

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Greetings Members,

The past month has been very interesting and a little out of the norm. We started the month with a visit to John Hughes photo studio in Penrith. John opened his studio last year and invited our club to come over and take advantage of the marvellous facilities. I'm pleased to say that about 35 of our members took advantage of the opportunity to take a few shots in a studio environment. We were spoilt for choices when it came to models, I thought this may have been a problem area when we first decided to do the studio night but it turns out we have quiet a few budding models within the camera club family. John's studio is available for hire if any members would like do more studio type work. The cost is \$135 per hr. or \$400 for half a day. Big thank you to our models on the night. Christopher and Katrina Leeder, Ashley Howarth, Julie and Kelsey Day, Chloe Davenport and her fury friend Michael Buble.

Next on the agenda for the month was the interclub competition at Castle Hill RSL. Please see details in this newsletter by David Deproy.

Our second Wednesday meeting of the month was our HAG'S computer night. Guest presenters were Peter and Olga Baldock who I must say did a fabulous job. They went to a lot of trouble to share their considerable knowledge, which was very much appreciated by those attending. Peter and Olga got their message across in easy to understand language which when dealing with computers and particularly Photoshop is quiet an achievement. Even though the numbers are small for our HAG's nights the benefits are large for those



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This Month

August 4: Guest Speaker – “Commercial Photography.”

August 11: HAGS with guest Speaker John Swainston

AUG 18 Comp – Interior Images

that attend. I have personally learnt heaps and can highly recommend this night to anyone who wishes to unlock the mystery of Photoshop or Lightroom. The unselfish sharing of knowledge is very pleasing! Our co-coordinator for HAG'S Alan Aldrich is doing a first class job as usual.

The competition for July was movement and motion, which was judged by Dot Radley. Dot stuck very closely to criteria set out by the competition agenda resulting in quiet a few entries being deemed not suitable. In the past we have had judges make their own interpretation of the rules even after being made aware of the criteria set down by the club. I thought Dot did a fabulous job and I say this even though I was a victim myself of not following the criteria as it was written. The set subjects are designed to move us out of our comfort zone, which is where the greatest improvement in our skill levels awaits us. Dot managed to keep the night flowing even though she had a large number of entries to judge. I wish more judges could do the same.

Further on the topic of "set subjects" I have become aware that some other camera clubs run open comps on the same night as set subjects. This is how they do it, a merit, credit or acceptance is worth double the points if you enter in the set subject but if you wish to enter in the open comp the points will be half the set subject. So there is no excuse for not entering, as there will always be a comp where you can put in what ever you like but the points favour those who enter the set subject. This is something I think our club could consider.

Great month coming up don't miss it.

Cheers Geoff

WHY DO YOU TAKE PHOTOS?

This is a question that sometimes arises in my head. Amid all the photographs that are displayed for a competition at Camera Club and when on a photographic outing it occurs to me that our culture is obsessed with "capturing an image". Every event and milestone, every nuance of life is now being digitally recorded and displayed in the media, in our homes, at the workplace... everywhere. And photographers are everywhere: most people have a digital camera, even if only on their mobile phone.

There must be as many reasons for taking photos, as there are photographers. Visiting World Press Photo Exhibition 2010, I was able to first enjoy the Sydney Morning Herald exhibition in the foyer of the State Library. The photographs told many stories about people, events and places. I had to remove my Camera Club Glasses and appreciate the photos for what they were: photojournalism. There was plenty of meaning and purpose in each photo, and creativity in "seeing" the image. But there was often no intention of tidying the background and surroundings of a portrait shot, in fact, the messy clutter and litter in the backyard was part of the story. Lighting was not necessarily Just Right. Plenty of perfect "frozen moments" in sport photography that would have been disallowed in our Movement Competition last month where blur was the flavour.

Some photos had undefined areas of shadow that indicated the quality of light and harsh conditions, depicting perfectly the location and idea for the story it accompanied. Horizons and points of interest were not necessarily on THE THIRD, and facial expressions weren't necessarily complimentary. Photojournalism is definitely RAW. My most memorable image in the collection was the photo of Peter Garrett, emblazoned on his forehead was the word TENSION, reflected from a sign from a window. The irony and serendipity of the moment caught by the photographer was priceless.

Upstairs in the Library was the World Press Photo 2010, which compels me each year to attend. I had been pre-warned by friends of some of the confronting images that awaited me, and previous years had been similarly raw. Photographers who go to all the troubled places on the planet bring us these images to tell us that the world is in a mess. Themes of pain, poverty, aggression, depravity, selfishness, fear, pride, destruction, cruelty,

suffering, inhuman acts and warfare dominate, and a little bit of laughter and nature don't balance the equation emotionally. It was dark inside! Captions alongside each image explained the scenes, but not all captions needed to be read to be understood.

I didn't linger around the confronting images, I didn't want them to be burned into my long term memory. I didn't purchase the Catalogue; I didn't want to be reminded of it all. Some of our members wondered about the photographers who took some of the photos, wouldn't you want to jump in and help the suffering person rather than stand there with a camera and watch? If the exhibition came with the sign warning that some images may be upsetting, how much more so for the people who were actually there. What are we responsible to do once we view the state of the world through the camera lenses of the photographers who visit such places? Sadly, it's not a problem that can be solved. I wondered if charging admission fee to the exhibition would mean money could be sent to help the people, but the problems would not be solved by more money. There are other factors that control the world.

Attendees were given the option of voting for their "favourite" image... not sure how many votes would have gone to the photos depicting such upsetting scenes. I voted for the shot of a Kingfisher swooping underwater for fish, a visually stunning, taken underwater, I guess the fish were suffering. All part of the cycle of nature I guess.

My original question was about why we take photos, prompted by my reading *The Psychology of Happiness*, the chapter "Things We Need To Be Happy". Harking back to Aristotle, quoting "pleasure for each individual consists of what he is said to be a lover of – horses for horse lovers, plays for theatre lovers..." "There is no need for the acquisition of objects, the pleasure for the person who loves justice is in seeing justice done. In the same way a true athlete enjoys playing the game, not just winning.

These days, motivation is ascribed to intrinsic motivation, the inherent need to fulfil needs. No external reward is necessarily involved for pleasure to be achieved. Athletes perform not just for a trophy; artists and musicians create primarily for themselves, out of their passion, curiosity and love. Those actions that stem from needs come from within; they love the activity, which is its own reward.

Extrinsic motivation operates differently than intrinsic motivation – a trophy, a piece of jewellery, an A grade on an exam, a new toy, can motivate but more recent studies have shown the detrimental effects of extrinsic rewards on intrinsic motivation. One conclusion is that we are motivated by the need to feel competent, to have a mastery and control over the things we interact with in the world. The example of doing crossword puzzles, climbing monkey bars, even skipping is given.

To be coerced to do a job robs a person of the sense of choice. The conclusion has been made that extrinsic rewards actually crowd out internal needs. Do we only learn things in order to pass a test, do we only take photos in order to get a Merit in a club competition? Given that our basic psychological needs are security and self esteem which when recognized and fulfilled, we feel strong and competent.

When our needs govern our actions and our actions are effective, we thrive. When our actions are directed by external forces like rewards, punishment, social demands and the like, we feel diminished, weak and out of control.

A study of over 100 experiments has shown that extrinsic rewards like money, candy and prizes can reduce interest in a task, and this effect showed up with participants of all ages, for tasks from word games to construction puzzles, and rewards from money to sweets. The conclusion was that extrinsic reward diminishes intrinsic motivation. Praise and positive feedback can increase intrinsic motivation by adding to one's sense of mastery and control. To fulfil our human needs is what brings happiness, in the sense of pursuing a purposeful life. Ancient Greek philosophy had a word for the complex of skills that help fulfill our needs: VIRTUE. ... to be continued.... (I'm halfway through the book)...

I quoted all this because it resonated with me about why we take photos, and why we enter them in competitions. We enjoy the positive affirmation of a judge commenting on our photo, and also the Merit if it is awarded. But our motivation in taking photos should stem from our own passion about photography and the subjects we choose to capture. The sense of mastery over the technology is part of that motivation. Aristotle knew nothing of photography, but he understood human beings.

Quotes from *The Psychology of Happiness- A Good Human life*, by Samuel S Franklin, Cambridge University Press, 2010.

Cheers – Josephine Blue

Dangerous Comfort Zones.

Danger: Liability or exposure to harm, risk or peril.

Comfortable: Such as to obviate hardship, save trouble & promote content.

Zone: Area.

The above definitions are taken from the concise oxford dictionary with a print date of before dc (decimal currency or digital cameras, take your pick).

What do you, we or I photograph? And why? And How? Subjects are many and varied: Landscapes, Portraits, Animals, Macro, Sport, Night Work, Sea Scapes, Close Up, Architecture, Nature, Low Light, Birds, and the list goes on and on. Sometimes we are asked to photograph certain specific events or subjects, for either payment, or as a favour and we just “do that task”. That’s fine from a “task” or “business” point of view, because we are just “required” to produce results and forget about the technical or creative aspects. The recipients of the finished product(s) are not concerned with exposure modes, shutter speeds, aperture settings, etc. They just want the finished product.

But what about when we take photos for our own pleasure? We all have our passions and favourites. Is it possible that you, we or I are falling into the same old repetitive habit, routine or trap? When was the last time you stepped out of your normal comfort zone and tried something different and new? A different subject? A different technique? A different style? A different situation? A different expression? Recently a number of us went into Sydney for the Vivid Sydney display. I ask a question (with all courtesy and respect) to everyone, “Of the 628 photos taken of the Opera House that night, what makes your or my image the one that will stand out?” I once heard 1 of our regular judges & guest speakers ask that very question quite a few years ago and I try to think that through whenever I am able too.

I fully understand & appreciate that when we are on some sort of “guided” tour, we can be very limited in time & subjects, but that doesn’t mean we have to follow along with all the other

cattle. It only takes a moment to take a few steps away from the crowd to get a different viewpoint. Think about where you are going & what you expect to see, before you get there, and set you camera up before you get there.

Put a filter on for a different effect. Can you get up higher, or down lower for a different viewpoint? Use a slower shutter speed to show something not quite static in the shot. Put a wide-angle lens on & hold the camera up above your head, or if you are walking toward other people take the shot from waist level. Cameras will still work when you don’t look through them.

Why not set yourself a challenge and try taking some images of say 3 different subjects that you don’t normally take over the next 3 months. You may be pleasantly surprised with the results. (I.C.)

Merit Winners

Our Website is your Camera Club voice so let all other members see your merit winning photographs. Stephen is having difficulty obtaining contributions from members who have won such an award. We all know just how difficult it is to get that degree of recognition for one’s work so take that extra step and have it posted on the Club’s website.

If you’re having difficulty sizing an image an email to Stephen will sort out the problem.

Member wins International Prestige

At last our club has an internationally acclaimed photographer, his home in Burke Street now secretes his prized trophy awarded for services meritorious to travel photography. The much-travelled member is modest about his honour claiming it was all in the pursuit of seeking of excellence.

His natural reticence for publicity precludes the divulgence of his identity but in the pursuit of journalistic freedom this epistle will award one year’s free subscription to this epistle to the first the member who can reveal his identity with irrevocable proof before the next issue.

When seeking inspiration for entering this competition ask yourself who has made a recent trip to the Land of the Long White Cloud.

Variable Aperture Lenses

Zoom lenses come in two flavours:

Constant aperture zooms, where the aperture stays constant as you zoom, (even though in reality the aperture can vary by as much as 1/3rd stop), and

Variable aperture zooms where the aperture changes as you zoom in and out, eg f3.5 to f5.6. This may affect how you should meter for a specific scene. But whether you will notice this change in aperture on your camera’s lightmeter, depends on how the aperture setting is controlled by that specific camera.

There are basically two different ways that the aperture settings are controlled by various camera models:

Where the desired aperture is mechanically set via the aperture ring around the body of the lens. This info is then mechanically transferred to the camera body and then used in conjunction with the shutter speed / ISO setting / metering pattern, etc, to get to a meter reading.

In this case, the variable aperture of a lens will show up during the entire aperture range. ie, f4 becomes f5.6 ... f8 becomes f11 ... f16 becomes f22 ... as you zoom to the longer focal length. In this case you will see the meter reading in your camera change as you zoom in and out.

Where the desired aperture is electronically set on the camera body via a thumbwheel ... this info is then used to calculate the exposure and to set the lens to the specific aperture needed.

In this case, for a variable aperture lens, the aperture will ONLY vary when the maximum aperture is set at the widest length, and you then zoom in. For any other aperture that you set via the camera thumbwheel, you will get the aperture you requested. ie, f3.5 will change to f4.5 .. but f5.6 will remain f5.6 ... f8 will remain f8 ... f11 will remain f11. Therefore you won’t see the exposure info change in the camera’s viewfinder, except if you zoomed from wide to telephoto at wide-open aperture.

Using Nikon equipment as an example to show the difference here:

With older Nikon bodies, like the Nikon F90x or FE2 for example, the aperture has to be set on the lens itself. Therefore a variable aperture lens is a real pain to use in the studio, because as you zoom, the aperture will change for any aperture setting.

With the modern generation of Nikon cameras, like the D100 or F80, the aperture is set on the camera body, and the variable aperture is much less of a issue, and the lens for all purposes acts like a constant aperture lens except for the maximum aperture.

Metering with a variable aperture lens where the aperture read-out changes as you zoom in and out, is more complex than with a lens where the aperture stays constant.

This means that when you zoom away from your original composition that you metered for, you would need to alter the settings to keep to that original correct meter reading – because the effective aperture would have changed while zooming.

In that instance, you need to meter at the actual focal length (ie zoom setting) that you're going to use.

For example: say you have a 28-105 mm zoom. The aperture on this type of lens normally varies from f4 to f5.6 as you zoom. If you now take a meter reading at 105mm (@ f5.6) and set an appropriate shutter speed in manual mode, you will need to change the aperture if you zoom back to 28mm because the aperture will have changed to f4 as you zoom. That one stop difference in exposure will affect your final image if you don't change the aperture back to f5.6 – which was the aperture metered for.

World Press Photo 2010

Once again I waited for the 10am train at Riverstone Station, today I was joining Charles Peter and Dale to have a look at the Press Photographers Awards. As usual we left our trusty train at Town Hall Station making straight for the coffee shop. A mug of flat white and a cup of English breakfast for one of our party with convivial chat braced us for the gruelling walk across Hyde Park to the Café at the State Library where a healthy lunch of pies and sausage rolls with tomato sauce successfully averted the ravages of hunger pains.

Once again sustained for action we crossed the threshold into the world of the Press Photographer and what a world it is. From the superlative images from the world of nature where an underwater photograph of a diving bird grasped a fish in its beak amid other fish spooked by the commotion darted for safety to the graphic depiction of man's inhumanity to others of our species vied for attention.

Whilst the attraction of the profession may seem illustrious, the reality of working in and have your senses constantly bombarded by scenes of depravity must jaundice your perspective these photographers continually turn out visual stories that don't need words to explain the meaning.

Maybe I am just biased because I am a photographer. Maybe I don't buy into nationalistic, patriotically framed propaganda. Maybe I don't believe the idea that war is a glorious and noble thing. I don't know what it is, but my very last thought when looking at this image is 'what an affront to this man's dignity that photographer is perpetrating.' (Defence Secretary Robert Gates commenting on the photograph of a dying marine in Afghanistan)

Amongst the images that haunt your memory is the violence of religious zealots, from a series capturing the death by stoning of a man taken in adultery to the bilateral killing in the Gaza Strip. In the latter case the difference is only size of the weapons used to effect mutual retribution.

Another haunting photograph was of a naked drugged prostitute lying beside her similarly effected client oblivious to the world.

However one feels the senses certainly are assaulted, however this is an exhibition I am glad I saw. You cannot leave this exhibition without a sense of unease at the complex world that we share with our fellow 'humans'. (A.A.)

Upcoming Camera Club Outings NEXT OUTING 22nd August, 2010

*Maritime Museum Sydney...
2 Murray St Darling Harbour*

Free entry into museum, but to board the HMB Endeavour replica, destroyer HMAS Vampire, submarine HMAS Onslow, and tail ship James Craig...will cost \$32, but if 10 or more people from camera club attend the cost will be \$25.60 each. Please meet

outside of entry gates at 10 - 10.30am for a day of wonderful photo opportunities, who knows maybe take some photographs for next comp!!!! Please contact Jenny on 0410032372 or Suzette on 0406399415 to confirm attendance.

Late News from Geoff

Dot Radley asked me to pass on the web address for her club as she thought some members would be interested in the activities she mentioned on Wednesday evening.

www.bmpg.com.au

Suggestion from Ian

Have a look at the attached link.

I work with a person associated with this project. He is aware of my interest in photography & have asked me to invite people to lodge submissions. Note that all details are on the link & if selected, images could end up in a book later this year. There is no financial cost, nor any financial return, just the pleasure of seeing your work in a book. Their theme is "The theme of 1", but please do not ask me 1 what. Let your creative juices flow.

<http://www.designfederation.net/general/the-federation-annual-call-for-submissions/>

Interclub Results

Well after all the build up and the hype the 2010 interclub competition was held on July 13th. Hawkesbury had good representation on the night with a number of members making the journey across to Castle Hill Camera club to support our members and cheer on (not so quietly) from the side. Of those that were able to attend the evening a few of us enjoyed dinner in the club before going up to the meeting.

As you would expect the standard from each of the clubs was very high on the night with some absolutely stunning images to be seen, as well some "images" which certainly push the boundary between a photo and art; and yes I know that everyone does a little post production to enhance the image, which is no different from what was previously done in the darkroom.. I guess it goes to show how things are advancing with availability of tools such as Photoshop and the like - allowing people to have creative control of the end result like never before

Just to get off topic slightly, as an advance notice for everyone, next year Hawkesbury will be the host club for the interclub competition with visitors from both Castle Hill and Blacktown in attendance

On the evening there were a total of 90 images from the three clubs, competing for both individual points and the overall glory, not to mention interclub bragging rights. Each club submitted 10 colour, 10 monochrome and 10 digital / projected images. As you would expect the standard from each of the clubs was very high and there could only be one winning club. Overall on the night it was Castle Hill. Each image was scored out of 15 and below is the results for Hawkesbury and as you will see from the scores, confirming what we already knew; Hawkesbury has some very talented photographers amongst us.

David Dupoy

Merit Winners from last month

Jenny Aquilina - glass & light - duck

Robyn Ashton - Pianist - Tawny frogmouth turning

Olga Baldock - Luna Park ride - Horse movement - spinning wheel

Colin Bates - Cloudy tree - tidal pool - power - Narooma

Josephine Blue - Quaywest - Operahouse

Ian Cambourne - speedway Duo

Julie Day - Go Haydes

Carol Donaldson - Merry go round

Dave Duproy - Bridge to bridge II

Kim Duproy - Seagull

Netti Fairleight - fire in the tin

Peter Gunzy - nurringiingy waterfull - Lemonade defying gravity

Mark Hanson - candle smoke - Disneyland - gold coast highway

Denise Newton - Polo Players - Goanna digging for food

Geoff Pfister - choppers - running duck

Exhibitions to Visit

Moran Prizes 2010

Open: 9 August 2010 – 5 September 2010

Venue: Galleries, Mitchell Wing

Due to the celebration of the Mitchell Library's centenary in March 2010, this year's exhibition is held later in 2010.

Moran Prizes 2010 is hosted in conjunction with the Moran Health Care Group and incorporates the Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize. Following the exhibition at the State Library, the exhibition is toured nationally by the Moran Health Care Group.

The Doug Moran National Portrait Prize was established by the Moran family in 1988 to celebrate Australia's Bicentenary and is the richest portrait prize in the world. The exhibition of finalists is a vibrant and eclectic collection of 30 portrait paintings. Entry conditions for the competition stipulate that both the painter and their subject be Australian citizens, but it is not required that the artist's subjects be well known.

The Eighties are Back

AT THE POWERHOUSE MUSEUM

Were the 80s just one big party or was there more going on? This new exhibition at the Powerhouse Museum in Sydney takes you back to the music, fashion, parties, politics and the people to find out.

Free with Museum entry

\$25 family / \$10 adult / \$5 child / \$6 concession / Powerhouse members free

Gift vouchers available

Next Month

Sept 1 Guest Speaker – **Brent Pearson**

Sept 8 HAGS at the Richmond Club

SEPT 15 Comp - Transport