

# Newsletter, September 2020



## Nature, raw in tooth and claw

The winners of the Australian Geographic Nature Photographer of the Year have just been announced and they really do reflect the strange year we're having.

The first prize was won by Queensland man Ben Blanche for his shot of a raging bushfire consuming a mountain south-west of Brisbane – an image we are all too familiar with from this past summer of megafires on our doorstep.

In making their choice the judges said that Blanche's image (next page) "not only skilfully captures a landscape, it captures a defining moment in the modern history of Australian nature. Its raw beauty is confronting".

The devastation wrought by the months of fires is the subject of the Monochrome category's winning shot



© Charles Davis

(above) by Charles Davis – a lone wombat trudging through the snow in search, one imagines, of a patch of

grass not buried in snow. The only other subject in the frame is a burnt-out tree. As Davis says of the shot,

"the world had little detail except for the dead, white, skeletal snow gums left over from the 2003 fires [in Guthega, NSW] and the wombats".

This principle of less is more is what swayed the judges, who commented: "The beauty of this image lies in the simple lines and shapes, free of distractions courtesy of a blanket of white."

Club member McKinley Moens was pipped at the post in the Junior category (the third consecutive year McKinley has been a finalist) by Tess Poyner, in a tough field of incredible young photographers.

The competition attracted an enormous range of shots of Australia's incredible biodiversity, from snakes (quite a few) to waratahs, frogs, lizards, penguins, bats and fungi, as



© Ben Blanche

well as breath-taking landscapes. It's a timely reminder of the magnificent abundance of Australia's natural beauty, and the imperative to preserve

it for future generations. View the full shortlist [here](#).

**Liz Morgan**



Most digital cameras use a colour sensor to produce all images. If you produce a Black and White (B&W) or monochrome image from your camera then this would generally be processed within your camera in jpeg (jpg) format. The alternative would be using B&W film in a film camera.

## Is 'monochrome' more than just black and white or greyscale?

The answer is basically yes – although some people think a sepia or single

### Monochrome

- A black and white work ranging from the very dark grey (black) to the very clear grey (white) is a monochrome work with the various shades of grey.
- A black and white work toned entirely in a **single colour** will remain a monochrome work able to stand in the monochrome category.

On the other hand a black and white work modified by **partial toning** or by the **addition of one colour** becomes a colour work (polychrome) to stand in the colour category.

(From Judges' Course notes, Bathurst, February 2020)

colour preset found in many image processing software is not a 'true' monochrome.

And they could be right to some degree. Many of these presets will process your image to a certain 'look' and this look may include tones (or a hue) that aren't really 'just one' hue but may actually cover a small range of the colour spectrum.

What is important is that this colour (hue) is a narrow range only (or what is considered as 'one colour') and not including other colours (or hues) that are completely different.

If you have a 'pure' red 'tint' in your monochrome image you do not want any green included. However, if you are using a 'brown tint' – or even sepia toning for your colour (or hue) – these are actually 'made up' with 'mixing' red and green in the RGB workspace (in a print this would be a mixture of printing colours in the CMYK/4-colour printing process).

Using brown, blue, red or sepia for a monochrome, the real issue is in how this is 'blended' with your B&W (greyscale) tones in your processing software to produce the image.

Presets in Lightroom, Photoshop and most other software – including 'plugins' – will all process their



Özgür Çiçek: *On my own way*, on [Flicker](#).

presets slightly differently from each other.

Most times this difference is quite acceptable, even in most major photo competitions that allow other colours – or hues – in their monochrome section.

## What is not acceptable in a 'tinted' monochrome?

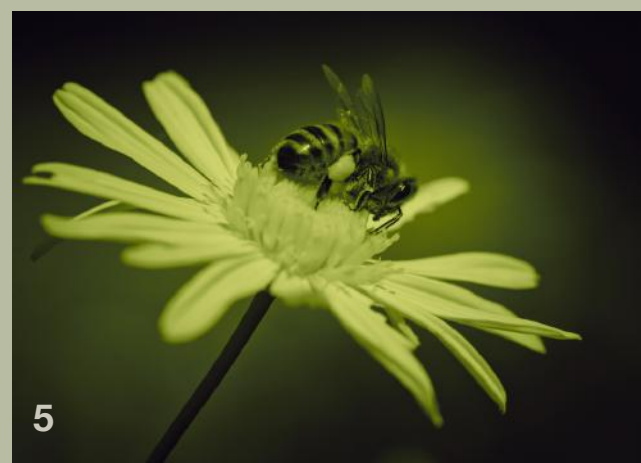
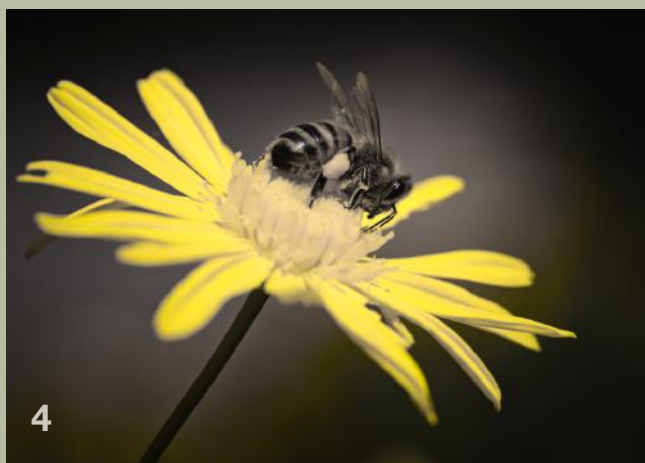
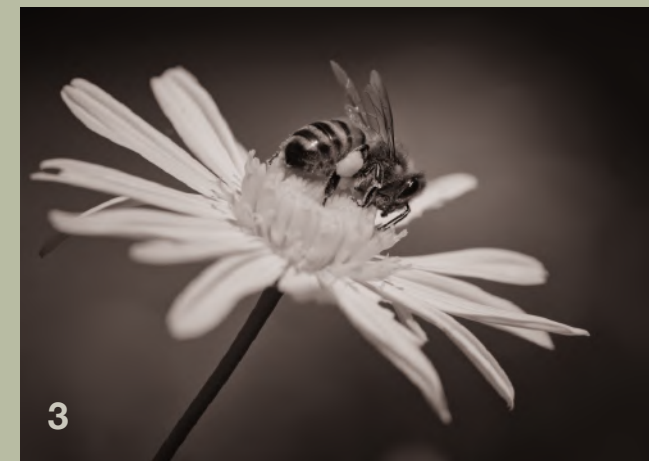
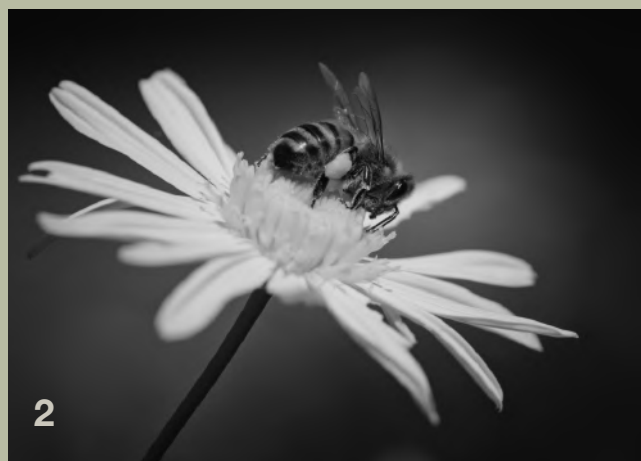
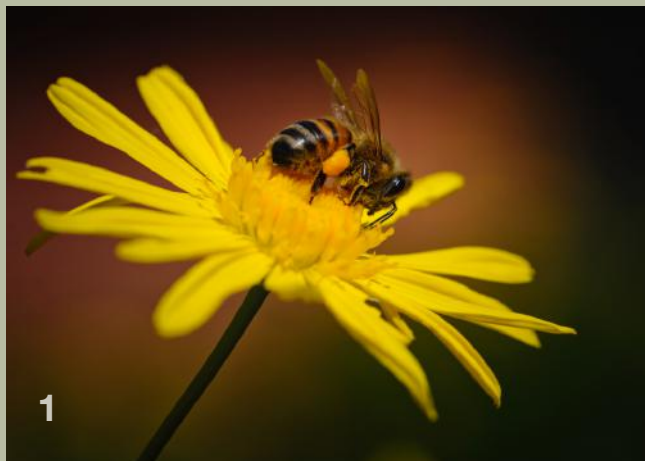
If you have the situation where your colours have been 'blended' – either using layers or presets in your software – this can be a brown, or sepia or even a blue shade (similar to cyanotype) or any 'single' colour –

what you don't want is obvious areas that are greyscale and other areas that are the 'tint' colour.

This would mean the image has not been processed correctly. See the following page for some examples showing correct and incorrect monochrome processing.

**Greg Wood**

See also *Using Lightroom to post-process a photo as monochrome* on page 5.



The examples shown on this page are to indicate the differences that may occur with different processing methods - and what is generally acceptable.

Images #2, #3, #5 and #6 would generally be acceptable, however image #4 **would not**.

**Image #1** – Original colour image.

**Image #2** – ‘Standard’ B&W.

**Image #3** – Sepia preset added using Nik Collection (Silver Efex)

**Image #4** – Using a B&W process and adding a colour layer – or saturating one colour from the original image (but not blending the layers correctly) This is considered a ‘polychrome’

(more than one colour) image and would NOT be acceptable in any monochrome competition. The grey areas are a different colour to the yellow tones.

**Image #5** – Using Luminar with a ‘coloured’ adjustment layer. This image would be accepted as a monochrome image however the colour used in this example would not

be desirable as it does not really suit this image.

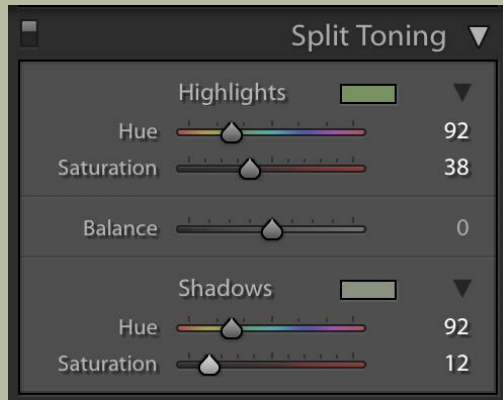
**Image #6** – Using Photoshop with a ‘solid colour’ layer and blending as an ‘overlay’ – this process could be considered ‘more accurate’ than many of the presets in other software as there is less of a shift in hue between shadows and highlights.

**Greg Wood**



# Using Lightroom to post-process a photo as monochrome

Go to the **Develop** module and locate the **Split Toning** section (right-hand panel). Here you can set different hues for the highlights and the shadows. To create a monotone photo, set **both** the *shadows* hue **and** the *highlights* hue to the **same** color value.



## But is your monochrome really a monochrome?

Whatever you use to process images it will probably have a colour picker.

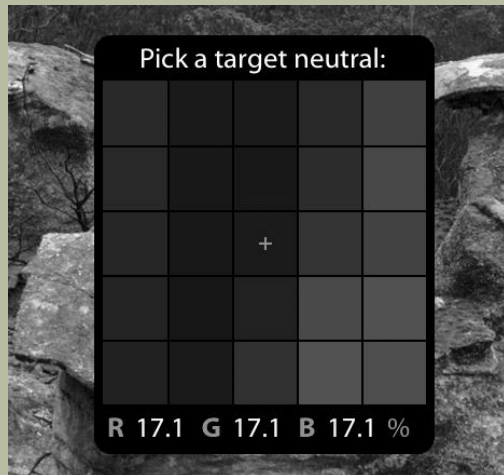


Image by Leonardo Papèra. See more of his work at [leonardopapera.com](http://leonardopapera.com).

Simply click then drag the picker over your image. If it is monochrome, the R, G and B values will change as you move the picker over your image, but wherever you stop **they should all be the same** (see screenshot left).

For more information about the difference between monochrome and black and white photography see this [expertphotography.com](http://expertphotography.com) article [here](#).

Iceland Photo Tours offers 15 tips for monochrome photography by

Leonardo Papèra [here](#), along with some stunning examples. But note that the image above is *not* strictly monochrome!

**Greg Wood & Michael Peck**



# Members' Choice – “Hints of Heidelberg”

This photo came from a recent trip with a very dodgy start. Rob Lipscombe, Emanuel and I headed towards Glen Davis just as an East-coast low developed, bringing torrential rains across the mountains.

Amazingly, as we passed Lithgow and headed north, the rain slowed, then patches of blue started to show. The countryside was glowing from the grass up as we dawdled along, looking for compositions.

We stopped on the Bylong Valley Way where it crosses Carwell Creek for a quick look. The creek was flowing after all that rain and there was something that made us hit the brakes. We just had to find it.

Eventually we twigged to the stringy-bark trees, the S bend of the creek and the golden colours of the grasses – just a simple rural scene that begged to be recorded. The lighting and composition reminded me of the Heidelberg School artists – and provided the title. I'm not sure what they'd have to say about that.

The image didn't need too much work – slight adjustments to contrast, vibrancy and some cropping, then erasing a few discarded cans and bottles from the foreground, all done in LR.

The rest of the trip was great, with



lunch at Rylstone, camping at Glen Davis and private access to the ruins of the shale works. I'm pretty sure we all came home with full SD cards and

lots of ideas for future trips. All we need is another East-coast low and some fools to share it with.

Pentax K1, Sigma 20-40mm @40mm,  $f/11$ , 1/125s.

**Alan Daniel**





This is a bit of a lucky shot from a concept that I hope to explore further, but I'm not quite sure where it will end up yet.

The journey is more important than

the destination though! What drew me to it was the minimalist appearance and the stark contrast between the light pole and the darkness of the concrete.

It has had minor curves adjustment to bring out a bit more contrast and luminosity to enhance the depth of tones in the shot.

Fuji X-T2, 8-55mm @34mm,  $f/5.6$ , 1/1000s, ISO 200.

**Daniel Jackson**

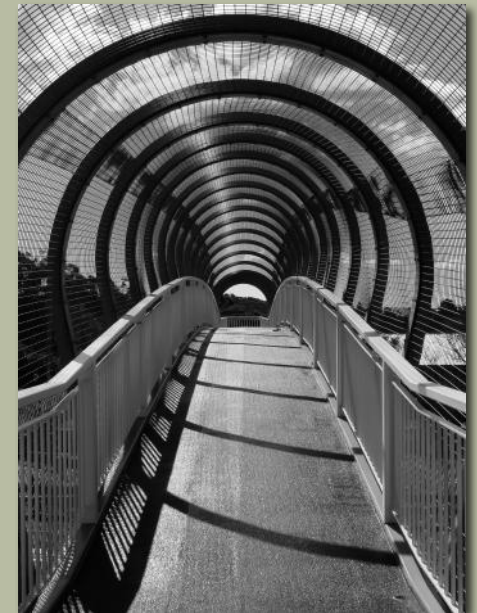
# Honourable mentions

Club members Selena Williams and Michael Peck both received High Commendations for two of their 2020 Mono Awards entries.

Clockwise from the top: Selena's *Marourbra Beach* and *Circles of Safety*; Michael's *Princess Charlotte* and *Bird of Prey*.

Michael's images were both taken at Ironfest 2019, and you might recognise Selena's *Circles of Safety*, captured around midday on the Leura footbridge going across the highway.

See more of Selena's photography [here](#), and Michael's [here](#).





In this new section we present an exhibition night image or images that intrigued our judges or gave them cause for contention and debate.

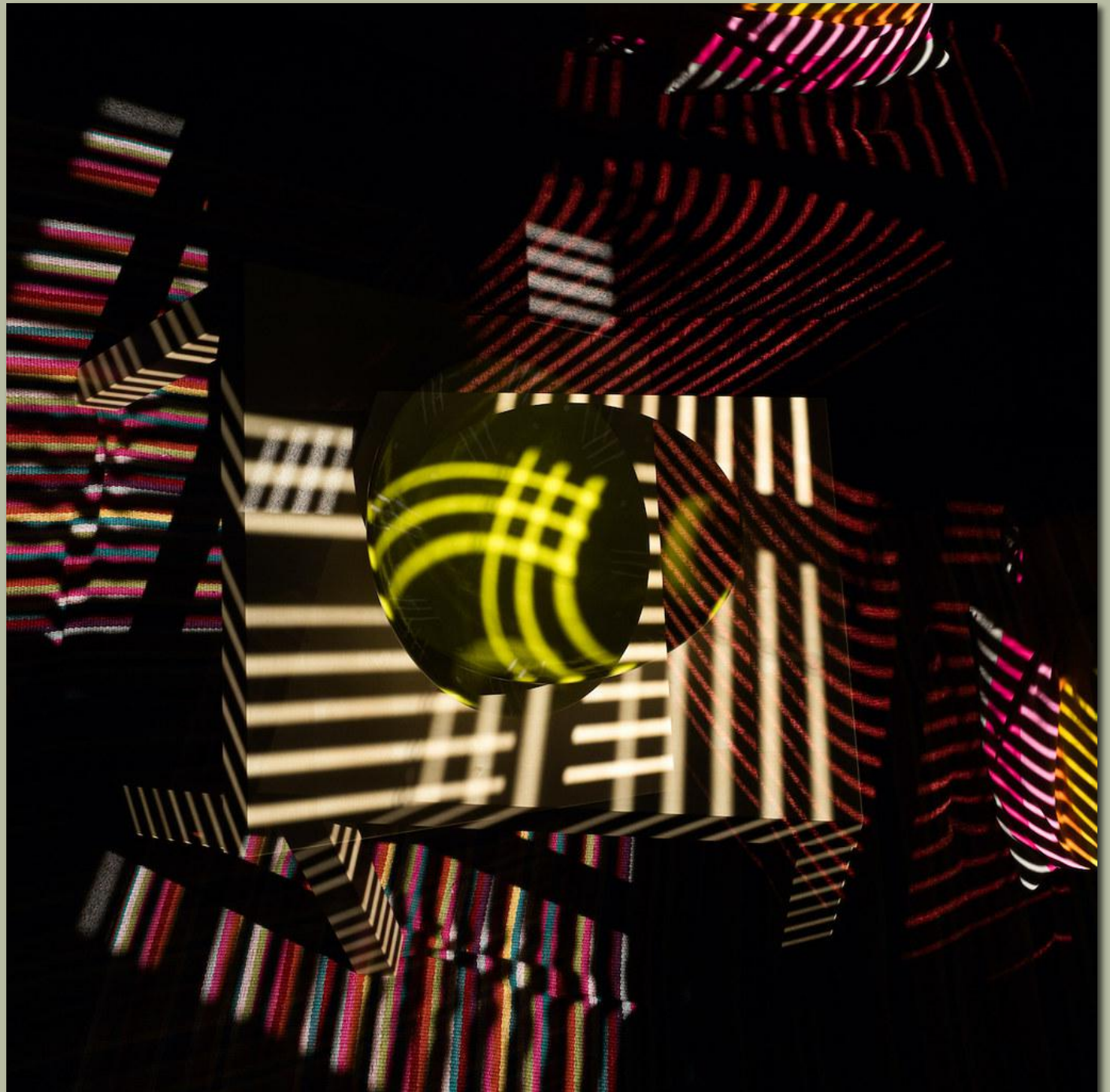
This month's image is Greg Pitty's *Nurse, 5mg is too much*.

This shot was an in-camera double exposure, taken in a north-facing room of "the Manor".

The morning sun streaming through blinds cast strong linear patterns on the vibrant furnishings and was an interesting shot in itself, but the second exposure livened things up a bit.

By turning the camera 90 degrees to take the original shot again, those patterns now intersected to create something quite dynamic. As well as delirium, it reminded me of a liquorice all-sort.

**Greg Pitty**





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



Andrzej Krawzyck: *Autumn colours*

See more of Andrzej's photography on [facebook](#).



Daniel Jackson: *Strong*



## Three Brothers Outing

Given the success of the last outing at Wentworth Falls, I have taken on the challenge and come up with another easy short excursion.

The idea is that on **Thursday 24 September**, we meet at 10 am in “The Pavilion” within the Hydro Majestic at Medlow Bath. If you want to arrive earlier to take photos of the cliffs, your call.

After devouring a luscious morning tea, at 11am, we leave cars at the Hydro and start the half hour walk along a fire trail, then 10 minutes into bush to the Three Brothers. Space is limited there, but there is also an adjacent lookout with great views.

Here we have lunch. Unfortunately you have to bring your own! After that you can walk back the same way or continue to look at the remains of the flying fox, or go on to the lower walk.

### Please bring:

- Wide angle lens
- Walking stick (last 10 metres, loose and steep)
- Lunch and water.

Hope to see you there!

**David Mansfield**  
Ph 0455 507 772



Hydro Majestic Staff Ball c.1910. The owner, Mark Foy, stands center back, wearing his wife's hat and dress with wig. Standing next to Foy is his wife, Elizabeth Dominica. Blue Mountains City Library, [Local Studies Collection](#).

## Beyond the human

The Australian Centre for Photography (ACP) is hosting a multimedia exhibition at its Darlinghurst premises, that includes some photographic work.

The show's title, *From hereon: posthuman, nonhuman, antihuman*, is self-explanatory: the artists are exploring humans' interactions with technology, and nature through a posthuman lens.

Club members who are venturing into Sydney in the next while might want to wait until after 19 October to visit the centre, when two works by Kiwi artist [Hayden Fowler](#) join the show.

Fowler's work explores the themes of loss and hope that are deeply connected to our relationship with the natural world – and his works in this exhibition are a response to last summer's bushfires and the impact on the non-human world.

The Australian Centre for Photography, 19-21 Foley Street, Darlinghurst. From 18 September to 28 November 2020. Free entry.

**Liz Morgan**



Maija Tammi: *Example of a non-aging species*, 2020, at ACP.



## Flower Power

### 'Pictura poema silens' Exhibition by Michelle Henry

Mt Tomah Botanic Gardens are currently hosting an exhibition 'Pictura poema silens' (painting, a silent poetry) by Sydney based artist Michelle Henry. The artworks are a blending of the botanical world and an interest in literature.

From 31 August – 9 October. Entry is free, and the exhibition is open 9am – 5pm.

For more details click [here](#).

### In Bloom, Royal Botanic Gardens Sydney, The Calyx

For those wanting to travel a little further, the Calyx in the Royal Botanic Garden Sydney is currently home to the largest green wall in the southern hemisphere.

You can explore the colour and light of the display while being surrounded by 20,000 plants.

Note there are restrictions of 100 people at a time in the exhibit.

On now until 30 November. Entry by donation. Open daily 10am – 4pm.

For more details click [here](#).



Michelle Henry: *The blood sponge god dilates*, at Mt Tomah Botanical Gardens.

### Inspired by flowers? Tiny things? Go macro!

At [expertphotography.com](http://expertphotography.com) you'll find some tips to sharpen those macro skills. Click [here](#).

**Lisa Buchan**



Tsvetan Ganey: *Ant*, on [Flickr](#).

## 2020 Heritage Bank Photographics Awards

The winners of the Heritage Bank Photographic Awards have now been announced.

This year there were more than 3,000 entries, and judges “had the difficult task of deliberating over some of the highest calibre to be seen in the competition’s 32 year history”.

Heritage Bank CEO Peter Lock has the lofty ambition of making his bank’s competition “the Archibald awards of the Photographic world”. One step towards achieving this was boosting this year’s prize pool from \$7,500 to \$50,000.

Winner of this year’s open section was Trung Nguyen with his image of the old Nora Head lighthouse on the Central Coast under a manipulated swirl of cloud. Trung said his image “represents strength endurance, and safety”.

The other category winners are on the following page. All the winners, runners up and the top fifty images can be viewed [here](#).

**Michael Peck**



Trung Nguyen: *Swirling sky*, Open Winner, 2020 Heritage Bank Photographic Awards.





Clockwise from top left:  
Theme Winner, *Standing Strong* by Peter Rossi;  
Young Photographer Award (9 years and younger), *Bamboo Walk* by Lola Ward; Mobile Phone Award, *Sharing* by Sonya Clarke; Young Photographer Award (14 to 17 years), *Contracts are Back* by Darcy Schmidt.





## Our common humanity

Two years ago, 1854 Media, the publisher of the British Journal of Photography (BJP), launched a competition called Portrait of Humanity that it claims is the one of the most viewed photographic exhibitions in the world.

released and the winners will be announced later this month. You can see all 200 shortlisted shots [here](#).

As we know, the first three-quarters of 2020 have been quite extraordinary: the Covid-19 pandemic; the bushfires in Australia and now the west coast of the US; the Black Lives Matter uprising and racial chaos in the run-up

prove, after everything, we are made of the same things,” BJP says. “First hellos. Last goodbyes. Moments of reflection. Periods of resilience. Stories of hope. Strives for change. And everything in between.”

The photographs are not super-professional, but they tell a story. Incredible stories, ordinary stories and



Bob Newman (Ireland): Pa, one of eight children in an Irish Traveller (gypsy) family.

Its website says the competition “is an open call to photographers to shine a light on what it means to be human in a tumultuous time in our history”.

The shortlist for 2020 has been

to November’s presidential election in the US.

“Perhaps now more than ever, we can find solace in what makes us human: the universal expressions of life that



Sankar Sridhar: A member of the martial Nihang sect in India.

everything in-between stories.

Members might want to consider entering in 2021. More details [here](#).

**Liz Morgan**

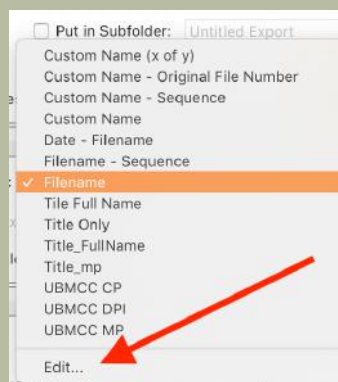


## Filename templates

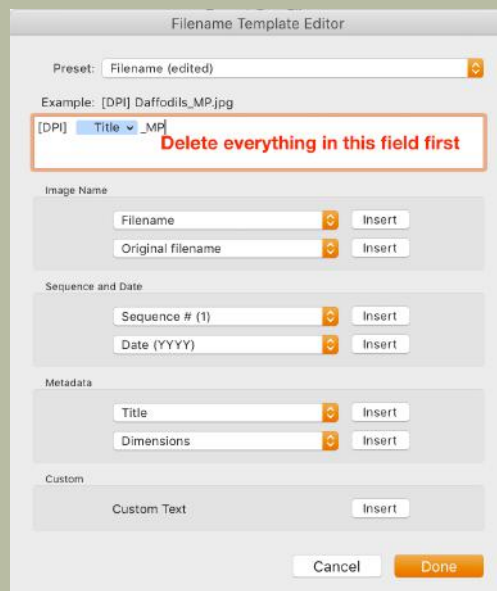
Lightroom's filename templates allow you to quickly rename the files you are exporting into the format you need. To use them, all you need to do is make sure you give your image a name in the Title field (Library module), then when exporting your image, you just choose the template you want to apply.

In our October 2019 issue we gave instructions for creating filename templates that were missing a crucial step. Here are the complete steps that show you how to create the three templates you need for exhibition nights.

1. Export any image, and in the **File Naming** section of the export dialog box tick **Rename To**, then click the associated drop-down arrow.
2. From the drop-down list choose **Edit ...**



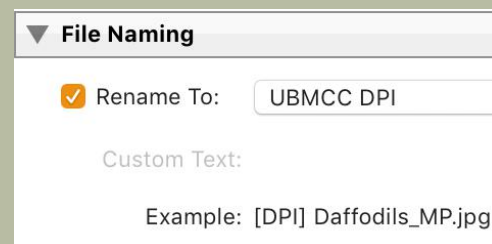
The Filename Template Editor is now displayed.



3. Delete anything that appears in the custom text field.
4. In the custom text field type [DPI] followed by a space.
5. In the Metadata section, click **<Insert>** next to **Title**.
6. Click in the custom text field just after Title, then type an underscore followed by your initials.
7. Click the **Preset** drop-down arrow and choose **Save Current Settings as New Preset ...**
8. Give the preset a suitable name, e.g. UBMCC DPI and click **<Create>**

and then click **<Done>**. Now, repeat this process with [CP] and [MP] replacing [DPI] in steps 4 and 8.

Next time you export a file you will see your new presets in the **Rename To** list and below it an example showing how the file will be renamed.



You can export multiple files and each will be renamed based on the template and the title you gave it in the Library module.

## Lightroom 6 on Catalina?

This is a tip for Mac users holding off upgrading to Catalina (macOS 10.15) because they want to keep on using Lightroom 6.

Catalina is the first version of macOS that will **not** run 32 bit applications. While Lightroom 6 is itself a 64 bit app, the Adobe apps that manage its licensing are not.

Of course, Adobe could have fixed that, but why not force you into paying a subscription and let you

blame Apple? If you have Lightroom 6 installed and activated and you upgrade to Catalina, Lightroom will launch and work, *but only once*.

When Lightroom launches, a couple of files are changed preventing it launching the next time. The trick is to replace those files from a pre-Catalina backup. This is a bit of a fiddle, but the process can be automated. Ask the club for help if you need it. You can read about the process [here](#) (see the post by kjetilj5340681 dated 7 April 2020).

## Buying a new monitor? Mac users beware!

From macOS Mojave Apple disabled subpixel antialiasing by default, making text look fuzzy on most non-UHD (4k or 5k) monitors.

I discovered this after buying a Benq QHD (2560x1440) display, specified as "Mac compatible".

This problem can be fixed by modifying a configuration file for your particular display. The issue is clearly explained [here](#). If you need help with this issue please just ask me or Greg Wood.

**Michael Peck**



Ineke Kamps (moggierocket): *Untitled*, on [Flickr](#) and [Facebook](#).



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## Submitting images



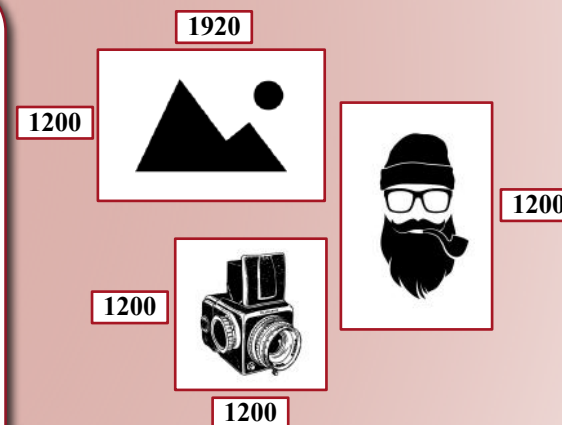
Apple Mail users: after attaching your images please ensure you select

Image Size: Actual Size

Whether submitting a DPI or digital images of your prints the required format 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



## Our links

[upperbluemtnscameraclub.com.au](http://upperbluemtnscameraclub.com.au)

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