

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

**FROM THE OTHER SIDE
of the lens**

A book about Hawkesbury Camera Club in 2010

The Macquarie Towns will be 200 years old next year and after a few suggestions have been floated, I have suggested the idea of contributing to the celebrations by way of a book about Hawkesbury Camera Club.

We are going to turn the cameras on ourselves to portray what our Camera Club is like in 2010, as a kind of history for the future to look back on.

I'm told that Hawkesbury Camera Club has been around since the 1950s, and a visitor to the Deerubbin Centre (Library and Regional Gallery) will perhaps have noticed the Stan Stevens Studio. Stan was a founding member of our Camera Club and it's first president.

The footprints of Camera Club are all around us, but we don't have a clear picture of its history, though there are a few of our long standing members who can tell us fragments of what has gone before us, but not a comprehensive one. I've heard a few stories of "I remember when...." such as the Peacock Award, and tales of Photo Rallies, and Humorous Verse at the end of each meeting. It would be good for those recollections to be recorded to share.

So the mission, I'm hoping every member chooses to accept, is to turn the cameras on each other, and take a photographic portrait of another member of the club, and I will mark the names off a master list of our membership to make sure that everyone who wants to be included is included. This will build a composite picture, or portrait, of Hawkesbury Camera Club in 2010.

Along with the photo there should be a little biography, perhaps in that new



OFFICE BEARERS

President:	Josephine Blue 4571 2017
Act/Vice President:	Geoff Pfister 9626 7537
Secretary:	Debbie Web 4578 3680
Treasurer:	Peter Baldock 4573 1357
Comp Manager:	Grant Daveport & Tim Hodson
Publicity:	Debbie Web
Activities Coordinator	Ian Cambourne 4577 5148
Newsletter Editor	Alan Aldrich 9627 4225

style of magazine biography that is published in the Sunday papers, like a short interview. Ten Simple Questions, or Five Minutes With... short answers would suffice, such as:(by way of example only – please make up your own questions, but feel free to use these as a start anyway) ...

Name:

Member since:

1. What camera do you use?
2. What's the best photo you've taken so far?
3. What book are you reading at the moment?
4. What's your daytime job?

5. Why did you join Camera Club?
6. What do you like taking photos of?
7. Have you ever been somewhere and wished you had your camera with you? If so, what was it?
8. What's the best Camera Club event or outing you've been to?
9. Have you ever studied photography to achieve more knowledge of the subject?
10. Have you ever won a photographic prize or award?
11. What's the biggest photographic challenge you have faced?
12. What do members of your family think of your photography?
13. Do you use a film camera, or digital?
14. What do you imagine the future of photography to be?

These are only suggestions, I'm sure each member can make a list of questions, or just see where a conversation goes, and record the questions and answers.

September 2009

Sept 2 Lecture -
Garden Photography

Sept 16 Competition -
Open

Sept 30 Technical Night

Garden Photography

Sept 23rd to 2nd October
Photographing gardens

October 23rd Wednesday Outing,
Photographic day at Wisemans Ferry. Lunch at the Wiso Pub

If you know anyone who you could ask about Camera Club in the "old days", it would be wonderful to paint their story

as well to contribute to the book. We will hope to publish the book using online publishing companies that some of our members have already accessed successfully.

"From the Other Side of the lens" will be a kind of time capsule for the people of the future, so in another 50 years it will be known what Hawkesbury Camera Club was like "in the old days".

PROPOSED TIME FRAME –

- *September 09* – members decide who you will focus on – ask their permission, and record your choice on the list. You may like to do your own self-portrait.
- *October – November 09* – Set a time to take a series of photos of your subject, and get feedback and decide which image to use.
- *December 09 – January 10* - Camera Club holiday homework – write and ask the questions of your subject, write down the answers.
- *February 2010* – First meeting – (or second meeting), bring your work to the Camera Club meeting, for a Show and Tell, and to hand over to Josephine
- *March-April 2010* – *Editing and collating*
- *May* – *Present book for self-publishing*
- *September* – *proposed book launch? Possible exhibition of photographic portraits for the launch. Maybe it would be appropriate to use the Stan Stevens Studio for this? I'm brainstorming with myself...*

It's difficult to predict the future, but this is a rough sketch or plan of how we can achieve this project. I will need some people to help. We already have Laurie Forth as a mentor, to help us with the text. Please speak to me if you would like to help bring this project to fruition.

Here's to the future!
Josephine

THOUGHTS OF SPRING

Yes members at this time of the year just as the young man's fancy turns to

love, the Hawkesbury Camera Club photographers turn to the Garden Competition.

GARDEN PHOTOGRAPHY

One of the pleasures of our club's annual garden venture is actually being asked to do something very enjoyable and doing it for a very worthwhile cause, the financial viability of our club for another year.

Every entrant in the annual Hawkesbury Garden Competition conducted by the Hawkesbury City Council has put hours of work into their pride and joy: their garden. So it falls to us to present their garden in its best light so that the gardener will feel the pride of your photography at the presentation night.

In his book *Photographing Plants and Gardens*, Clive Nichols, one of the world's foremost garden photographers, provides some excellent tips for both beginners and more advanced photographers on photographing gardens in all seasons. According to Nichols, the equipment needed is a camera with through-the-lens metering, semi-automatic metering, depth-of-field preview button, and cable release socket. For lens choice, he recommends, a standard lens for general scenes with extension tubes for close-ups, a wide-angle lens gives a broader view and a feeling of depth and a telephoto lens can be used to isolate selected areas, especially when you cannot get close to the subject. You also should consider a zoom lens with variable focal lengths and a macro lens for close-up work and for sharper pictures at longer distances.

As our task requires digital images some thought should be given to camera settings. The images will be projected on our club's digital projector so tailoring the camera settings to enhance this aspect. A lot will depend on the conditions encountered on the day, photographing a garden is quite a challenge. The most confronting of all can be wind, a blustery day will all but prevent close-ups unless means of sheltering the subject are taken. A bright high contrast sunny day means use of shadow eliminating techniques. ie fill-flash or reflectors.

Filters can be used to provide special effects and enhance various conditions. For example, polarizing filters are used to enrich colours and remove glare in very bright conditions. Remember to change the white balance if the conditions change, a very cloudy day can create a blue cast

if the white balance is set to sunny conditions.

Try to work within the best photographic period of the day to eliminate unwanted red cast if photographing too late or too early in the day. These conditions may be great for those special sunrise or sunset photographs but not on this occasion. Avoid the harsh mid-day sun.

When composing a photo, make sure it has a clear centre of interest, using mass, colour, or contrast as the subject. Consider shooting the subject from unusual angles for a more striking or original composition. Before you click, check the frame for plant labels, people, hoses, stray tools and toys. These distractions provide unwanted and confusing objects that draw interest from the main plant subject.

Use garden features such as paths, views, or sculptures to create scale and perspective, as well as a sense of depth. In looking for unusual angles, think about the viewpoint of the subject. Through the camera viewfinder, check out all sides and angles of a subject, and then don't be afraid to experiment with different shots.

Try a high viewpoint, such as from a tree or ladder, for a sweeping view of the garden. Shoot from a low viewpoint for hanging baskets, drooping flowers, and tall trees.

Light is one of the keys to good garden photography. When there are strong contrasts in the photo between light and dark, expose for either the highlight with a digital camera, overblown highlights cannot be recovered. Camera meters often underexpose a very light subject (so increase the exposure) or overexpose a very dark one (so decrease the exposure).

Use side lighting to emphasize depth and the 3-D aspect. Backlighting (such as behind leaves and flower petals) can create dramatic images.

As it will be spring you will be taking photos of gardens full of flowers in bloom, for these photos, think about framing flowering trees against a rich, blue sky or dark background such as dark clouds or tall evergreens. Use soft side lighting to emphasize form and colour to do this use a large diffusing sheet of drawing paper or translucent material, rip-stop nylon is perfect for this.

With so much in bloom, consider shooting individual flowers or flower combinations, such as a bright prime colour bloom set against a muted leafy background. Don't overlook water and vegetable gardens for subjects to photograph.

Try to pay extra attention to the composition of your photograph so that there are fewer subjects and distractions. This includes form and line, such as those created from silhouettes or branch structures, or verticals like ornamental grasses. Look for striking bark and stems on woody plants. A spray bottle of water can create that dewy look on a specimen bloom.

Pick out some main design elements and planting schemes to photograph, creating a vista showing the bigger picture within a garden.

Try making patterns or shapes the dominant element in your photo, such as those from a continuous line of a walk or hedge or repeated pattern from similar shaped shrubs or pots. Notice plant combinations or groupings, as well as textures throughout the seasons.

Each garden includes individual elements based on the personal tastes of the gardener. Why not try to capture these, whether a fountain, a view or a sculpture, effects such as water, or type of garden. Finally, look for some intimate aspects of the garden such as individual flowers or architectural details, perhaps even a bit of semi-hidden whimsy such as a gargoyle or garden fairy.

If possible talk to the gardener, their opinion will certainly colour your thinking when working out where and what to photograph.

Finally remember photograph the garden first preferably from straight on and then from each diagonal to allow identification of the garden, then concentrate on the more artistic shots. It can be helpful to take an initial shot of the letterbox with the street number to help identify the photographs that follow.

To get everything in focus in the photograph you will need great depth of field, choose an aperture like f22, the smallest one, and select Aperture Priority on your camera settings. This will mean a slow shutter speed, especially if it is in a shady part of the garden. Make sure you use a tripod, self-timer, or remote shutter release in order to avoid camera shake. Remember this only works when conditions are still, in windy conditions slow shutter speeds will mean motion blur, use your judgement on the day to work within the conditions.

If you want just one item or area in focus, to accentuate a feature in a garden, choose a wide aperture such as f4, and focus on just that detail (you will probably need to use Manual Focus). This is called Selective Focus, and is a creative way to show a special feature in a garden by softening or

blurring the background. It's also good for portraits.

Finally record your photograph numbers with the address of the garden. Once you are satisfied with the images you have taken burn them to CD or onto a memory stick and deliver them as soon as possible to the people preparing the PowerPoint Presentation.

PHOTOGRAPHERS REQUIRED

If you can spare some time to assist with the garden photography please add your name to the list. You will need a digital camera, your photographic skills, a current email address and a spare CD.

Depending on the number of members who volunteer each photographer will be emailed a list of gardens, the address, phone number of the gardener and the categories entered. Normally each photographer would get 4 – 5 gardens.

For each garden category we will need at least 4 good photographs to show on the presentation night. Please remember to photograph the entire garden before isolating various features and close-ups.

If possible take a shot of the letterbox or street number to help identify the location.

Record on the run sheet the photograph numbers against each garden they are taken in.

Edit your gardens so that you select up to six or so images of each section entered.

Copy your images to a CD with a new folder for each street address, in that folder create sub-folders for each section.

If you take portrait (vertical) images we can fit two to each page in the presentation so take extra images to allow for this.

As soon as possible get the images to Alan so that the PowerPoint presentation can be prepared.

Peter Baldock will also prepare a digital display of all gardens that can be run during the supper break.

If you can assist please add your name to the list with your current email address and the suburb you prefer to work in.

NEXT DAY OUT

KANGAROO VALLEY. We will be heading south for our next Saturday outing to Kangaroo Valley, Fitzroy Falls and other waterfalls in the area. The date will be 24th October, which also coincides with the annual Kangaroo Valley Folk Festival, for those who want to try their hand some candid photojournalism. The festival organisers advise that while their showground and "street performers" are open to the general public, some performers & venues such as bars, are accessible only by tickets purchased on the day. A Saturday (day & evening) ticket is \$45 per adult, \$40 conc. At the time of writing, we are unsure what exactly is available for the ticket purchase.

As we are looking at a drive of approx 2 hours each way, it is suggested we meet at the Richmond Club car park at say 7.30am, car pool & head off at 8.00am.

Any questions should be directed to Ian & he can be contacted on 0410 457752 on the day.

PHOTOGRAPHING FLOWERS

Preparation is key

Getting your gear together and in working order, choosing the right lens, having a tripod set up and then preparing to take the image. Pause and examine your subject before pressing the shutter. Some questions to ask:

- How to crop it - get in close or take a wider-angle shot?
- What is the focal point/point of interest? Insect, stem, colour, texture, shape etc?
- What angle will you shoot from to get the best perspective?
- How much depth of field do you want?
- How is the subject lit?
- Which flower is the best specimen for your photo?
- What distractions are there in the background and

Highlighting subjects

One of the questions above is worth a little extra consideration - 'what

distractions are there in the background and foreground?' Gardens are filled with all kinds of potential distractions. They might be the tool shed, a fence, other flowers, the clothes line etc. A decision needs to be made whether you want to include these elements or remove them from your shot. Either option is legitimate but in most cases you'll probably want to remove them unless they in some way enhance your shot. There are a number of options open to you if you want to remove distracting elements:

- **Move them** - some distractions can be moved pretty easily so that they're not in your frame
- **Move yourself** - find a new angle to shoot from that has a less distracting background
- **Crop them out** - go for a tighter framing of the flower either by using a zoom or moving physically closer to it
- **Use aperture to narrow depth of field** - as we highlighted in our introduction to aperture, if you choose a wider aperture (small numbers) you'll decrease the depth of field. As you do this you make elements in the foreground and background more and more out of focus.
- **Move your subject** - I'm not a big fan of intervening in a scene too much but some photographers will move the flower to a new location for the shot. This might include getting someone to hold the stem on a different angle or could even mean picking the flower and taking it elsewhere. If you're going to do this make sure you are aware of the environmental impact of your photography.

Don't ignore the dead, marked or dying flower

Ask the gardener if you can move / remove offending blooms. This is often referred to as using a McCulloch filter. However sometimes carcasses of flowers can present you with wonderful subject matter. While the perfect flower is the one you'll probably be drawn to first sometimes the more interesting shot is to include the 'ugly duckling' beside it.

Identify a focal point

As in all types of photography you need to think about where you want your viewers eye to be drawn. Consider setting it off centre using the rule of thirds - but do find something in

your frame that will grab your viewer's eye and carefully think about how to position it.

Focus is Key

Sharp focus is important in all forms of photography but in flower Macro photography it is crucial and even a tiny adjustment can have massive implications for your shot as the depth of field is so small. In macro photography your depth of field is a game of millimetres so attention to detail in focussing is something to be worked upon.

Identify the point of interest that you want to be in focus and then work hard to ensure that it's as sharp as possible. This can be a real challenge, especially outdoors on breezy days where you'll probably end up taking a lot of images and relying on luck to some degree! You can improve your 'luck' a little by photographing in a more controlled environment (shielding them from wind or just choosing to do your photography on a still day).

Lighting

Ideally your subject will be wonderfully lit without you needing to offer any assistance, however the world of outdoor photography is often far from ideal and there might be a need to intervene with either artificial light or some kind of reflector.

Using a flash is something to experiment with and to a lot of photographers is the last choice. Generally you'll find that direct flash on automatic mode might wash photos out a little so consider using a flash diffuser and/or bouncing your flash off another object. You will find that the more subtle and indirect the flash is the more natural your shots will look.

Reflectors can also be invaluable when photographing flowers as they give a nice, natural, diffused light into areas of your subject that might not be getting natural sunlight. Experiment with different reflectors as they can really impact the colours in your shot.

Lenses

If you have one consider using a purpose built macro lens or extension tubes. Most of the major camera manufacturers offer a range of them. The normal ranges are 50-60mm and 100-110. Each will have it's own specifications and strengths (do some careful research before buying). Obviously a shorter focal length means you need to get physically closer to your subject to really hone in on your subject while longer ones allow you to shoot from further back (helpful when photographing insects).

OUTBACK WITH PETE, JACKIE & CHARLES

It was with exciting anticipation I embarked on my very first "outback" trip.

Conceived by Jackie some months ago and organized by Pete over a number of weeks, we set off from Richmond on Thursday morning the 13th August for our 10-day trip.

Arriving at Bathurst for coffee, then a diversion to Parks for a late lunch at the 'Dish Cafe' where we enjoyed a great view of the telescope.

Astronomers use the Parkes CSIRO Radio telescope to measure the radio energy produced naturally by objects in the universe. Occasionally the Parks telescope will assist space exploration missions by acting as a receiving station to receive radio transmissions from space craft but its main job remains astronomy.

Many photographs later we set off for Lake Cargellico.

It was good to see water in the lake, although a bought 3 meters below 'normal' height. Beginning as a gold mining town for a number of years it then relied on agriculture.

Staying at the Commercial Hotel over night, with a good feed and a very welcome bed at the end of our first day.

In the morning, after discovering the pubs owner had a sister living in Kurrajong (a small world) we drove around the lake before starting on many Kms of dirt roads.

Brief stop at Hillston for lunch, being greeted by numerous high school students as they passed our pick nick table set up in the park.

From there to Willandra National Park staying in the Men's quarters. It was hard to imagine that Willandra Station has survived since 1869. At one stage catering for over 100,000 regular sheep with there prized rams and ewes given their own accommodation.

Taking photos as the sun set over the woolshed, explored the restored Homestead and dry creek bed.

Day trip to the Out Station. Then survived a large thunderstorm over night after sitting round the camp fire in the evening.

Facilities at the men's quarters were

great, all mod cons, plenty of hot water for showers, etc

We now set off for Mungo shearers quarters in the Mungo National Park which covers most of an ancient dry lake bed on the plains of South Western NSW and was added to the World Heritage list in 1981.

The Mungo woolshed was built around 1869 from local Cypress pine. An amazing place for best photos after sunset.

Lots of amazing photos taken at the sand dunes at Vigaswell. A lovely place, our stay far too short.

Stopping at Menindee for lunch and what we thought would be for fuel as well we were a bit shocked to find the local servo closed up, so no fuel at all. Worried we would not have sufficient to get us to Kinchega we talked to the local cafe owner who suggested we go via Bindara where his brother owned the Outback Farm Stay- (a place we can recommend to stay) telling of our plight we were offered 10 litres to keep us going at \$1.50 per litre we thought it good value together with access to a short cut to the National Park.

On again, destination Kinchega National Park. Staying over three nights in the Shearers Quarters. Again a very comfortable stay, they even call the kitchen/dinning room/lounge room 'The Hilton' with everything (other than food and sleeping bag) supplied, including a gas BBQ for cooking out door. With an open log fire, lounge chairs and a few glasses of red it was a wonderful couple of nights R & R.

Again after lots of photography we then hit the tar to Broken Hill.

On arrival we first visited the local Fuji shop to increase Jackie's memory card capacity (a good buy at Sydney prices).

At Broken Hill we became tourists, visiting such places as Boris Hlavica's photo exhibition of black and white prints recording the history of Broken Hill, a visit to the GEO Centre, an old Bond Store building (1893) this geological science museum boasts a 42kg silver nugget and a large mineral collection. Then onto 'The Silver Tree', Railway, Mineral and Train Museum. A very expensive coffee and cake at the cafe on top of the hill.

A rewarding day trip out to Silverton, visiting the Silverton Hotel for refreshments, the Hotel used for various movie props in the past, taking in various galleries and the old church.

The view from the Mundi Mundi

lookout was absolutely breathtaking.

During the night there was much rain, this caused a change in the return route (on the tar again) via another overnight stay at the Commercial Hotel, L/C (a very noisy stay thanks to the local Aussie Rules team celebrating their loss in the grand final, plus a large group of our dark skinned friends arguing both inside and out side till about 1am.

I must confess here, I missed what was probably the best sunrise to photograph on the whole trip (according to Pete anyway) owing to constraints on my sleeping bag I was unable to attend. I think I will always be reminded about this.

The rest of the trip home had its interests, going through Eugowra and Nangar, Canowindra, Bathurst then home!

I do thank Jackie and Pete for their company. Pete particularly (I am sure Jackie will agree) for his safe driving, excellent tour direction and photography tips as we went.

Will you join us on our next trip? ?

Charles

Thanks Charles, we'll brace ourselves for the coming Audio Visual of your trip. (AA)

Island of the Ancients

Photographs of Sardinia's Centenarians', by Mayu Kanamori

In 2007 photographer Mayu Kanamori and writer Ben Hills travelled to the small island of Sardinia in the middle of the Mediterranean Sea to record the secrets of the oldest living people in the world.

Mayu's sensitive and beautiful photographs of these 'anziani' are the results of this trip. These delightful portraits are a celebration of life and age and carry the message to all of us to honour and hold dear those who live long.

Where:

Customs House Library
Customs House,
31 Alfred Street,
Circular Quay

When: Until 28 September 2010

MOSMAN PHOTOGRAPHY EXHIBITION 2009

Selected works range from amateur and professional and from studio works to direct photojournalism to digital photography.

A plate of raw & real talent with 120 photographs hand-picked out of 470 entries from four different categories: primary students, secondary students, teachers and professionals.

When Friday 23 October - Sunday 1 November

Myahgah Road
Mosman
Telephone: 02 9978 4178

Next Month
October 7 AGM & Lecture - Creating an Audio Visual
October 14th Presentation Night at the Richmond Club. 7.00pm All members most welcome.
October 21 Competition - Flora & Fauna
October 24 Club day out to the Kangaroo Valley.