

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Well winter is underway and moving along so spring is getting closer. With spring comes flowers and insects and outings so lets start early and hopefully a lot of members can make our next outing to Fort Denison on Sat 28 July. As advised by Robyn, we will meet at "City Extra" coffee shop, Circular Quay, at 10am on **Sat 28th July**. You can leave the island whenever you've had enough, as there will be a ferry to bring you back about every 45 minutes. The last ferry leaves the island at 3.50pm.

Other nearby photo ops exist at Botanic Gardens (interesting sculptures as well as plants), The Rocks (great street scenes and architecture from Sydney's early days), Customs House (GREAT floor), the Museum of Contemporary Art, Sydney Museum....the list goes on! A little further afield and there's Macquarie Street with its lovely buildings, the underbelly of the Bridge and plenty more.

Also coming up we have the Jenolan Caves visit. We have 11 names on the list so if you are interested, please let Robyn Ashton know at the next meeting urgently to be included.

Our next meeting will be a presentation on sports photography by William Stewart so come along and enjoy the night.

Coming up with competitions we have: d participate as a group in activities that are of mutual interest.

Geoff Pfister Memorial Annual Portraiture Award - August

• This is a portraiture competition and images must reflect a likeness of a person, especially one showing the face, that is created by the photographer



OFFICE BEARERS

President:	Kim Nemetz 0410 571 107
Vice President:	Marian Paap 0402 116 670
Secretary:	Doug Carbery
Treasurer:	Ian Cambourne 4577 5148
Comp Manager:	Tim Hodson & Alan Sadleir
Publicity:	Sue Evans
Activities Coordinator	Jenny Aquilina 0410 032 372
Newsletter Editor	Alan Aldrich 9627 4225

COMING UP

1 August	Sports Photography
8 August	Digital Night
15 August	Geoff Pfister Portrait Award

• The portrait may include other objects but the main focus must be on the person

• A trophy will be awarded to the 'BEST' print of the night at the 'End of Year Presentation'

• **Printed images only** – images will be restricted to monochrome or colour up to 2 entries per category and no more than 4 entries per member.

• Minimum size 10ins x 8ins (200 x 250 mms)

• Maximum size 11.5ins x 16.5ins (292 x 419 mms A3)

• Normal points will be awarded as per the HCC - By Laws - Article 2: Competitions – Point Scoring, section 1.

Floral Triptych - September

• A triptych is a panel of three images displayed together and is open to the interpretation of the photographer

• **Printed images only** - 1 entry per member

• Mount size 40cm x 50cm (16" x 20")

• Please refer to the HCC - By Laws - Article 2: Competitions – Point Scoring, section 1

As the Competition rules state only 1 entry per person in print these are the only images that will be judged on the night. If however members wish to bring along any floral triptych items that they are working on for comment – either in print or digital – please do so as we are all happy to give and receive feedback on our photos and this is a good opportunity to learn something that we may not have done in the past. Just remember that you can only enter 1 print for the competition.

Please also remember to send your merit shots to stephen leeder stephen@leeder.net.au so that they can be put up on the website.

Following are some Topshot 2012 entrants and results.

Congrats to Keith Davies for Silver in Digital Images – Open Colour with “Owl on the prowl”

Again to Keith Davies for Silver in Digital Images – Open Monochrome with “Hovering Bee”

Keith Davies again for a Highly Commended in Creative/Experimental Digital Images with “ Flying to the Moon”

Also Mark Hanson for a Highly Commended in Digital Images – Open Colour with “The Flower”

Other entrants included – Sue Evans, Kerry Harris, Carol Donaldson & Peter Gunczy

Finally for this month I would like to say a big THANK YOU to Alan, Charles and Josephine for their work in getting the kids photos up on the walls to brighten the days for the kids stuck in hospital and their families.

I look forward to seeing you all at the next meeting.

Cheers and happy shooting

Kim Nemetz

Attention Gardeners and Photographers.

Keep the 8th September free!!

On this day the Secret Garden and nursery located in the UWS grounds Richmond, (Hawkesbury Agricultural College) is holding an open day. This nursery is a non-profit organisation providing experience/work for handicapped people.

Blue Mountains photographer Petr Malek will be holding talk followed by a 4-hour workshop with the focus on photographing flowers. He has held several exhibitions on this topic and is kindly sharing his knowledge with those that would like to have a go or improve their skills.

The talk will take approximately 1 hour and entry will be by donation of 2 gold coins towards the open day.

The finer points of close up and macro flower photography will be addressed in the workshop. Petr will endeavour to give one to one time to each participant.

The last hour of the workshop, time permitting, will be spent photographing in the University grounds, as there are some magnificent trees and very old buildings.

The cost of the workshop will be \$20 per person.

Photography Exhibitions

Home Front: Wartime Sydney 1939-45

Location: cnr Bridge and Phillip Streets, Sydney

Venue: Museum of Sydney
31 Mar - 09 Sep, 2012

Coinciding with the 70th anniversary of the Japanese attack on Sydney Harbour, “Home Front: Wartime Sydney 1939-45” is an exhibition that explores the experience of the women, men and children who rallied together to support the war effort from home.

Unprepared for another war, Australians initially referred to the conflict as ‘the phoney war’, however it wasn’t long before propaganda posters were plastered around Sydney, censorship and food rationing became the norm, and tank traps and barbed wire replaced bronzed bodies on Sydney beaches.

Highlights of the exhibition include the microphone used by Prime Minister Robert Menzies to announce that Australia was at war, remnants of the Japanese midget submarines that attacked Sydney, over 100 photographs and artworks depicting wartime Sydney, and a short documentary featuring historic footage.

“Home Front: Wartime Sydney 1939-45” is on display at the Museum of Sydney (cnr Bridge and Phillip Streets, Sydney) from March 31 to September 9, 2012.

For more information visit www.hht.net.au.

The Force: 150 years of NSW Police

Justice & Police Museum

Saturday 12 May -

Sunday 7 October 2012

- **Free with museum entry**

Address: Cnr Albert and Phillip Streets, Circular Quay, Sydney, NSW 2000

Contact: 02 9252 1144

Admission:

- Adult \$10 |
- Child/Concession \$5 |
- Family \$20 |

The NSW Police Force was formed on 1 March 1862. It is the oldest and largest police force in Australia with operations on land, on sea and from the air. From wooden rattles and phrenology to taser guns and forensics, policing in New South Wales has continued to expand and develop according to the needs, attitudes and technology of the day. This exhibition celebrates 150 years of policing through a rich collection of photographs, objects and film footage. It charts the formation of specialist units, the science of crime investigation, the role of women in the force, changes in police duties and equipment, and also pays tribute to the thousands of officers who have served their community.

Presented in partnership with the NSW Police Force

Next Month

5 September	Presentation by TBA
12 September	Digital Night
19 September	Competition - Triptych – Subject Floral

Using Live View for Better Still Images

A Guest Post by Paul Burwell from [Burwell School of Photography](http://www.burwell-school-of-photography.com)

Do you have one of those shiny new cameras with the “live view” feature on it? You know, where you can see in real time what your camera sees through its lens? A lot of people seem to assume that it is mostly useful for recording video on your camera, and it is darn useful for that, but there are a myriad of things a still photographer can use live view for as well.



Purple Finch: Canon 5D Mark II, Canon 500mm F4L IS, 1.4x Extender II, 2.0x Extender II @1400mm :: 1/800th of a second at F14, ISO 800 :: Live view used in place of mirror lockup function to reduce vibration during exposure

An excellent use of the live view feature on your camera is to help you focus. Many photographers rely on the autofocus feature of their camera but it's been demonstrated that manual focus will often result in more accurate focus than the camera's autofocus system especially under difficult conditions. Manual focus isn't optimal if you're photographing action, but if you're photographing a landscape or some sort of still life or macro shot, you can often improve on the camera's attempt at autofocus by doing it yourself. Many cameras offer the ability of zooming in on the live image 5x, 10x or more, which really allows you to fine-tune your focus.

Depth-of-field, or the amount of the image that is in focus in front of what you've focussed on and behind what you've focussed on, can be very difficult for photographers to imagine. And even though many cameras have a depth-of-field

preview button (usually found somewhere around the lens mount) use of this feature while looking through the viewfinder leaves you with a very dark image that makes it hard to see your subject let alone what is and what isn't in focus.

Instead, turn on live view and engage a feature called exposure simulation. Compose your image and adjust the aperture you want to use. Depth-of-field is controlled through the aperture setting along with the distance to the subject. When the depth-of-field preview feature is engaged you can watch in real time the effects that selecting different apertures has on the image's depth-of-field on a nice bright display. This allows you to get creative by pre-visualizing how much of your scene is or is not in focus.



Funnel Web spider with grasshopper prey :: Canon 5D Mark II, Canon 180mm F3.5L Macro Lens @ 180mm, Canon MR-14EX Ring Flash :: 1/100th of a second at F10.0, ISO 100 :: Live view used for fine focusing

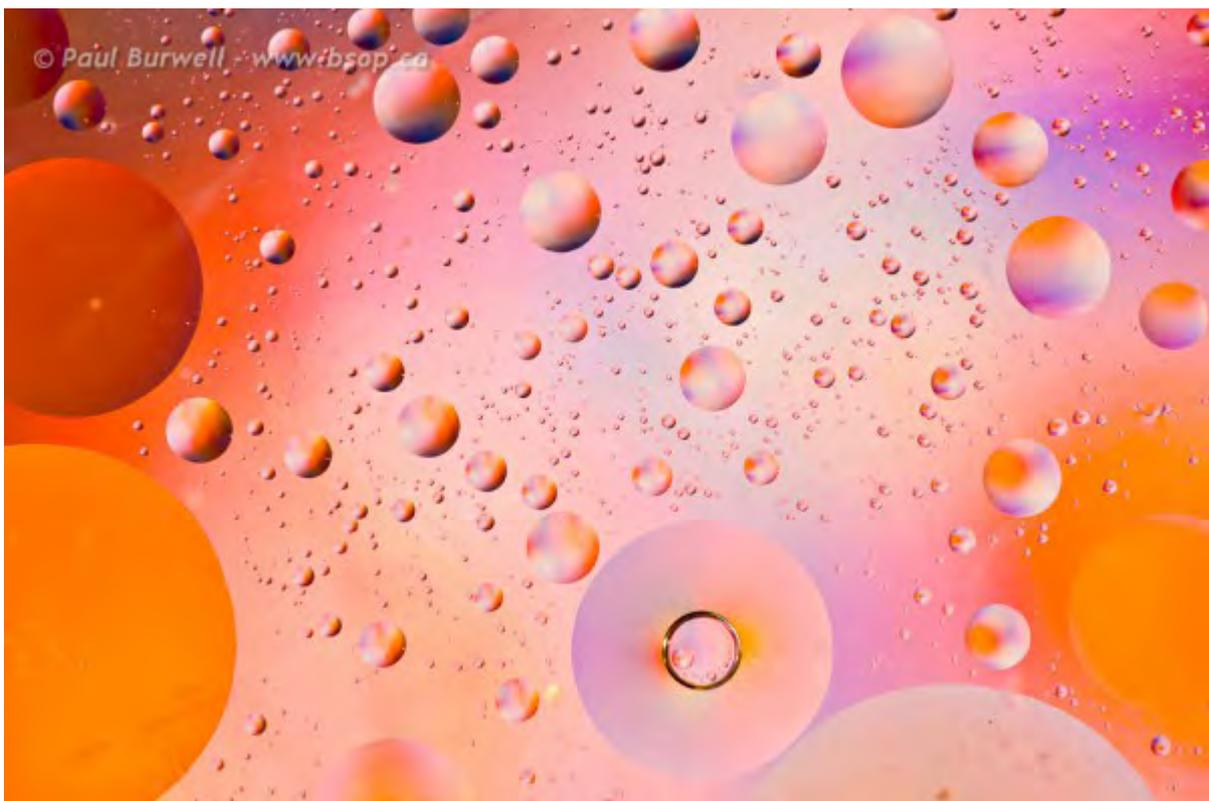
White Balance (the colour of light in a scene) is another setting that is hard to visualize ahead of time. And unfortunately, it is something the camera often has difficulty figuring out on its own. One situation that I've found where almost all digital cameras have difficulty calculating the proper white balance is when the subject is in the shade on a nice sunny day. Digital cameras seem to uniformly choose a white balance setting that is too cool (too much of a blue cast). Switching on live view can allow you to dynamically use the camera's features to adjust the white balance until you verify the white balance that you've chosen will render the images the way you'd imagined.

I've heard it argued that you shouldn't rely on the live view preview on the back of your camera for setting white balance because it isn't a calibrated display, and that's true, it isn't. But in my experimentation it is darn near close enough that I am very comfortable using and relying on it.

If you're really lucky, not only do you have a camera with live view, but you've got a camera that can overlay a histogram on top of that live view. Why? Because you can see at a glance if you've got areas of over or under exposure and make the necessary adjustments to the exposure by adjusting the ISO, aperture and/or shutter speed to make the image you want to make instead of the image your camera's meter imagined making for you.

The final benefit I'll mention is primarily a benefit to Canon DSLR shooters with cameras introduced from the 40D forward but strangely isn't found in their pro line of cameras. That feature is the use of live view as a mirror lockup replacement. Photographers who are working with long telephoto lenses or extreme magnification macro photography often use mirror lockup. The mirror slapping up and down in the camera as it makes an exposure causes enough vibration to produce soft images.

Mirror lockup is the solution but it requires pressing two or more buttons and is inconvenient to use, especially for consecutive shots. However, shooting stills through live view mode on these cameras basically simulates mirror lockup (since the mirror is already locked up for live view to work) and a simple shutter activation is all that is required. Unfortunately other brands of cameras (and pro Canon bodies) slap the mirror back down and then do a regular exposure when an image is made in live view mode. Silly? Yes, but such is life.



Oil on water :: Canon 5D Mark II, Canon 180mm F3.5L Macro Lens @ 180mm :: LED illumination :: 0.4 of a second at F5.6, ISO 100 :: Live view used for fine tuning white balance

Of course, there are trade offs with live view. In most instances, you are going to want to use your camera on a support to really take advantage of it and of course it takes power to drive that fancy LCD display on your camera so your battery life will suffer. But, in my opinion, when the situation allows for it, there is no better way to get the image correct in the camera than by using live view.

Paul Burwell is the owner [Burwell School of Photography](#)

Read more: <http://digital-photography-school.com/using-live-view-for-better-still-images#ixzz1z30XGQem>

CAMERALLY



**FRIENDSHIP IN
PHOTOGRAPHY**

PRESS RELEASE

Camerally 2013 a photographic retreat, will be held the weekend of *8-10th March, 2013* at Lutanda Recreation and Conference Centre, Yarramundi, near Richmond New South Wales. Further information on the facility is available on its website: www.Lutanda.com.au
Accommodation is in shared cabins in 4 separate rooms (each room has its own external door) with 2 bathrooms per cabin.
All inclusive cost (accommodation/meals/speakers etc) for the weekend is \$185 per person.
Receive \$5 discount if paid in full by 30 November 2012.

Camerally is pleased to announce **Mr Allan Coker** (<http://www1.clikpic.com/allanc/>) has agreed to be the Keynote speaker for the weekend. His speciality is Photo Journalism and Off Camera Flash. Other speakers to date who have agreed to join us for the weekend will cover Black & White photography, including processing techniques, HDR Procedures & Processing. Along with a Nikon Ambassador who specialises in Frontline Photography. As well there will be practical workshops using models on Flash & Strobe Lighting.

We promise you an active and stimulating weekend which will increase your knowledge of photography, expand your range of interests and encourage you to explore your personal visions in the art of this modern medium.

Camerally is also delighted to have the continued support of our sponsors some who have been with us for the last 2 years. This means lots of lovely prizes again with raffle tickets being sold throughout the weekend and drawn on Sunday lunchtime, so the winners can take their prizes home. See logos of confirmed sponsors at the bottom of the page.

Application forms will be available during September 2012.

For further information please send an email to camerally@netspace.net.au

Barbara Seager,
Chairperson
Camerally 2012
Mob:0407015456



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The logo for photoenlargements.com.au features a red swoosh above the text "photoenlargements.com.au" in a lowercase, sans-serif font.

**Better
Photography**



Federation of Camera Clubs (NSW) Inc

INTERCLUB 2012

This year's exhibition is being hosted by

Wollongong Camera Club

at

The Builders Club

(Illawarra Master Builders Club)

61 Church Street

Wollongong

on

Sunday 14th October 2012

ENTRIES CLOSE: Friday 17th August 2012

It is the responsibility of individual clubs to ensure that all their entries are received in time and meet the Conditions of Entry. No late entries will be accepted. Entries can be posted, emailed or given to a member of the FCC Committee as listed on the Interclub Entry Form.

The FCC extends its gratitude to Wollongong Camera Club for their assistance in running this event.