

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Hi fellow members,

Ian Cambourne has always said the program for the Camera Club is a living, breathing thing and I now fully understand what he meant by that statement. Our first hiccup was with our presenter Jim Crew who was to do a talk on Low Light Photography. Unfortunately Jim had double booked himself and was unable to make it. This situation can be seen as a problem or an opportunity, I prefer to call it an opportunity. In Jim's absence we were able call on five very experienced members of our club at very short notice to put together a low light presentation. What a fantastic job Alan Aldrich, Josephine Blue, Peter Baldock, Grant Davenport and Ian Cambourne did. Not only did they pass on valuable tips, they also got to showcase their beautiful low light photos in a very professional presentation. Well Done!

The second hiccup is the unavailability of our guest speaker on underwater photography for the 7th of April. Once again opportunity knocks; Glenn Porter from UWS is coming to speak to us about forensic photography. I hope he mentions how they caught a blackmailer by using macro photography? This presentation promises to be very fascinating and not to be missed.

A big thank you to Jenny Aquilina for allowing the club to use her business premises for our HAGS' meeting on the 10th of March. Dale Irving did a very slick presentation on Light Room for those of us unfamiliar with this very impressive program. Light Room seems to be gaining a very solid following not only in our club but in general. The thing that I have noticed is that it is far more versatile than it first appears. As we have discussed the format for HAGS' is in the experimental stages and as such we are still fine-tuning this workshop. We broke up into four smaller groups after Dale's presentation with each group

discussing different topics. There certainly was a lot of information sharing happening, which was good to see. Finally could I say I wish we could



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THIS MONTH

- April 7** Guest Speaker Glenn Porter – Forensic Photography
- April 14** Digital Group
- April 21** Comp – What Light from Yonder Window Breaks

bring the smell of leather to the Richmond Club for all our meetings?

Jenny and Suzette organised a field trip to Nurragingy Reserve at Doonside on the 13th of March. This was well attended and certainly worth the effort. Quite a few members commented that they had often driven past but never taken the opportunity to visit. They were pleasantly surprised at the variety of excellent photo opportunities there and I think many will go back for a second look, especially as it is so close.

Our judge for Windows and doors, Vince Nash was a first time judge for us and so we didn't know what to expect as did he with us. The main area of concern seemed to be the time spent on each image. General consensus was that he was too slow in the beginning, too fast in the middle stages and just right at the end. You might say Vince covered all bases. In Vince's defence he was very keen to work with us on the time issue, which is more than we can say for many judges we have had in the past. Vince is very experienced and passed on many valuable tips on the night without wanting to give a lengthy lecture.

March 31st guest speaker is Barbara Bryan who will be doing a presentation on The Silk Road. The Silk Road is the most well known trading route of ancient Chinese civilization. The 7000-mile route spanned China, Central Asia, Northern India and the Parthian and Roman Empires. It connected the Yellow River Valley to the Mediterranean Sea and was used by the Chinese to trade silk with countries in Western and Middle Eastern civilizations as early as the third century AD. This presentation will be fascination as Barbara is a very accomplished photographer.

Cheers Geoff

Why do you take photos?

This sounds like a simple question but I'm sure the answer is a bit more complicated. Sure, we will say we take photos because we like to take photos,

but there must be a motivation before that. We decide we want to buy a camera, or a new camera, new lenses, accessories, gadgets, filters, tripod, software, printer, inks, paper, frames, the list seems endless. My question is, what is it that we are seeking?

Do you always carry your camera with you in case you see something that you would like to preserve as an image? Do you go on special outings to places that promise something special in an image? Are you the resident photographer at family gatherings who people groan at when the hefty camera emerges from your bag? Do you buy items especially to take photos of them, by creating images to tell a story? I can answer yes to each of those questions.

It seems remarkable that photography is such an integral part of our lives and it occupies only a tiny blip on the timeline of human history. Though none of us can say "I remember when there was no such thing as photography", quite a few of us could say we remember when there was no such thing as digital photography.

So, what did people do before there were cameras to take images and preserve the moment, to record events and images of people for posterity? There was art, and that has its own very long history. Artistry and craftsmanship was part of human endeavour. Just a quick look at the intricacy of workmanship of buildings, furnishings, tools, implements, ornaments, clothing, from the past, and it is obvious that many people were involved in the manufacture of all these items. Mass production these days means that such creativity and skill is almost lost to our modern age.

And just as there are distinct styles and characteristics of art in different periods of history, and in different cultures, so photography has changed since its beginnings. The current image style seems to be HDR, or High Dynamic Range, where the exposure latitude of the image and the brightness range of the subject are fairly well matched. No more burnt out highlights and blocked in shadows. It began as a software programme, and now some cameras have HDR option in their shooting mode. I think of such images as Super Real. Photoshop meant the creation a new genre of photography, and now seems to be as much a part of photography as a camera.

I think we can all tell roughly the era in which a photograph was created: grainy sepia images of old world, stiffly

posed people (the clothes are a dead giveaway), are characteristic of early images. Black and white was all that was available at first, then hand colouring of images became a fashion, then colour film, slide film, Photoshop and now digital. This is a simplified version, but we could ask, what next? Who can foresee that new thing?

Which brings me back to my initial question: why do we take photos?

I think the answer is to do with preserving a slice of time or place, of being creative, of expressing something. We love to look back at photos of our past, and we are giving a record of our history and life and times to future generations.

But I think it is more than that. Surely photography is giving us some happiness. Not in a trivial sense, but in a purposeful way. We are giving significance to the things we see and do by preserving images of them. It also gives us the opportunity to look back and reflect on things from the past, whether it is people we knew and loved, places we visited and lived, or things we owned and cherished. I am reading a book called *The Psychology of Happiness*, and the author quotes Thomas Jefferson's Declaration of Independence, with *The Pursuit of Happiness* as one of the basic rights. To Thomas Jefferson HAPPINESS was not a superficial notion, but he borrowed from Aristotle's philosophical teachings in his understanding of human needs. The phrase can also be turned around to "The Happiness of Pursuit", which comes closer to the assertion that we are enjoying the activity of photography as much as the photographs themselves. Visiting Ray Finneran's recent exhibition at Bowral, it became obvious that each B&W image in the exhibition called *Contemplations*, was the product of a lot of contemplation, almost meditative perhaps, in seeing a scene and converting to through the B&W film process to produce such fine images. Part of the enjoyment also would have been the companionship of sharing the excursions with the two other photographers with whom he shared the exhibition. Friendships are made that way. And the satisfaction of the final image is very gratifying, along with the accolades of an appreciative audience and critic.

May photography bring you happiness!

Cheerfully, Josephine

From the Other Side – our story

The book project is progressing with quite a few participants on

board. The next step is to bring your digital images on a flash to load to the Camera Club computer where they can be stored. And don't forget the little story about the person you have photographed. Please see Paul Hulbert or myself about your contributions.

Thanks for your participation. Don't be shy.

Josephine

Go Lyn

(The following was published in Gazette)

Hawkeye can lift the veil on who the "ninja gardener" is from last week's Hawkeye. After two calls, one who said they saw a 'little old lady' doing' it, and another who said it was Norman from Soignee Hairdressers, finally the woman herself fronted last Friday and said it was her as she hopes it might inspire other people to do their own little bit for their patch around their home or workplace. And by the way, she's neither little nor old. Hawkeye had to weasel her name out of her - Lynne Pfister o Grose Wold. "I started my own 'Adopt a Pot' program and I do the four 'outside the NRMA and six in Orange Grove Mall, and the one near the Post Office at North Richmond." she said. "I just use cuttings, hardy things, but I just need people to water them for me. Another caller rang after Lyn came in dobbing her in, and saying she paid for all the soil and fertiliser herself. Go Lyn; Hawkeye will water the NRMA ones.

Source: Hawkesbury Gazette March 24, 2010

(A little bird has whispered in my ear that the Ninja Gardener will be giving gardening tips via the Gazette leading up to the Garden Competition.)

AV Challenge Article

WE Came, We Saw, We Conquered.... Almost

Hi everyone; as most of you would probably be aware the Hawkesbury Camera Club was invited late last year (very last minute) to participate in a tri-club AV Challenge with Castle Hill and Blacktown camera clubs. This was a great opportunity for the club to add another dimension to our evolution.

The competition was based around the premise that each of the clubs would provide 10 images and then use the combined images to create an AV presentation. This all sounds simple enough, and in theory it is... One small spanner in the works – Hawkesbury

was never completely across the parameters of the competition and as such was flying a little blind as to what we could or couldn't do, you know little things like can an image be manipulated or not, how long should the presentation be, what about adding effects or graphics and the list goes on – you know just a couple of little things..

So anyway we rallied and got the job done in great style...

The presentation and general viewing was hosted by Castle Hill Camera Club in early March with good representation from each of the clubs, with officials, judges and the audience all expecting a great night of viewing and entertainment – and they were not disappointed. Although the judges had each of the presentations for the past month for viewing and scoring no one was privy to the results at this stage.

The evening revealed some very interesting insights and was a great learning experience;

first and foremost the scoring was very close between each of the clubs;

the host club was obviously expecting an upset in the scoring and happened to have some kind of small issue with the audio side of the Hawkesbury show strangely enough....

We saw some great examples of creativity and how to technically do a great AV show

Also what not do to -

And the winner is...

HAWKESBURY!!! Well no as we didn't follow all the criteria and we weren't as polished as the other two clubs; actually it was Blacktown that won and it was well deserved.

However if there was a people's choice award we would have taken home the Gold Oscar – all the feedback was really encouraging – the judges and the audience all commented that the Hawkesbury presentation was the most entertaining and with the best storyline as well as being fun and light hearted.. In fact Hawkesbury was so popular we have been invited to participate again next year only with more notice and understanding next time.

We look forward to presenting each of the AV shows in the not too distant future. (DD & KD)

CONTEMPLATIONS.

Is an exhibition of photographs advertised in our February 2010 newsletter? The "Official Opening" was on Saturday 20th March 2010 and 4 of our members Geoff, Alan, Ian, Jo and her husband Ian, journeyed to Bowral for the opening, which was done by Des Crawley. The 87 images were 12 months in the making and are the works of Ray Finneran, Chris Donaldson & Frank Alvaro, with Ray being well known to our club from previous lectures & judgings. The photographic subjects varied greatly, from landscapes to close ups, from architectural to mechanical, from brightly lit exteriors to low light interiors.

The common element to the exhibition is that all images were monochrome. The vast majority had what we hear in our club so often, "Strong blacks, good whites & great tones in between". Some had a touch of sepia toning and there was also one infrared image. Not only was the exhibition advertised as monochrome, but "Traditional" monochrome. This means they were not printed on a computer, but in a darkroom. It was a nostalgic trip back to pre digital days. The images themselves were nothing less than brilliant and inspiring, with detail in every dark area and not a burnt out highlight to be seen.

The day ended & we left for home all inspired and agreeing that it was one of the best exhibitions we had seen.

Ian

InVisage Unveils World's First High-Performance Image Sensors Using Quantum Dots

Before you buy that new camera read this article.

Ushering in a new era of high-performance image sensors, InVisage Technologies, Inc. -- a venture-backed start-up that is revolutionizing the way light is captured -- today announced QuantumFilm. Harnessing the power of custom-designed semiconductor materials, QuantumFilm image sensors are the world's first commercial quantum dot-based image sensors, replacing silicon. InVisage delivers 4x higher performance, 2x higher dynamic range and professional camera features not yet found in mobile image sensors. The first QuantumFilm-enabled product, due out later this year, solves the crucial challenge of capturing stunning

images using mobile handset cameras.

InVisage developed QuantumFilm after years of research under the guidance of notable scientist and InVisage CTO Ted Sargent. The technology is based on quantum dots - semiconductors with unique light-capture properties. QuantumFilm works by capturing an imprint of a light image, and then employing the silicon beneath it to read out the image and turn it into versatile digital signals. InVisage spent three years engineering the quantum dot material to produce highly sensitive image sensors that integrate with standard CMOS manufacturing processes. The first application of QuantumFilm will enable high pixel count and high performance in tiny form factors, breaking silicon's inherent performance-resolution tradeoff.

"It is becoming increasingly difficult and expensive to develop next-generation image sensors using silicon; essentially, silicon has hit a wall," says Jess Lee, InVisage President and C.E.O. "The fundamental problem is that silicon cannot capture light efficiently, but until now it has been the only option. The disruptive nature of QuantumFilm builds on silicon's success in electronics, and elevates its function using new materials that are engineered from the ground up for light capture."

Silicon-based image sensors -- the technology used today for all digital cameras including handheld, professional, mobile phone, security and automotive cameras -- capture on average a mere 25 percent of light. QuantumFilm captures between 90-95 percent, enabling better pictures in even the most challenging lighting conditions. This increase in efficiency will deliver improvements across the entire imaging market, allowing QuantumFilm to be the de-facto next generation camera platform. The first target market for QuantumFilm is mobile handsets, where there is the greatest demand for small, high performance image sensors.

Just nanometers in size, the quantum dot-based material is deposited directly on top of the wafer during manufacturing. And unlike silicon-based image sensor technologies such as BSI (back-side illumination) and FSI (front-side illumination), QuantumFilm covers 100 percent of each pixel. The material is added as a final wafer-level process, which allows for easy integration into standard semiconductor foundries. The process

-- akin to coating a layer of photoresist onto a standard wafer -- adds minimal cost on top of the standard layers of silicon processes.

"It is safe to say that the industry spends an average of \$1 billion for each new generation of pixel technology, all to achieve a single-digit percentage improvement in image quality," says Tetsuo Omori, senior analyst, Techno Systems Research Co. "The future of imaging is in new materials like QuantumFilm, which will change the competitive landscape and possibly re-ignite the pixel race."

InVisage was founded in 2006 and is led by industry veterans from the image sensor and advanced semiconductor materials industry. It employs 30 people at its Menlo Park headquarters and has received more than \$30 million in funding from RockPort Capital, Charles River Ventures, InterWest Partners and OnPoint Technologies. Its technology is protected by 21 patents and patents pending.

QuantumFilm is ideal for a wide range of image-sensing technologies including security cameras, automotive cameras and military applications. The first QuantumFilm image sensors, targeting high-end mobile handsets and smartphones, will sample in Q4 of 2010.

About InVisage Technologies, Inc.

InVisage Technologies, Inc. is a venture-backed semiconductor company based in Menlo Park, Calif, that is developing QuantumFilm, a breakthrough imaging-sensing technology that will replace silicon. Its first product enables the high fidelity, high-resolution images from handheld devices like camera phones and PDAs. Founded in 2006, InVisage Technologies is venture funded by RockPort Capital, Charles River Ventures, InterWest Partners, and OnPoint Technologies.

About DEMO

Produced by the IDG Enterprise events group, the worldwide DEMO conferences focus on emerging technologies and new products innovations, which are hand selected from across the spectrum of the technology marketplace. The DEMO conferences have earned their reputation for consistently identifying cutting-edge technologies and helping entrepreneurs secure venture funding and establish critical business. For more information on the DEMO

conferences, visit <http://www.demo.com/>.

Source: *InVisage Technologies (press release)*

Could this be the reason Nikon for one appears to have delayed releasing their new replacement cameras eg for the aging D700?

Buying a New Inkjet Printer?

Regardless of what type of printer you want, when choosing an inkjet printer, consider the following additional factors:

1. The 'Look' of the Prints.

How do prints look in colour or black-and-white on glossy, semi-gloss or matte papers? Check for highlight and shadow detail and avoid printers that block up tones at either end of the range. Examine the surface of the print for discontinuities in smoothness. These are created when different densities of ink are applied and give the print an obvious 'inkjet' look. Watch colour changes when you look across the surface of the print.

2. Colour Accuracy.

Does the printer reproduce the hues in the image accurately? Do those hues look 'right' in all types of lighting? Take particular care with black-and-white prints as some printers impart subtle colour casts, due to incorrect ink distribution. If black-and-white printing is important, a printer with at least three black inks and sophisticated tonal range control is required.

3. Running Costs.

When calculating the cost of making prints, take account of potential for wasting inks and paper through mis-feeds, over-inking and user errors such as incorrect driver settings, poor colour control and unsatisfactory working conditions (dust, power surges, etc).

4. Speed.

Some printers are fast; some are slow. If you need prints in a hurry, a fast printer can deliver the goods. But check the way the ink is laid down, looking for signs of banding and blotchiness as these may be sacrificed at the expense of speed. Fast printers may also produce less colour-stable prints. Overall, the odds of obtaining a high-quality print are higher with a relatively slow printer.

5. Workflow.

How well does the printer fit into the way you work? Are its physical dimensions appropriate for your

visit working area? Is it easy to connect to other devices (camera, computer or scanner) Can you extend your capabilities and learn more by using this printer?

(Source: *Photo Review*)

Next Camera Club Outing:

DATE: 30 MAY 2010

PLACE: AUBURN BOTANIC GARDENS

WHERE: Cnr Chisolm and Chiswick Roads AUBURN

TIME: Meet at the Auburn Botanical Garden Car park at 10.30am

DESCRIPTION: Auburn Botanic Gardens is 9.2ha of lush parkland with a spectacular Japanese garden featuring a waterfall, decorative bridges and ornamental trees set around a lake. There are nine sections of the garden, with a reflection pool and a fauna reserve where you can wander among kangaroos, wombats, wallabies and emus. There is something to stimulate all photographic interests.

ENTRY: \$3.00 PER PERSON (FREE TO LOCAL RESIDENTS)

COMMENT: The last time we went to these gardens, there was a magnificent white male swan and the gardens were outstanding.

CONTACT: SUZETTE 0414399415 OR JENNY 0410032372

What light through yonder window breaks?

(*Romeo And Juliet Act 2, scene 2, 2-6*)

Romeo:

But soft, what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou, her maid, art far more fair than she.

In any Shakespeare play written more than a few years after *Romeo and Juliet*, these lines would be laughable; Romeo trots out some of the most clichéd fancies of the day. But the fact that an idea was tired did not necessarily mean it was presented in jest, especially in the years when formulaic sonnets were the rage.

That Juliet is fairer and more brilliant than the moon is meant to be taken as Romeo's sincere belief. When Juliet appears above, on her balcony, she appears like the sun at dawn, her light overpowering the moons merely reflected brilliance. This is just one in a long series of metaphorical associations of Juliet with light; they begin at the masked ball, when Romeo exclaims that Juliet "doth teach the torches to burn bright!" (Act 1, scene 5, 44). Later, as Romeo is about to poison himself over what he thinks is Juliet's corpse; he insists twice that all light has been extinguished.

WHAT LIGHT THROUGH YONDER WINDOW BREAKS.

This is completely open to the photographer's interpretation, creativity, skills and presentation.

Wanted: A Canon DSLR body. Please see Ian Cambourne.

Should you buy a DSLR or Point and Shoot Digital Camera?

"I'm using a compact point and shoot digital camera and often ask myself it is worth upgrading to a DSLR camera?"

How huge a difference do DSLR cameras make compared to compact point and shoot digital camera?"

These questions every camera owner asks as they confronted with the limitations of their current camera.

There is no simple answer as it depends on your pocket and your photographic requirements, as the price of DSLRs have dropped and become much more in the reach of the average digital photographer's budget.

Let me declare up front that I own both a Point and Shoot digital camera (a Sony Cybershot) and a DSLR (a Nikon D200). I like having both because I do feel they compliment each other and are each suited for different situations. My preference in terms of quality of shots is with the DSLR but for convenience the point and shoot sometimes wins out.

The digital camera industry is constantly evolving and changing. The lines between DSLRs and point and shoots are blurring (or at least this seems to be the intention of manufacturers). The answer today may be wrong by next week.

Are Megapixels Everything?

Let me address a common misconception that I regularly hear among digital camera owners – that a camera's megapixel rating is the main thing to consider when determining a camera's quality.

The fact is that megapixels are NOT everything. Despite point and shoot cameras now coming with up to 10 megapixels and more their quality level is not necessarily as good as a DSLR with only 8 or so.

The main reason for this is that the image sensor used in point and shoot digital cameras is generally much smaller than the image sensor used in a DSLR (the difference is often as much as 25 times). This means that the pixels on a point and shoot camera have to be much smaller and (without getting too technical) collect fewer photons. The long and short of it is that because of this point and shoot cameras need to work at slower ISO levels which means that they produce 'noisier' (or more grainy) shots.

Much could be said on sensor size, smaller sensors significantly reduce the quality of an image. I'd much rather have a camera with less megapixels and a larger image sensor than the other way around. Nikon originally claimed it was satisfied with their DSLR sensor size but after the D3000 came the D7000 et al, with a full frame (ie 35mm size sensor)

This is one factor that needs to be considered when choosing between a DSLR and point and shoot – but let me run through some more:

DSLRs

A quick definition - unfortunately some camera manufacturers in recent months have released cameras with the DSLR label that technically are not. For the purposes of this article I'll define DSLR's as cameras that have removable lenses that have a reflex mirror, which allows live optical viewing through the lens taking the image. ie DSLR's use a mirror that allows you to see the image you're about to shoot through the view finder – when you take the shot the mirror flips up allowing the image sensor to capture the image.

Some cameras these days are being touted as DSLRs because you have 'through lens viewing' but they are not true DSLR's – (Digital, Single, Lens, Reflex). This does not necessarily

make them a bad camera – however there is a distinction between them.

DSLR Strengths

Image Quality - due to the larger size of image sensors in DSLRs, which allows for larger pixel sizes – DSLRs can generally be used at a faster ISO that will lead to faster shutter speeds and less grain, also the lens quality is better on most DSLRs.

Adaptability – DSLR's ability to change lenses opens up a world of possibilities for photographers. While the point and shoot has a nice little 4x Optical Zoom (and many these days have longer ones) my DSLR can be fitted with many high quality lenses ranging from wide angle to super long focal lengths depending upon what I'm photographing (and of course my budget). Add to this a large range of other accessories (flashes, filters etc) and a DSLR can be adapted to many different situations. It should be noted that when it comes to lenses that the diversity in quality of lenses is great. Image quality is impacted greatly by the quality of the lens you use.

Speed – DSLR's are generally fast pieces of machinery when it comes to things like start up, focussing and shutter lag.

Optical Viewfinder – due to the reflex mirror DSLR's are very much a what you see is what you get operation.

large ISO range - this varies between cameras but generally DSLRs offer a wide array of ISO settings which lends itself to their flexibility in shooting in different conditions.

Manual Controls – while many point and shoots come with the ability to shoot in manual mode, a DSLR is designed in such a way that it is assumed that the photographer using it will want to control their own settings. While they do come with good auto modes the manual controls are generally in-built in such a way that they are at the photographers fingertips as they are shooting.

Hold it's value – some would argue that a DSLR will hold its value longer than a point and shoot. There is probably some truth in this. DSLR models do not get updated quite as often as point and shoot models (which can be updated twice a year at times). The other factor in favour of DSLRs is that the lenses you buy for them are compatible with other camera bodies if you do choose to upgrade later on (as long as you stay with your brand). This means your investment in lenses is not wasted as you update.

Depth of Field – one of the things in favour of an DSLR is the versatility that it gives in many areas, especially depth of field. This is an extension of it's manual controls and ability to use a variety of lenses but a DSLR can give you depth of field that puts everything from foreground to background in focus through to non distracting blurry backgrounds.

Quality Optics – In general the lenses that you'll find on a DSLR are superior to a point and shoot camera. DSLR lenses are larger (more glass can add to the quality) and many of them have many hours of time put into their manufacture (especially when you get into higher end lenses). I strongly advise DSLR buyers to buy the best quality lenses that they can afford. It it's the difference between a high end lens on a medium range camera or a medium range lens on a high end camera I'd go for quality lenses every time as they add so much to photos.

DSLR Weaknesses

Price – while they are coming down in price (especially at the lower end) DSLR's are generally more expensive than point and shoot digital cameras. Also consider that you might want to upgrade your lens (as kit lenses are generally not of a super high quality) or you may wish to add more lenses later and that this adds to the cost of a DSLR.

Size and Weight – The reason I take my point and shoot with me is on those occasions when I don't want to lug my DSLR (and it's lenses). DSLRs are heavy and sizable and when you add a lens or two to your kit bag you can end up with quite the load!

Maintenance – a factor well worth considering if you're going to use a DSLR with more than one lens is that every time you change lenses you run the risk of letting dust into your camera. Dust on an image sensor is a real annoyance, as it will leave your images looking blotchy. Cleaning your image sensor is not a job for the faint hearted and most recommend that you get it done professionally (which of course costs for a Nikon it's around \$80). This is a problem that is being rectified in many new DSLRs, which are being released with self-cleaning sensors.

Noise – DSLRs are generally noisier (don't mistake this noise in operation for the noise that is the coloured speckles seen in high ISO images) to use than point and shoots. This will vary depending upon the lens you use

but while point and shoots can be almost silent when taking a shot a DSLR will generally have a 'clunk' as the mechanisms inside it do their thing. I personally quite like this sound – but it's something that is a factor for some.

Complexity – while DSLRs are designed for photographer input this course means you need to know how to use their control "tools". Many photographers that have bought DSLRs as their step photographic control were a little overwhelmed at first by the array of settings and features. The learning curve can be quite steep. The saving grace is all DSLRs have fully Automatic mode and many have the same array of semi-auto modes that point and shoot digital cameras have. So your learning curve can be flattened.

No live LCD – in most DSLRs the only way to frame your shot is via the optical viewfinder either by zooming the lens or by repositioning yourself or preferably a combination of both. Some new DSLRs are incorporating a 'Live View' LCD that enables you to frame your shots without looking through the viewfinder.

Point and Shoots

Please do not dismiss non-DSLR's as toys, they have a lot in their favour and can be adaptable in most levels of photography. Of course the subject matter situation complexity will steer you to the DSLR but many situations can be well captured on a mid range compact. All camera manufacturers are constantly improving there models so what is understood as fact now will not be true in maybe 12 months.

Point and Shoot Digital Camera Strengths

- **Size and Weight** – are the obvious advantages of all compact cameras. To be able to slip a camera in a pocket as you dash out the door to a party is a wonderful thing. These days point and shoot cameras are slim and light. This is great for parties, travel and many other situations. Of course some point and shoots can be quite bulky too (especially some of the super zoom models on the market).
- **Quiet Operation** – This was the first noticeable difference, not only did my subjects not notice I'd taken shots of them, once or twice I was not sure the image had been captured.

- **Auto Mode** – the quality of images produced in point and shoots varies greatly, but in general they shoot quite well in auto mode (or one of the other preset modes). It is a fair assumption by manufacturers that this mode will be used most commonly and as a result they generally come pretty well optimized for this type of shooting.
- **Price** – in general point and shoot digital cameras are cheaper. Of course you can go to the top of the range and spend as much as you would on a cheaper DSLR, but most are in a much more affordable price bracket.
- **LCD Framing** – as mentioned previously, many digital camera users prefer to frame their shots using back display screen. Point and Shoots always come with this ability and some even come with 'flip out' screens that enable their users to take shots from different angles and still see what they're shooting.
- **Point and Shoot Digital Camera Weaknesses**
- **Image Quality** – point and shoots generally have small image sensors, which means that the image quality is generally lower. This is slowly changing in some compacts but in comparison to DSLRs they still that disadvantage. If you're not planning on using your images for major enlargements or in professional applications that the quality of point and shoot cameras can be more than enough for the average user. Manufacturers are making improvements all the time in their technology and even in the last year or two I've noticed significant image quality improvements. My Sony produces an A4 size enlargement on with my Epson printer that is indistinguishable from that of my D200 in ideal conditions.
- **Smaller ISO range** – This is not a definitive statement (my Sony has settings from 100 to 3200 ISO) but in general ISO ranges are more limited in compact cameras – this limits them in different shooting conditions.
- **Speed** – point and shoot digital cameras were always

notorious for their slowness, particularly their 'shutter lag' (the time between pressing the shutter and when the image is taken. My original Olympus 3MP compact was so slow that at the cricket I pressed the shutter when the fast bowler commenced his run up and the camera fired as he delivered the ball. However my Sony has a barely noticeable lag. This quality is being addressed as new camera models are but the instantaneous feel of DSLRs is still unequalled with point and shoots in relation to shutter lag, start up and even focusing time.

- **Reliance upon LCD** - most point and shoot digital camera rely almost completely upon their LCD for framing, it is unusual today to find a compact with a viewfinder, the viewfinder was a major reason for choosing my Sony. While some enjoy this others like me choose to use a viewfinder. The major disappointment with compacts is the viewfinders are generally so small that they are almost useless.
- **Manual Control Limitations** – many point and shoot cameras do include a menu with a full array of control settings but accessing them via the menu is slow and cumbersome (or at least make it difficult to do so).
- **Less Adaptable** – whilst they are small and easily carried in a pocket or purse most point and shoot cameras are generally not easily adaptable. The camera limitation in regard to lens and zoom operation is unalterable for life. Some do have lens adapters to give you wider angles or longer zooms but generally they are neglected.

To Buy a DSLR or a Point and Shoot Digital Camera?

This is ultimately a question that you need to answer for yourself. My answer is to have both but if I had to choose between one or the other a DSLR will allow the user take photographs under more adverse lighting conditions and utilise a greater range of adoptions whether they are other lenses or flashes or even remote shutter controls.

If your situation is that you want a portable camera that takes good pictures that will mainly be used for small prints or emailing images to friends, that will mainly be shot in auto mode – a point and shoot compact camera will suit.

Next Month

MAY 5

Charles Sutton & Dale Irving present their Great Outback Adventures

May 12

HAGS at the Richmond Club

MAY 19

Comp – Australian Culture

SPECIAL EVENTS: Post ANZAC Cruise

Post ANZAC Cruise

Sunday 2 May 2010

2 ½ hour “ANZAC Lunch Cruise”

Departs Kangaroo Point at 12-15pm returns at 2-45pm

Bar facilities available

Our piper will pipe you aboard the MV Bay Runner. After which the crew will serve lunch as we cruise up the Hawkesbury River to the sound of our very own piper playing a call to the HMAS Parramatta that we are on our way.

Informative commentary en route.

The warm stirring sound of bag pipes guides us to where we will visit the HMAS Parramatta, **Australias’ very first warship** which now rests in peace on the banks of the Hawkesbury River. The HMAS Parramatta was built in Scotland in 1910 and was the very first warship to fly the Australian flag. Throw a flower for her and her long forgotten crew & remember all the men & women that have served our great country in wars both past and present as we play the Last Post followed by the Ode then both Reveille and Navy Reveille. .

The sound of the bag pipes will signal our departure. Relax and enjoy the view as we get piped through Milsons Passage en route to Hawkesbury River Railway Bridge. As we cruise around the waters of Dangar Island we will stop above the watery grave of HMAS Swan, sister ship to the HMAS Parramatta before cruising past Wobby Beach, the site of antisubmarine boms of WW2. We will visit Eagle Rock, a wonderful example of Hawkesbury River sandstone before passing the gun emplacement of Flat Rock Point & the Military base camp near the railway bridge. Upon return to Kangaroo Point you will be piped off the Bay Runner back onto dry land.

Bring a camera to catch that moment, and a flower to throw for our fallen.

Dig out the family medals and show them off with pride

Wear your family medals and show the respect they earned.

Bring a camera to catch that moment, and a flower to throw for our fallen.

Includes Lunch Adults \$32

Ph: MV Bay Runner 9985 8580

Email: info@bayrunner.com.au

If you’re interested please see Marie Gough.