FROM THE CHAIR

Dale is away for a few weeks so we wish Dale and his wife all the best as they once again explore Australia in their caravan.

As most members will know by now by now Olga Baldock won the initial Geoff Pfister Trophy with her wonderful portrait of Ron Milosh.

The night was a special occasion for the club as many members obviously made that special effort with their entries. The judge, Des Crawley, singled out a few images on the night to receive merit awards with the choice of Olga's print being his favourite. He also made special mention of Jacqui's portrait of her daughter.

I would like to thank Peter Gunzy for standing in for me at the Digital Night, it is great to know much knowledge we have in the club when contemplating the future.

The last meeting of the was one of those rarer months when we have a 5th Wednesday, As mentioned previously Dale was away and Marian at short notice ably stepped in to chair the meeting. Alan Sadlier presented his great Proshow depiction of the recent Opera House illumination during the Vivid Sydney Festival. Similarly John Hughes' presentation of his Camera 101 PowerPoint made the point we all can use reminding that the basics constantly need reinforcement to sustain our photography.

This month we have a great program ahead with the thought provoking John Swainston talking at our September 7 meeting.

The usual suspects will welcome new contributions to our Digital Night on September 14. This month we will look at improving your portraits using PhotoShop. Ron Milosh this month will show a way of making the average face look better.

Special mention of the Competition

THIS MONTH

September 7: John Swainston

September 14   HAGS Comp Digital Manipulation

September 21   Open Competition

September 24 to October 8

Photographing the Annual HCC Garden Competition

Night must be made. The original subject was Blood Sweat and tears but due to the lack of interest in set subjects the theme will be Open Competition for the meeting on the 21st September.

Finally the participation of all members is sort for photographing the Garden Competition on behalf of the Hawkesbury City Council. This event finances the running of our club each year. Most Camera Clubs have a lot higher fees than ours. So please make your time available to help out in this period. Remember it's a fun day and you get to meet some very interesting fellow members of our community. (AA)

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 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. Makes 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 you 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.

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.

Charles 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.

WHO WANTS TO DO WHAT???

2011 is now three quarters complete with only 3 months remaining in our programme. So now might be the time to start looking towards 2012. As we all know, our camera club does not "officially" meet during December or January. The word "officially" is used because as our club is basically a social club with our forthcoming year's programme being released late November or early December, there is no reason whatsoever that members can't contact each other and arrange some "unofficial" outings or get togethers and start getting ready for the next year's proposed activities and comps. That way you have approximately ten weeks to get ready for the first comp in February, with even longer to get ready for the other comps throughout the year. We have ten comps each year, with November's comp being our "End of Year" comp with no "new" work being eligible for entry, only work from the previous comps. We also have our annual comp for the "Hawkesbury Hospital Children's' Ward" held towards the end of each year. Our comp just last month saw the inaugural "Geoff Pfister Memorial" comp for portraiture and it is now anticipated that this will become an annual comp. So there are three of our ten comps. What do members want to do with the other seven? There is always a mix of open comps and set subject comps. It is always good to have some set subject comps, to encourage members to step out of their comfort zones and try something they don't normally do. Make no mistake, this is a great way of learning and the writer of these words fully agrees and endorses them, but I do personally feel that a couple of our set subjects this year were down on entry

numbers. Some suggestions that were made late 2010 for inclusion for 2011, but missed out were what I refer to as the "Scapes in Photography", namely landscapes, seascapes, cityscapes and cloudscapes. Another photographic subject that our club has touched on for a few years now, is a very dreaded one. Is it called Sports or Sports Action ?? Maybe it's time to blow the cobwebs off this one.

Our programme also includes ten or so nights with guest speakers. Many people available to us have their favourite subjects they like to talk about, but there are also some who are very happy for us to request or suggest a particular topic we would like them to talk about. We also had a successful weekend workshop a month or two ago on portraiture, why not have a few more in 2012?

So please have a think and pass on your thoughts, wishes and desires to a committee member and rest assured that all attempts are made to meet as many of those as possible.

And just in closing, please remember that our annual programme is really a living and breathing organism with a life of its own and some last minute alterations and catastrophes happen. We can and do receive phone calls from judges and guest speakers on the morning of their visit regretfully advising cancellations due to health issues. A few deep breaths and a short period of brainstorming will usually see us through the night, without too many resultant blood pressure issues.
Ian

FROM OUR FOREIGN CORRESPONDENT.

The Durham Photographic Society www.d-p-d.org.uk meets on a Thursday night and I attended their final meeting of the year. The summer vacation, end of term, began just after I arrived in England. I use the word 'summer' lightly. The meeting was very well attended, almost 100 people present. It was an AV night, comprising about a dozen members presenting their digital portfolios around a personally chosen theme. Each was presented with musical accompaniment that suited the topic and reflected the interests and styles of each photographer. Topics included: Seagulls in Flight, Miners' Gala, Arctic, The Light Fantastic, Whitby Goths, Me Cook - New Zealand, Introducing Fifi Lamour, My Jigsaw Puzzle, Spirits of the Dead, Viva Las Vegal - the city that never sleeps, I Started Out, Flower

Dance, Stranger on the Shore, Serendipity, South African Coast, and the one by Angie about New York had a technical failure and couldn't be shown. Members had gone to considerable trouble to present their images and explore a theme, lasting about 5 minutes each. I doubt that anyone would have spoken to me except I went and introduced myself at the tea break to the person who was manning the computer/data projector. He wore a badge that said 'Immediate Past President', and we had a short chat before the business of the evening got underway again, and the 2nd lot of presentations began. As I was leaving, the greeter at the door said ' We'll see you at the first meeting back in September then?' (try to imagine an English accent), and after a short pause while I translated into Australian, replied that I would "be back in Australia by then, but thanks for an interesting meeting."

I have had some photographic adventures in the weeks I have been in England, 2 weeks in Wales in a town whose name is unpronounceable. The stone cottage was charming, the views delightful, we were able to enjoy time with nothing much to do except relax, read, sketch, take photos, and go on various excursions to nearby towns. Everywhere was picturesque, with more views worth photographing than time to photograph them. In the end the only thing to do was to put the camera back in its bag, and just enjoy the place.

I read a book about King Charles I, the sale of his art collection, and Bill Bryson's 'Notes From A Small Island', about the UK. Both gave me insights into the country I am visiting, historically and current, enriching my experience beyond the photographic realms. Historical places of interest mean so much more when you can make connections as to their significance, rather than the splendour of how they look. There is so much history here, so many stories to tell. A photograph tells only a fraction of what you see.

Needless to say, I do have alot of photographs to remember my trip, and I've stretched the limits of my camera. Sometimes I had to compromise with digital noise against the use of a flash selecting a high ISO, and occasionally have moved the White Balance to Sunny, but have over all been happy with my D70 and one lens,

occasionally wishing I had a smaller camera for convenience, or at other times a longer lens, or a wider lens. My mobile phone camera has also been useful occasionally, recording a panorama or short video. I've had a lovely time and look forward to seeing everyone in September.

Best wishes

Josephine

Inkjet paper

Inkjet paper is a special fine paper designed for inkjet printers, typically classified by its weight, brightness and smoothness, and sometimes by its opacity.

Inkjet paper is made from high quality deinked pulp or chemical pulps and requires good dimensional stability, no curling or cockling, good surface strength, and surface smoothness. Sufficient and even porosity is required to counteract spreading of the ink. For lower quality printing, uncoated copy paper will suffice, but higher grades require coating. The traditional coatings are not widely used for inkjet papers. For matte inkjet papers, it is common to use silica as pigment together with polyvinyl alcohol (PVOH). Glossy inkjet papers can be made by multi-coating, resin coating, or cast coating on a lamination paper.

Comparison to standard office paper

Standard office paper has traditionally been designed for use with typewriters and copy machines, where the paper usually does not get wet. With these types of paper, moisture tends to wick through the fibres away from the point of contact to form a disk. For an inkjet paper, this spreading results in the ink spreading out in the fibres to form a large smudge, which lacks pigment intensity.

High-quality inkjet printing with dark, crisp lines requires the paper to have exactly the right degree of absorbency to accept the ink but prevent its sideways spread. Many general-purpose office papers of weights around 21 to 27 lb (80–100 g/m²) have been reformulated so that they can be used equally well with both inkjet and laser printers. However, this category of paper is only suitable for printing text, because the ink load is light.

When paper is manufactured, it is formed from a fibre mat that collects on an open mesh screen, which is then dried and pressed flat and smooth. Large areas of inkjet colour, such as found in graphics and photographs, soak the paper fibres with so much moisture that they swell and return to their original shape from before pressing, resulting in a wavy buckling of the paper surface.

Double-sided inkjet printing is usually not possible with inexpensive low-weight copy paper because of bleed-through from one side to the other. Heavier weight paper works better due to the thickness of the fibres limiting bleed-through.

These papers are also unsuitable for photographic work because standard office paper is usually not "white" enough. This results in a poor colour gamut and leads to colours being described as "muddy".

For all types of paper, the settings in the printer driver must be adjusted to suit the paper, so that the right amount of ink is delivered.

Inkjet photo paper

Photo paper is a category of inkjet paper designed specifically for reproduction of photographs, which is extremely bright white due to bleaching or substances such as titanium dioxide, and has been coated with a highly absorbent material that limits diffusion of the ink away from the point of contact. Highly refined clay is a common coating to prevent ink spread.

The best of these papers, with suitable pigment-based ink systems, can match or exceed the image quality and longevity of photographic gelatine-based silver halide continuous tone printing methods used for colour photographs, such as Fuji Crystal Archive (for colour prints from negatives) and Cibachrome/Ilfochrome (for colour prints from positive transparencies). For printing monochrome photographs, traditional silver-based papers are widely felt to retain some advantage over inkjet prints.

Photo paper is usually divided into glossy, semi-matte or "silk", and matte finishes. The thickness of photo paper varies over a wide range. The lighter weights are not much different from general-purpose office papers as described above, and can be used for all types of printing, although these are the least expensive lowest-quality photo paper.

Photo papers for more critical work are thicker and have advanced coatings, sometimes with quick-drying properties. They can normally only be printed on one side, because only one side has the special coating. There are a few papers suitable for double-sided printing.

Glossy photo paper, which is generally the most popular, has a shiny finish that gives photos a vivid look. It will generally be smooth to the touch and will have some glare to it. Matte photo paper is less shiny and has less of a glare than glossy paper. It is often used to produce superior text results. Matte and glossy prints will typically feel different to the touch, but when displayed under glass their results will often look very similar. To increase the resemblance to oil paintings, papers with an imitation canvas texture are available. Photo papers are usually high-brightness neutral white papers, but a few off-white papers are made.

As in offset litho printing and traditional photographic printing, glossy papers give the highest colour density and therefore the widest colour gamut. Photo papers vary in their longevity and their colour gamut. Ink suppliers often provide colour profiles for their ink systems when used with specific papers. Longevity depends on the specific combination of inks and paper. For maximum life, the paper substrate will be "woodfree" (i.e. wood-based but without lignin), or cotton-based, or a combination of the two. Plastic substrates also exist.

Currently there is no official designation of what constitute glossy, semi-matte, etc., although an objective measuring scale is available for the glossiness of papers used in offset litho printing. Leading paper manufacturers such as Hewlett-Packard, Epson and Kodak all use their own terms to describe their paper, such as Everyday (HP), Premium High Gloss and Lustre (Epson) and Ultima (Kodak). ECI (www.eci.org)have categorized papers for proofing simulation of litho papers (type1/2 etc)

Epson Papers

Archival Matte Paper (192gsm)

This paper-based matte media is for use exclusively with pigment ink. With the current silver halide system, users have never been able to print matte finished photographs unless they go through very complicated processes. This paper is not only a solution to this troublesome process, but it will also attract many photographers who have been waiting for this type of paper.

Premium Semigloss - Photo Paper

This is an RC (Resin Coated) based paper that is used with both pigment and dye ink. This paper feels like real photographic paper due to the increased thickness and weight. Ideal for application such as wedding photographs or outstanding scenic photographs. Many photographers who use both pigment and dye printers will be able to take advantage of its dual performance.

Glossy Photo Paper

This paper is a bright white, glossy, coated paper that produces vivid Photo Quality images. Create colourful flyers, reports and contact sheets with this smooth, medium weight paper. Delivers brilliant presentations with photos and graphic images, as well as razor sharp black text.

Matte Paper - Heavyweight

The bright heavyweight white matte coating provides a non-glare surface for producing vivid colours with extra clarity for minimal reflection. This is the ideal paper media to produce high quality photographs and images with a matte photo-like finish.

Photo Paper

An everyday photo paper suited for use with both pigment and dye inks. This paper delivers a smooth, glossy finish for everyday photos with the look of true photographic prints. Ideal for creating brilliant photo quality colour and life-like images.

Premium Glossy Photo Paper

Features a new resin coating that provides a feel and texture almost identical to that of photographic media. It also has rapid drying and improved water-fastness, providing minimal bleeding even when the image is saturated.

Ultra Glossy Photo Paper

Ultra Glossy Photo Paper is Epson's glossiest photo printing paper. With increased whiteness, opacity and rigidity, Epson's flagship photographic paper is 30 per cent glossier than the ever-popular Premium Glossy Photo Paper. This is in part due to the additional microfine layer of gloss added to the surface of the paper, giving it a gloss level equal to that achieved on silver halide prints.

What's On Around Sydney?
2 Exhibitions at the
Art Gallery of NSW

Tracey Moffatt is arguably one of Australia's most successful international artists, known for her film, photography and video works. Drawing on cinema, television and the media, her art is as likely to be inspired by popular culture and recollections of images from her childhood and adolescence, as it is by art history.

One of her larger photographic series, Moffatt's *Up in the sky* 1997 takes many of its visual cues from Pier Paolo Pasolini's 1961 masterpiece of Italian cinema *Accattone*. The series of 25 photographs examines the subject of race and violence, presenting a loose narrative set against the backdrop of an outback town populated by misfits and marginal characters. The story hinges on a triangular mixed-race relationship. Unlike previous series, it was shot on location and doesn't use the scenography that is a feature of her earlier work such as 1989's Something more.

Tracey Moffatt: Up in the sky is the first display in the Gallery's new dedicated photography gallery, part of our new contemporary galleries.

21 May – 18 Sep 2011
Free admission
Location:
Photography gallery

What's in a face?
Aspects of portrait photography

All portraits reveal something of the sitter, the photographer and also of us as viewers, but none reveal a whole and complete being, no matter how much we believe this could be so. This is part of the enduring fascination with the photographic portrait, which purports to be an exact likeness but operates more accurately as a metaphor for the self and how that self might exist in the world at a particular point in time.

– Judy Annear, senior curator, photographs

What's in a face? aspects of portrait photography is an exhibition of more than 45 photographs from the Art Gallery of NSW collection. It focuses on some of the crucial points in the history of photographic depictions of the human face, ranging from studio portraiture in the late 19th century to contemporary practices today.

Works by Australian photographers, such as Paul Foelsche, Olive Cotton, Max Dupain, Carol Jerrems, Destiny Deacon, Darren Sylvester and others, are placed in an international context, represented by Man Ray, Edward Weston, YAMAWAKI Iwao, Nan Goldin, Ben Cauchi and Loretta Lux.

24 Sep 2011 – 5 Feb 2012
Free admission
Location:
Photography gallery
Invitation

I'm off camping and any camera club members that like bush camping are welcome to join us. We'll be heading off on Saturday 10th and returning Sunday 18th of September. The first half of the week I'll be camping at Dunns Swamp on the Cudgegong River near Rylstone, I hope to give my Nikon D7000 a workout and hope to capture a few moonlit shots as it will a full moon on Monday 12th. Second half of the week I'll be camping at Newnes, the ruins of the shale oil mining are always a great place for walking and taking a few photos.

If anyone wants to join us you'll need everything like tent, sleeping bag, mattress and food, other words you'll need to be self sufficient as its many kilometres to the nearest shop or motel.

Regards
Stephen
0423 045 664

NEXT MONTH	
October 5	Annual General Meeting
October 12	Digital Group
October 19	Competition Night Open
October 20	garden comp presentation night