

Newsletter, September 2019



Peter Lindbergh

23 November 1944 — 3 September 2019

It is easy to mock and satirise the world of fashion with all its pretentiousness and *prima donnas*. Robert Altman did so superbly in *Prêt-à-Porter*, his hilarious 1994 (and still extremely funny to watch) film satirising Paris Fashion Week.

Yet documentaries like *McQueen*, charting the life and career of fashion designer Lee Alexander McQueen, and *Westwood: Punk, Icon, Activist* (denounced by its subject, Vivienne Westwood) reveal fashion's high priests and priestesses to be deeply sensitive and driven artists with a canny ability to tap into the *Zeitgeist*.

Yet where would the fashion

industry be without the dedicated photographer of fashion?

When looking at a Lindbergh portrait — whether of a celebrity or fashion model — you rarely sense a casual, let alone a forced pose, and you'd never think "clothes horse". Instead you feel you are witnessing an important moment in a life which has an intriguing story behind it.

That the clothes, the putative subject



Fashion Photographer

of much of his work, invariably seem almost inconsequential, is both a great irony and a testament to his ability to create images with high emotional impact.

Surely only Lindbergh could sell Pirelli the calendar concept "naked while fully clothed" to feature both young and mature-aged actors, and in his words, to create images by "stripping down to the very soul of the sitters". Helen Mirren, who sat for the calendar, said Lindbergh's approach found "the amazing in something that's simple and human and real ... it is part of our job to be photographed ... and to be revealed

"His work is revered globally for capturing the essence of a subject and promoting healthy ideals of beauty, eschewing photoshopping, and preferring natural beauty with minimal makeup."

Meghan, Duchess of Sussex

in a photo is quite frightening in a way ... it takes a very brilliant, not just photographer, but person to be able to bring that out in anyone.

"It's not the moment he clicks the camera, it's everything he does before he takes the shot that allows the moment to happen."

Michael Peck



Peter Lindbergh with Greta Thunberg, at work on one of his final projects, *Vogue*'s September 2019 issue: [Forces of Change](#).

"It should be a duty for every photographer working today to use his creativity and influence to free women and everyone from the terror of youth and perfection."

Peter Lindbergh

"When someone creates something: a painting, a poem, a photograph, the creativity comes from an idea, from a feeling, from emotion, or from a combination of ideas, feelings and emotions that are somehow 'reborn' from all our experiences and perspectives."

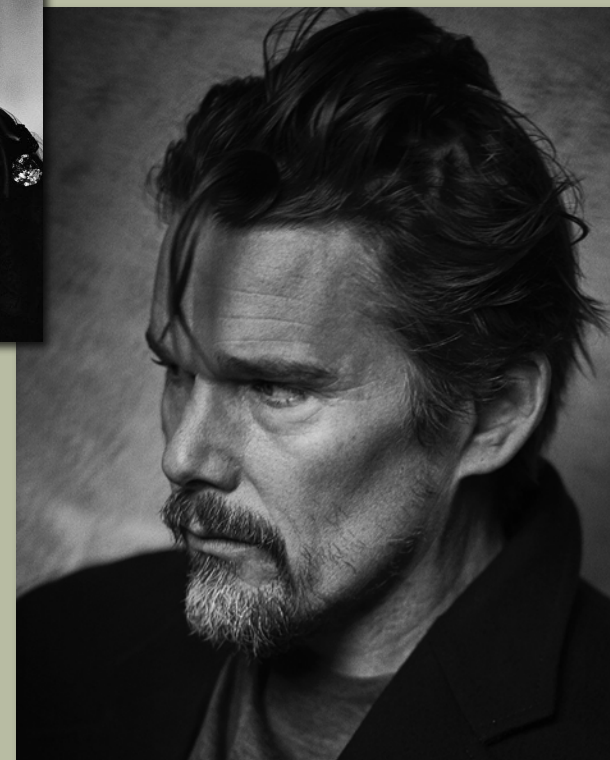
Peter Lindbergh



Peter Lindbergh: *Kate Moss, Paris, 2014.*



Peter Lindbergh: *Vittoria Ceretti* ("At the Beach", for *Vogue Germany*, July 2019).



Clockwise from top: Cate Blanchett, Ethan Hawke, Mariacarla Boscono, Charlotte Rampling.



Peter Lindbergh

[instagram.com/therealpeterlindbergh](https://www.instagram.com/therealpeterlindbergh)

[facebook.com/peterlindberghofficial](https://www.facebook.com/peterlindberghofficial)

[peterlindbergh.com](https://www.peterlindbergh.com)

Obituaries

Sarah Young [independent.co.uk](https://www.independent.co.uk)

Elizabeth Paton [nytimes.com](https://www.nytimes.com)

Members' choice DPI – “Filigree Lace Seed Head”

This image is of a seed head of *Stachys byzantina*, commonly known as Lamb's Ear. I had taken some photos in my garden using a macro lens and when I looked at the images on my computer, I noticed the wonderful lace-like patterns of the seed head.

Inspired to try for a better shot, I cut the stem and took it indoors, hung black velvet some distance behind it and photographed it with sunlight streaming through the window and highlighting the lacey effect. I took many shots and found this particular version the most pleasing to me.

For me, one of the delights of macro photography is the magical discovery of things you just don't notice with the naked eye.

Olympus E-M10 Mark II, Olympus macro lens (60mm), *f* 5.6, 1/80s, ISO 200.

Eve Taylor



Members' choice mono – “Other Worlds”

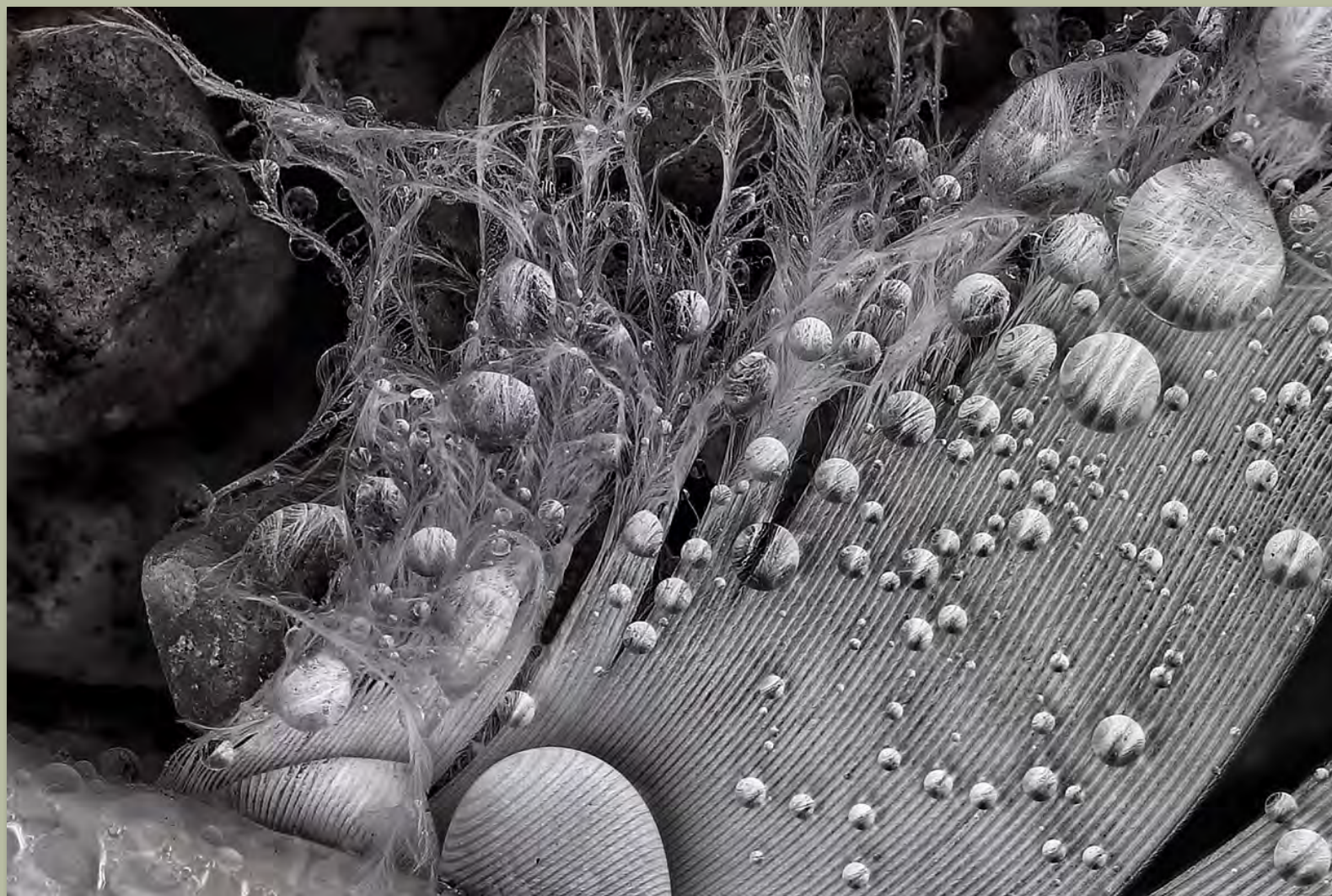
Although not obvious at first glance, the subject of this photograph is a sulphur-crested cockatoo feather. I noticed it on the ground after a shower, with the spherical shapes formed by rain droplets.

With more showers on the way I didn't have time to set up a tripod so I decided to use my camera's burst mode.

After focussing manually on the ground, I started the burst mode and slowly and steadily moved the camera away from the subject while taking 10 images.

Fortunately this worked and I was able to obtain a sharp image from the 10.

This was then cropped to produce this image which was taken in colour and converted to black and white.



Canon EOS M6 (mirrorless), Sigma 70mm, *f*5, 1/320s, ISO 100.

Robert Lipscombe

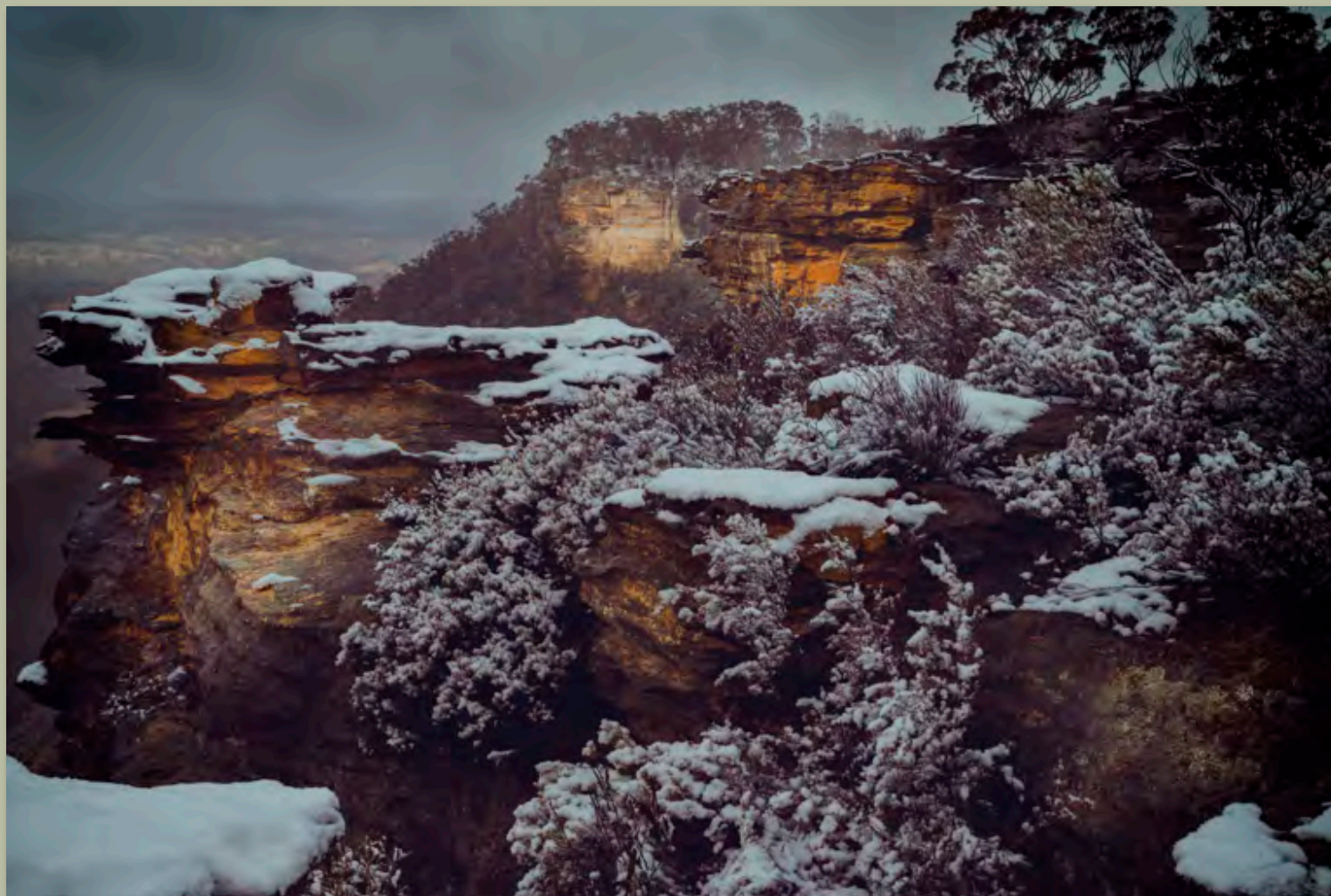
Members' choice colour – “Snow at Brown's Gap”

We rarely get decent snowfalls in my neck of the woods, only two or three times a year. Snow down to 700m had been predicted for one August Saturday morning, but at 6:00am I was disappointed to find no snow on the ground at all.

At 7:00am snow started falling so I jumped into the car and headed to Hassans Walls Lookout. But there it was getting so heavy I couldn't see much at all. I began to worry I mightn't be able to drive back. So I jumped in the car and headed homewards.

As I approached Brown's Gap the snow was getting lighter so I pulled over hoping there would be something worth photographing. I was not disappointed. The conditions for capturing the wonderful sandstone cliffs were perfect. The light was amazing, with the sun peeking out from behind the clouds and the snow falling lightly.

I was in photographers' heaven. A hundred shots later I was finished, mainly because I could no longer feel my fingers.



Post processing was just a little cropping in Lightroom then into ColorEfex Pro for the conversion that you see, then into Photoshop to

remove the effects of snow on the lens, plus a little dodging and burning to fix a few of the highlights and shadows.

Pentax K-1, D FA 28-105mm (40),
f11, 1/400s, ISO 400.

Rob Skinner

Diary

Photography Competition Winners

Club members Bob Lipscome and Eve Taylor scooped up the top prizes at the Blackheath and District Horticultural Society's inaugural photography competition on the theme of "plant patterns in nature".



Bob took home the first prize (\$500) for his intriguing macro shot of a Dandelion seed head, while Eve won second prize (\$200) for her *Sinuous Succulent* which was also DPI Members' Choice for February.

Another local, Blackheath photographer Trish Davies, took home the third prize.

The organisers were delighted with the number of entries received and we anticipate an even larger event for the Society's 2020 centenary exhibition.



Church Fair, Saturday 28 September



Helpers are wanted and prints are welcome for the club's booth at [Holy Trinity Anglican Church](#), 17 Armstrong St., Wentworth Falls. Setup at 8:30am for the fair 9am to 1pm. Come and chat to prospective new members. Great scones and coffee too!



Wanted! Prints for Inter-club

Please remember to bring your **best three** colour and **best three** mono *previously exhibited* prints along to our next exhibition night. They will then go into the selection process for the 2019 inter-club competition. The Camera Club's Committee will only select from amongst the

images exhibited on 2 October.

To qualify, prints must have been shown at the camera club after November 2018. Please bring what *you consider* are your best images, not necessarily the highest scoring images.

Please note that you do not need to submit your DPIs as the club already has these on file.

The judge for our October exhibition night will be Mt. Victoria photographer Gary Hayes. For information about Gary and to see some of his work please click the links in the box below.



Gary Hayes Photography

[instagram.com/garyphayes.photography/](https://www.instagram.com/garyphayes.photography/)

[facebook.com/garyphayesphotography](https://www.facebook.com/garyphayesphotography)

[garyphayes.photography](https://www.garyphayes.photography)

[flickr.com/photos/garyhayes/](https://www.flickr.com/photos/garyhayes/)

Powerhouse Museum, Ultimo

Page 9

The Australian Geographic Nature Photographer of the Year 2019 exhibition runs until 20 October at 500 Harris Street, Ultimo.

Click [here](#) for more information and ticket purchases.



Lea Scaddan: *In the Light*

LAST CHANCE Maritime Museum, Darling Harbour

The Wildlife Photographer of the Year exhibition ends very soon on 26 September.

Also at the museum is a virtual reality experience of Antarctica. Note this runs four times per day until 13 October but is closed on Friday 27 September.

The museum is located in Darling Harbour, next to the Pyrmont Bridge. Free all day parking is available. Click [here](#) for tickets and details.

WWW

On the Street

Scottish social documentary and portrait photographer Kirsty Mackay took an unusual approach to street photography in a project sponsored by Fuji Film. Rather like Steve Gilbank at Ironfest she brought her own studio in the form of a portable backdrop (right). Her chosen subjects were photographed against this and later given a free print of the finished work. The resulting images are an interesting blend of formal portraiture and street photography.

One of Kirsty's latest works, *The Fish That Never Swam*, evolved from statistics revealing Glasgow's male life expectancy is the lowest in western Europe. For photographs and more on that project click [here](#).



Kirsty Mackay

[instagram.com/kirstygmackay](https://www.instagram.com/kirstygmackay)

[facebook.com/kirsty.mackay.73932](https://www.facebook.com/kirsty.mackay.73932)

kirstymackay.com



Kirsty Mackay's portable studio.



Kirsty Mackay: a newly-born baby in a Scottish government "baby box". Introduced to tackle infant poverty it provides a safe place to sleep and comes full of baby essentials.

The London Street Photography Festival ended in August but all the winning photographs can now be viewed [here](#).



Tasawar Islam Tausif from Bangladesh took 3rd place in the under 21 category for this striking entry in the London Street Photography Festival.

WWW

Margaret Bourke-White

14 June 1904 — 27 August 1971

Pioneering American photo-journalist Margaret Bourke-White enjoyed a remarkable and wide-ranging career.

The talent shown in her early work as an industrial photographer in Ohio was soon noticed by *Fortune*, and before long she began working for *LIFE*, shooting the cover for the magazine's very first issue.

She was both the first female war correspondent and the first foreign photographer who was permitted to document Soviet industry.

"Photography is a very subtle thing. You must let the camera take you by the hand, as it were, and lead you into your subject."

Margaret Bourke-White

Bourke-White also had the gift of excellent timing: in India she photographed Ghandi just hours before his assassination, and in 1941 she was the only American photographer during the Battle of Moscow.



Margaret Bourke-White setting up a shot on the 61st floor of the Chrysler Building, New York, 1934.



Margaret Bourke-White: American fliers of the 8th Bomber Command in full high altitude kit, 1941.

She was also extremely lucky. She survived being "torpedoed in the Mediterranean, strafed by the Luftwaffe, stranded on an Arctic island, bombed in Moscow, and pulled out of the Chesapeake when her chopper crashed."



Margaret Bourke-White: A Colorado farmer and his family inspect their newly bought farm, 1954.



Margaret Bourke-White

[Featured in The Atlantic](#)

[Entry at the International Centre of Photography](#)

[Various Works at Gallery M](#)

artnet.com

WWW

Of Taste & Time

Undoubtedly one of the most valuable aspects of club exhibition nights is getting the chance to hear how others view your own photographs, daunting though it may be.

It is certainly painful when an image that is so meaningful to you, and which may represent many hours of labour and intense involvement, is, well, “woefully misunderstood”.

“It is important to take bad pictures”

Diane Arbus

In judging any artwork there are, of course, matters of subjectivity and questions of taste or fashion. Clearly these vary over time and in San Francisco a fascinating exhibition examines how definitions of what constitutes a “good” and a “bad” photograph have changed over time.



Sara Cwynar: *Girl from Contact Sheet*
Don't! Photography and the Art of Mistakes is on show at SFMOMA, San Francisco, until 1 December 2019. For details click [here](#).

In the *British Journal of Photography* Hannah Abel-Hirsch outlines the exhibition and speaks with its curator Clément Chéroux.

She notes that the importance of Diane Arbus's short and seemingly counter-intuitive quote lies simply in the fact that “if you do not make

any bad photographs, you will also not make any good photographs.

“This is something that is crucial to the history of photography. The majority of the most important photographers of the 20th century recognised, at some point in their career, that they were making mistakes. But, they understood the importance of doing that.”

You can read her article [here](#).

DIY Judging

Is there any way of knowing that you are making mistakes — other than someone telling you, in public, on an exhibition night?

Joshua Dunlop offers ten ways to critique your own photography [here](#) and you can read (and judge!) his critiques of expertphotography.com readers' images [here](#).



expertphotography.com: Good? Bad? Or just Cliché?

Lr Applying lens corrections at import

Lens correction is one of those settings you often need to apply to many images. This can be a tedious process if adding them manually, one at a time, however, in Lightroom they can be applied to multiple images at import time simply by using a custom preset.

You will need to create a custom preset for each lens. Here's how:

1. Launch **Lr** and find an image taken with a specific lens, and importantly, one which you haven't yet made any adjustments to. You may have to import a fresh image just for this purpose.

2. Open the image in the **Develop** module.

3. Expand the **Lens Corrections** panel (RHS) and on the **Profile** tab tick *Remove Chromatic Aberration* (optional); tick *Enable Profile Corrections*; and from the **Setup** dropdown list choose *Auto* (refer to screenshot next column).

4. On the **Presents** panel (LHS) click the plus sign.



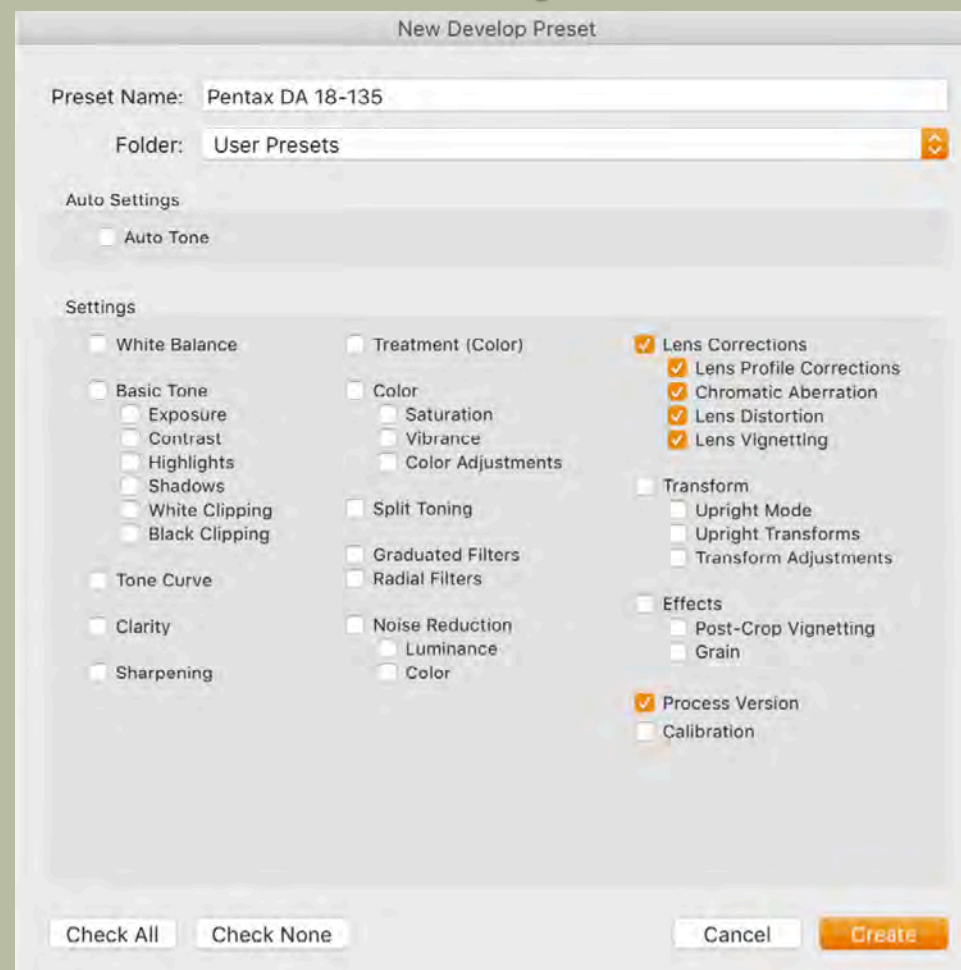
The dialog box shown to the right will be displayed. Name the preset with the name and model of your lens, tick *Process Version*, then click **<Create>**.

Now, to apply your lens profile preset at import time:

1. Launch **Lr** and either click **<Import>** or select *File | Import photos and video*.

2. In the TO pane (RHS) expand the **Apply During Import** panel.

3. From the **Develop Settings** dropdown list choose *User Presets*



then select the lens correction preset you have created.

4. Add any other import actions such as choosing a collection to add the images to or inputting keywords

to apply to all the images you are importing.

5. Click **<Import>**. Your selected images will be imported with lens correction automatically applied.

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

Submitting images

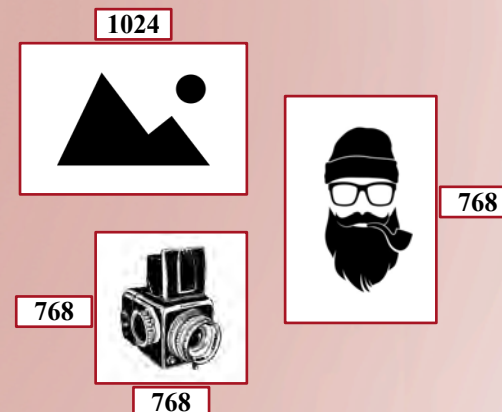


Apple Mail users: after attaching your images please ensure you select

Image Size: Actual Size 

Whether submitting a DPI or digital images of your prints the required format to match the projector is a maximum 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.



Our web site

www.upperbluemtnscameraclub.com.au