

# Newsletter, October 2020



## Astro-photographer of the year

The Insight Investment Astronomy Photographer of the Year is the largest astrophotography competition in the world.

In its 12th year it looks at some of the images captured from Australia, showcasing the benefit of a rural landscape and what the southern skies have to offer.

Right is Luke Tscharke's *Crescent Moon over Mount Banks*, an entry in the 2017 Skyscapes category, which was shot in our Blue Mountains National Park.

You can see more of the entries from Australia [here](#).

The competition is hosted by the Royal Observatory Greenwich, and in 2020 the competition welcomed over 5,000 entries by astro-photographers across 6 continents.

There were 11 categories for entrants in the 2020 competition: Skyscapes; Aurorae; People and Space; Our Sun, Our Moon, Planets, Comets and Asteroids; Stars and Nebulae; Galaxies as well as Young Astronomy Photographer of the Year, The Sir Patrick Moore Prize for Best Newcomer and the Annie Maunder Prize for Image Innovation.

Over page is Nicolas Lefaudeux's winning image of the Andromeda Galaxy – the top astro photo in the annual competition – and on the page following is *Solar Swirl in Ha Light*, Australian Edward Dobosz's entry in the Our Sun category for the 2018 competition.

The entries and the winners in each category for then 2020 Astro-photographer of the year can be viewed [here](#).



For those interested in how the winning astro photo was captured, click [here](#) for tips from the award-winning photographer.

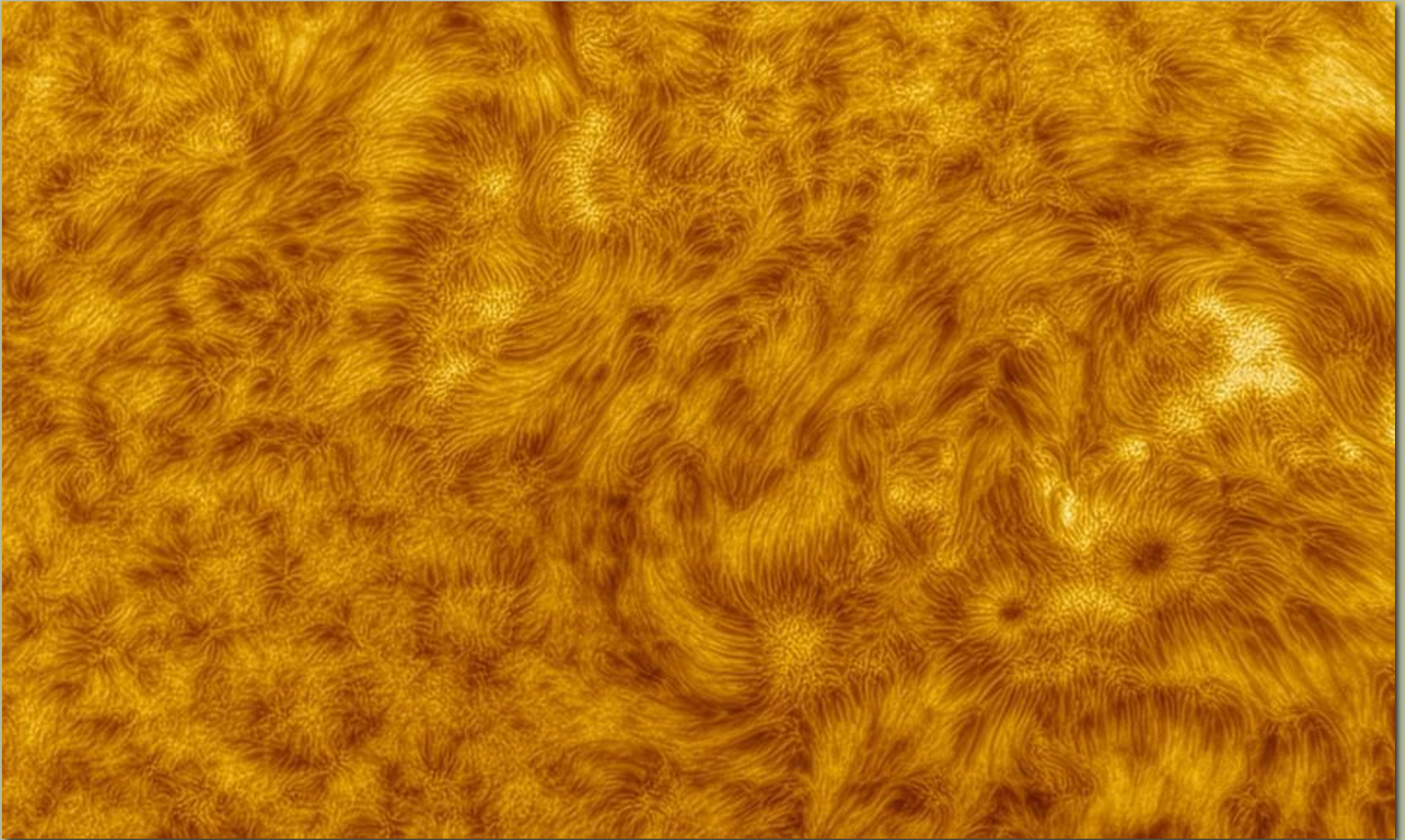
If you would like to enter next year's competition, details can be found here [here](#).

**Lisa Buchan**



Nicolas Lefaudeux (France): *Andromeda Galaxy at Arm's Length?* Overall Winner and Galaxies, Winner IAPY 2020.





Edward Dobosz (Sydney, Australia): *Solar Swirl in Ha Light*, IAPY 2018 category: Our Sun

It's a little later than usual thanks mainly to that Covid thing preventing actual meetings, and our slowly coming to grips with Zoom. Now that we're all tuned up with online meetings the committee have decided to go with an AGM that way. It should run as usual with the reports and election of office bearers etc, but has the added benefit of being held on a screen, next to your comfy chair at home.

An advantage of holding the AGM in November is that it offers us a period of transition to handover the roles to any new committee members and make sure they feel up to their roles for the year ahead. This will be very valuable.

Our camera club has had (almost) the same committee since 2016. That committee has done a great job, not only in keeping the club going through these interesting times, but they've introduced changes that have reduced workloads, improved communication and lifted our profile.

Some of those changes, and those responsible include...

• **Rob Skinner** is our ever vigilant Vice President and has been a constant, steady, voice of reason, and ever ready replacement when others couldn't be there. He jumped in to the

Treasurer job and has moved our transactions from the Credit Union to Bendigo Bank, allowing for easier online transactions.

• **Greg Wood** has done wonders with the website, building it from scratch and introducing the calendar to simplify the flow of information. There's also the galleries to store our images, the linking to the Flickr galleries, and generally presenting a professional looking shopfront to the outside world. You need any information on the club and it's now in the website. That's quite an accomplishment.

• **Emanuel Conomos** has been tirelessly working on making sure our images are presented in the best light on Exhibition Nights. He collects them, corrects them and announces them, whether it was in our old hall meetings or on Zoom. It's taken a lot of work to get to this point (and help from Michael Peck with coding) but the system now works smoothly with much reduced work for the compiler. Another great effort.

• **Pauline Pollock** has been our secretary since young Des Pope vacated the post, and has done a great job. The secretary has lots of jobs in the club and Pauline has slotted into them perfectly.

• **Selena Williams** has moved on now, but was our Treasurer until mid this year when life chose a different path for her. For 3 1/2 years she kept the books in order and the fees flowing. It's often a thankless task, but without a treasurer, things get messy fast. We'd have been lost without her hard work in the financial department.

• And who could forget the Newsroom as a vital part of the club machinery! **Michael Peck, Liz Morgan** (and now joined by **Lisa Buchan**) have lifted the humble newsletter to the thing of beauty you are looking at now. It's full of humour, information, images, results and editorial articles.

While Covid has seen the demise of many of the magazine industry mastheads, the Upper Blue Mountains Camera Club Newsletter has gone from strength to strength. It really is an achievement to be proud of.

• I've also been in the role of president for 4 years now. Whilst I love being involved and working with the committee and members, I think it is time for a change.

The club needs to evolve further than I can take it right now and there's a need for me to focus on other parts of life for a while.

**The position of president will be open, along with all the other committee positions at the AGM.**

Some of the committee may be happy to stand again – after all, we enjoy the work we do and it's very satisfying to see the club grow and improve as a result of it. Unfortunately, we're all human, and our wellsprings of enthusiasm may be starting to dwindle a touch. It is definitely time for some new faces in the boardroom and some new ideas to take the club into the future. The current committee need the rest and the club needs fresh blood.

This may well be the year that you make your mark. The club has existed for 35 years and helped so many of us improve our skills and share our enjoyment of photography. It deserves to continue and prosper and if some of you decide to "give back" it will happen.

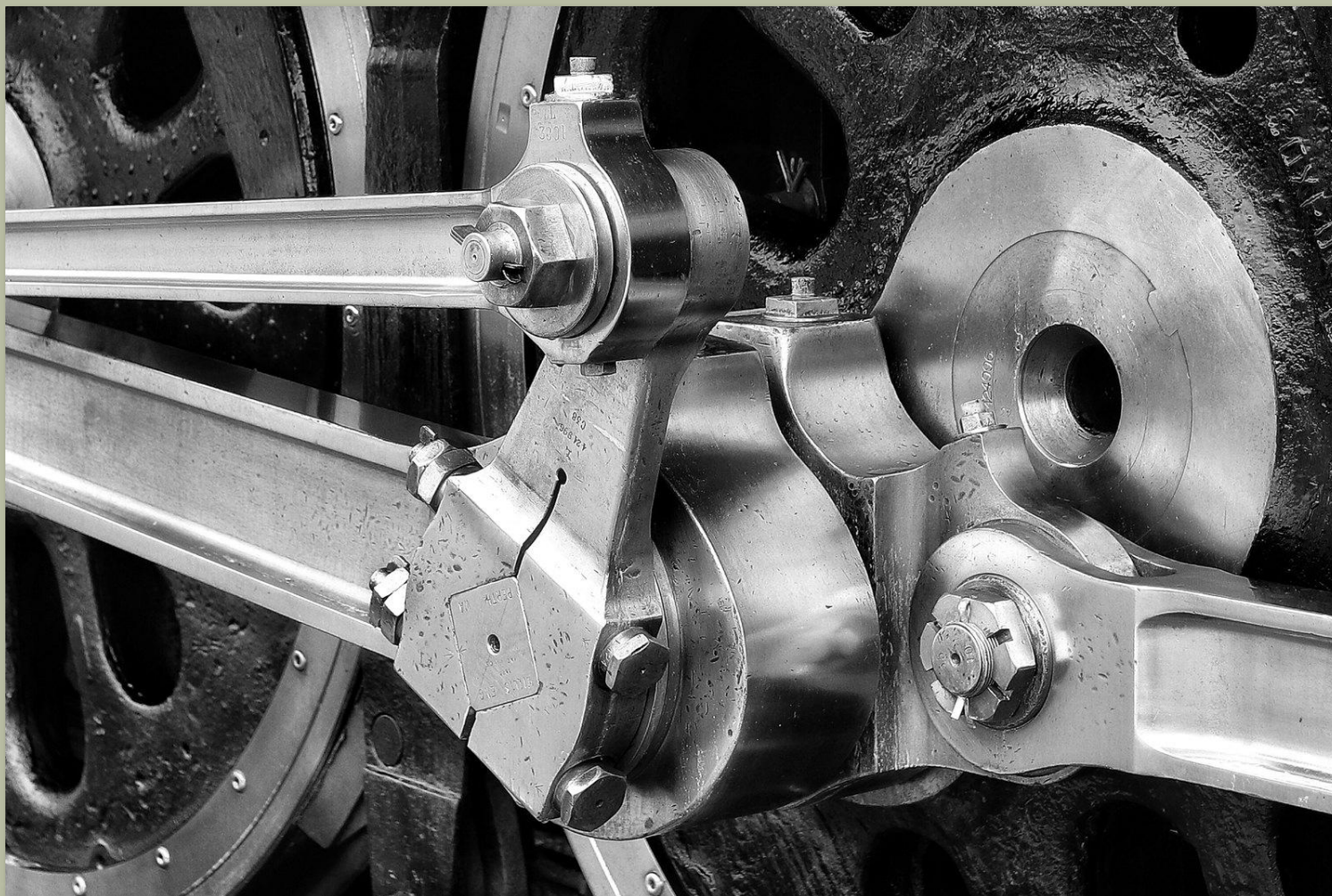
Please consider putting your hand up for a seat on the committee and let's see how far this club can go in the years ahead. The potential is unlimited, but it may just need you to help realise that potential.

Members can nominate themselves or others for positions: just email the secretary, Pauline:

[pvapollock@gmail.com](mailto:pvapollock@gmail.com).

**Alan Daniel**





This photograph was taken at the NSW Rail Museum at Thirlmere in August of this year and shows highly polished detail from the recently-overhauled 3801 locomotive. Built at Clyde in 1943, the streamlined 3801 was primarily used to haul express passenger trains and operated on the rail network until its retirement from

NSW Railways in 1962. Most popularly identified with the Newcastle Flyer service during this time, following its retirement the locomotive operated heritage services until the need for major repairs forced it out of service in 2007. Various problems have plagued its refurbishment and its

public relaunch has now been further delayed because of Covid-19 restrictions on gatherings.

The museum is well worth a visit and has wide appeal to photographers, those wishing to relive their childhoods and/or those entertaining children or grandchildren. Because of

restrictions on numbers at this time, it is advisable to purchase tickets online.

B&W conversion using Adobe Ps.

Canon EOS M6 mirrorless camera, Sigma 30mm, *f*/3.5, 1/100s, ISO 100.

**Rob Lipscombe**



This was another shot from a trip to Glen Davis in August.

After a perfect first day and a restful night among the trees, we decided on a walk-around the next morning. What could be more enjoyable?

Emanuel, Rod (from Newcastle) and I set out with lenses and tripods to take advantage of the early light and the great valley scenery of the area.

This old tree was almost out of reach across a paddock but with a 150-500mm lens I could get close enough.

The greens of the escarpment behind offered a nice dark background to contrast the pale, dried wood of the trunk and all those lovely textures and shapes of the dead branches made it a prime suspect for a mono shot.

Most of the heavy lifting was done in Silver Effects with other tweaks in LR.

Pentax K1, Sigma 150-500mm @ 400mm, *f*/6.3 (wide open), 1/640s, ISO 800.

**Alan Daniel**



Taken on an overcast day in a field at Tarana (about 30 km west of Lithgow), this Scottish Highland cow was a very cooperative subject.

While driving in the area I noticed a small herd of unusual-looking cows in a paddock. When I pulled up on the side of the road the herd was well away from me and the cows were facing away from me. This cow, however, was the exception. While it did maintain a safe distance, it looked directly at me long enough for me to take this photo.

Highland cows first arrived in Australia in the mid-1800s. They originated in the Outer Hebrides islands of Scotland and in the Scottish Highlands. In addition to having the longest hair of any cattle, they have a downy undercoat, both of which make them photogenic and well suited to colder climates.

Snapseed was used for the B&W conversion.

Canon EOS M6 mirrorless camera,  
Sigma 18-300mm @ 260mm, f/6.3,  
1/400s, ISO 1600.

**Rob Lipscombe**





# Judge's Choice - "Rydal"

Page 8

What took me out west was the uncommon sky – cirrocumulus I think the clouds were and they seemed to go on forever.

The magnificently maintained Rydal Station was clean as a whistle and empty on a weekday. Like the rest of Rydal.

The sun was early to mid-morning low and I was going to be shooting mono for a few hours, so it was a good time and place to start. Too many wonderful lines to ignore – converging parallels and plumb verticals. Not a distraction in sight and a simple, but elegant subject.

I had to aim in the direction of the sun to avoid having my svelte silhouette pour itself like sump oil into the scene, so I moved back along the platform until the brightest area was just above the roof and trees, out of shot.

Victorian and Edwardian-era station architecture is a gold mine.

Initial toning to mono in NIK Silver EFEX then texture, clarity and cropping in Lr. Exposure adjustments to bring out details in the shaded areas and dampen the light at the end of the tracks.

Olympus EM1 MkIII, M.Zuiko Pro 7-14mm @7mm, f/8, 1/250s, ISO 200.

**Greg Pitty**



Editors' Note: There were no images scoring 15 and judge Nicola Read was put on the spot to make a difficult choice from a strong field of those scoring 14: *Box Beach* (Daniel Jackson), *Cool Jazz*, *Desert Storm*, and *Harrier in Black and White* (Geoff Attwood), *Infrared Reflections* (Andi Krawczyk), *Jessica* (Rob Skinner), *Just Fishing* (Selena Williams), *Locomotion* (Rob Lipscombe), *Lunch Break* and *Road Trip* (Pauline Pollock). See them in our Flickr album [here](#).



## Come together, right now

Whad'dya know? A camera club north of Boston, Massachusetts runs an annual nature photography competition that is open to camera club entrants from around the world.

The George W. Glennie Nature Salon is in its 40th year and the winners will be announced on 17 April, 2021. Entries close on 28 February, 2021. The Glennie is restricted to nature photography, specifically of plants, animals and landscapes.

The club's website says that "birds and animals are usually well represented, but each year about a third of the entries are invertebrates, reptiles, amphibians or marine and freshwater life".

What springs to your editors' minds, as we are deafened by the spring cicada explosion and as snakes and bluetongues emerge from their winter hibernation, is that our members could really hit the Glennie jackpot with Australia's native wildlife.

There are no individual entries, so we'd need to pull together as a club and make a submission.

This year, 68 clubs entered the Glennie, 22 of them from outside the United States. If anyone is game to

enter we should get a conversation happening soon. Maybe someone would like to volunteer to lead the process?

The total number of images submitted by a club is 10, and a maximum of two per member. The entry fee is \$US50. We think the UMBCC can do this!

More details [here](#). Also, check out the Glennie page on Facebook!

**Liz Morgan**



Susan Godin: *Red Billed Kingfisher*, 2020 Glennie winner (first in category), London Camera Club.



## The best (and worst) of 2020

What a year. Bushfires for months, drenching rain, then Covid-19, driving the club's activities online. We miss the banter, the tea and the Tim Tams but we've had some bigger numbers at Zoom meetings than in the hall, and some amazing images throughout the year.

Yes, folks, we are inching towards the end of 2020 and this means the club's End of Year Awards are upon us soon. Entries close on **Sunday 29 November** and Exhibition Night is on **4 December**. Details to follow!

### Prints charming

Digital technology has largely put paid to the days of the darkroom and prints, although the club's exhibition nights still have print categories. So it is great to be invited by the Newcastle Photographic Society to submit images for its prints only Newcastle National Exhibition of Photography show in 2021. **Entries are open and close on 23 November**. Judging is in December and the selected prints can be viewed at the Newcastle Show in March. There are four categories – colour, monochrome, nature, and 'scapes – and a limit of four images per category. There is an entry fee of

\$20 for the first section entered then \$10 for each additional section entered, plus \$25 for returning your

images by post. Full details [here](#)  
Carol Barry's *Crunch* (above) won best mono print of the Newcastle

National Exhibition of Photography show in 2020.

**Liz Morgan**





## Critical Mass: the art of planetary health

Population growth, high density living and the pollution of water and food resources increase the risk of exposure to infectious diseases and long-term illnesses for people across the world.

These were the concerns that prompted the 193 UN members to adopt the 2030 Agenda for Sustainable Development. With 17 development goals at its core, the agenda tackled our greatest global challenges: to protect the planet, end poverty and improve the lives and health of humanity. Based on these core goals the participating artists, social activists and traditional owners provide reflections on eco-anxiety, and yet remain hopeful. The exhibition is currently on at the Blue Mountains Cultural Centre – now till 6 December.

More information [here](#)

Right: Ona Janzen, *Two weeks self-portrait* (2017). Janzen departs from nature rather looking at the cause; collected plastic products from her regular shopping for two weeks.

## Reminder! APA 2020

Australian Photography Awards 2020. APA is one of the most celebrated photographic competitions in



Australia. Since launching in 2016 APA continues to discover Australia's most original and thought-provoking photography. It celebrates diversity and recognises that photography is a powerful medium for bringing people together and promoting understanding. Each year APA rewards emerging talent alongside some of Australia's most established photographers.

In 2020 APA offers eight categories including Portrait, Landscape, Wildlife / Animal, Documentary, Travel / Street and Open / Illustrative alongside Student and Junior (13 and under).

There is a huge prize pool of cash and cameras along with the opportunity to have your work published and considered by a committee of some of Australia's best visual artists.

Entries begin at \$28 per image with discount packages available.

Opening 17 August – Closing 26 October. **No extended deadlines.**

[More information here.](#)

**Michael Peck**





Josef Fragozo: A hippopotamus in the drought-stricken Mara River, in Kenya's Maasai Mara National Reserve, a 2020 finalist.

## Reconnect with Nature

The 56th Wildlife Photographer of the

year exhibition is currently on display at the National History Museum in London. Images of the finalists can be

seen [here](#), with the winner being announced on the 13th October. More [here](#). Last year's winners are

currently on display at the Australian National Maritime museum through to **28 January 2021**.





For a lighter look on nature, click [here](#) to see the Comedy Wildlife Photography Awards, offering a wide selection of images from across the globe showing nature at its humorous best (examples above).

wildlife conservation non profit Born Free Foundation. More information [here](#).

**Lisa Buchan**

The competition also has a serious side to it. It is supported by the

## Extraordinary Trees (exhibition)

Most of us have probably heard the incredible story of how NSW Parks and Wildlife Service staff undertook a military style operation to save the original stands of Wollomi pines threatened by the Gospers Mountain mega-inferno in December 2019 (full story [here](#)). But did you know there are Wollemi pines in Paris? Australian photographer and UNSW Art & Design academic, Louise Fowler-Smith, has photographed *Wollemia nobilis* in the Jardin des Plantes as part of a project photographing the remarkable trees of Paris and Versailles.

Fowler-Smith's exhibition *Portraits of Extraordinary Trees, Illuminated* has just finished at the Royal Botanic Gardens Sydney but the images, and an interview with the artist, can be seen [here](#)

The exhibition showcases 'remarkable' and 'significant' trees in Paris public gardens and the Royal Botanic Garden Sydney. She uses medium format film, painting with light in the darkness, with exposures of up to an hour long. The results are quite extraordinary. [Fowler-Smith](#) is the founder of the Tree Veneration Society and has documented, over



Louise Fowler-Smith: Wollemi pine in Royal Botanic Garden Sydney (left) and in Jardin des Plantes, Paris.

more than 20 years, how cultures in Europe and Asia worship trees and value them as living beings. The Blue Mountains lost hundreds of

thousands of hectares of pristine forest in last summer's fires. Photography is a powerful artform to show the world what we have, what we should

venerate and protect, and what we risk losing.

**Liz Morgan**





Luwig Rimpl: *Dancing Queen*, on [Flickr](#).

# Contacts

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Lisa Buchan & Michael Peck

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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

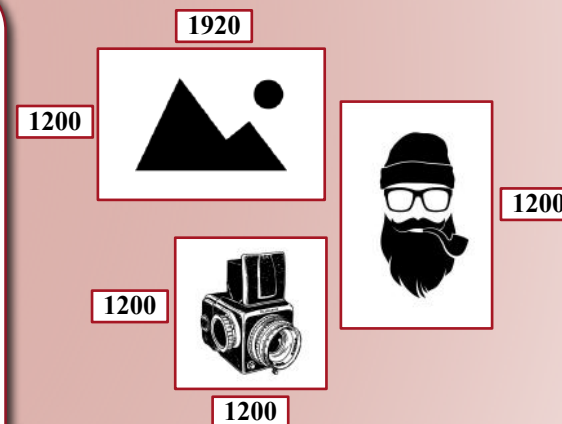
Image Size: Actual Size

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



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