

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Welcome to November, the final newsletter for 2012, but the first for this new president. I would like to thank all previous committee members for all their efforts in 2012. I also thank all the new committee members who have stepped up to the plate for this next year of 2013.

Don't forget that the visit to Cockatoo Island has been moved to the 3 November – meet at 10am at city extra, circular quay.

The construction of our 2013 programme is well underway and will be available to members at our End of Year Comp. The people present at the meeting to discuss the programme provided a good range of photographic subjects, which have been included throughout the year. Some of our competitions are different from the norm & will get brains thinking & creative juices flowing. Guidelines for the competitions will also be available and in a manner we hope will be clear & understandable. The judges we have booked include some old familiar names, together with some new names who have never visited our club before. We will also be having workshops with greater emphasis on getting your hands on your cameras and getting to know them more.

Thanks to the efforts of those members involved in the Hawkesbury City Council 2012 Spring Garden Competition, our club's finances remain strong and we are able to maintain membership fees at the current \$20 per year, which should be paid by the 2012 End of Year Comp. Our constitution does state that membership fees must be paid before competition points can be awarded in any of the following year's competitions.

Let's hope our club grows in strength, that we can all learn from each other



OFFICE BEARERS

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Publicity:	Sue Evans
Activities Coordinator	Robyn Ashton
Newsletter Editor	Alan Aldrich 9627 4225

THIS MONTH

November 7	Photos for Kids Ward
November 17	Finalise AGM End of Year Competition
Judge:	Jim Crew
November 30	End of Year Dinner

and improve our photographic skills throughout 2013.

Please have a safe and happy Christmas, take lots of images over the break and come back next February with lots of stories to tell.

Ian

The Year Of Living Cameralessly

Just when I bought a new upgraded digital SLR camera, I decided to scale back my involvement at Camera Club. I needed to concentrate on other areas of my life for a while. It's been interesting so far, to see how my camera use and photography has changed in purpose and outcomes. First, I have been getting to know the new features I can play with – discovering to my delight that it has a ME (multiple exposure) function – the feature I loved on my SLR film camera. I took the camera and instruction manual with me on a weekend away, and spent some time exploring the menu. The 2 hour car journey as a passenger was the ideal time for this. I got to explore various aspects of the camera. Taking shots from the passenger seat as we sped along the freeway. Passing scenery offered interesting creative options.

Once more confident with the dials I was happy to use the camera for a family portrait event – choosing the photogenic Pugh's Lagoon as the location for 6 children and 4 adults to "look natural" talking and playing while I photographed them having fun. The camera didn't disappoint, but we know any camera would have done the job. I've noticed that carrying a "big camera" earns you the label of being a "serious photographer" but we all know it's the photographer not the camera that takes the photo. A recent Facebook statement affirmed this cleverly, stating that it's not the oven that is responsible for the chef cooking a fantastic meal.

Recently I escorted my grandson Harry, to a prize giving – his painting won 1st prize at the Bowen Mountain Art Festival. I took my camera to capture the moment – and took other photos as well. One was of a friend in front of her paintings – I shared it on Facebook for her, and she now uses it as her profile image, praised by quite a few people as a great photo of her.

More interestingly, Harry received his prize of a generous Book Voucher from Wiseman's Books, and an Olympic style medal, appropriately embellished and engraved. The photo of Harry with his envelope and medal shows a young boy looking very pleased. When we were driving home, I asked him how he felt about his prize and he said that when he saw the medal, his stomach kind of flipped, he was so excited. I asked him why he was more excited about the medal than the book voucher. He said, "I've had money before but I've never had a medal."

I thought about the prize trophies I have won at Camera Club – the only trophies I have ever won, and realized what they mean – I've achieved a level of proficiency in my photography that earned recognition. They are displayed in my gallery, along with some prize ribbons from the Hawkesbury Show photography competition. Harry's right, we've all had money before, but the medal/trophy/ribbon remains as a reminder of personal achievement of which we can be proud.

Josephine Blue

Photographic Motivation

It's often compelling to examine the motivation behind any of our creative endeavours, and especially that is photography for me, as it's something I'm really drawn towards. I take photos from a burning urge to capture the life I see in this world we share. It's the same with writing or any artistic project available to us; it's all about capturing that moment in time and preserving it.

When I look at one of my older photographs it's like time to stop, to turn back, to find myself back in that memory again. It's immaterial to me what the subject of the photograph is or was, it's being able to transport myself to that place or time again, to try and relive the feeling that lead me to produce that photograph.

However some photographs don't have that personal aspect especially the ones taken for others, however something of the photographer is placed in those images. I often see work by photographs whose work

displays a typical trait. Whether it's subject placement, choice of lens or the use some other photographic influence, it is their way of telling the story using their brand of embellishment. It's their unique dramatisation of incident.

It's the thought process behind the image that is intriguing, how to capture and share the interest, the emotion, is a way that enhances or even dramatises. The challenge is always to cultivate our artistic abilities, to find a way to tap into that which inspires us never forgetting what first attracted us to photography, because it's fun.

Some photographs are unique because the camera captures moments the naked eye cannot; because I can pick up a photograph and know that yes, my mother was once young and happy and carefree too. I think I take pictures because I am chasing my perceived truth.

Through photography I gain perspective and knowledge about the things around, I learn more through the visual. It allows me to step closer to the subject matter, whatever it may be. This is especially true with photographing people. You learn about your subject individuals in such a richer way. You learn about human nature, fragility and joy. When I take photographs it charges me, like a battery. I see some different world in my viewfinder, and I have to know that I can catch it in two dimensions of preservation and hope that I can return to it to be reinvigorated again later, to feel more alive and connected to this thing that was once fleeting, but is now available to me always.

Through portrait photograph I can see people in a manner that is truly selfish. This is true on so many levels. A portrait is something of an interaction between the photographer and the subject that can purely be a captured moment or at the other extreme can be a caricature. Photographs enable me to communicate and tell a story. So, I take photographs because of the connections they enable me to create with other people. My camera is a vehicle to relate my perspective to others in a way that is not definite. The photograph presents the viewer with a series of clues that cause that person to imagine something. I can never be sure that what I saw and captured is enough or even presented in a way that the viewer gains that same feeling. Such is the mystery of non-verbal communication.

Alan

Time in Motion: 50 Years of The Australian Ballet

Open: 10 November 2012 – 10 February 2013

Venue: Exhibition Galleries State Library of NSW

Macquarie Street

Sydney

Time in Motion celebrates the enduring style, strength and passion of The Australian Ballet and its creative output over fifty years. Drawn from Arts Centre Melbourne's Performing Arts Collection and The Australian Ballet's archives, the exhibition features photographs, film, designs and costumes.

Time in Motion re-visits some of the company's most memorable works, illustrating its dynamic rise to become a national icon of world-class status.

Photograph: Natasha Kusen, The Australian Ballet, *Serenade*, choreography George Balanchine, photograph Justin Smith 2004, © The George Balanchine Trust

Oculi: Terra Australis

19 October 2012 - 2 December 2012

Where: Hawkesbury Regional Gallery
300 George Street
Windsor



Donna Bailey, November 11, Remembrance Day pigment print on Epson premium photo paper 60 x 70cm

Oculi offers a poetic photographic narrative of our time and our region, through ten distinctive styles and perspectives. At the heart of their work lies a central conviction – to reveal the beauty, wonder and struggle within everyday life; to show the extraordinary in the ordinary. A Manly Art Gallery and Museum exhibition.

Australian Retailers under pressure from the high A\$

John Swainston, long-time photo industry veteran and regular visitor to the Club, reports:

Barely a day goes by when the media reports another Australian retail icon going out of business. This year alone there have been brands like Wow Sight and Sound, Crazy Clarks, Dick Smith closing 90 stores and many more stories of dramatic retail change. People have been quick to stick in the knife to long-time retail legend Gerry Harvey for simply asking for a level playing field to help him compete against overseas retailers who aren't required to charge GST on their sales to Australians.

Apart from a tax difference of 10% GST, the Productivity Commission reported mid year that many factors were causing Australian retail prices to exceed those charged overseas. They included the average rent paid in Australia being 40-50% higher per square metre than in the average US city, wages nearly double those of the US, minimum wage accords, youth minimum-3-hour blocks, penalty rates and much higher transport and import costs. And they pointed to the resultant need for higher margins of both importers and retailers to cover those costs.

The primary cause of retail closures recently has been falling retail prices as the high Australian dollar sucks in imports from overseas at ever lower prices. These lower costs get passed on over time by both importers and retailers. As consumers we all like to know we are getting a bargain. Cameras and lenses with ever better specs but lower prices help us to move up the quality chain without having to grimace so often. But if you are a retailer with fewer dollars per sale and less dollars coming in there's less for life's essentials, like food that's gone up in price. So has electricity, as we all know. And therefore many retailers are finding that fewer dollars going through their tills for each transaction have not been enough to cover those high costs and some have had to close. Others have doubled down and lowered prices further in an attempt to compete. Subsequently they have reported big falls in annual profits and some staff cutbacks in order to survive.

But put another hat on. Imagine you yourself are one of Australia's 1.2M retail workers. Imagine you are selling cameras. Imagine that no fewer than one in four potential customers walks in and the first thing they ask you is: "Can you supply me at the same price as XYZ Company Hong Kong Online?"

To which you as a hard pressed retailer have to say, "No, I can't!"

"Oh well then, let me have a look at that great new 'Cakon' camera anyway, but I'll have to go home and order it online from overseas and save some tax too if you can't match their price."

It's a debate that many a Camera Club evening conversations devolves to. Do I support my local importer and retailer or do I buy online from overseas. After all all Nikon's are the same aren't they? In fact between 5 and 10% of camera buyers do just that. They choose to save a few dollars, sometimes a few hundred on top cameras or lenses, and support an overseas entity, who contributes nothing to our economy. In doing so they have to rely on the supplier's warranty. Often a buyer is saving a 10% GST impost as well when the value of the purchase is under \$1,000. In doing so such buyers are joining with people who buy fashion and other consumer products overseas via the Internet, to the estimated tune of some \$12B this last financial year. Along with trends in overseas Internet purchases, retail employment has dropped from 14% of the working population twenty years ago to 11%. Today 1.1 Million Australians depend on retail for their employment. Just as importantly an estimated \$1B of GST is avoided through this decision. That's GST revenue that helps pay for local schools, roads, hospitals and unemployment and other social benefits, such as aged care. Just to be clear: All such purchases are outside the ambit of Australian safety laws or Australian Consumer Law protection, costs that all Australian retailers and importers have to absorb in compliance. There is NO consumer protection on international Internet purchases. The logic of that escapes this writer, for sure.

For Camera Club members and professional bodies like the Australian Institute of Professional Photography (AIPP), the constant pressure on suppliers to lower prices results in fewer specialist experts being employed by the importing companies or retailers, there are fewer dollars available for local sponsorships and door prizes, and, dare I say, fewer people available to come and talk to Camera Clubs about the subjects most of interest, because there are just not enough heads to meet demand.

As The Prime Minister has said in her recent White Paper related to Australia in the Asian Century, as a Society we have to decide what conditions we want. If we want to pay as little as possible for the goods and services we buy, eventually those services will all be provided from offshore, removing local jobs, and/or wages here will fall so companies can survive. What Australian consumers have to decide much more actively is whether they themselves will accept lower wages in their own job so all prices can drop. If the answer to that is no, then the debate should migrate to the more mature level of considering as a society how we create an environment for retail purchases that offers fair value, rewards people for efforts made, and lifts the efficiency of each step in the process so that businesses can continue to

employ people, government can raise sufficient taxes to support those less fortunate in our society or provide the necessary health, education and defence services we require.

In my own company, we embarked on a campaign to lower the prices of newly introduced Tamron lenses to a global price level. Now, most days, the price of a Tamron 18-270mm VC lens is the same here as it is on a New York retail website. And our price includes a 10% retail tax that helps support all those services listed above. To do that we had to buy better, become more efficient, work with our retailers to remove needless costs, and find ways to work on lower margins or mark-ups and still survive and cover the cost of capital. I don't say we are there yet on everything, but the high Australian dollar has forced us to work smarter. And no-one has had to lose their job, to this point. But the pain has been extreme. And we see others not making the cut and closing their doors.

So, the next time you start thinking about an overseas purchase, give due thought to your fellow Australians employed in the retail and wholesale trade. Understand the importance of the whole food chain. And ask yourself if your own wish to save the maximum amount of money on each new bit of photo gear is compatible with the type of society in which you personally want to be paid for the work you do, and the quality of retirement lifestyle and health you hope to enjoy.

Happy picture-making.

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Depth of Field in Floral Photography

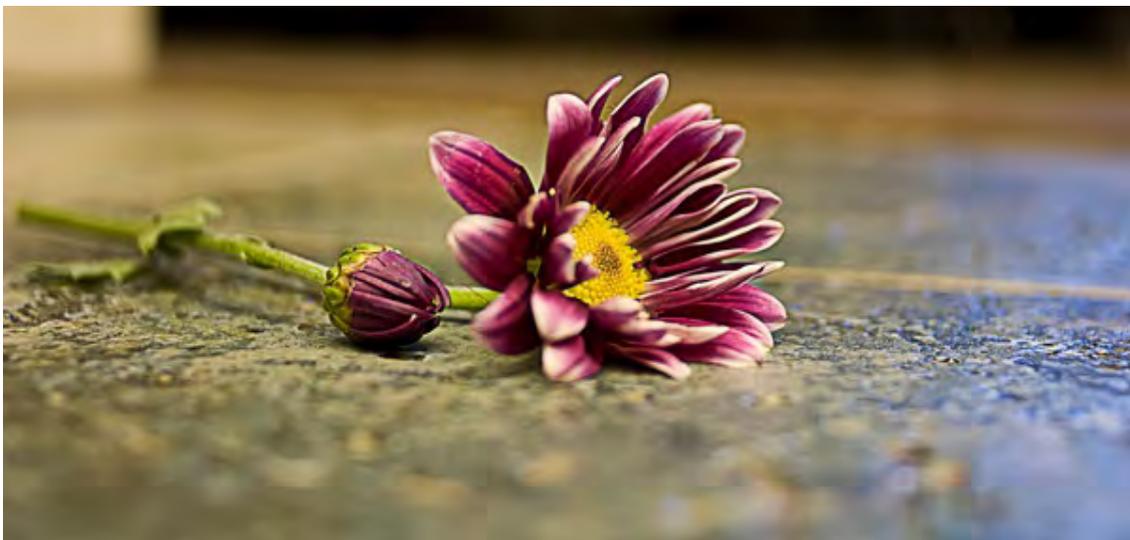
A Guest Post by [Christine Havill](#)

Nearly every person who has held a camera has been drawn to and experienced the pleasure of photographing a flower. Most photographers however, or so I have found, deem a flower shot to be a 'cop out' shot. Flowers are pretty and so a photo of one will be pretty right? wrong!



A floral photograph can make for a striking, artistic and moving image. From colour popping close ups, to a sad broken rose on a memorial bench to the wedding bouquet that means so much to the bride. And although the subject matter is either meaningful, emotional or just simply beautiful, if your settings are off the photo can be appalling ruining the capture.

Depth of field is the key to capturing your floral image perfectly and turning a bland flower shot into something that stuns. This is your ultimate tool to ensure your flower or flowers are the centre of attention, or not, depending on your style.



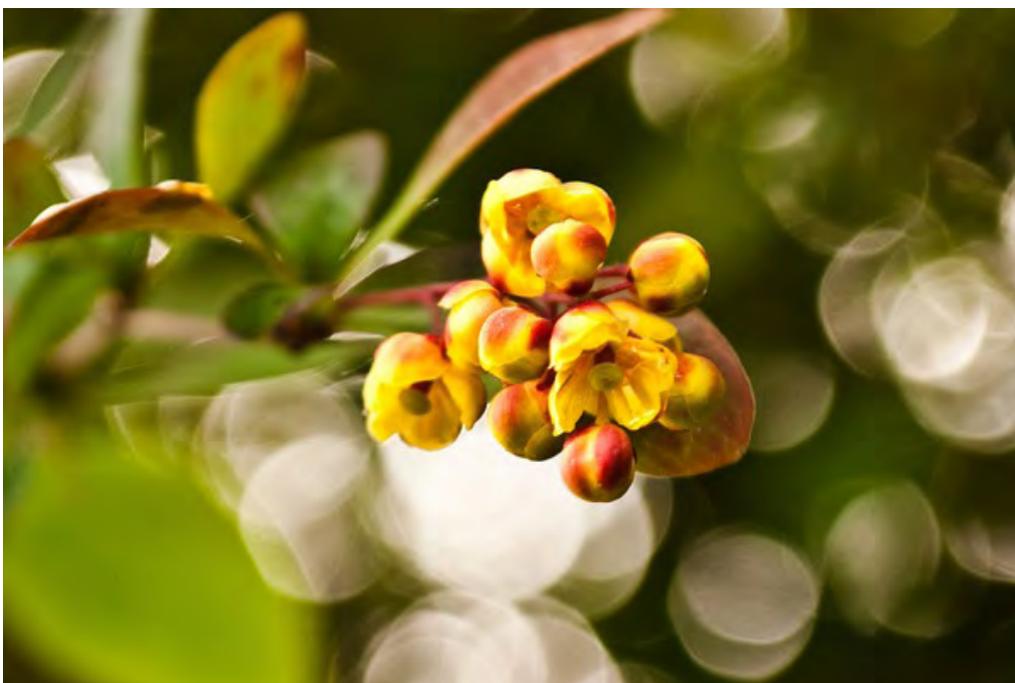
For a singular flower shot, your background is just as important as your foreground. Even if you can't compose the shot so that the background isn't loud or busy, a very low f number will ensure that it is thrown out of focus, often adding to the picture with interesting bokeh that highlights your clear and perfectly focused flower.

If you are set on capturing a field of flowers, your f number will need to be a little higher to balance your focus across the whole scene. In the same respect if you feel creating a more unique effect you could throw the colourful flowers out of focus, creating a feeling of distance with the blur by using a low aperture and focusing on just one flower in the foreground will create an interesting image.



Often use of depth of field, blur and bokeh creates the image more so than the actual subject. A rose on the ground where the foreground and background is blurred effortlessly draws your attention more than a simple evenly focused a rose on the ground.

As the aperture setting is your ultimate awesome floral photograph weapon, so be your type of lens. When used, correctly with the right aperture settings, macro lenses create wonderful floral images that may simply consist of shapes and colours, contours of petals or of fascinating close ups. A wide lens and the right f number will have you wanting to run through fields of wildflowers.



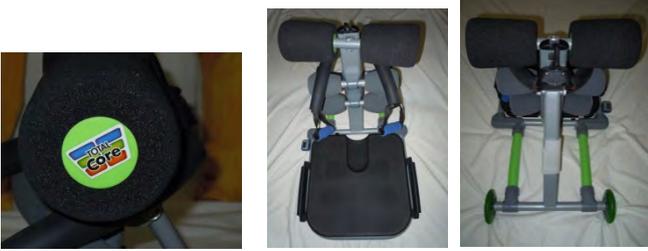
See more of Christine Havill's work at her site – [Kiri Photography](http://kiri-photography.com).
Read more: <http://digital-photography-school.com/depth-of-field-in-floral-photography#ixzz29dv3r6wy>

FOR SALE

Prices are negotiable

Marian - 0402 116670

To enlarge picture, click image and drag the handle

	<p>Pentax Coolpix M40 [Silver colour] <i>[Used – comes with 2mg memory card]</i> \$30.00</p> <p><i>[all in box – use 2 AAA batteries]</i></p>
	<p>Dark-room film changing bag + Ilford photo paper [8x10”] [New] \$20.00</p>
	<p>INCASE 15” lap-top slipcase - Denim [New] \$20.00</p>
	<p>Single Trundle Bed – sturdy, black iron frame [New] \$40.00 <i>Ready to pick-up [purchased from Harvey Norman]</i></p>
	<p>Leather backpack- Genuine Leather by ‘Just Leather Melbourne’ \$80.00 <i>[used once – in excellent condition]</i> Space for laptop and loads of compartments</p>
	<p>Total Core - Exerciser – Tummy Cruncher [Used – Danoz Direct product] \$45.00 ono</p> 
	<p>Dimplex Portable Air conditioner – Model DAC 15006R [Used – 1 season usage - in very good condition] Include: remote control; exhaust vent & cover for door/window Rate output 1600w – max pressure 2.5mp \$350 or ono</p>