

Newsletter, December 2020



POTUBMCC: a speech from the prone

It's not often you get to experience a train-wreck like 2020. And thank goodness for that. What a shocker it's been!

There's no need to go through all the dramas here – you know them only all too well by now – but I would like to voice my thanks for the way in which the club has risen to the challenges. We're still here and we're still strong.

Much of that is due to Zoom, but that alone didn't save us. It was you and your great attitude that saved this club. It would have been so easy to just hibernate until a vaccine came along. Instead we were able to duck and weave, change and adapt, and Zoom our way past the many problems that social isolation threw at us.

Our printers may have dried up, and our mat-cutting knives may have

rusted away, but you've all hung in there and gone the distance. Bravo!



Tolga Tacmahal: *Untitled*, on [500px](#).

It means the club can be here and grow again in 2021.

Next year is already looking promising for the club. The new committee will

be hooked up to the plough and set loose in the paddock to make changes

as they see fit. New blood, new ideas and fresh enthusiasm – all good things for a committee and a club. There are no limits on what we can aim for, so brace yourselves people, there will be change as well as consolidation.

Some of the old committee are stepping back for a well-earned rest and I'll take the chance to again thank Selena, Emanuel and Rob for all their hard work and contributions over the past 3 years. It's been fun.

Greg Wood and Pauline Pollock will be joining Jane Laws, Greg Pitty and Jim McNamara on the new committee with David Mansfield, Eve Taylor, and Rob Skinner running back-up in sub-committee roles.

Thank you all for putting your heads on the block. We'll shake things up.

There are also some changes in the newsroom with Michael Peck handing his notepad and gumshoes over to Lisa Buchan while Liz Morgan keeps a steady hand on the tiller for 2021.

Many thanks go to Michael and Liz for taking over when the call went out. Des Pope had done a great job, but these two have improved and refreshed the newsletter to the point where it is being considered for a TV miniseries! Well done newshounds.

Ignoring the disasters of 2020 (a lot to ignore I know) it's interesting to look back on your photographs from the year. I hope you enjoyed choosing your best three for the EOY show and I hope you see improvements in your work.

Think about putting a collection into a screen saver. It will help you to realise that hey, you can do this stuff. It will give you confidence. And in 2021 you'll do even better again.

As we stroll down the final yards of a very strange year I'd like to wish you all a wonderful Xmas, full of family and friends, food and fun. I hope you get all the rest and excitement (and all the new gear) you want or need.

Ho Ho Ho!

Alan Daniel

President, UBMCC



Rob Skinner: *Life will go on*, the club members' image which Alan feels best sums up 2020.



Randall: *Reading in the Rain*. An intriguing Vancouver skyline composite shot. More info on [Flickr](#).

News and Tips

End of Year Exhibition Night Results

Professional Blue Mountains photographer Richard Bulley had a tough job judging the best shots of 2020 at the End of Year Exhibition Night on 2 December from a field of really great works in colour and mono.

Paul Rowe's *Hydrangea* was declared the best image overall. Rowe was also declared the winner of the colour section for *Chasing the Wave*. Second and third places were, respectively, Alan Daniel for *Secrets Revealed*. and Andy Krawczyk for *Eagle Nest*.

In the mono section, Greg Pitty took the No.1 place with *Lawson Station*, Emanuel Conomos came second with *Raindrops* and Rob Lipscome in third place with *A Hairy Scot*, which was the members' choice in the mono class, as was his *The Kimberleys* in the colour category. See pages 5-9 for all the winning images

Liz Morgan

Shutters pulled down on the Australian Centre for Photography

After 46 years of nurturing and showcasing some of the best

photographers in the world, the Australian Centre for Photography in Sydney is closing for good. The centre has been struggling financially since 2016, its director Pierre Arpin told Guardian Australia and it can no longer operate a commercial space without public funding.

Among the world-class Australian photographers whose works have graced the ACP's walls are Tracy Moffatt and Bill Henson, who spoke to Guardian Australia about their experiences and memories of the centre (full story [here](#)).

The ACP will still have a presence online but a big piece of Sydney's cultural landscape is being lost.

Liz Morgan

One door closes, another opens

Just as Sydney loses a major photography centre, the Victorian government has announced the establishment of a National Centre for Photography in Ballarat. The new centre, costing \$6.7 million, will sit alongside the Ballarat Art Gallery and the Post Office Gallery, forming a cultural cluster in the city centre.

Australian Photography reports that the "National Centre for Photography

will include four additional gallery spaces, a roof-top bar, five-star accommodation, a library, a state-of-the-art digital gallery space and temporary exhibition spaces."

The new centre is the brainchild of the Ballarat International Foto Biennale, which bought a heritage listed former

bank building, with private donations, in 2018.

The Victorian government's funding, under the 2020-21 post-Covid stimulus budget, enables the project to take flight.

Liz Morgan



Tracey Moffatt: *Useless*, 1974. Her father's nickname for her was "Useless".



Emma Francis: *Glacier near body of water*, Jökulsárlón, Iceland. See the unenhanced version [here](#).

The Photographer's Secret Weapon

According to Kent Dufault "A mood is created in a photograph when it allows the viewer to place themselves

in the moment, or it causes them to remember a moment that stirs up an emotional reaction." He rightly adds that "It's a complicated subject", but nevertheless "it's imperative for photographers to understand how to

express different moods in their images."

The key to achieving this is through the careful and deliberate manipulation of colour.

Thanks to Greg Wood for alerting us to this intriguing and useful article, which can be read in full [here](#).

Michael Peck

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





Taken near Lake Argyle in the East Kimberleys, about 30 km south-east of Kununurra, this photo features Stonewall Creek, a tributary of the Ord River. It was one of those relatively uncommon moments when a remarkable landscape coincided with a remarkable sky.

Rob Lipscombe

Judge's Choice – Monochrome



1st place: Greg Pitty: *Lawson Station* (above); 2nd place Emanuel Economos: *Raindrops* (top right); 3rd place: Rob Lipscombe: *Hairy Scot* (right).



1st place: Paul Rowe: *Chasing the Wave* (above); 2nd place: Alan Daniel: *Secrets Revealed* (top right); 3rd place: Andy Krawczyk: *Eagle Nest* (right).

This picture was taken at Kendalls Beach, Kiama. Having watched the surfers and keen to try different settings on the camera in hand, I decided to try and capture a surfer in motion as he raced towards the waves.

The shot was hand-held and the slow shutter speed resulted in motion blur of surfer and water, which I think add to the overall look and feel of the image.

Some minor adjustments were made to the raw image and given its overall monochromatic look I made some further tweaks in Elements and Nik Colour Effects Pro to highlight the surfboard's red fins.

Pentax K3 II, Pentax 55-300 @107mm, $f/29$, $1/8s$, ISO 200.

Paul Rowe



Paul Rowe: *Hydrangea*

This picture was taken in response to our Still Life project earlier this year.

The internet is a wonderful thing and having researched how to make a DIY light box for close-up photography, I proceeded to assemble my own using a cardboard box with cut outs on the sides and top covered with baking paper to allow different lighting options. The box was lined in black to provide a clean background in which to display the item.

To give some idea of the scale of the picture the vase used was only 7 cm tall.

Minor adjustments to the exposure, highlights, clarity and saturation were made to the raw file. The image was cropped and sharpened in Elements.

Pentax K3 II, Pentax 35mm on tripod, $f/13$, 5s, ISO 200.

Paul Rowe



Pandemic photography competition

A photographic competition on the theme “We’re all in this together: keeping safe and healthy during the pandemic” is now open for entries by all Australian residents.

It’s being run by NSW Health’s Mid-North Coast Local Health District under its Your Health Link program.

The competition’s website says that the competition aims to “capture our new [Covid-19] normal, express our understanding of how to keep safe and healthy during a pandemic and show that we aren’t alone in this journey – we’re all in this together”.

The judges are looking for images capturing themes such as working from home; innovative ways to entertain children during the pandemic; washing hands and wearing masks appropriately; physical distancing; healthy eating; diversity, multiculturalism and inclusion.

There are four categories – primary school children, high school children, mobile phones and an open category. The latter two categories are open to amateur and professional photographers.

There is no entry fee. There are cash



Jim Hardiman: *Social Distancing*, on [Flickr](#)

prizes, tablets and smartphones to be won. Details about entering are [here](#). Entries close on 24 January 2021.

Liz Morgan

The photographer's photographer

Blue Mountains photographer Peter Adams occupies a very special and pretty unique niche in contemporary photography: he records and photographs photographers. As he says on his website: "During the past one hundred years there have been few historical moments that have not been recorded by photographers and filmmakers. It is strange however, that very few of the people who recorded those momentous moments have themselves been photographed and interviewed. It seemed important to me to record the experiences and personalities of those who were there – before their memories faded with them. In a way, I'm glad I started back in 1983, because since then nearly 40% of the photographers I interviewed have shuffled off to that great darkroom in the sky."

Now we can see a selection of these darkroom in the sky dwellers in an exhibition called *Peter Adams: A Few of the Legends* at the Blue Mountains Cultural Centre in Katoomba (12 December, 2020 to 17 January, 2021). On 12 December, Adams is giving a talk on his works at the centre (1pm). The exhibition is showing more than 60 of Adams' 280 shots of

photographers. The show will be, pardon the pun, legendary. Don't miss it!

See Peter's website [here](#) and reserve a ticket for the talk [here](#).

Liz Morgan

Seascapes: capturing water and light

Thirroul coal-miner turned photographer Ray Collins is in conversation with Nikon School Australia in a free online session on 14 December at 7.30pm (to book a place click [here](#)).

Collins' career in mining was cut short by a work accident, after which he took up photography as he recuperated. Since then Collins, only 38 years old, has earned himself a deserved national and international reputation as a quite extraordinary photographer of oceans.

Forbes magazine said of Collins: "In just eight years Ray has arrived as one of the most distinguished photographers of waves, and the ocean in the world." Just the ticket for a summer's evening.

See his striking image *Rumble* on the following page, and his website [here](#).

Liz Morgan



Peter Adams: *Annie Leibovitz*, photographed on the roof, in the rain.

Nature Photographer of the Year

A reminder that the Australian Museum has reopened after a swish \$60 million refurbishment and this is a good time to see the Australian

Geographic Nature Photographer of the Year exhibition. More than 100 large-format shots are on show, and entry is free.

Details [here](#).

Liz Morgan



Ray Collins: *Rumble*. More of his seascapes at raycollinsphoto.com.

International Photography Awards

The category winners and finalists for the International Photography Awards (IPA) 2020 have now been announced for the professional and non-professional/student categories.

This year saw a total of 13,000 entries from 120 countries. The individual category winners are now in the running to receive the IPA's top two prizes: Photographer of the Year for the professional categories, and Discovery of the Year for the non-professional / student categories.

The finalists for these two awards will be announced soon.

View all the winners of the professional categories [here](#), and the non-professional categories [here](#).

Michael Peck

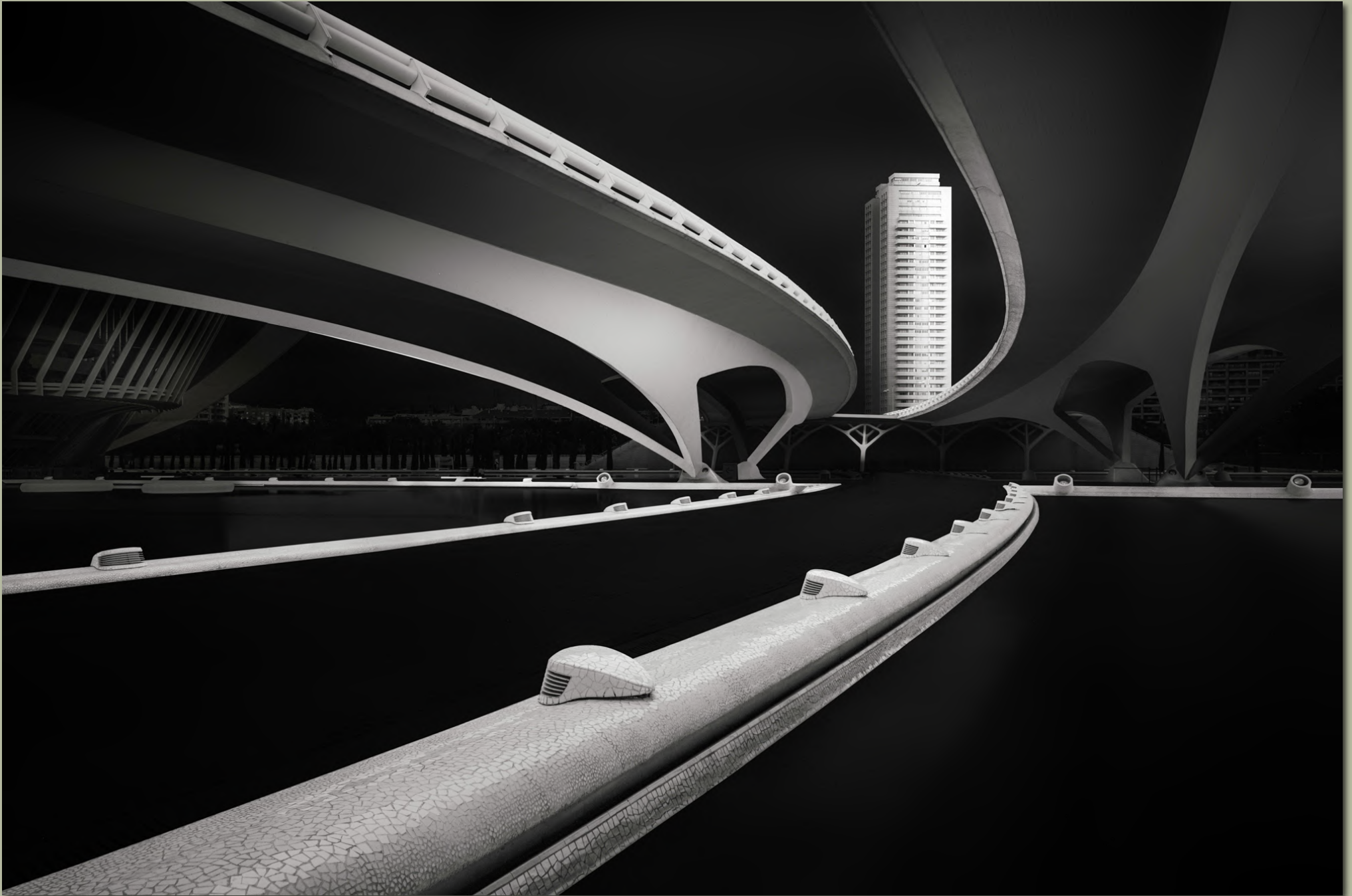
Isle of Skye Top 10

Greg Wood spotted this gorgeous and diverting video featuring the top 10 landscape views to be had on the Isle of Skye. Travel from the comfort of your armchair! From Photography Online, [here](#).



Elena Litvinova: *Vova's summer evening*, Non-Professional, Analog/Film Photographer Of the Year, IPA 2020.

"This photo for me is about summer. About long sunny days, that are always even longer when you are a kid. It's about walking through endless fields of wheat to the sea shore, finding a coin in your pocket you never thought was there and sharing cold soda with your friends. The school is over and autumn seems miles away, there is a great lingering expectation of what will happen during the days to come. Summer is special. And then in the evening everything gets more mysterious and magical and everything seems different, somehow with a newly found depth to it, unseen in daily light."



Naser Alomari: *Valencia Bridge*, Professional, 1st Place, Architecture/Bridges, IPA 2020.



Yassine Ould: *Untitled*, on [Flickr](#).

Tracey Dobbs, fine art photographer of children and pets

Award-winning Welsh photographer Tracy Dobbs' life story probably falls into the "triumph over adversity" genre. Having faced an alarming medical diagnosis at only 16, a suggestion that she should "take up a hobby" led, in a remarkably short time, to her achieving professional success as a photographer.

Exposure of her work on Flickr led to



Apple spotting – and purchasing – an image taken on her iPhone for their international billboard campaign, 'Shot on iPhone'.

Shortly after completing a Business and Technology Education Council (BTEC) course in photography, Tracey set up her own photography business working from home. After some early success she undertook a Foundation Degree in Photography at Coleg y Cymoedd, in part to develop the business knowledge and skills to take her to the next level.

In 2019 she won three gold awards – two from the National Photography Society, and one from the Society of Wedding and Portrait Photographers. "It was absolutely amazing to find out I'd won not just one, but three awards. I'm not the most confident person so getting this recognition has been a huge confidence boost for me. As a photographer, the awards have helped to build my credibility professionally and enabled me to get my name out there".

To hear her story, eavesdrop on a photo shoot, and learn some of her techniques, click [here](#).

See her professional website [here](#), and she is also on [Flickr](#), [Instagram](#) and [Facebook](#).

Michael Peck





Emile Dücke: *Antonina Novosad*, 93. "Stalin was God" said Antonina, who spent 10 years in the Kolyma prison camp. From a photographic essay on the Kolyma Highway in the Russian Far East, which once delivered tens of thousands of prisoners to Stalin's gulag, in the [New York Times](#).

International Landscape Photographer of the Year 2020

Judges of this years International Landscape Photographer of the Year contest narrowed the field of some 3,800 entries down to a “Top 101” and then further, to award the category prizes. The overall International Landscape Photographer of the Year award went to Kelvin Yuen for his portfolio of images of Norway, Scotland, and the American Southwest.

Australian photographer Grant Galbraith took the Dark and Moody Award in this year’s competition (right). See more of his fine art landscape and other photography [here](#).

The top 101 images are published in the annual International Landscape Photographer of the Year book, and are thus not easily viewed online. However, you can view the preliminary 2020 awards book online [here](#). Tip: scroll way down the page until you come to the book viewer.

A selection of 21 top 101 photographs can be seen [here](#). Tip: view the page in full screen and use left and right arrows to skip through the images.

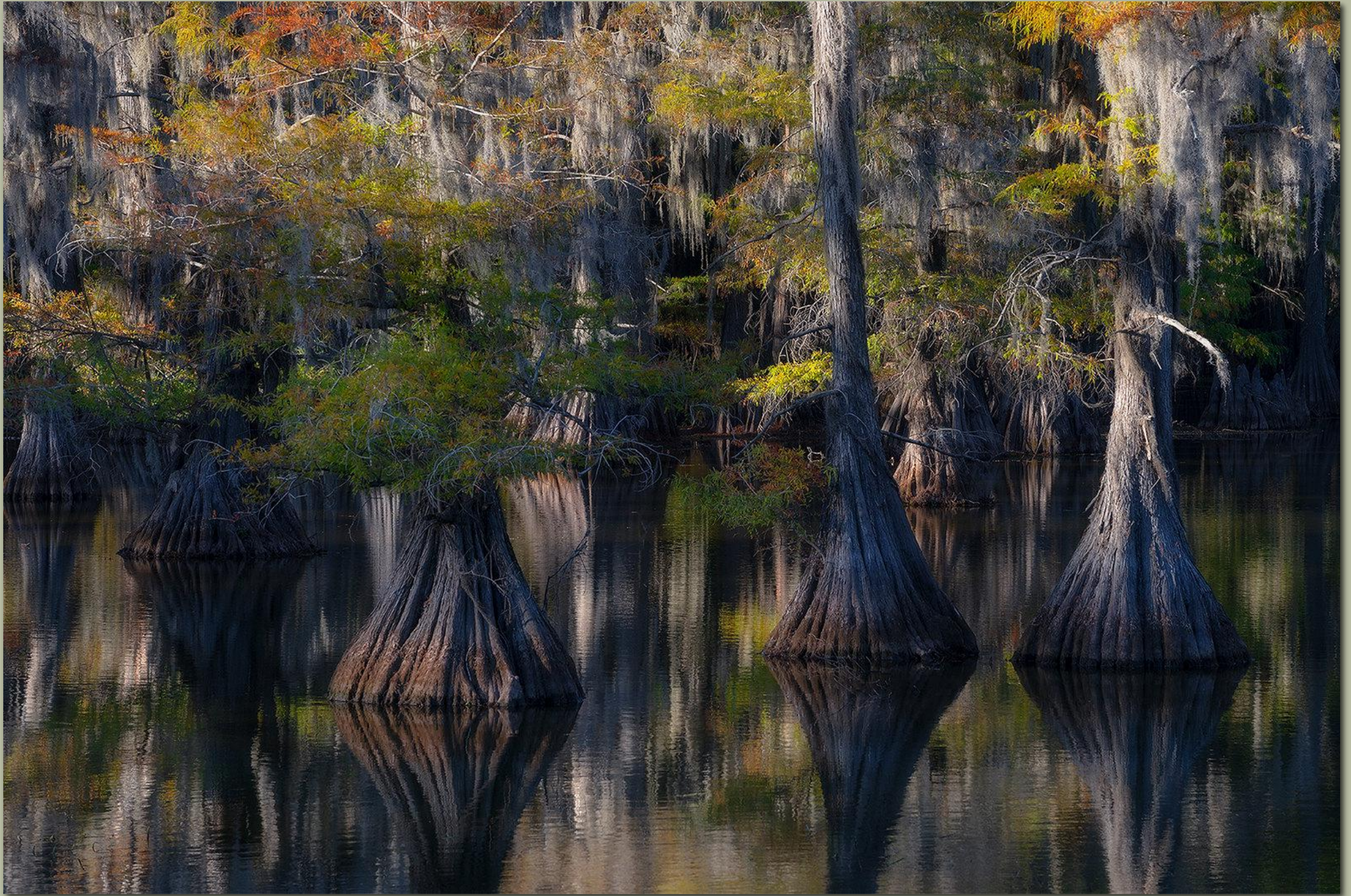
Michael Peck



Australian photographer Grant Galbraith won the the Dark and Moody Award in the 2020 International Landscape Photographer of the Year competition.



A wave breaking at Kiama put Australian Gergo Rugli into the top 101, International Landscape Photographer of the Year 2020. See more of his seascapes [here](#).



Jojo: *Reflections*, on [Flickr](#).

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Submitting images



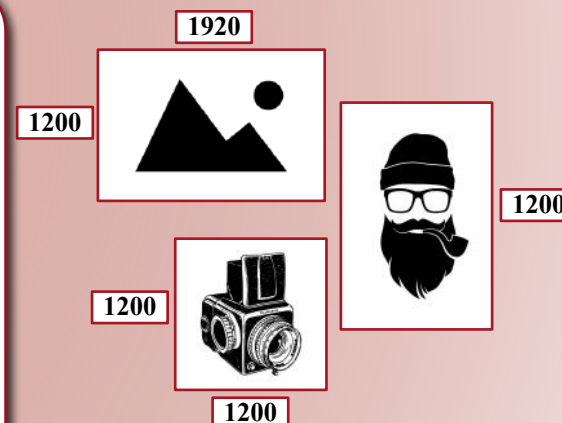
Apple Mail users: after attaching your images please ensure you select

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



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