

# Newsletter, June 2020



## Shooting in Winter

As we approach the winter solstice and the shortest day of the year, it's a good time to think about what opportunities winter offers photographers, and how best to make use of this magical and special time of year. Oh, that light!

Unfortunately, Katoomba's Winter Magic festival has been cancelled because of Covid-19. Club members have exhibited some tremendous shots from Winter Magic and hopefully will again from 2021's festival. But this is no reason to keep your gear in the cupboard, no matter how cold the days and nights.

Last winter the club held a couple of pop-up sessions along the Charles Darwin walk on some mornings with hard frost. Icicles hanging off



Thierry Ollivain: *Three Imaginary Girls*, [on Flickr](#)

foliage along the hanging swamps make magical (and challenging)

photo opportunities. If you see the mercury's going to take a dive, call

a couple of your club mates and make a date for the morning, remembering to carry a spare battery in your (warm) pocket.

The best thing about winter is what snappers call "the magic hour" – the time around sunrise and sunset when the low angle of the sun illuminates objects in an infinitely more pleasing way than summer's strong direct light. Shadows are long and deep, and textures take on new tones and interest.

Winter in the Blue Mountains means huge bowls of whipped-cream clouds and mist in the valleys in the mornings; incredible cloud formations and dramatic skies.

If people are a favourite subject, there are great portraits to be made





Emerald Imaging Photography: *Hungry Like the Wolf*, on [Flickr](#) and [Facebook](#).

of rugged-up residents and tourists (shivering day-trippers dressed in shorts and thongs, getting out of their cars in 8°C or under, having left home in a balmy 18°C are a personal favourite).

Then there's always the dream of

snow, and the challenges of getting your settings right with all that bright light bouncing around.

The trees – now mostly denuded of their autumn leaves – form stark, dark lines that are a great subject for shooting or processing in

monochrome. Night- and astrophotography are also great winter pursuits.

Remember that Night Photography is the theme for the next exhibition night on 1 July (your images must be submitted by Sunday 28 June).

On the practical side, there are a good number of things to take into consideration – your own safety being No.1. The Photography Life website has a good rundown of some precautions and tips [here](#).

**Liz Morgan**

# A Whopper for a Whale Shot

Australians like to boast that we punch above our weight for our small population – a hotly contested claim at times. Not this time!

Australian ocean photographer Jasmine Carey has just scooped possibly the world's highest paid photography award, the latest issue of *Australian Photography* reports.

Carey's incredible underwater shot (right) of a two-week-old humpback whale calf sleeping beside its mother earned the professional photographer \$US120,000 (\$AU173,000) in the 2020 Hamdan bin Mohammed bin Rashid Al Maktoum International Photography Awards (HIPA), on the theme of water.

Carey was snorkelling with a whale watching tour in Tonga when they came across the mother and calf (who has been nicknamed Little Zai), she told [Channel Nine](#).

"We had to be really patient and approach very slowly and carefully in the water. We kept our distance to make sure that the mother and the calf were totally at peace. You can see the mother was very relaxed and we kept our distance and she was in

such a unique position, resting while the calf was nuzzling her and being very calm and quiet."

Carey spends the southern hemisphere winter in Tonga, working as a guide and photographer with [Foto Frenzy](#)

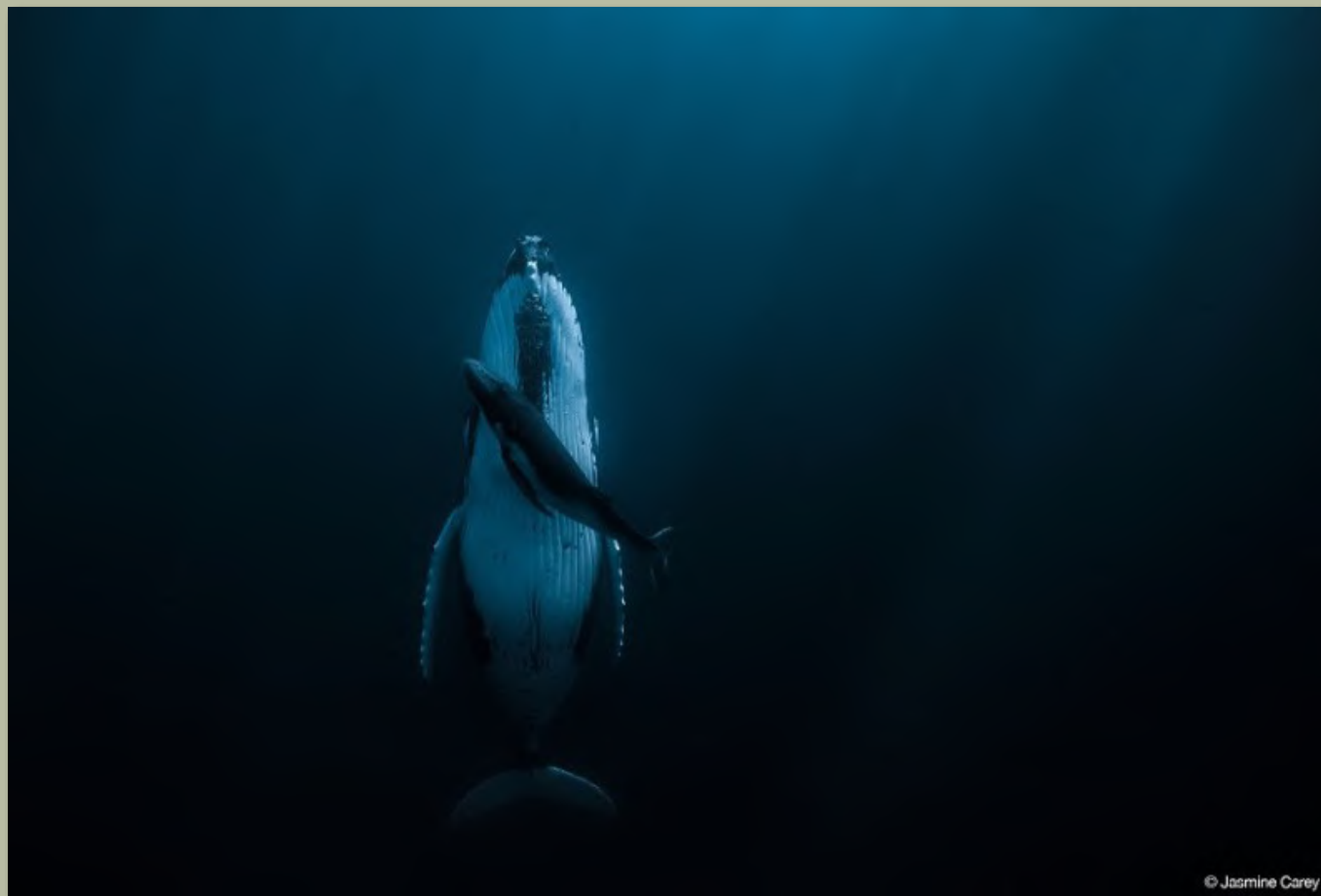
and [Whales Underwater](#), capturing humpback whales in their breeding grounds.

In the northern hemisphere winter she works in Norway, capturing humpbacks and orcas in their feeding grounds before their long

migration south. Carey's work is well-known in Australia and abroad.

You can see a magnificent gallery of her work [here](#), and more on the HIPA awards [here](#).

**Liz Morgan**





The title of this image is from a song by Chris Isaak.

This particular image has been a work in progress for over a year. The original was taken in April 2019 in the gardens where I work. From memory, the capture of this flower was quite unremarkable in that I didn't use any special lighting or camera techniques, just my camera and tripod.

The condition of the flower is what initially caught my eye. I took 25 shots from every conceivable angle, uploaded them to my computer, did a little processing then promptly forgot about them!

COVID-19 and lockdown forced me to review my back catalogue, and rekindled the idea of an image symbolising the transition between life and death.

There was very little post-processing. The shape and texture of the flower are the photograph, shot in the shadows. All I did was adjust the white balance in Lightroom to help bring out the natural colours of the petals. I used a circular filter over the centre of the flower adjusting the exposure up by 1/2 stop, then applied a square crop followed by a colour profile or LUT. This colour grading technique is something I believe everyone should try at some point in their post processing. It helped bring my vision for this image to fruition.

Pentax K-1, D FA Macro 100mm f/2.8 WR lens,  
@f/11.0, 1/100s, ISO 320.

**Rob Skinner**



# Members' Choice – “Green and hungry”

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It's a lovely thing to have King Parrots visit, and better still if they'll pose for a second or two.

This one was having a feed on our deck, and seemed quite open to the idea of some portrait shots as a swap for breakfast.

The camera was already loaded with an old 200mm manual lens so it was just a matter of slowly creeping closer, taking shots until the bird decided it had had enough and flew off.

The dark background was courtesy of some dense foliage and the lighting courtesy of the early morning sun.

There wasn't much to the processing – a bit of contrast and exposure tweaking in Lightroom and it was ready to go.

Pentax K1, 200mm f/4 lens, @f/4, 1/250s, ISO 400.

**Alan Daniel**



# Members' Choice – “Tree and Cloud Study III”

For me, winter brings deciduous trees to life. Stripped of their foliage, they exhibit complex forms with limbs clutching at light only to have it pass through.

The clouds on this late May afternoon were low and swirling and I'd driven down to Lawson with the intention of capturing both – trees and clouds – with in-camera multiple exposures.

This is a process I find myself experimenting with more and more in an effort to better understand its potential.

I was using a very wide lens and had to be wary of flare, so afternoon was the ideal time, with my back to the setting sun.

This image from the series involved three exposures of the same stand of trees (but each from a slightly different angle to create an artificial density) and a fourth solely of the clouds. This particular layer gave the sense of a swirling mist.

For me, the scene evoked a feeling of desolation and something slightly unsettling. I felt to accentuate this with monochrome.

Olympus EM1 MkIII, 7-14mm f/2.8 lens, @f/7.1, 1/640s, ISO 100.

Four-exposure composite in-camera. Added texture and clarity plus B&W contrasting in Lightroom.

**Greg Pitty**





# Diary

## TopShot 2020 Live!

On **14 June at 2:30pm** the Federation of Camera Clubs (NSW) presents TopShot 2020 live online.

You must first register for this event [here](#). After registering, you will receive a confirmation email containing information about how to join on the day.

## Nick Melidonis Webinars and Workshops

In response to the Covid-19 pandemic, Nick Melidonis – one of Australia's foremost landscape and travel photographers and educators – is running a series of online webinars and workshops. He is a three time winner of the AIPP Australian Professional Landscape Photographer of the Year award and has received numerous other awards and honours.

Some events are free to join while others are priced at around \$30 per session. For more details and to see Nick's work, please click [here](#).



## Birdlife Australia 2020 Awards

The 2020 BirdLife Australia Photography Awards are **now open** for entries.

This year there are eight categories:

- Backyard Birds
- Birds in Flight
- Bird Portrait

- Bird Behaviour
- Landscapes and Habitat
- Human Impact
- Youth

and one for this year's special theme:

- Fairy-wrens, Emu-wrens, and Grasswrens.

Each category winner will receive a \$1,000 cash prize, with \$5,000 cash going to the portfolio winner.

Entries **close on 3 August**. For more details please click [here](#).

## 2020 Mono Awards

Entries are **now open** for the 2020 Mono Awards. The early deadline, for which entry fees are cheaper, is now **5 July**. For more details please click [here](#).

# WWW



Greg Norman won the 2019 Bird Behaviour category for *A Butterfly Snatch* (left) – a Rainbow Bee-eater with its catch.

Terry Walker won the Special Category, Honeyeaters, for his capture of a Little Wattle Bird taking insects on the wing (page 9).

To see all the 2019 category winners and shortlisted entries, click [here](#).

## 2019 Monochrome Photography Awards

Professional UK photographer Trevor Cole took the Grand Prize in the 2019 awards with his striking image of a Mundari (South Sudan) cattle camp (right).

## 2019 Australian BirdLife Photography Awards

The awards are run by BirdLife Australia, the largest independent and not-for-profit bird conservation organisation in Australia.

Nikon Australia supports the awards as a principal partner, with the Lake Cowal Foundation sponsoring a category.

The amateur Grand Prize winner was Hou Huibo from the United States with his haunting photograph of the *Witches Finger*, a rock formation in Vágur on the Faroe Islands (page 10).

For more details about these photographers and their image, and to see all the winners in each of the fourteen categories, click [here](#).



Trevor Cole (United Kingdom): *Mundari Cattle Camp*, Grand Prize (professional), Monochrome Photography Awards 2019.





Terry Walker: *Little Wattle Bird Plucking Ant Alates from the Air*, 2019 Special Category Winner: Honeyeaters, Birdlife Photography Awards.



Hou Huibo (United States): *Witches Finger 2*, Amateur Monochrome Discovery of the Year 2019, [monoawards.com](https://monoawards.com).



## 2020 LensCulture Street Photography Awards

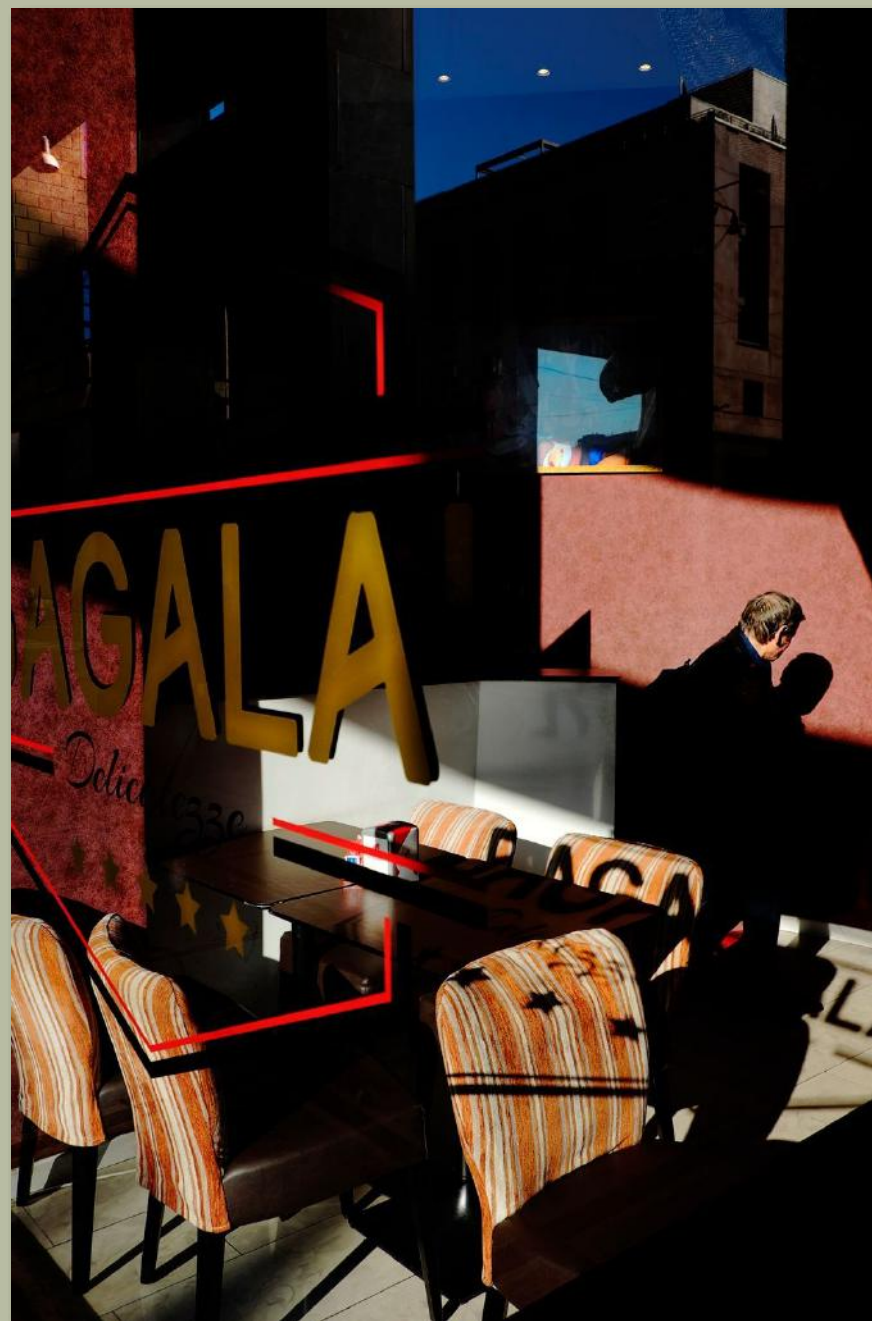
According to Joel Meyerowitz, one of the judges, “There was an extraordinarily high percentage of worthy work to look at. There were

many bodies of work and single images that showed moments of great beauty, human compassion, and events of profound visual opportunity.”

To see award winners, finalists and juror’s picks, please click [here](#).



Above: Meysam Hamrang (Iran): *The Faces*, Selected by Andreas Trampe, Senior Picture Editor Stern Magazine; right: Stuart Paton (Italy): *Anonymous*, Second Place – Single, LensCulture Street Photography Awards 2020.







Erhan Meco: *Outbreak 2*, Venice, on [500px](#).



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## Submitting images



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

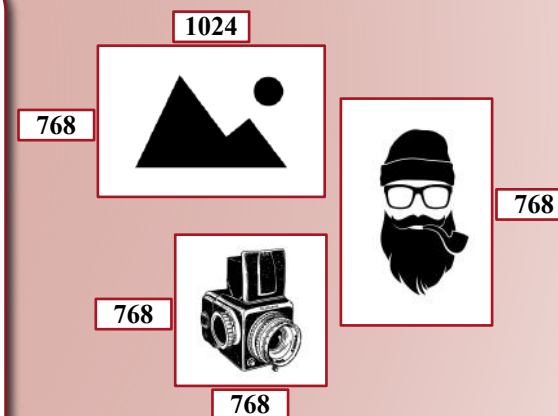
Image Size: Actual Size 

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

For a **landscape** image, set the longest side to 1024 ensuring shortest is no more than 768; for **portrait**, set the longest side to 768, and for a **square** image, all sides are 768.

Please name your image file in the following format: **[type] title\_initials.jpg** e.g. [DPI] Womblings\_JX.jpg.

The three image types are [DPI], [CP] and [MP]. Use an underscore, not a dash



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