

Newsletter, July 2020



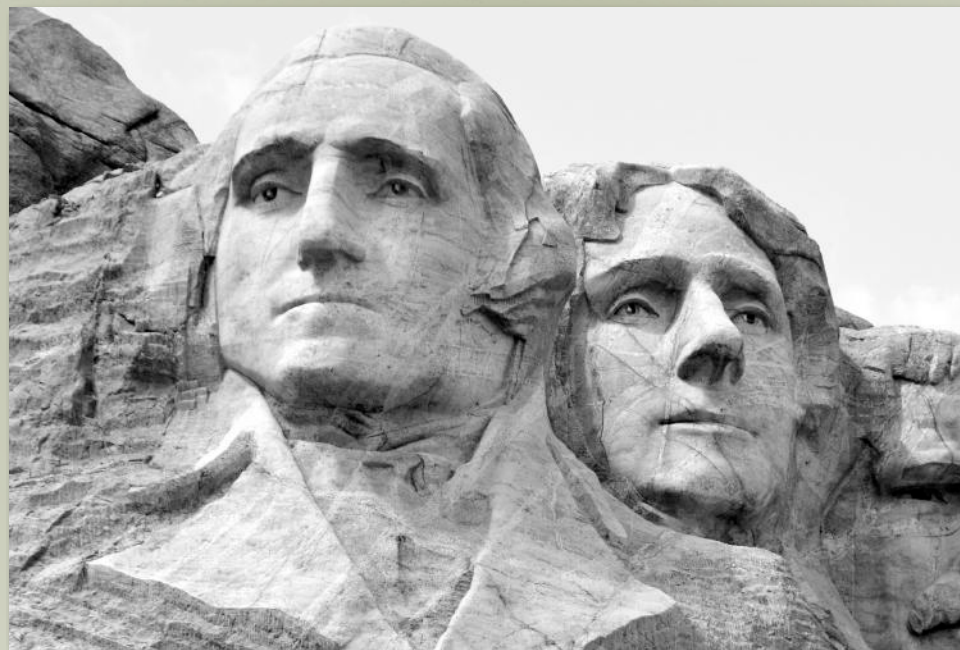
Another day, another president, another rant

Firstly, thanks to the committee and judges for running July's exhibition night. There may have been a few technical issues, but we should all be old hands at coping with glitches by now.

It was great to see so many taking up the Low Light challenge, and as interesting as ever to see your work.

Congratulations to everyone who exhibited and especially to Jorge and Jules for grabbing the members' choices. Well done everyone.

Now that you've knocked off theme #2, it's time for the next challenge! Rob Skinner will go through the details on Info Night (next Wednesday), but get mentally prepared for something demanding. OK, perhaps it's easy to do, but it's



John Frisch: *George and Tom*, [on Flickr](#)

not so easy to do it well – and that's what you want... right?

More from Rob on Wednesday night.

One change we've decided to bring in, like a slap in the face with a cold fish, is for all theme challenges from now on, the photos must be taken "between the announcement of the theme, and the exhibition night".

You'll have 50-ish days to get your shots captured, edited and uploaded. I think you can do that.

The reasoning is that we want everyone to have a go *now* (not 5 years ago). We want you to get off the couch, away from the screen and create new shots.

Show us your expertise, make that camera sweat and get your software humming. Call us demented or just plain evil, but that's the plan from now on.

And while we're on about Info

nights, next Wednesday 15th should be interesting.

We have Michael Brown from [Riptide Prints](#) giving a presentation on selling your work (have I got your attention yet?).

Mike runs Riptide Prints and offers one solution for photographers who want to sell their work.

He'll be sharing all sorts of ideas on how to recoup some \$\$\$ from your wonderful images and give us an insight into his business. Expect awesome.

After a break, our own Michael Peck will be revisiting file management for photographers.

Imagine this... you sell a print (see above), and the call comes back to resend the file. The buyer want's the sole rights to it and will pay handsomely.

You look everywhere but can't find it. It's lost somewhere among the thousands of images on a hard drive ... somewhere.



Eduardo Teixeira de Sousa: *Fading out*, on [500px](#).

You go from hero to zero in 2 seconds flat. Michael's advice will help you avoid this horror scenario. Miss it at your peril.

And of course you'll be introduced to your next Theme by Rob, so there's three great reasons to tune in on Zoom next Wednesday evening.

See you all there.

Regards

Alan Daniel, President, UBMCC

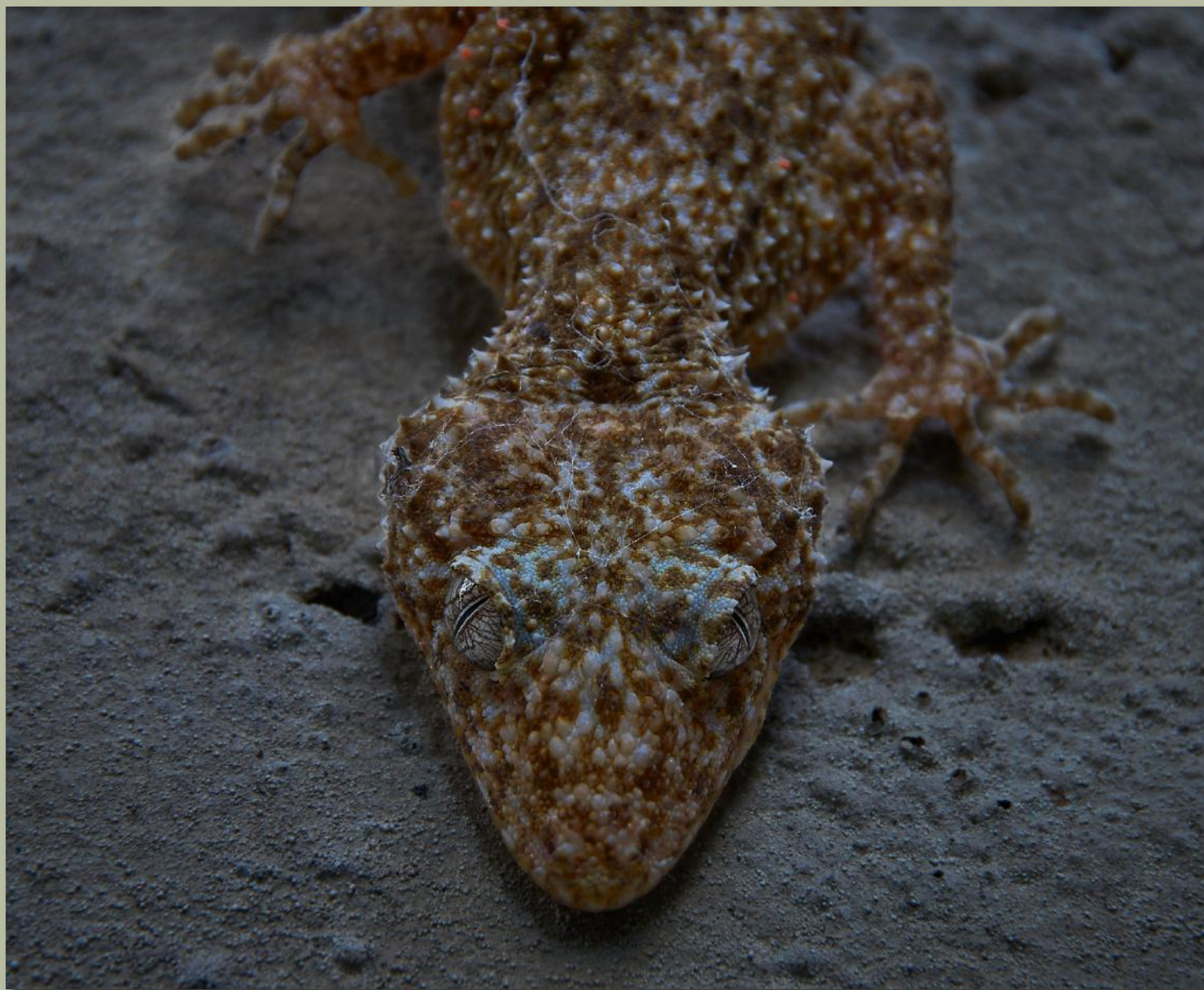
McKinley's in the running

We are excited to share the news that our fellow club member McKinley Moens is a finalist in the 2020 Australian Geographic Nature Photographer of the Year.



Her image (right) is of a southern leaf-tailed gecko (*Phyllurus platurus*). She describes it as “a survivor” because “it was growing a new tail and was covered in mites and spider webs” but she was drawn to “those incredible eyes” and “taking care not to disturb it, I positioned myself low to the ground to take this image.”

This is the third year in a row that she's made it to finalist, so hopefully it will prove third time lucky! You can view all the finalists [here](#).



Members' Choice – "Tasman Bridge"

Things don't always go as planned. It was my last day in Hobart before heading home, and I was desperate to get a sunset from the top of Mt. Wellington.

Halfway up the mountain the road was closed due to snow up the top, and disappointed, we headed back down.

What to shoot now, as the light was fading fast? Then we spied the Tasman Bridge. We ended up underneath it with a couple of fishermen. I took a few shots looking back toward Hobart, but they just didn't seem to work.

I wandered down the river bank to get a different perspective. Here the lines worked well but there was still something missing.

I was just about to pack up and then - ping - the bridge lights came on, giving that clean yellow line the whole length of the bridge, with the overhead lights on top – wow!



What a difference a bit of light makes. I did little post-processing although I did pull the blues back to leave the sky and water grey which I

thought worked better with the yellow lighting on the bridge. This shot turned out to be one of my favourites from the trip.

Nikon Z6, 16.5mm, f/22, 25s, ISO 64.

Julianne McWhirter



This photo was taken on a freezing winter night in the Blue Mountains. The image evokes a warm, elegant

interior, where people dressed in their finest enjoy a sumptuous dinner, wine and music.

The only poor soul outside is the nearly frozen photographer, trying to get a decent picture!

Carrington Hotel, Katoomba.

Nikon D3400, 75mm, f/5.0, 1/6 s.

Jorge Gonzalez

Diary

Lake Macquarie International Circuit

Entries for this international competition are now open. The event comprises three exhibitions to be held at Belmont, Wangi and Newcastle with separate judgings for each.

Recognised by both the Photographic Society of America and the Australian Photographic Society, the competition itself and the exhibitions are managed by the Belmont 16s Photography Club, a subsidiary club of the Belmont 16 Foot Sailing Club, located on the eastern shore of Lake Macquarie.

There are six sections in which you may enter, and submitting up to four images in one section counts as a single entry. Up to four images may be entered in each section.

The entry fees are:

- 1 or 2 sections US\$30
- 3 or 4 sections US\$43
- 5 or 6 sections US\$54



Rhys Pope: *Newcastle Beach*, [on Flickr](#) and [Facebook](#).

Note: the fee is to be paid in \$US.
The available sections for entry are:

- Color Open
- Monochrome Open
- Nature (color or mono)
- Wildlife (color or mono)
- Cell Phone Photography (color or mono)
- Portrait (color or mono)

Note that the payment method for this competition is PayPal **only**. However, you do not need a PayPal account as you can use PayPal if you have a credit card.

Entries close: **1 November**
Judging: 6-15 November
Results by email: 29 November.

For further details and entry procedures please click [here](#).

“Shine a Light” photo contest

Fuji, in association with Flickr, is running a competition for photographs on the theme of “Shine a Light”.

Be in to win one of three Fujifilm cameras: 2 Fujifilm X100V Silver and 1 Fujifilm X-T30 Kit with XF18-55mm Charcoal Silver Lens.



The Fujifilm X100V. According to [dpreview](#) it is “The most capable prime-lens compact camera, ever”.

To enter, you need only be a Flickr member (basic accounts are free) and join the group [here](#). Simply add one “safe” photo **taken this year** to the group’s photo pool.

Be quick because all entries are due by 11:59 p.m. Pacific Time on **23 July, 2020**.



slowhand7530: *artwork 29*, one of the entries for the Flickr-Fuji “Shine a Light” photo contest, on [Flickr](#) and [blogspot.com](#).

Winners will be announced early August.

If you are not a Flickr member already, well, you should be! This competition could be just be the

incentive you need to get yourself signed up.

Click [here](#) for the contest rules, and view submitted images [here](#).

WWW

Goodbye Olympus?

After 84 years in the camera business, and despite having survived a major financial scandal in 2011, Olympus has thrown in the towel.

Olympus Corporation is selling its camera division to Japanese Industrial Partners Inc. – a private equity fund specialising in the restructure and resale of loss-making businesses.

Doug Janis, writing in [DPReview](#), observes that ‘In the last 5 years JIP has sold off assets of over 14 companies. Not one has it ever restructured or continued development. It doesn’t have the capital. JIP exists solely to manage brands for the benefit of shared agreements with shareholders ...

They are accountants. They are a vulture fund of privately-owned equity partners designed to get around Japanese pension, retention, and servicing laws.’

[DigitalCameraWorld](#) reports that it seems Olympus still plans to manufacture some cameras at least. The company has stated that: “we

believe this is the right step to preserve our brand’s legacy, the products, and the value of our technology. Olympus sees this potential transfer as an opportunity to enable our imaging business to grow and delight both longtime and new photography enthusiasts.”

It remains unclear how Olympus would fund the research and development required to maintain its edge in the highly competitive and shrinking photography enthusiasts market. As the graphs on the following page show, mirrorless cameras are just a tiny flicker of promise in the much reduced

market for standalone cameras, pummelled by the now ubiquitous smartphone camera with its ease of use and ability to instantly share and upload images to social media platforms.

Michael Peck



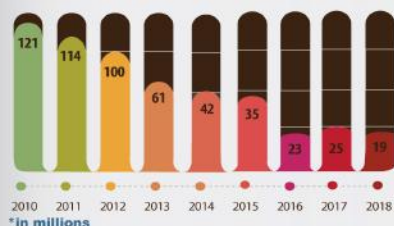
The waterproof, dustproof, shockproof, crushproof, freezeproof and even fogproof Olympus Tough series was introduced in June 2019, olympus-global.com.

ver 6.0



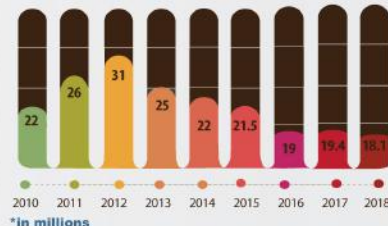
CAMERA INDUSTRY FACTS 2010-2018

Amount of Total Cameras
Manufactured by Year*



24%
DECREASE
IN SHIPPED
CAMERAS IN
2018

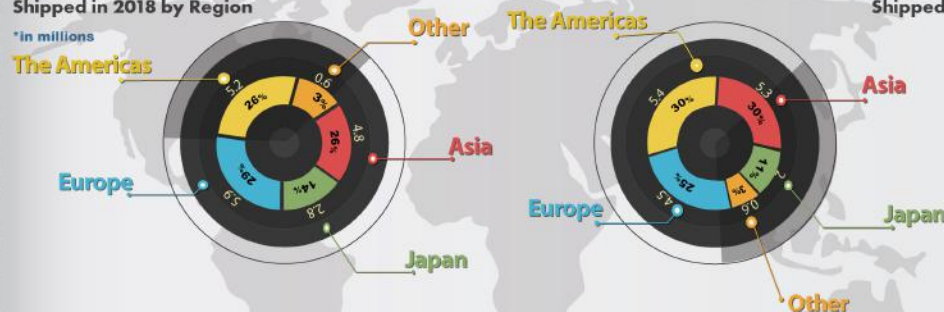
Amount of Interchangeable
Lenses Manufactured by Year*



7%
DECREASE
IN SHIPPED
LENSES IN
2018

Number of Cameras
Shipped in 2018 by Region

*In millions



THE **ASIAN** CAMERA MARKET WENT DOWN BY **27%** IN 2018
WHILE THE MARKET OF THE **AMERICAS** DECREASED "ONLY" BY **18%**

DSLR vs. Mirrorless 2014-2018

*in millions

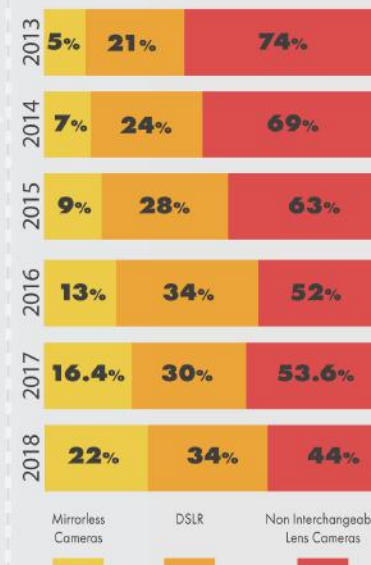


2% INCREASE
IN MIRRORLESS
PRODUCED

12% DROP IN
DSLR PRODUCED
IN **2018**



Camera Market Overview 2013-2018



Number of Lenses
Shipped in 2018 by Region

*In millions

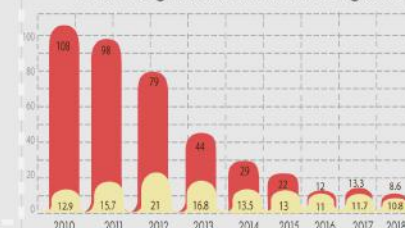
THE LENS MARKET
IN **JAPAN**
WENT DOWN BY
11% IN 2018
But it Grew
By **1%** in the
AMERICAS



Based on:

CIPA (Camera & Imaging Products Association),
Shipment of Digital Still Cameras & Lenses Data

Cameras Manufactured
Between 2010-2018
interchangeable vs. Non interchangeable



DSLR/Mirrorless Non Interchangeable Lens Cameras

THE ENTIRE CAMERA MARKET
IN **2018**
SAW 84%
DROP COMPARED TO **2010**

Lensvid.com

is THE place to find
the most interesting,
informative, professional
and inspiring photography
videos on the web.

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DESIGNED BY MERRY TZHANY

Source: [LensVid.com](https://www.lensvid.com), What happened to the photography industry in 2018?

Sony World Photography Awards

The winners of the 2020 Sony World Photography Awards were announced last month, just after our newsletter went to press.

Winner of the open competition for single images was Tom Oldham for his portrait (right) of Black Francis, frontman of rock band Pixies, originally taken for MOJO Magazine .

Robin Hinsch won the environment category for his series *Wahala*, depicting the petroleum industry's impact on the Niger Delta (next page). He notes "the region is home to more than 30 million people and 40 different ethnic groups [and] used to boast an incredibly rich ecosystem, containing one of the highest concentrations of biodiversity on the planet, before the oil industry moved in."

Chung Ming Ko, documentary category winner for his series *Wounds of Hong Kong*, (page 13) focused on those protesting for democracy.

See all the category winners [here](#).





Robin Hincsh Wahala (*series*), winner environment category (professional), [view gallery here](#).

Free streaming from Beamafilm

Through beamafilm.com you can access many films and documentaries for free if you are registered with a public or institutional library.

All you need to do is provide your borrower number and create a free account.

Currently available are a number of documentaries on notable photographers, such as *Annie Leibovitz Life Through A Lens*, and *Garry Winogrand: All Things Are Photographable*. Click [here](#) for more information.

Films are available on other major photographers including Robert Frank, Robert Mapplethorpe, JR, Vivian Maier, Ai WeiWei and Bill Cunningham.

Also featured is Australian Harriet McKern's short film *Smile*, on the nature of individuality, cultural diversity and the positive joy in photographing a subject's smile.



Annie Leibovitz: *The Queen* (2007), for Vanity Fair, marking HM 90th birthday. This is a superimposition of a portrait taken inside Buckingham Palace over a photograph shot in the palace gardens on the same day.

Be careful out there!

Page 13



Chung Ming Ko: *Wounds of Hong Kong (series)*, winner documentary category (professional), [view gallery here](#).

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Submitting images



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

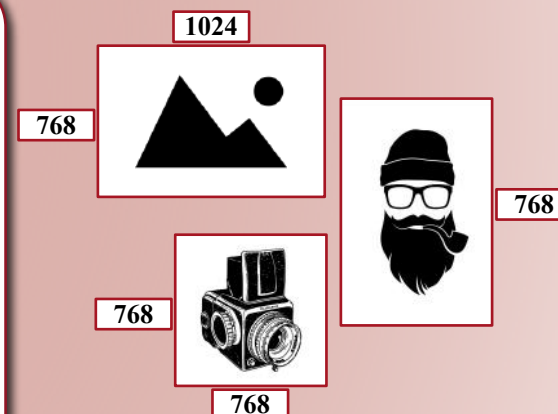
Image Size: Actual Size

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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