

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.



From the Chair

“Autumn is a second spring when every leaf is a flower” Albert Camus.

With Autumn upon us I am sure we are all saying that same thing – what happened to Summer? Well as quoted above, Autumn can bring with it some great photographic opportunities with colours and textures that are only around for a short time. So rug up and get out there before Winter comes around the corner and blows Autumn away for another year.

Firstly a huge **CONGRATULATIONS** to all members who not only entered the Hawkesbury Show but who one a prize! Well done to all. Following is a listing of the winners (I do hope I have these all correct and my sincere apologies if I missed anyone as I only had a few minutes to get these while working at the show.)

In no order:

Tim Hodson	1 st	Digital
Marian Paap	Highly Commended	Digital
Mark Hansen	Highly Commended	Landscape
Mark Hansen	1 st	Botanical
Mark Hansen	Highly Commended	Portrait
Sue Evans	3 rd	Something old
Kerry Harris	1 st	Australian places of interest
Mark Hansen	2 nd	Monochrome – something old

Reminder: the last Wednesday of this month we have our second entry due for the mystery bag challenge. Please remember to check out the rules to this competition. Also our member speaker for this month will be Paul Hulbert on square format, and finally we will also have show and tell so if you want to bring in any of your photos as ask members for their advice, thoughts, and comments please do so.

This months digital night will be run by Peter Gunczy and he said that he is happy to cover a photoshop understanding of Layers and Masks which is the nuts and bolts of PS and PS elements, all are welcome just bring along your laptop and learn.

OUTINGS: At our next meeting I will be handing out an outings suggestions sheet, please bring along some ideas of places that you would like to go and we will try to organise some dates for these events throughout the remainder of the year. Don't forget if you are interested in the Jenolan Cave “Camera tour”, please let Kim know asap as the date for this will be finalised for those interested very soon. Details: Cost \$550, max number of people is 18 (\$30.50 each). Tripods allowed. Because it is a private tour we can move at our own pace. Extended 2 hour tour of any cave we choose. I would suggest "The Orient" this is the

most decorated cave. The tour can be run any day we choose, but weekends are busy so if we want one then we need to book early, they suggested one months notice.

Don't forget that Vivid Sydney is coming up at the end of May and into June so we will try and organise a night shoot into the city so that solo 'shooters' like myself are not alone.....

If you have any articles that you would like to publish or things that you think that other members might be interested in, please send them through so that they can be added to the next newsletter.

Hope to see you all on Wednesday!

Regards

Kim – President.

Get to know a past Member – Geoffrey Pfister

Geoffrey Pfister

What first inspired Geoff in photography was his Dad who always had a camera to take photos at events and places the family attended. His Dad knew nothing about the technicalities, but always wanted to take photos. The photos ended up in albums rather than displayed on a wall. But it was Geoff Higgins who helped Geoff fine tune his photography, and expanded his knowledge. Camera Club also, with competitions and talks, encouraged improvement in his photos, and the personal satisfaction that follows.

When he first attended Camera Club, he brought along his brother, Phil, and friend Neville Biddle for company. It was the folk at the pharmacy where he got photos processed, who encouraged him to go along to a meeting. "It scared the pants off me, I felt way out of my depth", he says, because he had no technical knowledge. He remembers that Alan Aldrich was president at the time.

Gradually gaining confidence, winning merits and trophies in competitions and going from B Grade to A Grade in one year, Geoff was encouraged by his friend Geoff Higgins to do photography for a living. Geoff had been a successful hairdresser for many years, and felt it was time for a change of careers. Needing 3 months break from work to recover from surgery, he made the break and has built up a successful business, Sage Photography.

Geoff's main interest is photographing people, and it's the people skills he used as a hairdresser that have carried over to his photography. "I love to capture the essence, the inner soul of the person, in a photo," he says.

"A great photo has impact, and should tell a story, create an emotion, and also be aesthetically pleasing. Photography isn't just about technical know-how, but also there is artistry involved" says Geoff.

For Camera Club's future, Geoff sees the need to encourage ways to foster friendships among members, being aware that the size of the club could possibly be working against it. The Coffee Break is a good way to allow people to interact, so it's not just a matter of Business Only. The community focus is also worthwhile, now that we have a high profile in the community and involved with other groups.

"Camera Club has become a major part of my life – friendships to enjoy, and the challenge of competitions, being challenged to improve my photography. It has also led me into teaching photography which I enjoy

very much. Some ex- students have joined Camera Club at my invitation, and I enjoy seeing them doing well,” says Geoff.

By Josephine Blue

Get to know Committee Member – Mark Hanson, and our ‘Librarian’ - Josephine Blue

1. How long have you been a member of HCC?

MH: 3 years

JB: about 10 years

2. What is your favourite subject to photograph?

MH: I like all subjects, but waterfalls are great fun when the light is right. Also flowers to turn into Fractalius images (Photoshop plug-in)

JB: I started off photographing flowers and plants but now I like taking photos of anything that catches my eye

3. Where is your favourite place to photograph in Australia and why?

MH: It was the Blue Mountains, but now is Lamington National Park (Gold Coast Hinterland) the rainforest is spectacular

JB: Anywhere I go !

4. Black and White or colour?

MH: Both, some images are better in colour and others in B&W

JB: Either. In film days I loved B&W infrared. Some subjects lend themselves to B&W, others colour

5. If you could go to just one country in the world for a photographic vacation (no expense spared), where would it be and why?

MH: A Ken Duncan trip to Antarctica, not many people get to travel there

JB: France. I spent 2 weeks there last year as a “taster” and would love to return for an extended period

6. What camera(s) do you currently ‘shoot’ with?

MH: Canon 5D MKII and a Canon G11

JB: Recently upgraded from Nikon D70 to D7000, still learning its intricacies and wonders

7. If you had an unlimited budget what camera/lens would you buy?

MH: 800mm to try some wildlife and sports photography

JB: I might be tempted to try Canon instead of Nikon. No idea what. I’d like a fish-eye lens.

8. Are you a fan of post-production editing or not?

MH: Big fan of Photoshop, I don’t think it’s cheating, I am just trying to make the image the best it can be

JB: It can be useful to straighten or fix things. I enjoy taking photos more than computer work

9. What is your favourite F stop?

MH: 5.6, especially on the 70-200, the images are pin sharp. 13 when shooting landscape to ensure maximum depth of field

JB: Depends on the subject. Depth of Field Preview Button is very useful

10. When you're not at work and not out photographing, what will we find you doing?

MH: Spending time with the family just finished teaching my TWIN daughters to drive. 240 hours doing laps around the Richmond RAAF base

JB: Reading, sewing, singing in Chorella Choir, playing guitar or in my art studio at my gallery

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When A Child Dies.

I was in Sydney at the time, when my photographer friend received the phone call. It was from a funeral director whose premises was located just down the road from his studio. A few days prior there had been a horrific road accident. A car had been traveling along the highway. The father was driving, his wife sat next to him in the passenger seat. Their two cute little girls aged six and four were sitting in the back seat. The car slowed down as it approached an intersection. The truck didn't. It ran over the back of the car crushing and killing the children, and badly injuring their parents. The children's grandmother had asked the funeral director to organize some photographs of the children lying side by side in the coffin.

We took a ladder so that we could be looking down on the children. My photographer friend photographed the children while I held a reflector to enhance the light to get the best result. The girls were beautifully dressed in pale pink dresses, and pink soft ballet shoes. Their faces were angelic. They looked beautiful. After taking lots of photographs from different angles we went outside and our eyes filled with tears. Just like now as I recall the story, all of those years ago.

A few years later I photographed lots of children for a premature babies charity book project. One of the babies who was ten months old arrived with both of his parents. He had a tube going down his throat that was attached to an oxygen bottle. His mother told me that he had been on oxygen with the tube going into his lungs ever since he was born. She said that we could remove it for a short while as the doctors felt that it was time to slowly wean him off the oxygen.

They removed the tube and I took photographs of the family and some separate ones of the baby. He smiled all the time and the parents loved the photographs so much that they bought a large collage of a selection of the images. Two weeks after they had picked up the finished photographs, they phoned me to say that the baby had died. They thanked me and told me how much they appreciated the photographs of him. It was a beautiful record for them to keep.

There is a point to be made in this story. Sometimes I would feel that my chosen field as a photographer had no significance or value. After all I am just a photographer. I do not risk my life in my chosen profession, and neither do I save lives. But when I think about the photographs that these clients have to remember their children, their loves ones, and a captured moment in time, I do feel some sense of pride and purpose. Yes, a photographer can impact lives and leave a lasting legacy. I feel better knowing that.

Always remember your worth and your value.

Don't Miss The Sara Taylor Workshop

Not just another seminar, but the one that you should attend. Regardless of how much it costs, you cannot afford regret! The great success of her business has enabled her husband Chris to be a "house-husband", so he looks after the children, while Sara focuses on her business.



Shining brightly out of her home studio in Geelong, in Melbourne's outer suburbs, Sara is a star photographer who in an amazing two short years, has re-invented the meaning of success in "working from home". Married with two children, 2 and 3 years old, she photographs with passion, and her efforts are generously rewarded by her customers.

Sara will demonstrate how she creates her unique style.....[learn more](#)

What are the key ingredients to making her studio so successful? How does she balance her family life? www.sarataylorphotography.com.au

BOOK HERE

Melbourne	Tuesday	1 May
Sydney	Tuesday	8 May
Brisbane	Wednesday	9 May
Newcastle	Tuesday	22 May

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Posing Guide: 21 Sample Poses to Get You Started with Photographing Female Subjects

A Guest Post by Kaspars Grinvalds from [Posing App](#).

If you ever run out of ideas, get stuck in creativity or simply need some guidance when shooting female subjects, you may use following posing samples as a “posing cheat sheet”. Many pro photographers use such a technique when preparing for and during the photo shoot.

The poses in this article are selected as initial reference. I would advise to look at the poses together with your subject, especially if she’s inexperienced. During a photo shoot don’t hesitate to discuss with the subject which pose is or isn’t working in any particular situation. It’s usually very productive and you both will feel more confident in what you are doing.

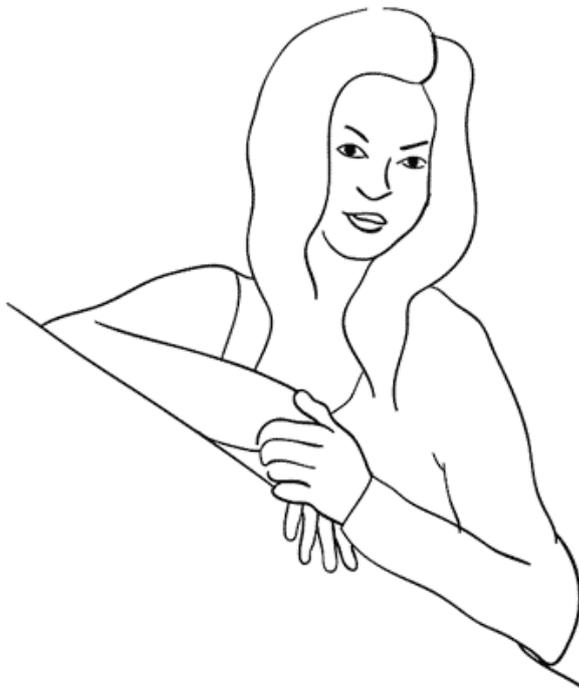
OK, let’s start, one by one.



1. Very simple portrait pose to start with. Have the model look over her shoulder. Note how unusual and interesting a portrait might look, if shot simply from a different angle.



2. In portrait photography, hands are usually not visible or at least not dominant. However, you might get creative by asking the model to play around with her hands trying different positions around her head or face. Keep in mind, though: No flat palms, and the hands should only show their sides!



3. You might be familiar with composition rules like the rule of thirds. In a similar way, pleasing effects can be created by using diagonals. Also remember that you don't need to always hold your camera on a perfectly even level. Don't be afraid to tilt it, you might achieve some interesting and unusual perspectives.



4. A really nice and lovely pose with a model sitting. The knees have to touch each other. Shoot slightly from above.



5. Another open and inviting pose with the model lying on the ground. Get down and take your shot nearly from the ground level.



6. Just a variation for a pose with the model lying on the ground. Both hands might as well be resting on the ground. Works very well outdoors, on the grass or in a wild flower meadow, for example.



7. A basic easy pose, yet looks absolutely stunning. Get down and shoot nearly from a ground level. Then try to move gradually around the model while making shots. Also ask your model to change head and hand positions.



8. Another easy yet gorgeous pose for all body types. Try different hand and leg positioning. And remember to focus on the model's eyes!



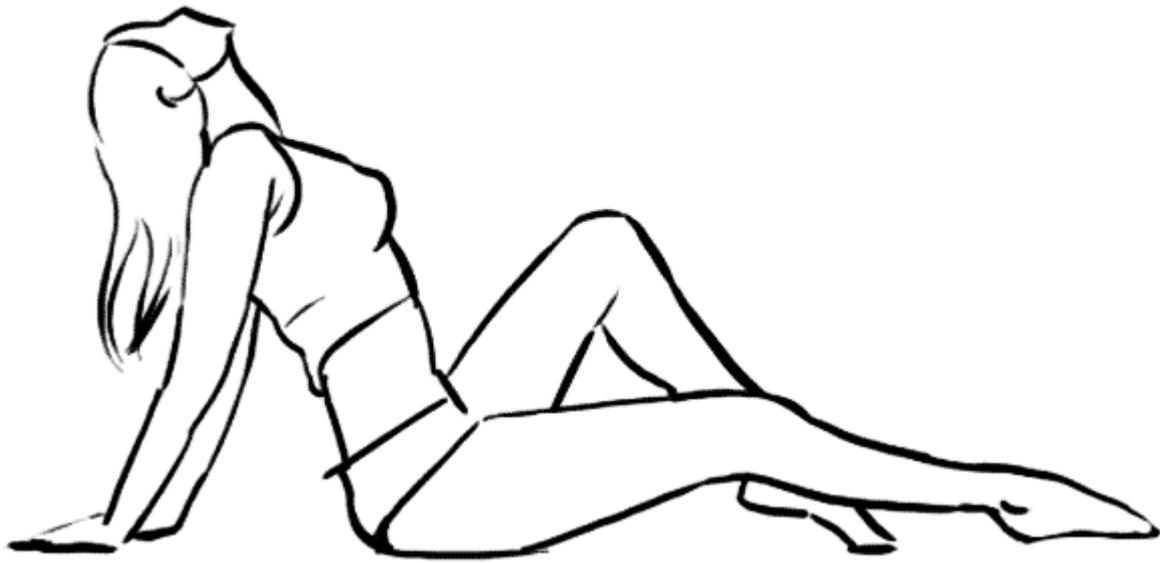
9. A really lovely pose. Works well in different surface settings: The model, for example, might lie on a bed, on the ground, in the grass, or on a sandy beach. Shoot from a very low angle and focus on the eyes.



10. Gorgeous and easy pose for a model sitting on the ground.



11. Another simple and friendly pose for a model sitting on the ground. Try different directions and angles.



12. A wonderful way to demonstrate the beauty of a model's physique. Works very well as a silhouette when shooting against a bright background.



13. A simple and casual looking pose. Lots of variations are possible. Ask the model to twist her body, experiment with hand positioning and try different head turns.



14. Another very simple and elegant pose. The model is turned slightly to the side, hands in back pockets.



15. Leaning slightly forward can be a very attractive gesture. It is a subtle way to emphasize upper body shapes.



16. A sensual pose. By holding the hands above the head body curves are emphasized. Works with fit body types.



17. Endless variations are possible for posing in full height. This pose is just the starting point. Ask the model to slightly turn her body, change hand positioning, change head and eye directions etc.



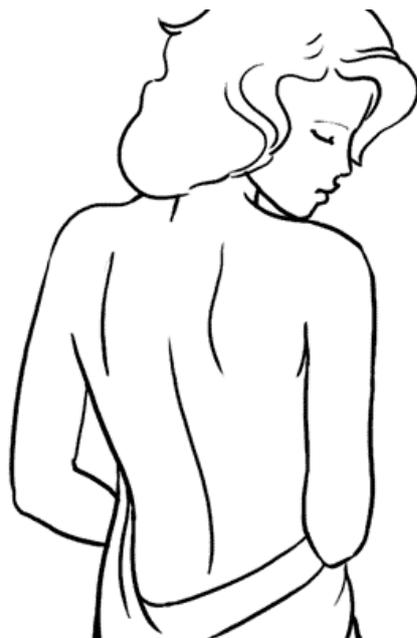
18. A relaxed pose with the model standing upright and supporting her back against a wall. Remember that the model may use a wall not only to support her back, but also to put her hands on, or resting a leg against it.



19. Note that full height settings are very demanding and work well only with slim to athletic body types. Posing guidelines are simple: The body should be arched in an S shape, hands should be relaxed, while the weight finds support on just one leg.



20. An exquisite pose for slim to athletic models. Many variations are possible. In order to find the best posture, tell the model to slowly move her hands and twist her body constantly. When you see a good variant, ask your model to hold still and take some pictures. Repeat for a full set.



21. An absolutely romantic and delicate pose. Any kind of cloth (even a curtain) can be used. Note that the back doesn't need to be completely bare. Sometimes as little as a bare shoulder could work pretty well.

So, there's something for you to start with. Hope you will find at least couple of poses to work with in different shooting scenarios! Keep in mind that each of the initial sample poses is meant to be only a starting point. Each pose has endless variations! Just be creative and adjust the pose as

needed (for example, try different shooting angles and ask your subject to change hand, head and leg positioning etc.)

Read more: <http://digital-photography-school.com/21-sample-poses-photographing-female-models#ixzz1sXJvHmpy>