

# Newsletter, August 2020



## Photography on the move

Mobile phone photography is a hotly debated topic (perhaps one the club could explore on a pub night?) but, for good or ill – depending on your stance – it's here to stay.

Not only that, it is growing in popularity and influence in the world of competitions, publishing and fine art. For example, the winning entry in the 2018 [Turner Prize](#) (itself a highly controversial competition) was a short film titled *Bridget*, shot entirely on an iPhone. That won the artist Charlotte Prodger £25,000 (a cool \$45,000).

The annual iPhone Photography Awards (IPPAWARDS) – see [ippawards.com](http://ippawards.com) – have been going since 2007 and attract entries from photographers in more than 140



Ockert Le Roux: *Rolling sand dunes at sunset.*

countries, including Australia. Australian notables in this year's

awards are Josephine Cafagna, a former ABC investigative reporter

in Victoria, who came third in the news/events category for a shot called *Field of Dreams*, showing a packed Docklands stadium in Melbourne (pre-Covid, obviously) with a rainbow arching across the stands. Cafagna uses an iPhoneX.

Glenn Homann (on [Instagram](#)) from Ipswich, Queensland, came third in the people category for a photograph of a couple (of a certain age) trimming a hedge in Brisbane suburbia.

Homann, a first-prize winner in the Australian Photography Awards in 2017, uses his daily commute to the factory where he works to take photographs of the urban landscape and daily life in Brisbane. You can read an interesting interview with

him and see his work [here](#). The newsroom team reckons we've seen club members' smartphone shots that stand shoulder-to-shoulder with Cafagna and Homann, and we'd encourage you to enter the 2021 competition. Entries close **31 March 2021**. Details [here](#).

There is an online fanzine dedicated to smartphone photography called [Mobiography](#) (which we think is an exceedingly forced neologism) that's been going since 2013 (hands-up who was still using a flip phone seven years ago?).

The Apple iPhone Photographer of the Year in 2017, Irishman Brendan Ó Sé, has had an incredible trajectory since winning the Apple World Gallery prize for iPhone 6 photographs for a wonderful shot he calls *God will send a sign. When he does, be prepared.*

His shot has been displayed on huge city billboards on four continents and appeared in Apple ads in prestigious publications like The New Yorker. You can read more about his work [here](#). Ó Sé's a professional fine-art photographer and there is much to learn from his work. There's a bag of stuff on his website to read and view [here](#) or on [Instagram](#).



Brendan Ó Sé: *God will send a sign. When he does, be prepared.*



Mimi Mollica: From *Moon City*: a photo essay on London

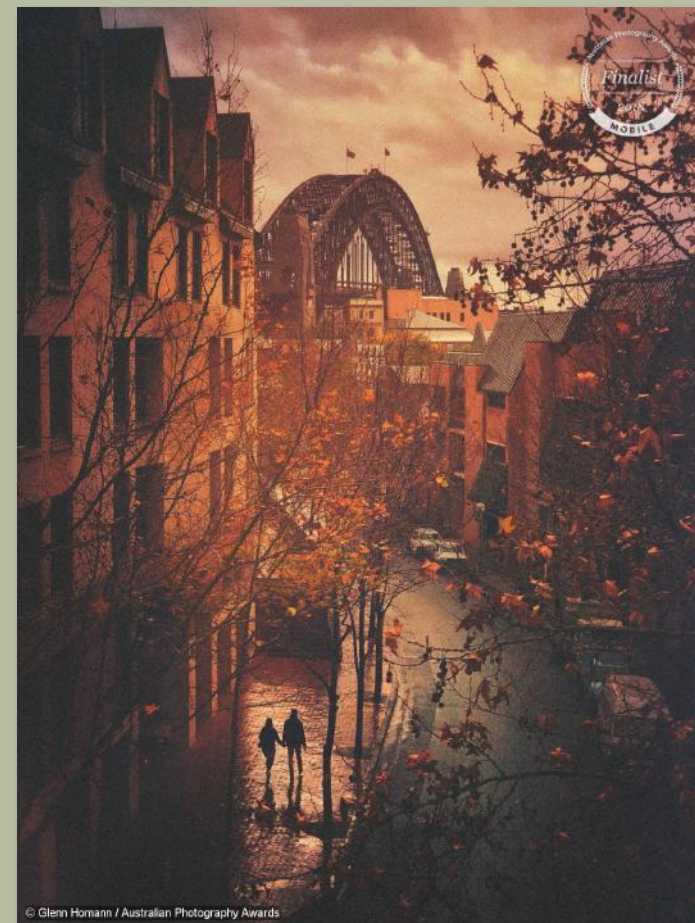


Josephine Cafagna: *Field of Dreams*.

Another 'convert' to mobile photography in Australia is Ockert Le Roux, a full-time forestry worker in South Australia who featured on the ABC recently, click [here](#) for the full story.

Despite having all the good gear and some commissioned works to his credit, his advice is to ditch the rules and take more shots on your phone.

You can see his work on his website [here](#) or on [Instagram](#).



Glenn Homann: *Untitled*

Sicilian-born, London-based photographer Mimi Mollica blends night photography with astro and a mobile phone. Shooting with an iPhone through the viewfinder of a telescope, Mollica has created [Moon City](#) – an eerie photo essay

on London's financial centre in lockdown.

Still not convinced to try your hand at mobile photography? Come to the (virtual) pub and let's thrash it out!

**Liz Morgan**

Thank you to all members who took the time to complete the newsletter survey. The newsroom team is delighted with the results!

In brief, all respondents say they always read the newsletter and regularly follow the links for more images or information covered.

About half of you would like more photographs, which we can easily do. We didn't ask specifically if you'd like more photographs in general, or more members' photographs. One respondent (thank you, whoever you are) says the newsletter should publish the images awarded the highest score of 15 on Exhibition Nights. Done!

In addition, our webmaster Greg Wood says he's been marking the 15-point images with a 'gold cup' before the member's name, on the club's Flickr pages and website.

We would love it if any of you feel like contributing articles, snippets of information or diary items. It's your newsletter and we'd love to hear from you. Just send an email to [ubmcc.news@gmail.com](mailto:ubmcc.news@gmail.com).

**Thanks, Liz and Michael**



Elmer L. Geissler: *Covid-19 Protected*, on [Flickr](#).



**Please note!** Digital image size requirements for exhibition nights have changed. Please check the **last page** of this newsletter for the **new dimensions** before submitting your images for September.

# Members' Choice – “My Happy Place”

Late afternoon sun, cold winds, and decreasing swell set the background for the adventure. This fisherman at Kiama makes for a lonely, vulnerable mood, yet the image is surprisingly refreshing – a contradiction.

My investment in a heavy expensive tripod is paying off, as it allows the images to be very stable and crisp.

This image has had a helping hand from Luminar, Lightroom and Photoshop – highlighting the need to keep notes of my processing steps! This is a lesson I am slowly learning. So reproducing my style becomes complex at times, as I experiment and learn. A tip for others!

I consider myself an artist rather than a recorder of history, thus the enhancement of the clouds sits comfortably with me.

I have been a member under a year now and I wish to thank the other



members for all the encouragement and great spirit of the club.

Nikon D7500, 55 -200mm @ 200mm,  $f/10$ , 1/60s, ISO 400.

**Mark Foley**

## Members' Choice – “Second Drop”

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The recent rain did nice things for the local waterfalls. Flows were up and the rocks got scrubbed clean to show up the yummy, sandstone colours.

This was shot at the bottom of the 2nd drop of our very own Wenty Falls early in the morning.

Wanting to avoid the usual “big waterfall” shot, I chose a 135mm

prime lens to hone in on the details. Sometimes this can deliver a simpler, yet more interesting image.

Having no tripod I had to brace the camera firmly against a tree to keep

the 0.4 second exposure steady. It worked. Go the treepod!

Pentax K1, 135mm Pentax A series prime (treepod).

**Alan Daniel**

## Members' Choice – “Flax”

Good subjects are always close at hand, but are sometimes so familiar, that they disappear into the invisible. Seeing them takes actual effort.

Such was the case with this shot of some NZ flax at home. I'd just cleaned some old lenses and wanted to test them without making a mission of it. The garden seemed like a good start so I grabbed the tripod and started looking ... really looking (for a change).

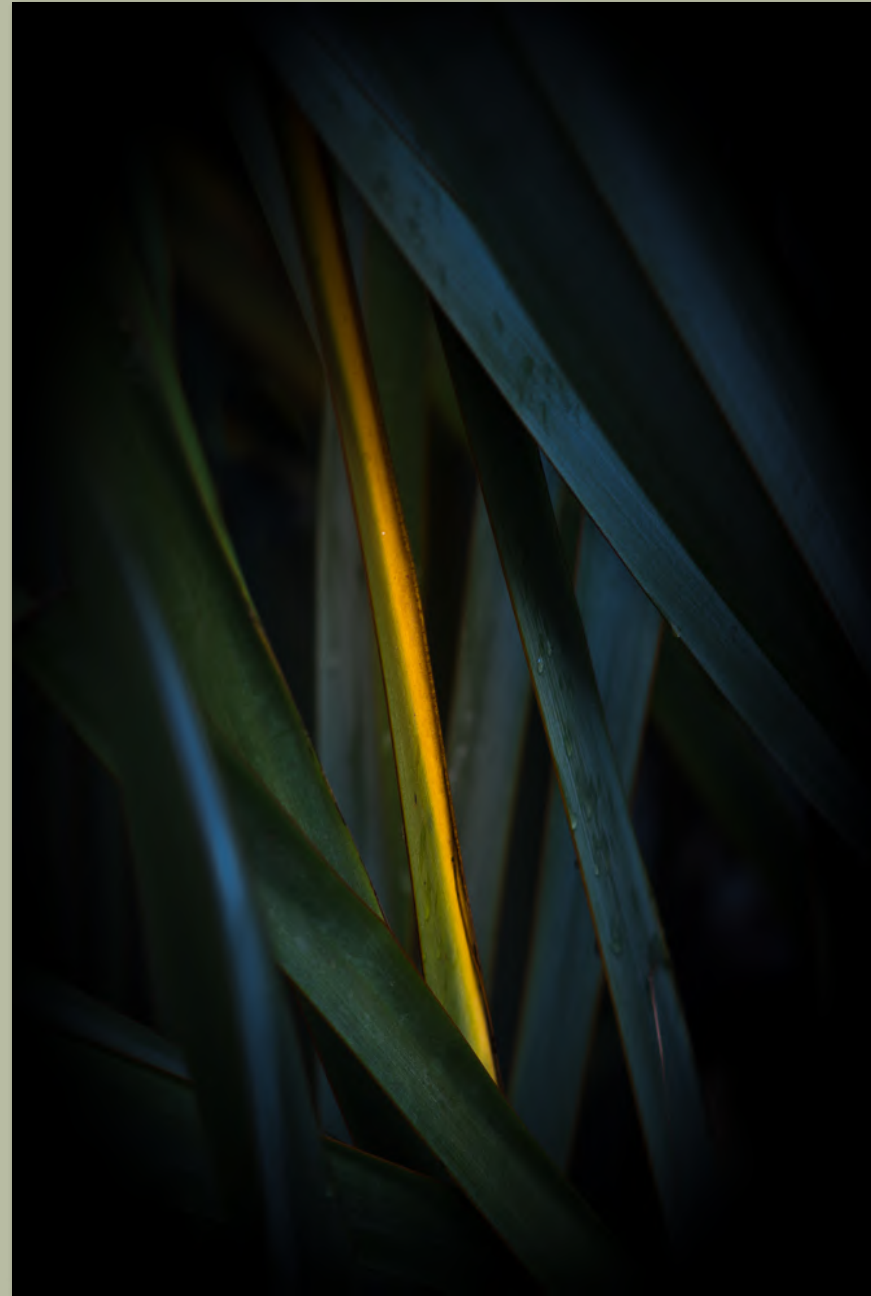
The flax was all of a sudden a collection of lines and shadows, shades and colours. Why had I not seen that before? Asleep at the wheel, as usual.

In processing, it seemed there was room to push things into the semi abstract to accentuate the elements, so the sliders got a work out going to places not often visited. Extra contrast and a deep vignette, along with some selective colour enhancement were the main moves to arrive at the final image.

Waking up to “see” is a constant struggle for me, and one I'll only ever occasionally succeed at, but practice seems to help.

Pentax K1, K series 200mm prime (tripod),  $f/4$ , 1/80s, ISO 100.

**Alan Daniel**



## Members' Choice – “Misty Morning”

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This shot came from a boredom-breaker shoot with Emanuel.

Neither of us had high hopes – the lake always seemed to hide its beauty on previous visits, but this

time we had ice, mist, long lenses and a duck. How could we not succeed!

We lapped the lake, shooting as we went, but this shot from early on

seemed to be worth keeping. It looked OK in colour but mono saw it really pop.

Silver Efex did its part, along with some minor tweaks in Lightroom.

Pentax K1, Sigma 150-500mm (tripod).

**Alan Daniel**

# The Gold Awards



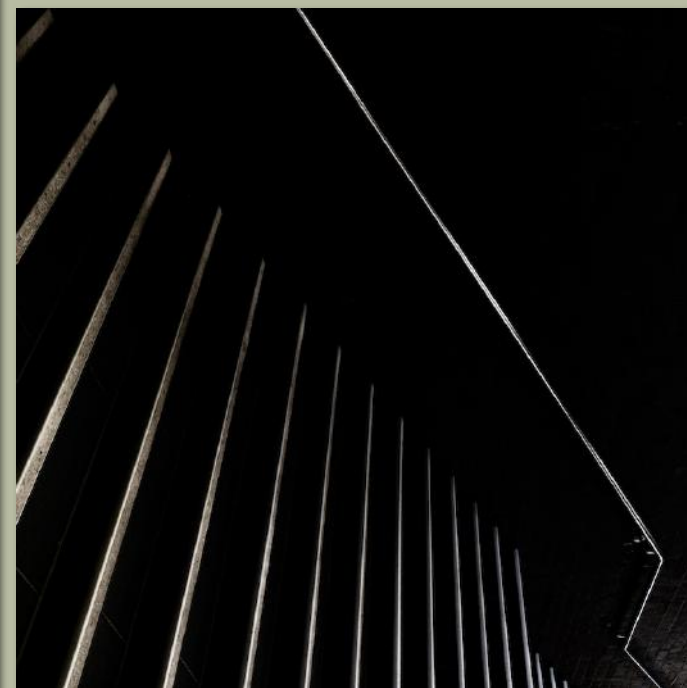
This section shows all exhibition night images achieving the top score of 15. Click on an image to view it on Flickr.



Selena Williams: *White Repens Protea*



Phill Shone: *Wattle Bird Dining*



Greg Pitty: *Lawson Station*



Annie MacDonald: *Skye Panorama*, on [Flickr](#).

This is your chance to really shine! The newsletter is going seasonal, and for each season we'd like to change the panoramic photograph on our masthead. The image size required is approx. **14,500 x 3,100**.

We'd love club members to offer us some images (on a seasonal theme, if possible – so we're in the market for a spring theme now) to lay claim to this pre-eminent space in your newsletter.

This isn't a competition, folks, so please don't hold back!



Jerry Burchfield: *Kloster Eberbach Dormitory*, on [Flickr](#).

# Diary

## 2020 Australian Photographer of the Year

*Australian Photography* magazine is again searching for Australia's and New Zealand's most amazing amateur photographers. Entries are now open for the 2020 competition.

The best entries will be showcased in a special issue of *Australian Photography* in 2021, and \$30,000 in cash and prizes is up for grabs.

Photographer of the Year includes six *portfolio* categories: Landscape, People, Animal and Nature, Black and White, Travel and Mobile (new); and three *single-image* categories: Photo of the Year, Junior (for entrants under 18) and Creative (new).

Entries are open until **Sunday 8 November 2020**.

For entry fees and conditions, click [here](#).

To see the winning and top 30 entries for 2019, click [here](#).



Alex Ham: *Toxic Beauty*, 2019 Photo of the Year, Australian Photography Awards.

## MPA 10th Annual Awards (2020)

Founded in 2011 the Mobile Photography Awards recognise and celebrate the talent and imagery of the mobile photo and art communities.

*“If it’s true what Henri Cartier-Bresson says, that our first 10,000 photos will be our worst, then mobile photography has given people an historic opportunity to quickly get past 10,001.”*

The Awards have 20 categories including a Photo Essay with its own prize of \$US500. The Grand Prize winner receives \$US3,000. All category winners receive MPA prize packs and inclusion on the MPA Exhibit Tour which offers further opportunities for fine art sales.

Entries close **14 December 2020**.

For entry fees and details, click [here](#) (you will need to create an account to view the full entry details).

2019 winners and honourable mentions can viewed [here](#).



David Ingraham: *When the Rain Comes*, honourable mention, black and white category, 9th (2019) MPA.

## LensCulture: Journeys without end

**DEADLINE: Wednesday 19 August.**

LensCulture is an international online photography magazine that runs exhibitions and competitions, and also publishes books ([www.lensculture.com](http://www.lensculture.com)).

In other words, it's another of those tempting online spaces where you can gawp at other people's work and get oodles of inspiration and stimulation.

LensCulture's latest competition is called Journeys (intentionally ironic, now the world is in travel lockdown) but **time is running out** fast: entries close on **Wednesday 19 August**.

LensCulture says the interpretation of Journeys is wide, from personal stories to straight travel shots, nature, fictional journeys, road trips, street photography, you name it.

The **first image submission is free**; thereafter there is a fee, payable in US dollars. There's some pretty good prize money too. Click [here](#) for more details on how to enter.



Georg Hafer (Switzerland) - an official entry for the 2020 Journeys competition.

## Birds Galore!

The winners of the 11th annual Audubon Photography Awards competition were recently announced. Photographers entered images in four categories: professional, amateur, youth, and plants for birds.

Six winners and four honorable mentions were selected from over 6,000 submissions. The judges also chose an additional 100 photographs showing the astonishing variety of global birdlife, many capturing birds “in action” (i.e. going about their daily business).

The Audubon Society was established to protect waterbirds. It was started by two Boston women campaigning to get other women to stop using bird feathers in their hats.

One image in the Top 100 caught my attention in particular: Alex Becker’s “formal portrait” of a NZ Tui (right). Perhaps unbeknownst to the photographer, the solemnity and



Alex Becker (Wellington NZ): *Tui*, amateur category, top 100. “Thanks to conservation efforts, Tui are now a common sight in many New Zealand backyards, and it can be easy to overlook their beautiful coloration.”

nobility of the subject is very reminiscent of the 19th century portraits of Maori chiefs painted by Gottfried Lindauer and C.F. Goldie.

View the winners and honourable mentions [here](#), and the top 100 [here](#).

Be careful in there!

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RJ Poole: *Like a constant struggle*, from *Anima Series 6*, on [Flickr](#).

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

Image Size: Actual Size

## Submitting images

Whether submitting a DPI or digital images of your prints the required format is jpg (jpeg) with a **maximum width** of 1920 and a **maximum height** of 1200 pixels.

For a **landscape** image, set the longest side to 1920 ensuring shortest is no more than 1200; for **portrait**, set the longest side to 1200, and for a **square** image, all sides are 1200.

Please name your image file in the following format: [type] title\_initials.jpg e.g. [DPI] Blue Sausage\_JX.jpg. The three image types are [DPI], [CP] and [MP]. Use an **underscore**, not a dash

# NEW

1920



1200



1200

1200



1200

## Our links

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