

# In Camera

*The Newsletter of the Hawkesbury Camera Club Inc.*

## FROM THE CHAIR

Hi fellow shooters,

Yes we are back after travelling north. We were away for one month and enjoyed every minute, visiting every bakers shop on the way.

The first major stop was at Lightning Ridge where we did some tourist stuff and visited opal mines and opal shops. We did not buy any solid black opals, which run into thousands of dollars. We did one tourist thing (which was recommended by a friend) and visited a performance called 'The Black Queen'. After some discussion I was asked to do a 'photo shoot', which worked out, profitably for us. I still have some work to finish, which hopefully will be completed in the next few days.

We then headed over the border into Queensland, which always feels like home to us. We enjoy the country and the towns with the heritage associated with a pioneer lifestyle. There is a vast amount of history in southern Queensland, where hard work and isolation created a tough people and an environment which Banjo Patterson wrote about. One notable piece of writing was something, which is familiar to all of us, Waltzing Matilda.

We were heading to a town in the Far South West called Quilpie, which is the stepping off fuel and supply stop before the last 650 kilometres to Birdsville and the Races which are held once a year. I am sure that towns like Quilpie would like that event to be held several times a year because the money generated is their lifeblood.

I intended to catch large quantities of Yellowbelly and Redclaw but all I caught was a few miserable specimens miles from Quilpie at a small town called Surat, which was one of the towns badly affected by the floods. There was not any evidence of



### OFFICE BEARERS

<b>President:</b>	Dale Irving 4579 6899
<b>Vice President:</b>	Marian Paap 0402 116 670
<b>Secretary:</b>	Charles Sutton 4577 2284
<b>Treasurer:</b>	Ian Cambourne 4577 5148
<b>Comp Manager:</b>	Kim Duproy & Alan Sadleir
<b>Publicity:</b>	David Duproy
<b>Activities Coordinator</b>	Denise Newton
<b>Newsletter Editor</b>	Alan Aldrich 9627 4225

### THIS MONTH

<b>October 5</b>	AGM
<b>October 12</b>	Digital Group
<b>October 19</b>	Competition Open
<b>October 20</b>	Garden Comp Presentation Night

the floods either here or in another favourite place called St George. We had been to these places a couple of times on previous trips and enjoy returning, as there is a great feeling and sense of community.

It has to come when we need to head south and we visited Dubbo Zoo. Our last stop was a lovely spot called Dunns swamp. Dunns Swamp was formed by trapped waters of the Kandos Weir, established in the 1920's when the Cudgegong River was dammed to provide water for the Kandos Cement Works, and is now part of the Wollemi National Park.

Happy Shooting

Dale

### OCTOBER 5 ANNUAL GENERAL MEETING

As this meeting is our AGM the following seeks to acquaint members with various duties of office

### DUTIES OF THE PRESIDENT

The President shall:

- a) Uphold the constitution
- b) Be the public spokesperson of the Club
- c) Preside over all Club meetings
- d) Submit a report to the Annual General Meeting reviewing the activities of the Club since the last Annual General Meeting
- e) Prepare in advance for each Club meeting
- f) Maintain an impartial attitude in all discussions on all matters at meetings where a vote is to be taken
- g) Coordinate all Club activities
- h) Always act in a manner that will bring credit to the Club and its Members

## DUTIES OF THE VICE-PRESIDENT

The Vice-President shall:

- a) Take over the duties of the President in the absence of the President or if he/she is unwilling to act
- b) Be the hospitality co-coordinator for visitors
- c) Assist the President in his/her duties

## DUTIES OF THE SECRETARY

The Secretary shall exercise and perform all the usual secretarial functions and generally attend to the secretarial work of the Club and in particular shall keep and maintain:

- a) Minutes of all proceedings of the Committee and of the Club
- b) All necessary records of the Club
- c) Shall receive all correspondence from all individuals and organisations who have business with the Club
- d) Shall write the correspondence on behalf of the Club

## DUTIES OF THE TREASURER

The Treasurer shall:

- a) Receive all monies paid to the Club and cause the same to be paid into the banking account of the Club kept for such purpose within 14 days of the receipt thereof
- b) Keep all necessary books of account and financial statements
- c) Prepare the Annual Balance Sheet and Accounts and accompanying reports
- d) Submit financial statements to all meetings of the Committee and of the Club
- e) Produce to the Members in General Meeting the cashbooks, bank pass book, cheque books, bank statements and any other financial documents when requested to do so
- f) Keep vouchers for payments authorised by the Club and the Committee
- g) Keep a true and correct inventory of all property of the Club
- h) Provide the Bank with new signatories as required within 14 days
- i) Keep records of all financial Members
- j) Ensure all Federation of Camera Club and Incorporation financial requirements are met

## DUTIES OF THE PUBLICITY OFFICER

The Publicity Officer shall adopt the editorial policy of the Club as determined by the Members in General Meeting and whose duties shall be determined by Members in General Meeting

## DUTIES OF THE COMPETITION / EXHIBITION OFFICER

- a) The Competition/Exhibition Officer shall keep records of points awarded to Members at photographic competitions organised by the Club
- b) Be responsible for the erection of display stands at competition meetings
- c) Advise the President when awards are due to Members reaching the required points
- d) Organise trophies for end of year awards night

## DUTIES OF THE GROUP ACTIVITIES CO-ORDINATOR

- a) To liaise with other Club committees in order that we may attend functions/lectures of interest to our members
- b) To organise outings on a regular basis to create more interest in photographic activities

## LOST & FOUND

While on my holiday of a lifetime (sorry, it's a cliché, I know but it's true), I was able to loosen up my shutter-release-button-finger and my response-time in taking a photo on-the-run. A kind friend was aghast that I was only taking 10gig of digital memory for my camera and loaned me a 16gig card to add to my collection. The words of encouragement rang in my ears "Take photos like there's no tomorrow!" Apart from the fact that if there was going to be no tomorrow there'd be no point in taking photos today, it had the desired effect of losing my film mentality and being more spontaneous and carefree about each photo I took.

On the first day of my holiday I loaded the 16gig card into my camera and left the hotel, turned right, and headed for the Eiffel tower which seemed to be just up the road... actually it is such a huge structure, it's not till you get to stand under it that you realize it is enormous, and looks like it's just up the road from anywhere you may be standing in Paris. Along the way the scenes were fairly ordinary and just like any suburb, but I took some

photos of some international flags flying outside a building, their reflections made an interesting shot, and I knew the image would be of interest to my grandson. I detoured into a community garden in the same street and enjoyed the oasis of colour and greenery in a city street. Another unusual scene was a huge container along the footpath that I discovered was for recycled bottles. The photos aren't the type you'd put in a Camera Club Competition but are rather to prompt my memory of a place, and for anyone who is interested, to see what I saw.

A little further along, I had to wait to cross the road because a procession of bicycle riders held up traffic and pedestrians. They were protesting about something. It was all in French so I couldn't tell exactly. I think it was about the environment. For 20 minutes a continuous stream of cyclists processed past. I was glad I had my camera handy to photograph some of them. Camera's viewfinder to my eye, selecting a shutter speed as fast as I could manipulate, I began. There was no time for me to wait for a perfect composition; I just took lots of shots, hoping that some would be interesting. The procession continued so I had time to think about doing some panning, and selected a slow shutter speed to experiment with that effect. With no time to review images, I just took lots of photos, knowing I could examine them later. Eventually the riders had all passed, and I crossed the road to the café I had chosen for an evening meal. It was breakfast time back home. My body clock had some adjusting to do. Mushroom and cheese crepe, with apple juice doesn't sound very exotic for my first meal in Paris, but it was sufficient.

On the Tour Bus the next day, heading for Beaune and Lyon, and the next day, Nice, I had two seats to myself and enjoyed the view out the window. There were so many pretty scenes of castles and fields, ancient ruins and farmhouses, sunflowers and vineyards. I reached for my camera and started to take some photos of the scenery as we sped past. Sacrificing the low ISO to achieve as fast a shutter speed as possible (we were on a highway), and removing the polarizer (tinted windows of the bus were not compatible with polarizer filter), the number of photos climbed in the hope of remembering some of the scenery. The 16 gig was just what I needed in order to take photos "like there's no tomorrow", plenty of space on that card.

The beautiful town of Beaune with cobbled streets and ancient walls, and Lyon with its awesome cathedral were very picturesque, and in the darkened spaces of the interior I tried to steady the camera enough to get some photos that showed some of the beauty of the place. I remembered one friend who advised in such circumstances (without a tripod) to steady the camera to take photos of the ceiling by putting the camera on the floor and letting it point up to the ceiling. The floor is steadier than your hand in low light. Instead of the floor I put the camera on a seat (it was crowded with other tourists like myself). True, I couldn't compose the image perfectly, but I was able to snatch a section of the view without looking through the viewfinder. Another technique was to have the camera strap firmly around my neck, and just point the camera in any direction and shoot. The freedom of having so many available frames meant I wasn't trying to conserve space. Film days were now long gone from my memory and photo taking mentality.

When we arrived in Monaco, a place of immense wealth, I was enjoying the scenes in the church when the 16-gig card threw a message to the camera that I hadn't seen before. I couldn't take any more photos, and none could be displayed. Feeling mild panic, I wondered what might have happened, and went to sit in a shady spot under a waving flag left over from Prince Albert's recent marriage. I had another 4gig card with me, and feeling slightly chastened by the failure of technology, set about more moderately to take photos of the place. It was there that I noticed my reflection in a glass fronted building, and the perfect framing of the windows around my diminutive figure. Holding the camera as firmly as I

could, I tried to frame the image as straight as possible without being able to look through the viewfinder. I hoped that somehow I would be able to retrieve the lost images on the 16-gig card at a later time.

I still had a lot of frames available, and knew I could purchase another card if necessary. Two weeks later I arrived in England, and once I settled in with my daughter and family, mentioned the corrupted card to my son-in-law. He had a computer programme that was able to read the card, and retrieved 49 images but it was only the first 47, one in the middle, and the last one, number 680. I knew there were plenty of images on the card that were of no significance, but there were others from Beaune that I was sad to have lost, as well as of the church in Lyon. It wasn't a disaster, just disappointing. In Durham I was told of the computer store where they can retrieve digital data, and the technician was able to run the rescue programme, but found the same images that had already been found. I kept the card in the camera bag, not sure what to do with it. I'd give it back to my friend who may need to claim some kind of warranty on it, or I'd replace it if it was permanently damaged.

Back home I asked at the local computer store if they could find more than the 49 images, but with their high tech programmes could do no better than previous attempts to find the images that had already been found. My friend said he had a work colleague who was good at these things, and gave me a rescue disk to try. I ran the programme and was told "Please wait while we retrieve your files... 782 minutes to go...". I went to bed, hoping I would see some results in the morning. Checking the computer in the morning, it was bad news, the screen message said "Please wait

7,482,739 minutes to go "... quick calculation, that's 10 years! The final screen said something about the need to abort... I returned the disk and card to my friend, who said he'd see what his mate could do. "Don't give up yet" he said.

A few days later I received word that a miracle had occurred, and the images (jpps rather than RAW files) had been retrieved, and were on their way to me. I received the disks a few days later and was very happy to see the images again. They brought back specific memories of those two days of travel, and I could look more closely at the images I had taken through the bus window at the scenery, as well as the more thoughtfully composed images in other places. Not all the images are worthy of display, but they are a record and reminder of where I was and what I saw.

Many thanks to my friend who generously loaned me the card, and through that, taught me to be more carefree in my image capture techniques, and never give up on retrieving "lost" images.

Best wishes, Josephine

### WHAT'S ON IN THE NEXT MONTHS

**November 2** Photos for Childrens' Ward of Hawkesbury Hospital

**November 9** Digital Group

**November 16** Competition for the Best Prints and Digital Image of the Year

**December 2** End of year dinner to be held at The Richmond Club.

Incorporating the Annual Trivia Quiz for the much coveted Peacock Award

**What's in a face?**  
Aspects of portrait photography



Left: Edward Weston (USA 1886-1956) *Guadalupe de Rivera, Mexico* 1924, printed later gelatin silver photograph, 20.7 × 17.8 cm. Gift of Patsy W. Asch 2000 © Centre for Creative Photography, Arizona Board of Regents. Right: Loretta Lux (Germany b1969) *The waiting girl* 2006, Ilfochrome photograph, 38 × 53 cm. Purchased with funds provided by the Photography Collection Benefactors' Program 2007 © Loretta Lux/Bild-Kunst. Licensed by Viscopy, Sydney.

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