



# *In Camera*

*The Newsletter of the Hawkesbury Camera Club Inc.*

## OFFICE BEARERS

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Publicity/Social	
Coordinator	Alan Sadleir
Newsletter Editor	Marian Paap
Librarian	Josephine Blue
Webmaster	Stephen Leeder
Garden Comp	John Hughes
Committee	Alan Aldrich & Peter Burford

## WHAT'S ON THIS MONTH

MAR 6	Presentation –The Power of Light John Swainston
MAR 13	Presentation –Nature Photography Geoff Higgins
MAR 20	COMP – CLOSE UP Judge: Jeff Akers

## WHAT'S ON NEXT MONTH

APR 3	Digital Night – Know your camera
APR 10	Digital Night – Know your camera
APR 17	COMP – Thinking Outside the box Judge: Russell Field

## FROM THE PRESIDENT

Our first comp for 2013 has been run & done. Congratulations to all award winners and also to all members who entered. Let's keep the ball rolling & entry levels up for future comps which promise to stretch your creative juices & imaginations. Some of our judges are new to us, while we have retained some familiar names from previous years.

This month promises to be good with John Swainston giving a presentation on the 6<sup>th</sup>, while our old friend Geoff Higgins will be giving a presentation on "Nature Photography" on the 13<sup>th</sup>. Don't forget, your president is going into the Sydney's Botanical Gardens on Saturday 9<sup>th</sup>, weather permitting. I plan on catching a train from Riverstone around 9.30am, getting off in the city, grab our customary morning tea, and then see what the Gardens have on offer. May very well go for a wonder through the city streets to see what sights are to be had. Probably getting a train back sometime mid afternoon. Anyone who wants to join me are more than welcome, I can be contacted on 0410457752.

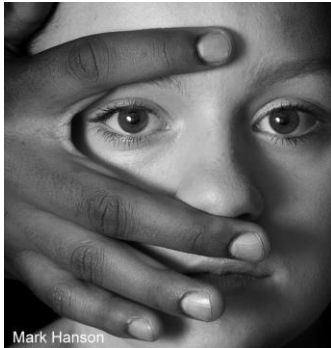
Another daytrip I wouldn't mind doing is to the glow-worm tunnel up near the zig zag railway, in very near future.

In the meantime, keep those cameras going and start thinking about our upcoming comps.

*Ian Cambourne*

## CONGRATULATIONS

Congratulations to Mark Hanson for receiving 3<sup>rd</sup> Place in The Henry Lawson Club Invitational Digital Competition 2013.



## OUTINGS

### Balloon Festival

20 – 27<sup>th</sup> April 2013

Canowindra

*Great 'Night Photography' when they "light up" the tethered balloons*

Full moon on the 26 Feb and last ¼ 05 March re- night photography.

<http://www.canowindrachallenge.org.au/>

## EXHIBITIONS

### Click – Photographic Competition for Young People

11 April – 26 May 2013

Hawkesbury Regional Gallery

<http://www.hawkesbury.nsw.gov.au/culturalplan/click>

### The Greatest Wonder of the World

NSW State Library – Exhibition Galleries

23 February – 12 May 2013

### Digitisation project

3,500 glass plate negatives documenting the 1870s gold rush era in New South Wales and Victoria.

The Greatest Wonder of the World features this extraordinary collection of nineteenth century documentary images. Through enlargements, digital images and a selection of vintage prints and wet plate

negatives, the exhibition tells the remarkable story of the A&A Photographic Company and the philanthropy and vision of Bernhard Holtermann.

<http://www.sl.nsw.gov.au/events/exhibitions/index.html>

## PHOTOGRAPHIC TIPS/HINTS

### Learning to See

#### 5 Part Series - Part 1

by [Dale Wilson](#)



A granite shoreline on a local lake offers endless opportunities for images.

Photography is about vision – real or perceived.

Before we take the camera out of the bag we must first learn to look at what we are seeing, and to see at which we are looking.

Often times beginning photographers will stop dead in their tracks and in haste put the camera to their eye. Then the search begins, the human form will go through contortions resembling those of Gumby and Pokey while the lens is zoomed in and out, raised up and down, and enough gadgets are incorporated to leave any mechanical engineer in awe.

The fact of the matter is that once we have recognized a scene worthy of photographing, the one element that often fails in the process is the inability to see, to really see, what it was that stopped us in the first place. Once the camera is raised to the eye you should be looking at what it was that you had earlier seen, thus, the camera simply becomes a mechanical device to record the image that the grey matter located four-inches behind the viewfinder has already registered.

So, "how do we learn to see," you might ask?

This is a million dollar question, and hopefully, the answer is one that you will chase for as long as you are physically able to hold a camera. As we learn to see we incorporate a vision or style and as you journey along this wonderful

path you will find that you will revisit that same subject in a different light as your vision and style evolves. This is healthy and shows a maturity and progression.

But first we must give our eyes exercises so the act of seeing becomes an intuitive process.

As we learn to read, we read slowly by studying each syllable of each word, and announcing those syllables aloud. As our reading skill improves we learn to read silently, and eventually will often be speed-reading by skipping or scanning words in our left-to-right habit instilled form. We don't see every word, we just intuitively know what noun, verb or adjective is next simply by scanning that line.

This is a problem for the new photographer. For years we have trained ourselves to not only read, but also to look from left-to-right, and as such we often skip over pertinent details.



A backyard garden is a perfect training ground for the nature photographer. Get down low and study those flowers to see what surprises may be waiting.

One of the first tricks I learned many years ago had nothing to do with photography, but was drilled into me by an army sergeant. It only took a few smacks up the back of my head to learn how to look from right-to-left when scanning a landscape in an effort to see the hidden "enemy" in our mock battles. This process of reverse reading forced me to slow down and read each tree as if it were a syllable I was seeing for the first time. Even today, about thirty years after I called that sergeant every adjective not found in a descent dictionary, I still find myself scanning a landscape from right-to-left.

If you don't believe this will help in your visual acuity, just read the first line of any paragraph in this column. Notice how your eyes skip and jump ahead of what your mind is absorbing? Now read that same line from right-to-left, I'll bet you are even turning your head with your eyes as you slowly study each word.

Now put this skill to practise. When you are out at your backyard bird feeder, or at the neighbourhood park, start scanning those trees looking for birds from right-to-left. Soon this will become an intuitive process, and you will see more birds in the forest or spiders on flowers than you

ever imagined. Only by seeing that bird or spider can you then make a picture of it.

As the great purveyor of quotes, professional baseball player Yogi Berra, once said: "You can observe a lot by just looking around."



By training our imagination at the same time as our eyes, a whole new world of opportunities can open. This lake is a centuries-old canoe route for the indigenous aboriginal community. By rotating the image I imagined the Great Earth Mother with arms and hands holding her pelvis and the unborn child in her womb.

Read more: <http://digital-photography-school.com/for-beginners-learning-to-see#ixzz2Kj4mtwxV>

**Kim Nemetz**

### Matte Cutting

Further to my Matte cutting demo on our first meeting in 2013; see following information for those who are interested.

Best deals in Matte cutting, visit Neil at ARTSUP, Manning Street, Kingswood - Full sheets available under \$10.00. I carry a range of colours at my place if members get stuck [43 Bourke Street, ph. 45788087], plus lots of "off cuts" for members to use for practice. I can cut mattes if requested.

See Matte Cutting procedure for Photo Framing on Page 5.

**Pete Burford**

## **Last days of informing Hawkesbury's Cultural and Art Future**

**Hawkesbury City Council's Cultural Plan survey will close in mid-March.**

**Whatever your age, please tell us about your visions and hopes for cultural and arts development in the Hawkesbury over the next five years and beyond.**

Online surveys are preferred,

<http://www.hawkesbury.nsw.gov.au/culturalplansurvey>

however paper surveys can also be picked up from the following locations:

- Hawkesbury Central Library, 300 George Street, Windsor
- Richmond Branch Library, Corner March and West Market Streets, Richmond
- Hawkesbury Museum, 8 Baker Street, Windsor

Alternatively, please phone 4560 4460 to have a paper survey sent to you.

A painting by Hawkesbury artist Jo Ernsten, titled number 9, 2011 is being used to 'brand' the Cultural Planning project.

For further information contact Keri Whiteley, Manager Cultural Services, [keri.whiteley@hawkesbury.nsw.gov.au](mailto:keri.whiteley@hawkesbury.nsw.gov.au) or phone 4560 4468.

## **Newsletter Contributions**

If you have any articles that may interest our members and wish to share in:

Photographic tips/hints/up coming events/competitions/web links/

Please email the Newsletter Editor-Marian Paap – [marian@secureaz.net](mailto:marian@secureaz.net)

<http://www.hawkesburycameraclub.com.au/>

## *Matte Cutting Procedure for Photo Framing*

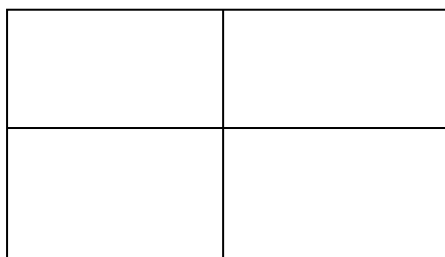
The Standard size Matte sheet available for photo framing is 810 mm x 1010 mm (32 in x 40 in). Ask Club Members for best bargain locations. Normally \$9.00 - \$14.00 per sheet.

This may be cut into 6 - 405 mm x 336 mm (16 in x 13 in) approx., suitable for framing 200mm x250 mm (8 in x 10 in) or 200 mm x 300 mm (8 in x 12 in) if required.

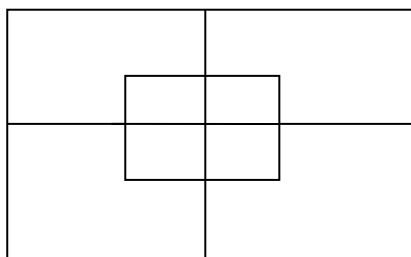
Equipment required to cut out Matte frame are: -

1. Green Self Healing mat (a rubber compound) available at most Stationery outlets around \$10.00.
  2. A suitable stable flat surface on which to work.
  3. A Matte cutter and guide rule, available from the Camera Club or \$150.00 to purchase at art supply outlets.
  4. Some off -cut matte card for initial trials.
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1. **To start**, turn Matte card over so the **white** side is facing up. Locate the centre of both sides and draw lines to bisect the card into 4 rectangles, **Fig. 1**. Using stiff cardboard cut out a template to suit the photo to be mounted; this will be smaller than the photo. For a 200 mm x205 mm (8in x 10 in) photo the template should be 195 mm x 245 mm (7 ¾ in x 9 ¾ in). For a 200 mm x 305 mm (8 in x 12 in) photo the template should be 195mm x 295 mm (7 ¾ in x 11 ¾ in). Locate the centre of both sides and draw lines to bisect the card into equal rectangles as per **Fig 1**.

**Fig.1**

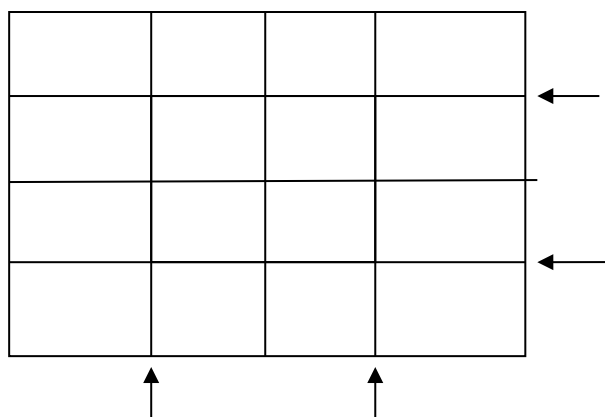


**Fig.2**



2. **Place** template on Matte card and align intersecting lines if photo is required to be central as per **Fig.2**. Scribe around template and using the rule continue the lines to the edge of the Matte card as per Fig.3. These will be the guide lines for the cut out of the Matte frame.

**Fig.3**



### Matte Cutting Procedure for Photo Framing Cont...

3. **Place** the Matte card on the Self Healing mat. *Shaded area to be cut out.*
4. **With** the Guide Rule placed along the **OUTSIDE** of the line nearest you, place the Cutting Tool's white centre line 3-4 mm to the right of the vertical line, unsure that it runs freely in the channel on the rule. This is the start point.
5. **Pressing** the Guide rule down firmly, press the Blade button down on the Cutting tool and push steadily to the left to a point 3-4 mm past the opposite vertical line. This will ensure that the corners will cut correctly. Without moving the Guide Rule a second cut may be carried out to ensure a clean cut. **Fig. 4**
6. **Rotate** the Matte Card 90 degrees and repeat the procedure until all sides have been cut.

If the centre cut-out does not release some fine trimming of the corners may be required with a sharp Stanley knife.

**Fig.4**

