



# BMPG newsletter

*-November 2020-*



## President's Report November 2020

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As we approach another year's end, I have been in quite a reflective mood. I am sure many of our club members are doing the same. It has been the strangest of years and for many of us it has been really challenging. Our own club has felt a little shaken, not being able to meet on our regular terms. I have had a look through our membership register and it is apparent our membership is down. If you are in contact with any members who let their membership lapse this year, perhaps it is worth mentioning that we have restarted our program via Zoom and are hopeful of in person meetings in 2021.

Our best wishes to Hans who is facing another big operation on his foot. Hans has been a good support at our club and on the committee. I know you will all join me in wishing him a safe and speedy stay in hospital and back at home when he recoups. If anyone would like to contact Hans, if you get in touch with me, I will be very happy to pass your contacts onto Hans who can then follow up. Hans is a regular on our Facebook page and you can also contact him there. I know he misses the camaraderie in the club and would welcome opportunities to stay in touch. He has a long haul ahead. Go well Hans!

Shirley Steel

### PROGRAM NEWS

1. We are attempting to organise a judge for the 2020 Image of the Year (IOTY) that will now be held next year due to time constraints. We anticipate that we will need images from you early in 2021. A separate email will go out when details are finalised but I wanted to update you here on what the committee has decided.
2. **For the 2020 IOTY entries**, you may submit up to 4 images. The images must have been entered into an exhibition night judging during 2020. Because we have only had one face to face evening and everything else has been digitals, we have amended the guidelines for the 2020 IOTY so that any images entered during September, October, November 2020 in Zoom judgings, may be entered in IOTY competition in either print or digital. The images you entered for the 2020 February exhibition evening can only be submitted in the format that you used in February.
3. **The 2021 Program** is a work in progress, and we will email it to you when ready and add it to the website. The committee agreed to only do the 1<sup>st</sup> 3 months for 2021 to see how the pandemic goes.
4. **It is our intention to resume our 2021 meetings in the church hall unless Covid guidelines change.**
5. The first meeting for 2021 will be Monday 8<sup>th</sup>.

### Two Photographers

Each newsletter I will continue to share a couple of photographers whose work I enjoy or who are doing something interesting. If you come across anyone you think fits the bill, feel free to email me the details.

Kathryn Cooper is a young British photographer whose work with birds is stunning.

<https://kathryncooperwildlife.com>

Sophie Carr is another photographer whose work always catches my eye when it pops up. Another from the UK.

<https://www.sophiecarrphotography.com>

Produced by Stephen Georgiou & Ann Wharton

# Exhibition Night

Judge: Tom Toby

26/10/2020

## About the Images that scored 15 points



Japanese Grasses



Painted Blossoms

Angela Maybee

On a recent trip to visit family in the Central West it was planned that we were going to the Japanese Gardens in Cowra. I knew there was a fair chance of catching the blossoms still in bloom. More often than not my photography is spontaneous but in this instance I tried to take on some of the hints and tips from other club members and our guest presenters and I actually planned! So I had a look through images of Japanese Gardens and traditional Japanese paintings. Something I noted often in those images was the minimal number of objects. So while shooting at the gardens I tried to keep my compositions minimal and uncomplicated. However, with so many people there it was difficult to isolate the blossoms, the grasses were easier.

### Japanese Grasses

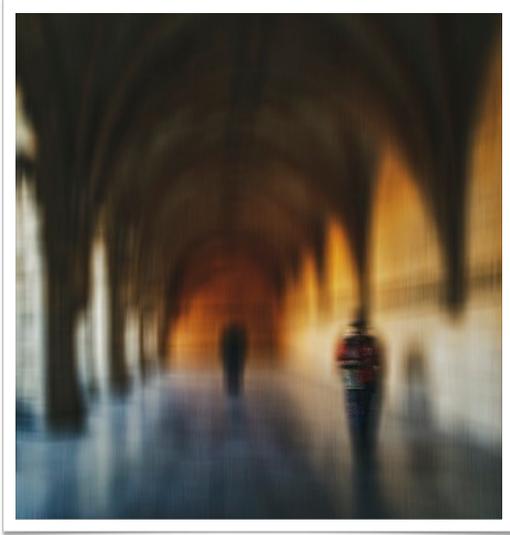
These fronds of grasses were just outside the gardens and were part of a large clump of foliage. To isolate only one or two fronds I had to get low to the ground and shot against the sky – which thankfully was heavy with clouds. The clouds are what give the background some of the texture in this image. The original image has more of a square aspect so I have extended the canvas upwards to give the grass more head room. The linen texture I have chosen to overlay this image with helps to blend the clouds where I extended the photo and gives the feel of the traditional painting – I think.

### Painted Blossoms

No matter which way I turned there were people or children enjoying the blossoms in the gardens. They were still spectacular! I have a roll of about 50 blossom images but I chose this one for the drooping branches and because there were only two or three. The research I had done before shooting often showed the blossoms on plain backgrounds rather than bright green grass so for this image I have removed all the background in Photoshop and then added in texture using three different layers so the background isn't too flat and dull but keeping the blossoms vibrant and colourful.

## About the mages that scored 15 points

Ann Wharton



The Cloister -



Shopping's Cold in Venice

Both these images were taken in 2019 while overseas and in both cases I recently tried to create an impression of how the contexts made me feel at the time. Like many others I have been going through older photos and thinking back to times when travel was a choice.

**The “Cloister”** was taken in Lisbon’s Jeronimos Monastery that had all the aspects of Gothic architecture with huge rooms, cold stone and marble, large enclosed verandahs, gold covered walls and statues and lots of gargoyles and detail. The monastery was enormous and cold and I imagined monks in every corner. The architectural details created fabulous shadows that caught my eye.

For **Shopping’s Cold in Venice** I followed two women going the same way along narrow streets and over bridges. The red hat particularly stood out as well as the heavy coats and shopping bags. Close to Christmas it was freezing and shops were recovering from the Acqua Alta - high water.

When I took both images I had in mind what they could look like when I had time to edit. I darkened both images and added a bit of motion blur masking it out on the people to add emphasis as they were the most important aspects to me. I added a blue green tint to the Venice photo to evoke a cold feel and darkened the monastery photo to make it seem more moody and Gothic.

<http://annwharton.photography>

## Exhibition Images that scored 14



**By2** Robyn Cook



**Cold and Cloudy** Angela Maybee



**Rock Art** Ann Dent



**Sunshine** Ann Dent



**Twisted and Worn** Ann Dent



**Three Sisters Sunrise** Andy Georgiou

## Theme - "Small Product Photography"



Autumn - Robyn Cook – 14



Mother Splash - Anne Baker - 14



Rose Petals - Jeannie McInnes – 14

## Compiled by TS / November 2020

**NOTE: A lot of galleries are reopening now but will still have COVID safe restrictions in place so you need to contact them for information about opening times and visitation. Some public galleries also have ticketed entry so you may need to book ahead. Many galleries (Australian & overseas) now have online exhibitions or virtual tours of some exhibitions and their art collections – they are worth visiting online.**

### EXHIBITION REVIEWED

**Critical mass: the act of planetary health.** Relationships and impacts between ecological, economic and social change. A multi-media exhibition that has a number of photographers exhibiting. Past droughts and the recent bushfires and COVID pandemic feature prominently but questions are still raised about the future changes and interrelationships these will have on our society. A lot of things to think about here. *The Blue Mountains City Art Gallery (BMCAG), Blue Mountains Cultural Centre, 30 Parke Street Katoomba. Mon-Fri 10am-5pm; Sat & Sun 10am-4pm. Until 06 Dec 2020. [www.bluemountainsculturalcentre.com.au](http://www.bluemountainsculturalcentre.com.au) Entry fee.*

### SHOWING / COMING UP ...

**Eight Days in Kamay.** Explores the eight days that followed the arrival of the *Endeavour* in Kamay (Botany Bay) in April 1770 and its legacy. As part of the exhibition there is a photographic display of the Day of Mourning protests held by Aboriginal people on the 200th anniversary of the visit. *Exhibition Galleries, State Library of NSW, Macquarie St Sydney. Mon-Thu 10am-8pm; Sat & Sun 10am 5pm. Until 28 Feb 2021. [www.sl.nsw.gov.au](http://www.sl.nsw.gov.au) Free.*

**Shadow Catchers.** "Shadows, body doubles and mirrors at play in photography and the moving image." *Art Gallery of NSW, Contemporary Galleries, lower level 2, The Domain, Sydney. Daily 10am-5pm; Wed 10am-10pm. Until 2021. [www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au) Free.*

### OUT OF TOWN ... ..

**The Body Electric.** Presents photography and video work by women artists on the subjects of sex, pleasure and desire. *National Gallery of Australia, International Art L2, Parkes Place, Canberra ACT. Daily 10am-5pm. Until 26 Jan 2021. [www.nga.gov.au](http://www.nga.gov.au) Free.*

**Natural Visions: the camera and conservation in Tasmania.** 'Documents development of Tasmanian landscape and nature photography from its earliest days to the present.' *Queen Victoria Museum, 2 Invermay Rd, Inveresk (Launceston) Tasmania. Daily 10am-4pm. Until 28 Mar 2021. [www.qvmag.tas.gov.au](http://www.qvmag.tas.gov.au) Free.*

### GOING ... ..

**From hereon: posthuman, nonhuman, antihuman.** Digital and virtual works about our presence in the contemporary world and the impact of future technologies. *Australian Centre for Photography, Project Space Gallery, 19-21 Foley Street, cnr of Crown Street, Darlinghurst, NSW. Tue – Fri 10 am-5 pm; Sat 12 pm-5 pm. Until 28 November 2020. Free. VIRTUAL ... ..*

**Collection: Explore the Collection.** The Monash Gallery of Art has one of Australia's foremost collections of modern Australian Photography. Some of its collection is available to view online. *Monash Gallery of Art, Wheeler's Hill, Victoria [www.mga.org.au](http://www.mga.org.au)*

## LINKS TO CHECK OUT

- BMPG web page - <https://www.bmpg.org.au/>

Please email digital images to:

- [digitals@bmpg.org.au](mailto:digitals@bmpg.org.au) see  
<http://www.bmpg.org.au/digital-images-requirements/>
- Blue Mtns Photography Group - Facebook page and apply online  
<https://www.facebook.com/shirley.steel.90>

## COMPETITIONS TO ENTER

Competition –Newcastle National Exhibition of Photography

Entries close 23<sup>rd</sup> November 2020

Prints only.

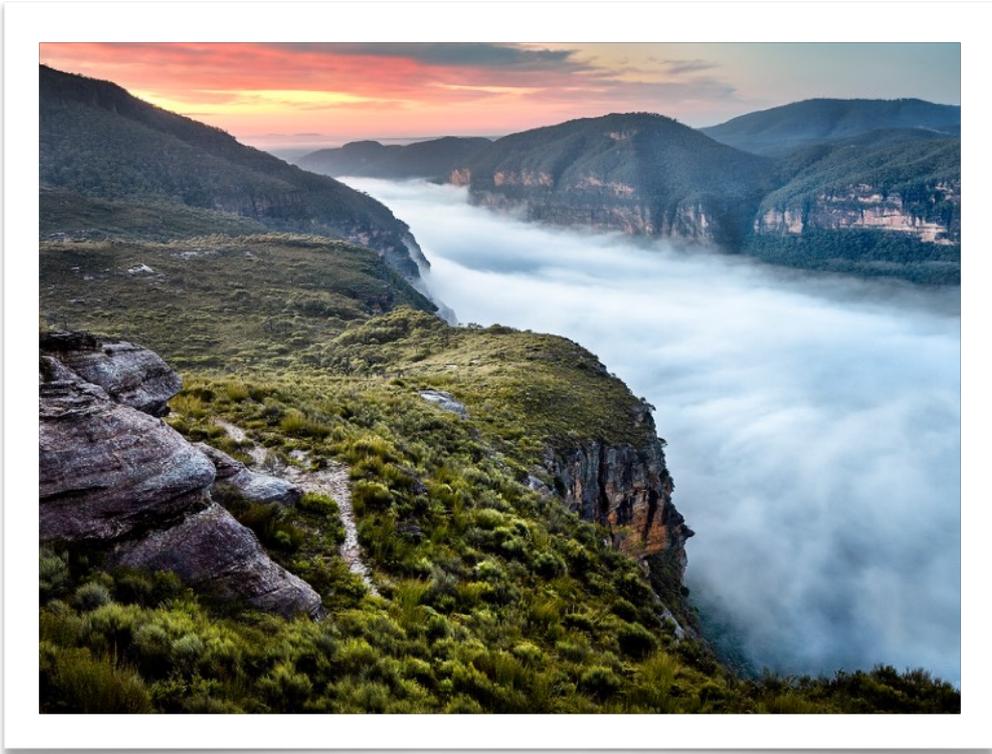
To be exhibited at Newcastle Show 5-7 March 2021

<https://newcastlenational.myphotoclub.com.au>

**YOUR ELECTED COMMITTEE MEMBERS** President: Shirley Steel /Vice President: Hans Holleis /Treasurer: Ann Dent /Secretary: Jan Forrester /Member: Robyn Cook, Andy Georgiou, Stephen Georgiou, Frances Proksch, Karl Proksch/ Public Officer: Ted Szafraniec (non-voting)/ Webmaster: Greg Farmer - in training (David Thomas)

## Featured Photographer for November

Greg Farmer



Mt Hay – Butterbox Point

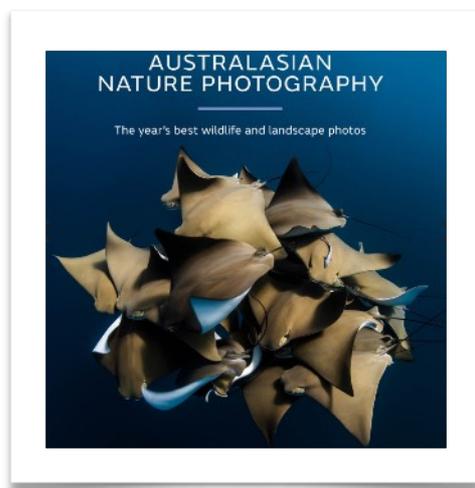
My “favourite place” to create images? I have lots of go-to places in the mountains and some places further afield I like to visit annually if time permits, but what makes them a favourite place? When I thought about this, the go-to places all had one thing in common, the experience or memory I attach to that place. It will be either a moment spent with a friend or friends and/or an image I love, created during some special weather or natural event. So to give you a destination is difficult as my memory and emotion attached to that place may not be found by you. My favourite place therefore will contain ingredients rather than a GPS coordinate.

The ingredients for my favourite place can be summarised as “on the edge”. On the edge of a weather (watch out for lightning!). On the edge of a creek (and sometimes in it). On the edge of a cliff (keeping a safe distance back). On the edge of a change in landscape. On the edge of the day. On the edge of a season. On the edge of my ability to get to the location. Add to these the company of a friend or friends who also enjoy creating images and my “favourite place” can be found.

In the mountains, the “edge” ingredients have many locations. One of my favourite places is Mt Hay – Butterbox Point. This image was created at sunrise with the fog rolling up against the cliffs like waves in the ocean. The edge of the plateau and the valley below. A friend was out of shot creating his own images of this place. And, to be a bit “edgy” it has been flipped horizontally in photoshop. Coffee and a chat were enjoyed after the sunrise was done and the fog diminished. The image was also my first silver award at the AIPP NSW awards – so, another edge.

## Australasian Nature Photography

As I was looking through our BMPG library, I realised that it had been far too long since I had updated our books and we needed some fresh inspiration. So, I have decided to delve into my own library and share some of my rather eclectic collection. There will be traditional favourites, the occasional ones from “left field”, as well as very recent publications. Hopefully, there will be enough variety to inspire you venture out and create!



This book is a collection of award winning and shortlisted images from the 2019 best wildlife and landscape photos competition conducted by Australian Geographic and the South Australian Museum and published in 2020. The competition criteria invites images from the bioregion of Australia, New Zealand, Antarctica and New Guinea in order to promote our unique landscapes and wildlife in stunning photography.

This 120 page hardcover book features sections covering wildlife, sea creatures, flora, and landscapes, a junior section, plus thought provoking inclusions on human impact and endangered species. The portfolios are also a valuable addition.

Each image is accompanied by technical information as well as anecdotes from the photographers on how each photograph was taken. There are also useful insights from the judges, which help to shed light on how they came to select the winning images.

Although the focus is on enhancing a general knowledge of our region, photographers from around the world are also invited to submit their nature and wildlife photographs. Yes, the world needs to come “down under” for a change. Not a Polar Bear, an Arctic Fox or dozens of snow covered picture perfect landscapes are evident. Don't get me wrong, I enjoy going to the International Nature Photographer of the Year exhibitions, which eventually arrive here. I too look longingly on those cooler climate stunners which I haven't a hope of capturing. In contrast this book has snakes, spiders, bushfires, beautiful swirling sandstone as well as the amazing patterns of a salt lake and the more unusual underwater subjects which inhabit our oceans and waterways.

Every year the finalist entries are also included in an exhibition developed by the South Australian Museum. The stunning beauty of our natural world is placed on display, with professional, emerging and junior photographers alike capturing superb moments in time. The exhibition is currently on display in Adelaide, so you might like to cross the border now and view it over there, or like me, wait until it arrives in Sydney at the Australian Museum on the 24<sup>th</sup> October 2020. In the meantime, check out the book.

## About the images that scored 15



**Rock Art**

I am going for a moody, grungy look, I like to think its artistic interpretation These flannel flowers were the largest I've seen locally, sadly wiped out by fire and drought in 2019/20. All images shot in RAW. I have two images on screen, second one is of an ancient rock formation in W.A. Working in Photoshop 2021 I converted both images, separately, to BW with Silver Efex Pro 2. Using levels lighten/ darken F.F. image, this is personal interpretation. Then drag rock image over the F.F. image, set the blending mode, in this case to Hard Light, also up to personal preference, position rock image in the frame again, personal choice. Finally use levels to Lighten/darken image.



**Twisted and Worn**

Again, going for moody, grungy look Working Photoshop 2021. Used the same method as Rock Art, two images on screen, one image of an old Dead tree, converted to BW with Silver Efex Pro 2. Second the same rock image, Drag rock image over tree, this time rotating it horizontally for the look, I used Vivid Light as blending mode this time, personal preference as to the look you want to achieve. Use levels to lighten/darken image. Sunshine



**Sunshine** Ann Dent

Sunshine is exactly as shot, same group of large Flannel Flowers. Working Photoshop 2021. Sharpened slightly, then converted into B/W in Silver Efex Pro 2 with a vignette, then a levels layer to lighten the subject.



**Where: Oriental Hotel, Springwood**

**Time: 6.30 - 7.00pm**

**Monday 7th December**

*As you can understand due to Covid, the Ori would like to know numbers as soon as possible so they can organise their numbers for the 7th December.*

*If you would like to attend, could please contact Robyn either by phone on mobile or message: 0405 496067 or email: [robyn.cook@westnet.com.au](mailto:robyn.cook@westnet.com.au)*

*Looking forward to catching up.  
Robyn  
Cheers, Robyn*

**End of year function**

