

# In Camera

*The Newsletter of the Hawkesbury Camera Club Inc.*

## FROM THE CHAIR

Welcome to Spring Everyone,

The days are getting longer and the mornings more bearable with the temperatures trying to stay above zero. Lets hope it lasts! With spring comes flowers so don't forget that this months competition is a floral triptych. Checkout the website for the rules on this one.

On Wednesday the 5 Sept we will have Malcolm Fackender back with us again presenting on flash photography. Please remember to bring along your camera, flash and manual on the night as requested by Malcolm. This should be a great presentation and quite rewarding for members so I encourage you all to come along on the night with your gear or without if you prefer – no pressure.

Coming up we will be visiting Cockatoo Island again so come along to the meeting for more details. Also we have our Club Christmas Dinner confirmed for Friday 30 November at Restaurant 22 (in Windsor). More details to come.

The Garden Competition is coming along and we would encourage members to attend the presentation evening and even help out on the night if needed. This will be Thursday 4 October – yes the night right after the AGM.

Thanks to everyone who has attended meetings throughout the colder months and lets hope that now with the warmer weather, more members might come along and catch up with old friends.

Regards  
Kim



### OFFICE BEARERS

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|-------------------------------|------------------------------|
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### THIS MONTH

|                     |   |
|---------------------|---|
| <b>5 September</b>  | Presentation by<br>Malcolm Fackender          |
| <b>12 September</b> | Digital Night                                 |
| <b>19 September</b> | Competition -<br>Triptych – Subject<br>Floral |

Get to know our Club Secretary -  
Doug Carbery

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

This is my third year

2. What is your favourite subject to photograph?

Macro & landscapes also portraiture

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

Northern Territory & WA. The landscapes and colours are unique

4. Black and White or colour?

Both. It depends on the subject and the available light. If good contrast then I prefer B&W.

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?

I have been to Italy and one could never run out of photo opportunities there, however, I would like to go back to West Africa to explore the fabulous opportunities there. The people and their lifestyles are simply amazing.

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

Canon 500D with a Tamron 18-270 mm lens and a Tamron 90mm Portrait lens

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

Not sure. There are too many possibilities.

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

I believe the ultimate is in taking a great shot that needs a minimum of post editing apart from cropping and perhaps slight colour adjustment.

**9. What is your favourite F stop?**

Whatever F.stop is appropriate for the shot I am about to take.

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

Attempting to maintain my half acre. In the vege garden. Playing with fire trucks at the Grose Vale Rural Fire Brigade. entrants and results.

cameras will dominate the industry. It is becoming common to see cameras with three or less buttons on the device itself, everything else will be managed and controlled on the touchscreen.

**Flip Cameras**

Mobile phones may be moving away from the flip-open design, but digital cameras are just starting to get into it. Samsung is releasing the WEB750, which not only has a 3-inch touchscreen that is proving to be very popular and in high demand, but the screen can flip open and all the way up, allowing the photographer to capture images from any angle, including the ability to easily take self-portraits. This will allow people to get into tight spaces and create unique photographs from never-before-seen angles. This could open up a whole new world for photography, including professional photographers, artists, and hobbyists.

**High Definition**

Still relatively new to digital cameras, many new cameras now have the ability to take video, and more than just the old 30-second clips that previous cameras could handle. More than just a grainy video, these cameras have the ability to take high-definition video, virtually illuminating the need to have a separate video camera to record your children's sporting events, family weddings, and University graduations. With a cable hooked up to the TV, the video can playback immediately on the TV.

**Micro Four-Thirds Compact Digital Cameras**

The newest type of digital camera that has hit the ground running is the micro four-thirds camera, which looks like a mixture of a small pocket camera with boldness of larger cameras due to its interchangeable lens. The name actually stands for mirrorless interchangeable lens digital cameras and camcorders, or MTF for short. This is the professional digital camera that an average person can use. Micro Four-Thirds cameras possess larger sensors, offering better image quality, and interchangeable lenses. They allow more control over depth-of-field and yield greater creative possibilities than what is available on most compact digital cameras because of their lenses, which feature wider apertures. Micro four-thirds cameras tend to be larger, heavier and more expensive than compact cameras, but they are typically smaller and less expensive than SLR cameras.

Panasonic unveiled its brand new Lumix DMC-G3 with and sales going strong. People love the small feel, the ability to pick from a variety of cool colours, all while having the control of interchangeable lenses. This new camera also has a touchscreen as many do these days.

Olympus also has a micro four-thirds digital camera, the FE 46, which is an advanced but very user-friendly camera. This is a high performance camera with a reasonable price tag. The camera offers 12 megapixels, precision 5X optical zoom and 2.7 inch LCD screen to see and share pictures.

**SLR Digital Cameras**

In 2012, SLR cameras and the SLR technology will continue to improve and be more readily available at affordable prices. SLR digital camera prices are coming down and there are more choices in models in an affordable price range.

**Mobile Phone Digital Cameras**

Sales of mobile phones and smartphones continue to rise at a drastic rate and one of the reasons why is because digital camera functions on cell phones are getting better and better each year. When mobile phones first starting coming out with picture taking capabilities, they were very grainy and nothing to be proud of when viewed on anything except the phone itself. Now, smartphones and Blackberries have high-quality cameras that rival stand-alone digital cameras.

As portability and electronic devices that are multifunctional continue to grow in popularity, mobile phones with superior digital cameras will see continued improvement well into the future.

(source;  
[http://www.getprice.com.au/art\\_582\\_to\\_p-trends-in-digital-cameras.htm](http://www.getprice.com.au/art_582_to_p-trends-in-digital-cameras.htm))

**Top Trends In Digital Cameras**

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The world is in a new digital era and cameras are a significant part of the transformation. Cameras that use photographic films and paper are becoming obsolete and will soon be extinct as digital cameras and smartphones take over image capturing with digital means. While the appearance of digital cameras may not look much different from the outside, things are really changing on the inside, with quicker speeds, higher resolutions, superior image stabilizers and a whole lot more.

Take a look at some of the fabulous digital camera features that you will be seeing into the near future.

**Touchscreen Technology**

With the tremendous popularity of the iPad and other tablets, and touchscreen mobile phones, digital cameras are also appearing with touchscreen controls. The public likes portably touchscreen devices and the digital camera industry is responding. Increasingly there will be more touchscreen cameras available and in a few short years, touchscreen

## Trends in digital photography:

By Gordon Hoff

### The not so good

The slow development of interchangeable lens compact cameras, the death of the optical viewfinder, and limited adoption of new standards are perhaps the most disappointing trends in digital photography.

There's a lot to like about how digital photography is evolving. But that doesn't mean every trend is positive. At a minimum, some technologies are taking longer to mature than some of us might wish.

**Interchangeable Lens Compacts (ILCs)** are a case in point. Significantly smaller than today's dSLRs, they're also referred to as micro-4/3 (after the mirrorless interchangeable lens standard used by many of these cameras) or the somewhat tongue in cheek EVIL which alludes to the Electronic Viewfinder that's an option for most models in this class.

ILCs are certainly an exciting concept. With a sensor size about five times the area of even a high-end compact camera combined with the ability to switch lenses, they promise high quality photos and a great deal of creative control. And that comes in a package that, if not quite pocketable, is nonetheless a lot smaller than a dSLR kit. I'm quite excited about the possibilities, especially for travel.

Cameras in this category are made today by the likes of Olympus and Panasonic. However, I find the products a bit disappointing--especially given that the cost can easily run higher than an entry dSLR with a larger sensor. For example, current electronic viewfinders are a clunky \$100ish add-on that has to be mounted on the camera's hot-shoe, an awkward arrangement. They also use a contrast measurement autofocus system that can be slower than the phase detect system used in SLRs.

Furthermore, neither Canon nor Nikon have yet unveiled their plans for this category of camera. That's not to say those are the only manufacturers who can make top-notch gear. However, before buying into an interchangeable lens camera system, I'd prefer to know what the two big SLR makers have in mind.

**Optical viewfinder, RIP?** Optical viewfinders have largely disappeared

from the market, excepting, of course, in SLRs. With an SLR, the light travelling into the lens is sent up to the viewfinder by way of a mirror which quickly flips out of the way when the shutter button is pressed. In the absence of a mirror, cameras historically used an optical viewfinder; it approximated the scene that would be captured through the lens when you looked through it.

At their best, optical viewfinders can be very high fidelity. However, good optical viewfinders are fairly costly to build and take up a certain amount of the camera's volume. They also aren't especially well-suited to zoom lenses. As a result, camera makers seem to be putting optical viewfinders on fewer and fewer camera models--and even the high-end compacts that have them, have relatively poor ones.

It's possible to dispense with an optical viewfinder on digital cameras because the light falling on the sensor can be routed to an LCD display on the back of the camera. While this display is certainly useful for communicating lots of information about light levels and so forth, it's often not the best thing to use as a viewfinder. LCD displays can be hard to see in bright light. Furthermore, holding out a camera at arms-length is just not as stable as holding it at eye level where it can be braced in various ways.

The solution will probably ultimately be cheaper, smaller, higher-quality integrated electronic viewfinders. However, I wonder if by then so many people will have been weaned off viewfinders that they won't be included even in cameras that would greatly benefit from them.

### Standards for digital image formats.

When you take a picture with your digital camera, it gets stored as either a JPEG-format image or a raw image. JPEG images are processed using the camera's hardware. Raw images are the (largely) unprocessed output from the camera's sensor. Shooting JPEG gives you smaller files with less post-processing needed. Shooting raw assumes you will be post-processing in software and gives you the most flexibility to do so. Neither of these formats are entirely satisfactory.

While JPEG is certainly satisfactory for many purposes, it's worth noting that this is a standard that dates back to 1992. The Joint Photographic Experts Group introduced JPEG 2000 over 10

years ago but it has never been adopted to any significant degree. For its part, raw format isn't actually a format at all but, rather, a number of different formats that are often proprietary and tied to a specific camera manufacturer. Among other downsides, this means that new camera models often require an update to image editing software.

There are options. JPEG XR (originally Microsoft's HD Photo) is another effort through the Joint Photographic Experts Group to update the original JPEG standard. Among its advantages over JPEG is greater dynamic range--the span between the brightest brights and darkest darks in a photo. However, although it passed an ISO/IEC Final Draft International Standard (FDIS) ballot in 2009 and thereby became an ISO standard, it still isn't widely used.

The best hope for standardizing raw formats is probably Adobe's Digital Negative Format (DNG). Although it's used by some digital cameras, such as those made by Ricoh, DNG remains primarily a format used by Adobe software products. (For example, I convert my raw Canon and Nikon files to DNG when I import them into Adobe Lightroom.) Adobe has submitted DNG to ISO for incorporation into their revision of TIFF/EP.

Standardization efforts notwithstanding, DNG adoption in cameras would require camera manufacturers that currently use proprietary formats to buy-in. And there's been little indication to date that most of the big players are ready to do so.

In a way, the standards situation in digital photography highlights something that is almost a truism in high tech. It's often not the technology issues that are the hardest. Where we have some frustrating limits to what's possible in certain classes of cameras, we can be reasonably confident that those limits will tend to come down sooner rather than later. Things that require widespread agreement among the companies in an industry? Not so much.

### The good

The end of the megapixel wars, nondestructive editing software, and high-end point-and-shoots get my votes for positive trends in digital photography.

A photographic landmark of sorts took place at the end of 2010. The last lab accepted the last roll of Kodachrome slide film for processing. Kodachrome was long a favourite of many professionals and advanced amateurs but required a unique and complex development process. Digital has replaced film for most, pros and amateurs alike. And it's not standing still. The current trends are mostly positive--which isn't to say there aren't a few product and technology areas that couldn't stand improvement. Here I look at the good. A future post will look at the not so good.

Non-destructive image editing programs like Adobe's Lightroom are one of the more positive trends we've seen in digital photography over the past few years.

**The megapixel wars subside.** For a time, camera makers vigorously proclaimed how their camera sensors had more megapixels than the competition. This made some sense in the early days of digital photography when cameras really didn't have enough sensor sites to deliver the resolution needed for making even modest-sized prints at high quality. However, for most purposes, more pixels don't much improve image quality past a certain point and crowding more pixels into a given area means that individual pixels have to be smaller.

The relationship between resolution, pixel size, noise, and dynamic range is far more complex than simple sound bites can capture. Smaller pixels don't always mean more noise--which is a particular problem when sensitivity is cranked up to shoot in dim light. But there are tradeoffs and those were hard for camera designers to make optimally so long as the camera's megapixel count was front and centre in every advertisement.

It was noteworthy therefore when, in late 2009, Canon revealed that its new Canon Powershot G11 model would actually have a lower megapixel count than its predecessor. This event played a big part in reducing the emphasis placed on megapixels. (At least in cameras; the megapixels war rages on with mobile phones.) And this, in turn, is one of the factors that has allowed for cameras with fast and low-noise sensors that can take quality pictures in very little light.

**The photo editing revolution.** Whatever nostalgia I might have for black-and-white darkroom work, digital editing has a lot of good things going for it. But relatively new image-editing programs, most notably Adobe

Lightroom and Apple Aperture, truly transform organizing and touching up large catalogs of photos.

A program like Photoshop works by changing the values of the pixels making up an image and then saving the changed image to disk. This type of editing provides a very high level of control but it also means that each edited version of a photo needs to be saved as a separate file. In addition, while such programs have various tools to automate a set of changes to a group of photos, these tools aren't especially intuitive or easy to use. This shouldn't be especially surprising; Photoshop was developed primarily for graphics professionals who might typically spend several hours getting a single image just so.

Lightroom and Aperture take a completely different approach. They are "nondestructive." This means that editing actions are saved separately from the photo; they're only applied directly to a photo's pixels if the photo is exported--for example, to upload to a photo-sharing site.

You do give up much of the ability to make changes to just part of a photo rather than to the photo as a whole. For that fine-grained level of control, you still need to use a traditional editing program. However, I seldom find myself needing to do so. These programs really do deliver a revolutionary experience. If you're a halfway serious photographer, you really owe it to yourself to at least give a free trial a whirl.

**High-end point-and-shoots.** In the twilight of film as a mass-market medium, one of the annoying product holes--to me at least--was the space that used to be filled by mid-priced rangefinder cameras like the Canon QL17. These were fairly compact and had lots of manual control. However, as autofocus, zoom lenses, and other modern conveniences became ubiquitous, the camera market largely bifurcated into small point-and-shoots primarily designed for unsophisticated users to take snapshots and much bulkier SLRs offering the full range of control.

Those of us who wanted something that was both physically small and offered a reasonable degree of control over aperture, shutter speed, and so forth were pretty much stuck with buying used cameras. To be sure, this wasn't a bad option with film cameras except that some of the more interesting camera models were also highly prized collectibles, and therefore expensive.

A number of camera models fill this space quite well in the digital realm. The Canon Powershot Gx line was

arguably first but Nikon (with the Coolpix P7000) and Panasonic (with the Lumix LX5) now have competitive products with similar capabilities. They're pocketable (with a big pocket) but they offer a high level of manual control. Their sensors are small and they're still a bit sluggish if you're used to a digital SLR, but each model iteration gets a bit better.

People with different needs doubtless find other trends interesting. For example, a lot of videographers love that video has come to full-frame dSLRs because of the quality and depth-of-field control they provide. And we're seeing early examples of enhancing dynamic range in-camera by taking multiple exposures and automatically correcting exposures for known lens distortions. There's a lot happening.

Source; [http://news.cnet.com/8301-13556\\_3-20027049-61.html](http://news.cnet.com/8301-13556_3-20027049-61.html)

*Gordon Haff writes about a wide range of topics whether they relate to the way too many hours he spends travelling or his long-time interest in photography.*

| Next Month |                                     |
|------------|-------------------------------------|
| October 3  | AGM                                 |
| October 10 | Digital Night                       |
| October 17 | Competition - Open Judge Rod Murphy |
| October 31 | Members Presentation<br>Mystery Bag |