

June 2026

Our June information night on 15 June is actually a workshop. Bring your laptop, if you have one that can be away from power (*some have separation anxiety*) and can manage some photo editing (*others are a bit old and cranky and won't play the game*).

I'm sure if your laptop is described above there will be work-arounds on shared computers. Of course, some of us use desktops, (*anyone got a trolley?*)

Anyway, it will be a chance to learn, to ask and to show off your skills. Maybe you've always wanted to know how to focus stack, combine image or use those pesky mid-tone wheels. Just bring your inquiring mind and a few images to play with if you can.

Last Exhibition night was scapes and although I didn't attend, the image taken by Geoff caught my eye when scrolling through for this newsletter. It's a beauty!

Please, if you do get a 15 or Members Choice, I implore you to send me your blurb about your shots ASAP after the exhibition night so that I can include them in the newsletter.

Meredith



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MEMBERS CHOICE COLOUR

Rob Skinner

Where Silence Speaks- Huon River, Tasmania

This photograph was captured during the same memorable Tasmanian trip with Alan, Emanuel and Eddy, this time along the Huon River near Woodstock.

This image also owes a small debt to luck.

Somewhere between the car and the riverbank, my magnetic polarising filter decided to part company with the camera and disappear into the scrub. Thankfully it was found, and despite evidence to the contrary, not every stop on the trip involved me misplacing or dropping photographic equipment. More importantly, the recovered filter allowed me to cut through the surface glare and reveal the warm-toned riverbed beneath the reflections, an element that became an important part of the final image.

What first drew me to the scene was its sense of stillness. The Huon River was almost mirror-like, reflecting the hills, clouds and sky with remarkable clarity. The line between reality and reflection became wonderfully ambiguous, while the small clump of reeds provided a natural anchor within the composition.

My thought process was to keep the image simple and uncluttered. The reeds establish depth and draw the eye into the frame, while the reflections create a sense of symmetry and calm. I spent some time watching the changing light move across the distant hills, waiting for a balance of illumination and shadow that felt peaceful rather than dramatic.

Lightroom provided the foundation for the edit. Tonal adjustments helped balance the scene, recover detail in the clouds and shoreline, and maintain the relationship between the reflections and the riverbed visible beneath the water. Colour work was kept restrained to preserve the natural feel of the location. Photoshop was then used for more targeted refinements.

The recovered polariser, the still water and the changing light all became part of the story. For me, the photograph remains as much a memory of a wonderful day shared with friends as it is a record of the beautiful Tasmanian landscape.

Exhibition Night



Editor's Prize for Title

MEMBERS CHOICE MONO

Alan Daniel
Demolished Mountains

This is Ocean Beach, around the coast west of Wellington. It's a wild place, raw and open to the elements. Erosion seems to be on fast forward with fast flowing streams full of gravel from the steep sided mountains you can see in the background here.

The beach is dark and coarse and the waves crash in from the Southern Ocean throwing up driftwood to bleach in the sun.

We were very lucky to be there on a calm day. The light was harsh and with so much texture and so many interesting forms on show, this was always going to be a mono shot. A 12mm (18mm equiv) wide angle lens helped to get the whole scene and f/8 helped keep everything in focus. A polariser improved the contrast in the sky. Taken on a Pentax K3ii.

Exhibition Night



Fiona Carter
Eye of the Ancient Pencil Pine



The Eye of the Ancient Pencil Pine was taken at Pine Lake on the Central Plateau of Tasmania in May this year. It is an area of unique flora including the endemic Pencil Pine which can live for more than 1000 years; hence their gnarly and twisted form. We visited this area on a cold, misty, windy and rainy day and keeping the camera dry was problematic; but I managed to get this image before we retreated to the car. I was attracted to this image because of the misty background that was framed by the branches of the Pencil Pine and the foreground of lichen covered boulders that cover the area. I didn't take much notice of the knot in the tree until I arrived home and saw it on the computer and realised that it looked like an eye; thus, the title. Unfortunately, the Pencil Pine cannot survive a bushfire, so this is a major threat to their survival. Exif data: Sony a7r4, 24 – 105mm lens @ 80mm, ISO 200, f/16, 1 sec.

Exhibition Night



Rob Skinner

Ancient Pulse - Horseshoe Falls, Mount Field, Tasmania

One of the great pleasures of photography is that sometimes the images you bring home are only half the story. This photograph, captured at Horseshoe Falls in Mount Field National Park during a trip to Tasmania in June last year with Alan, Emanuel and Eddy, is one of those images.

In truth, I was fortunate to capture anything at all that morning.

Not long after arriving at Mount Field, my camera made an unscheduled and rather abrupt departure from my camera bag, introducing itself to the car park pavement with considerably more enthusiasm than I would have preferred. As photographers, we all know that sickening moment when gravity takes over and time appears to slow down. After a quick inspection, and with fingers firmly crossed, the camera appeared to be functioning normally. Whether through good fortune, skilled engineering, or a combination of both, it survived the encounter and allowed my day to continue.

The dense tree ferns, moss-covered rocks and layered cascades gave the scene an almost timeless quality, as though the landscape had been quietly repeating the same rhythm for centuries. Rather than isolating a single section of the falls, I wanted to show how the water, forest and foreground elements worked together as a whole.

A tripod and a longer shutter speed allowed the water to soften into flowing ribbons while retaining enough texture to convey movement. Compositionally, I worked to balance the two main falls within the frame and use the mossy foreground rocks to lead the viewer deeper into the scene.

Lightroom provided the foundation of the processing. Exposure and tonal adjustments helped recover detail in the water while opening the darker forest areas without losing the naturally subdued mood. Colour work focused on enhancing the rich greens of the moss and ferns while keeping them believable. Photoshop was used for more targeted refinements. Selective dodging and burning helped shape the light, separate the layers of vegetation and maintain detail in the brighter water. The final image reflects not only what the scene looked like, but also what it felt like to stand there among the ancient forest and flowing water.

Looking back, had the camera's encounter with the pavement ended differently, this scene would never have made it home. Instead, it became one of my favourite images from the trip and a lasting memory of a remarkable corner of Tasmania.

Exhibition Night



Fiona Carter
There for Sunrise



There for the Sunrise was taken at probably Tasmania's most known national park in early May this year on a club trip to see the Fagus at Cradle Mountain. After the disappointment of a lacklustre sunset the night before, we were hoping for something more inspiring in the morning. We headed to Dove Lake and were shooting the old boatshed when someone broke the silence and told us to look to the left. The colour of the sunrise over our left shoulders was quite intense but I wanted to include the boatshed; so, in the haste of the moment, I took 2 horizontal images to stitch into a panorama where normally I would do 3 or 4 vertical shots. This excluded the line of photographers on my left where there was the most colour. Luckily, the next morning greeted us with rain, grey skies and no beautiful sunrise.

Exif data: Sony a7r4, 24 – 105mm lens @ 24mm, ISO 100, f/13, 0.8 secs.

From the Director of Social Outings

Supernova Sydney

<https://www.supanova.com.au/events/sydney-2026/event-home/>

Those of you on the WhatsApp group will have seen Supernova as a possible outing for June. So what is it?

Comic Con events are where like minded people gather and express their talents by “frocking up” as characters. Those characters come from gaming, cartoons, movies, or ... anything really. Most outfits are home made, showing real ingenuity and skill. Sometimes they use technology with 3D printed parts becoming more common. Makeup is a major part of it, as is imagination. People come from all over Australia, and even from overseas to participate.

This event is at the Sydney Olympic Park and that in itself is a major drawcard. Think amazing architecture and broad open spaces - both great backdrops for photography.

And why should you go?

The short answer is photography! You’ll have hundreds of characters costumed up and waiting for someone (i.e. you) to notice. You’ll get images that are just not possible anywhere else. You’ll get to chat and interact with interesting, creative and enthusiastic people. You’ll definitely get a laugh. It’s a bit like Ironfest, but much much more.

There’s tons of merch too, if you’re that way inclined (yes, you absolutely do deserve a light sabre).

Costs to keep in mind... Access to the stadium is \$50 (ish) per head. Parking is around \$35/car. Food and coffee are available.

Driving takes 1 hr. Train takes 2 hrs.

There are options of course...

Option 1 (Works burger) Pay the money, do the lot. Arrive early. Shoot outside, shoot inside, then shoot outside again. Go home exhausted. broke and happy.

Option 2 Avoid the crush and the entry fee and just hang outside. You can catch people queuing up or on their way to the stadium, and you have the bonus of the great backgrounds and natural light.

I’m tending towards this option, and not just because I’m a cheapskate, there’s a bit more variety of settings on offer. You can always go into the main event if outside offerings dry up but people tend to straggle in all day.

From the Director of Social Outings Cont.

Option 3 is to skip Supernova completely and catch OzComicCon at the same place in September <https://ozcomiccon.com/sydney/>

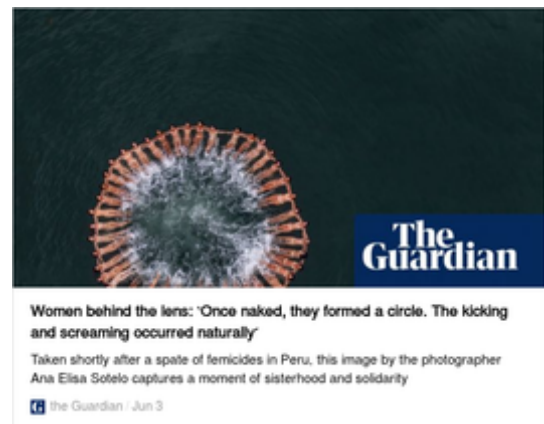
At this early stage I'm thinking Wintermagic on Saturday and Supernova on Sunday. It will depend on weather and energy levels, but the plan is forming. Stay tuned to the WhatsApp group for more.

Search "comic con" to see what sort of images you might get, or you can click here <https://www.flickr.com/photos/117700426@N08/albums/72177720329158142/> to see some shots from last year.

Alan Daniel



Clicks & Comps & Events



****FOR SALE****

Our newsletter is for members; written, formatted and edited by a member on a volunteer basis. So, if you have some camera gear you would like to move on, free or for sale, by all means contact the editor with the details. However, the newsletter is not a place for non-members to advertise their wares. Please advise neighbours, friends and random requests, to use the usual channels of eBay etc to sell their gear.

UBMCC Program 2026

15 June	Information Night: Creative Activity Follow-Up Members to bring their work to show.
6 July	Exhibition Night - Mono/Open: Images due by 6pm, 2 July
26 July	InterClub: Richmond. Images that received a 13, 14 or 15 since the last IC will automatically go into the pool of potential images for IC. If you have an image that scored less, you can still enter it as long as it has been shown at Club level and not at previous InterClubs. If you do not wish to have your images in IC, can you please email Greg and Lisa.
20 July	Information Night - Gary P Hayes: Rekindling Your Passion
3 August	Exhibition Night - Maximalism Judge: Don Munro Images due by 6pm, 30 July
17 August	Information Night - Mieke Boynton Zoom
7 September	Exhibition Night - Open: Images due by 6pm, 3 September
21 September	Information Night - Minimalism
5 October	Exhibition Night - Wildlife Judge: Graham Cam Images due by 6pm, 1 October

*REMINDER: The correct way to label your images
There should be a space and then either an S or O after your image title
to identify if your image falls into the 'open' or 'set theme' category.*

*Digital Images: [DPI] name of image S_your initials.jpg (set theme category)
Colour Prints: [CP] name of image O_your initials.jpg (open category)
Mono Prints: [MP] name of image O_your initials.jpg (open category)*

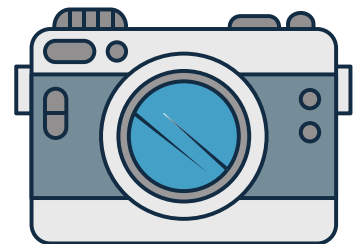
Please remember to double check that the images that you have sent are within the guidelines for projected images... i.e. within 1920px (max width) × 1200px (max height) - in 'jpg' (jpeg) format.

UBMCC Program 2026

19 October	Information Night - TBA
2 November	Exhibition Night - Open: Images due by 6pm, 29 October
16 November	Information Night - Your Photographic Journal
December	EOY Exhibition Night

When submitting a blurb for the newsletter, may I remind you to please include the following information, in addition to the story of the shot, thanks.

- 1. Title and Location*
- 2. Camera make and model*
- 3. Lens*
- 4. Shutter speed and ApertureISO*
- 5. +/- exposure compensation if appropriate*
- 6. Post-processing secrets if you're happy to share*



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Thank you for reading!

Copyright and your UBMCC images

On the topic of Copyright, the following advice was offered by Don Munro, Secretary of the NSW FCC. The below points have been adopted by the UMBCC:

Under Australian Copyright Law, photographers have the exclusive right to reproduce, publish and sell their images.

It is though common practice for photographers to 'grant' some of these rights (the rights to reproduce and publish the work) to clubs for competitions and exhibitions.

In line with this advice, it was decided that whenever an image is given to the UBMCC for a competition or exhibition evening:

1. The photographer grants the UBMCC the right to reproduce and publish the image (eg in the newsletter and/or Interclub competition); and
2. The UBMCC will credit any photographer whose image is published on its website, newsletter or any other public place; and
3. The UBMCC will retain the images for a set period of time (presently 12 months) and delete the image from its records after that period has elapsed.

We hope these points meet with your approval.
UBMCC Committee

For further information with regards to Copyright and Licensing, please see the Club website at "Club Documents" <https://upperbluemtncameraclub.org/about/>

Artificial Intelligence

Following the recent General Meeting held on 1 September, the UBMCC Constitution has been amended to include 7 Objects of which the FCC (NSW) Policy on AI has been adopted. Which is to adhere to the rules and guidelines of the Federation of Camera Clubs (NSW), including those relating to the use of Artificial Intelligence. The FCC (NSW) AI Policy is below:

FCC Photography Competitions – Policy on the use of Artificial Intelligence-generated images, AI-generated parts of images or AI-generated pixels

Images, parts of images, or pixels generated by software programs or cameras are NOT permitted in any FCC photography competition.

Anyone not complying with this policy will be counselled and may be banned from FCC competitions for up to three years.

Note: The use of editing tools (such as the Clone Stamp Tool or Selection Tools in Photoshop or Lightroom) which duplicate or alter a photograph's existing pixels and do not add any new, AI-generated elements are permitted. Given the rapidly changing AI technology, the FCC will keep a watch on developments and make future revisions if necessary.

Updated by the FCC Committee 28 February 2024