November Exhibition Evening was Ian Brown, a nature photographer who is best known for images of his home territory here in the Blue Mountains. As a lifelong bush-walker, naturalist, climber and conservationist, Ian has immersed himself in wild places. His images arise out of that intimacy and joy, and from his desire to convey the richness and meaning of the natural world. He tries to capture beauty with clarity and integrity. Ian likes to work in a traditional way with a large format view camera and film when he can. This requires a careful, contemplative approach and a quiet connection to the rhythms of nature. It allows precise control of composition, focus and perspective and offers fine resolution. Ian, as do our member judges, did a credible job as a judge and the club thanks him for passing on his advice, taking the time and offering his advice, thanks Ian great effort.



Judge's Choice

Colourful Beach — David Mansfield

*David writes . . . This shot is of our favourite place in Northern Italy . . . Cinque Terra
Cinque Terra is a collection of five beaches in the area near Comogli, this being one of them. Over the centuries, people have carefully built terraces on the rugged, steep landscape right up to the cliffs that overlook the sea.*

Part of its charm is the lack of visible corporate development. Paths, trains and boats connect the villages, and cars cannot reach them from the outside. The Cinque Terre area is a very popular tourist destination. Large crowds visit the area every summer and friends tell us that it gets so crowded there's not even enough room to stand and eat a sandwich. Fortunately for us, we were there during the off-season and managed to enjoy the place when it wasn't so crowded. Each of the five beaches are connected by train from Comogli, and if my memory serves me, this was taken from the train platform.

A truly magic part of Italy!

Taken May 2016.

The gear: Nikon DF with 28/300 lens taken at 100mm; f9 @ 320sec; ISO 500.



Member's Choice

Colour Print

Jim McNamara

"Blackhouse"

The traditional housing for people on the barren peat bogs of the island of Lewis off the west coast of Scotland are called Blackhouses. They were built with thick stone walls, a turf roof and had small windows and doors so as to some provide insulation against the harsh climate.

There is no chimney in the Blackhouse so the peat fire in the center of the house has to find its way out through the roof resulting in a distinctive haze and sweet smell throughout. The smoke smell of the peat is amazing – but it does cling to

your clothes for hours even days. This Blackhouse in this photo was built in 1885, was inhabited till 1964 and has not been changed since the last inhabitants moved out. It's an evocative place . . . but you can imagine that it was a hard life in which to live, in reality. The simple furnishings and the peat fire smoke highlighted through shafts of sunlight shining through the tiny windows created the atmosphere for the photo. Lighting was limited to the natural window light. The camera was hand-held at 1/30s and ISO of 3200 proved a challenge with noise.



Member's Choice

Digital Print

Emanuel Conomos

"True Blue"

Fungi are a lot of fun to photograph. They are a lot like flowers in that they come in a large variety of shapes and colours, with a distinct advantage over flowers; they don't move around in the breeze!

When fungi grow in clusters like this one has, the challenge is to arrange the composition and have a focal length that suits.

I thought this cluster formed a nice diagonal line as they made their way up the old log, with the light just catching the tops of each individual fungi.

When the conditions are right we have one of the best places for fungi photos right on our doorstep at Coachwood Glen, and the best thing of all, you don't need a macro lens!

These were taken using a 12-40mm Olympus lens at 40mm and f4.2. but you do need to get down low ... Believe me, It's a lot of fun.





Member's Choice Monochrome Print

David Mansfield

"Still Waters"

David writes . . . "Black and white gives me a challenge, in answer to . . . this is a version of the colour print I had on display at our June meeting. To see the same shot, first in colour, then in black and white, it has provided a totally different feeling to the image".

Taken in Northern Scotland, May 2018.

The gear; Nikon DF; f20 @ 1600sec; 110mm ISO 800"

Try and describe the feelings black and white photography evokes and you'll come up with words like classic, bold, raw, and natural. Then ask the person next to you and they may well say something completely different. The beauty of black and white photography is that it can take on whole new and different meanings depending on what it is your shooting or who it is you ask. As all photography was originally monochrome, or black and white, it's easy to feel a sense of nostalgia over them.

Today, many modern-day photographers choose to shoot or post-process in black and white, creating striking photos like you'll see in David's offering. Whether it's capturing the texture of an object or seeing the form, shading, pattern or tone, black and white photography will always give you a greater appreciation for life's little details. By taking away colour, you'll see an object without distractions. From an artistic viewpoint; colour depicts reality. Black and white is an interpretation of reality.

Member's Choices – Colour Print



"The Wedding Party"

Jim McNamara

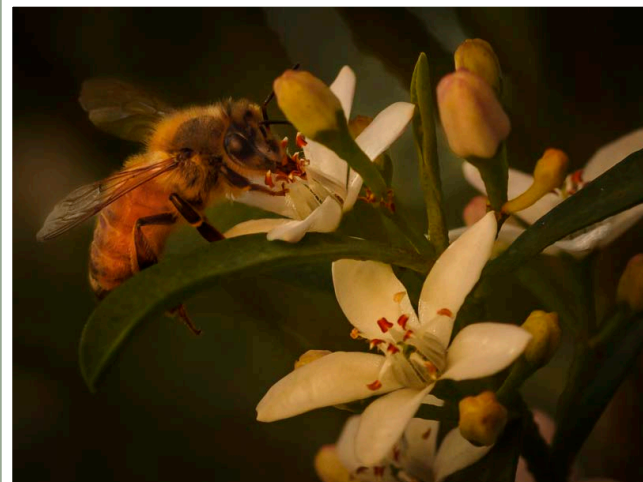
Eilean Donan castle is one of Scotland's most evocative castles. Photogenically sited at the entrance to Loch Duich it is a popular tourist and much photographed site on the west coast. It was originally constructed early in 13th century (but rebuilt early in 20th century) on an islet linked to the mainland by an attractive stone arched bridge. To avoid the expected crowds of tourists we timed our visit for Saturday evening when we were able to spend several hours in the quiet exploring the site. We were unable to access the inside of the castle because of a private wedding ceremony but right on dusk the wedding party emerged for a photo shoot with the backdrop of the castle and beautiful evening light. This provided the opportunity to provide some human interest to the castle photo, to capture the stunning evening light and avoid the usual photographic perspective of the bridge approach.

"The Encounter"

Bob Lipscombe

This photograph was taken a few months ago at in the Kimberleys at El Questro station, situated about 100 km south-west of Kununurra in Western Australia. On top of a ridge at the time, I was focused on the view and the sunset in the opposite direction when I noticed the two vehicles approaching each other on the track behind me. Having just driven over 600 km on the very corrugated unsealed and isolated Gibb River Road to get to where we were and appreciating the significance of each encounter along the way, the the encounter occurring before me appealed greatly.

For those interested in such detail, the photo was taken with a Canon EOS M6 mirrorless camera with a Tamron 18-200mm lens.



"Bee Positive"

Rob Skinner

There isn't a lot to say about this image really, other than it was the best of the well over fifty shots I took of bees being bees in our garden during late spring and it is a photograph that would be listed in any book on photography under the highly technical heading . . . luck and perseverance!

Shot using my Pentax K-1 with a new HD Pentax-D FA 100mm Macro lens, at F7.1 1/320, initial post-processing was done in Lightroom, cropped in close to focus on the bee, a little clarity and contrast, then into Photoshop for some work to bring out the detail in the bee and the job was done.

Member's Choice – Monochrome Print



"RAINDROPS"
Selena Williams

This image was captured three weeks ago on one of my favourite short walks in the Blue Mountains - the Scenic Railway to the Three Sisters. It was one of those lovely misty, rainy days that we experience so often here in the mountains.



The raindrops on the leaves were singularly, so clear and defined. I always take a camera with me when I walk, but this time it was one that had belonged to my old friend Phil Turnedge - his Canon Powershot SX50HS. The settings: ISO 320, 14.65mm, f5, 1/100 sec.

This is a lovely light camera and very suitable for bush-walking. The effect I have created was achieved by initially working with the exposure, contrast and highlights in Lightroom and then the tonal range elements in Silver Efex Pro 2.

Member's Choice – Digital Print



There are many photographers who say that each shot they take derives from intuition and I can say my "Stree Light" offering is no different. From the point of view of composition after looking up, I was ready . . . the balance and the lines and every thing around the light were looking good . . . instinctively, I knew that! But, there are occasions when your skill and your

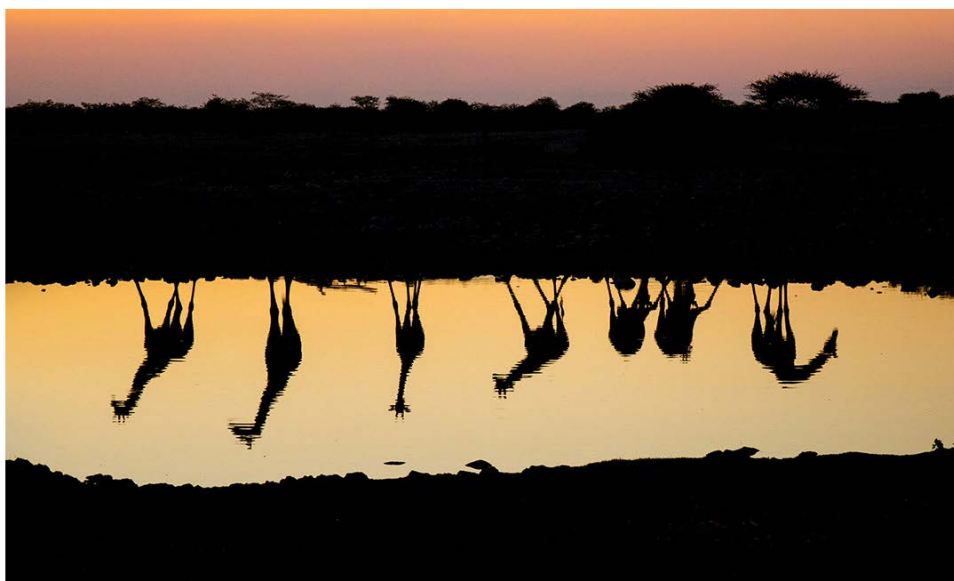
anticipation are put to the test, I had a picture in my mind's eye in advance of the shot and the kind of image I wanted to make of the situation. I knew what could be done from images I had made in the past, intuitively I knew what would work for me. It's like a design template to adapt to a new situation, a sort of creative perception ~ a perception with a photographic end result.

" Street Light " – Des Pope

A contribution from Annette, If you've struggled with the halo around your image this might have the answer for you.

https://www.youtube.com/watch?v=gqdaWHjNeSQ&feature=youtu.be&utm_source=Mark+Metternich%27s+Photography&utm_campaign=29306866eb-EMAIL_CAMPAIGN_2018_11_18_11_28&utm_medium=email&utm_term=0_05f712c7fc-29306866eb-197820137&mc_cid=29306866eb&mc_eid=bf70737ce0

Thanks Annette



No matter how many megapixels we've got inside the fancy machine we hold in our hands, they're not worth a bean if we're not able to hold the camera steady!



My mate Harley says to always bring your camera, 'cause he says it's tough to take a picture without it! and ... pursuant to the aforementioned piece of the Rule Book, subset three, clause A, paragraph four he says ... use the camera!



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- English speaking Driver 20 years experience – will look after us from Arrival to Departure (ex old Delhi)
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- The small villages provide the best subjects, stopping when we find a wedding or local activity, never possible on a conventional tour. Our driver is geared to look for such opportunities
- In the famous blue city of Jodhpur we will have our own local model and guide.
- Udaipur surrounding the Lake of Pich hola perfect for early morning shots of bathers or evening lights, slow shutter speed
- Capture creative imagery with a night cultural dance performance in an old Haveli in Udaipur
- Capture the vibrant bazaars of Bundi perched on the mountain under the picturesque fort surrounded by blue washed houses
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- Capturing the Taj Mahal, the jewel of world architecture
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- Camel trains of Jaisalmer –
- Model shoots in famous palaces and step wells

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