



In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

OFFICE BEARERS

President	Ian Cambourne 0410 457752
Vice President	Marian Paap 0402 116670
Treasurer	Paul Hulbert 0402 941 505
Secretary	Vacant

THE COMMITTEE

Competition Manager	Tim Hodson
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**

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

WHAT'S ON **NEXT MONTH**

MAY 1	Night Shoot - Windsor
MAY 8	Digital Night – Lightroom
MAY 15	COMP – Night Photographs Judge: Neil Hargreaves
MAY 29	Mystery Bag COMP – Playing Cards Members Presentation

FROM THE PRESIDENT

We are now in April and the first three months of 2013 are behind us. Two comps have been run & won, two guest speakers have visited us, and the first outing to the Botanical Gardens was a very pleasant day. The next outing to the Glow Worm Tunnel will happen on April 6th. For those interested in coming you will need all usual camera gear including a tripod, sturdy walking shoes, a good torch, food & drink. Also don't forget sunscreen & hat. We will be leaving from the Richmond Club car park at 9.00am. There are no shops or "facilities" where we are going so we are individually responsible for our own survival on the day. We should be getting back to Richmond around say 4.00pm or so.

The first of our "Stargazing Nights" has also been held and was enjoyed by all who attended. More nights will be planned in coming months, but be forewarned; these will be in winter and as such, promise to be cold nights.

We all know there are "rules" in photography, such as the rule of thirds, rules of composition, rules for competitions etc. These established rules are all open to debate, discussion & interpretation. I am now introducing a new rule on all members who attend outings, and this rule is NOT open to debate, discussion & interpretation. Should any member be on an outing and notice that your current president has his camera mounted on a tripod or support mechanism of any kind, you are required to approach him in a friendly, courteous & congenial manner & remind him to turn off his image stabilisation. He will be most grateful.

Have a good April.

Ian Cambourne

HCC MYSTERY BAG COMPETITIONS

MAY 29	Playing Cards
JULY 31	Paper Clips
OCTOBER 30	Balloons

All Mystery Bag competitions are 'Open theme', however must include the item corresponding to the competition date. Image can be printed or projected. Images will be judged and awarded points as per the Club's normal competition and point scoring rules.

FROM THE LIBRARIAN

Book Review

LEARNING FROM THE EXPERTS: The Kodak Encyclopaedia of Creative Photography, Time-Life Books, 1985

One might wonder what a book that was published almost 30 years ago has to offer the photographer of the 21st century. I'm not quite sure where the line is drawn that says a book is "old" or "new". One of the markers might be whether it is about digital or film cameras since that is the big change that has revolutionised photography in our time.

I like to look at a book's Glossary to give myself a little test to check my understanding of the terms used in the book. This book is unmistakably from the film era, but some terms apply equally to digital cameras, and brief definitions of terms such as *Bracketing*, *Depth of Field*, *Graduated Filter*, *Reflector*, *Soft Focus* and *Mid Tones*, are there as a quick teaching reference.

However, this book is mostly timeless because so many things about photography apply equally to both technologies – especially the nature of great images. Photography is about communication, so the means of capturing an image is irrelevant.

Beginning with a chapter "The Confident Eye" the book defines photographic expertise as having "an unerring sureness of intention... fully aware of the effect they want to achieve, of the compositional and technical means of achieving it." (p6) Being familiar with techniques available helps a photographer to be confident in their image capture and develop their own individual style.

The book includes some iconic images that will be familiar to most photographers, as well as some that might

become iconic. They are arranged around themes of Daily Life, The Telling Moment, Captive Subjects, Relationships, Living History, Exotic Glimpses, At Work in Industry, At Work on the Land, The Enclosed Landscape, Storm Light, Surreal Nudes, Subdued Colour, Silhouettes, Competitions, Landscape and Light. One thing is certain, the book avoids clichés, and instead, explores mood, concepts and abstraction. It is about creative photography.

The text enlightens the reader as to the taking of the image, technical details are incidental, the thinking and happenstance that brought the image into existence is more important. There are lots of stunning images that will become part of your visual memory, to heighten your awareness of photo opportunities while living your everyday life, camera at the ready.

Reviewed by Josephine Blue

Available for loan from the Hawkesbury Camera Club Library

OUTINGS

Glow Worm Tunnel

6th April, Saturday

Leave from Richmond Club Carpark by 9.00am

Balloon Festival

20 – 27th 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/>

Recent Outings

Stargazing Night

Tebbutts Observatory [Photographing the heavens]

24th March 2013

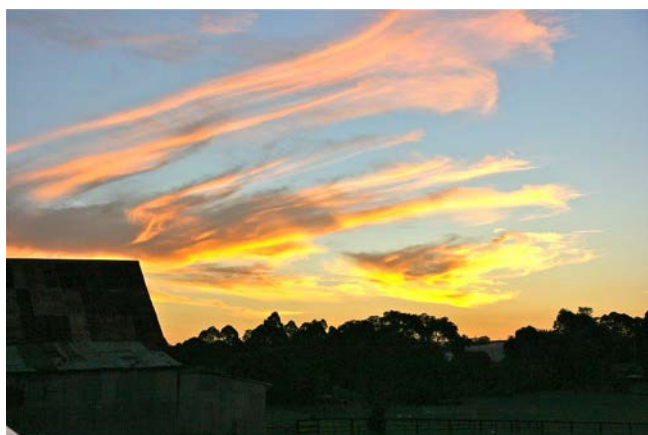
It was a great way to spend a Sunday evening – Stargazing. We rocked up to the Tebbutts Observatory at Windsor with our camp chairs, mozzie repellent, armed with a red torch and of course wine and cheese & bikies courtesy of Pete Burford. The Mother Nature entertained us with a beautiful sunset. With only 3 telescopes, we chatted amiably as we waited for our turn for the experience of getting closer to the moon... It was an enjoyable night.



Sean Flavin setting up telescopes



HCC Members in action



Mother Nature's entertainment - Sunset

Photos by Marian Paap

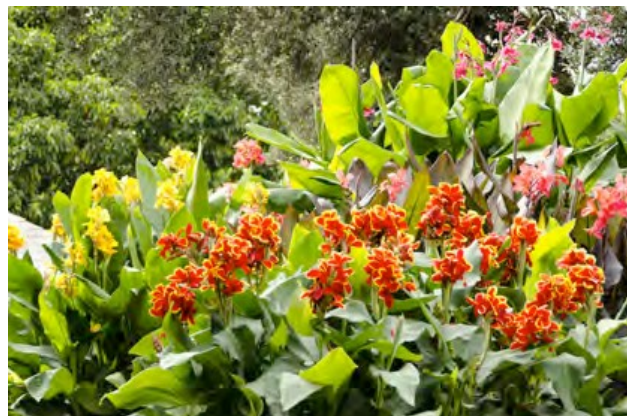
Botanical Gardens Outing

9th March 2013

One of any photographer's favourite places to visit is a beautiful garden; our own Sydney Botanical Gardens is the pinnacle of them all. Ian and I made a day of it a few weeks ago completely kitted out with photographic equipment. Yes including reflectors.

After our train trip into Sydney and a walk through Hyde Park a must stop for many of our ilk, just to reacquaint ourselves with the delights of the cascading water of the Archibald Fountain. We entered the gardens via the Macquarie Street entrance opposite the State Library

where some compelling views of the City Architecture just cry out to be recorded.



The first flowers in bloom we encountered were some Cannas; the floral association with the out-back dunny and the holiday shacks around Lake Macquarie of the 1950s provided the juxtaposition of a once humble use of these brightly coloured flowers against the now celebratory elegance of botanical significance.

As short walk brought us to the rose garden, which provided a centre of elegance for the one of many weddings that, now use the gardens as the backdrop for a couples day of commitment.



The roses were in full bloom so here we settled loads of photographic encumbrances to make full use of the floral subjects on offer. The whole vista of roses brought the famous line of Gertrude Stein's declaration that a "rose is a rose is a rose" a flower like none other. Here in their full glory were roses of all descriptions, the single rose like the Cherokee. A rose not far removed from its briar origins to cultivars and hybrids generated by countless propagators throughout history culminating in an elegant display right for photographic plunder.



Hunger now reminded us that we were somewhat removed from any source of nourishment so a beeline was set for the Gardens Café. Seeing the target in question does not mean knowing how to get there. The gardens meandering paths mean a reference source of navigation is no hindrance. The only person with such fore vision was an American visitor who allowed us to use his map to resolve our predicament.



After lunch I filed a mental note to self, “not the best choice of eating establishment.” Within the realms of the Café was a celebration of the season's floral abundance. There was my type of flower, *flora plasticus* in their full glory. I lovingly captured the scene on my equally modern masterpiece the iPhone. Modern city easy care flowers on the modern person's multiuse communications device.



Onward commanded the leader shaking me from my perverse dream of easy care floral inelegance. A steady meander towards the harbour's perimeter led us past a large spider's web immediately enveloping Ian in David

Frederick Attenborough, OM, CH, CVO, CBE, FRS, FZS, FSA naturalistic fervour. Ian rapidly exchanged his Sony DSLR for his Nikon Coolpix with focusing down to 10mm to capture this carnivorous arthropod. I too plotted the graphic rendition from my limited vantage point. The only suitable angle was from below and to the right of the web; this afforded me a view of the profile of the beast. However such was the camouflage it's surroundings provided, it was completely lost to my view in the viewfinder with the lens extended to 300mm. I pushed the shutter more in hope than with any sense of purpose hoping that some miraculous image would appear. However an inspection of the screen showed no such hope prevailed.

Our attention was drawn to a very large passenger boat making its way past Fort Denison accompanied by a flotilla of escorting vessels, my knowledge its nautical details were increased by Ian recited with the expertise of a seasoned salt it seems that he and his wife are booked on it later in the year.

By this time we decided City Extra was a well deserved break in our photographic endeavours so made our way past the Opera House evading countless of our Asiatic visitors recording their sojourn in our fair city.

A fitting finale to our day was a couple of Iced Coffees.

Late Note: After downloading my images of the day to my computer I tabbed through them stopping at one I didn't place, it was my arachnid as captured by my D7000 perfectly focused in a background of distraction. I am in awe of its enhanced focusing abilities. Shown is a tightly cropped version of my spider. (AA)



Photos by Alan Aldrich

EXHIBITIONS

Invitation to the Tizzana Winery's Exhibition



Quote from Michelle's Facebook page:

We are holding a photographic exhibition with Jonathan Auld, Alan Aldrich & myself to be held in the cellars Tizzana Winery. The exhibition is being held as part of the Sydney Vignerons Association's 2nd Annual Sydney Wine Trail & Harvest Festival and part of the wider Aussie wine month presented by Wine Australia. If you want to attend the opening on Friday 5 April, 6.30pm let me know.

COMPETITIONS

Cudgegong Camera Club Inc

Photographic Competition 2013.

The competition will take place in Gulgong, NSW.

ENTRIES CLOSE AT 5:00PM FRIDAY 24th MAY 2013

Exhibition open:

Saturday 8th & Sunday 9th June 9:30AM to 4:00PM

and Monday 10th June 9:30AM to 12:30PM.

[See Competition Schedule and Entry form at the end of the Newsletter – pages 8 & 9]

PHOTOGRAPHIC TIPS/HINTS

Learning to See

5 Part Series - Part II

by [Dale Wilson](#)

The Hues and Use of Colour

Colour is to photography what verbs are to writing. –Daryl Benson

From the day we are born we start to see the world in colour. Just like taxes and death there is no avoiding it, or at least we should hope not.

What has developed over the years by academia is a litany of theorems best described by Encyclopaedia Britannica: “The number and variety of these theories demonstrates that no universally accepted rules apply; the perception of colour depends on individual experience.”

If a respected reference such as *Britannica* recognized that no universally accepted theory could be adopted, then how can a short blog entry possibly answer the question: What is Colour?” Obviously it can't. The task, then, is to pique your interest, encourage you to explore other references, and employ photographic technique that has proven over time to work.

Before we delve into colour in a fast and furious way, let us step back and think of the great black and white imagery that captures our attention. By having a grasp of what truly makes a fine black and white print we can better understand what creates a lasting colour photograph.



Once a decision has been made to photograph a scene, the beginning photographer would be well served by attempting to cut through the colour and get to the shades of grey between black and white. Then you can really start to see the image reveal itself and provide evidence of the highlights and shadows that will allow you to discern how to best establish a correct exposure for later manipulation in the digital darkroom.

For the landscape photographer, there is probably no better place to start than with the work of Ansel Adams. Any student of photography should be encouraged to study this incredible body of work available at bookstores, libraries or on the web.

As you review the collection, the tonal range of the prints will no doubt intrigue you. By creating a process which became universally known as “The Zone System” Adams was able to accurately pre-visualize how the final print should appear, and he exposed the negative to maximize the latitude of the medium; the blacks would be black without “blocking up” and the whites would be white without “blowing out.”

Books have been written on the zone system so, again, I would encourage a web search for greater clarification.

We can also use the zone system today with digital photography, and, indeed we should have a working knowledge of the topic. Fortunately for us the matrix metering systems in many cameras use algorithms in the same principal as that which allowed Adams to develop the Zone System, thus ensuring we automatically get a good exposure. Whereas Adams zone system generally worked with a tonal range measuring from zero to ten, the same white and black points in today’s digital photography measure from 0 to 255.

I would love to have the opportunity to view an original Adams negative. I suspect it would be very flat and boring, much like a perfectly exposed “middle zone” colour digital file. The answer behind a beautiful high-contrast black and white photograph, or a colour-dripping-off-the-paper giclee print does not completely lie with the exposure, but with the darkroom manipulation techniques after the capture that was employed to “pop” the contrast.



By learning to see and understand the tonal range of the scene in black and white, the photographer will be developing an intuitive process of pre-visualizing the final image in colour and by consequence decide whether graduated filters or multiple exposures should be made for later merging in editing software. With practise this will become an intuitive process.

As you start your creative vision process don’t let your eyes restrict you by what you see, but allow your mind to direct you by what you can create. Only then will you start to have vision true to yourself and begin developing a personal style.

In the next entry we will look at complimentary colours.

And remember, if you are having fun, you are doing it right!

Read more: <http://digital-photography-school.com/learning-to-see-part-ii#ixzz2Kj52p6xm>

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!



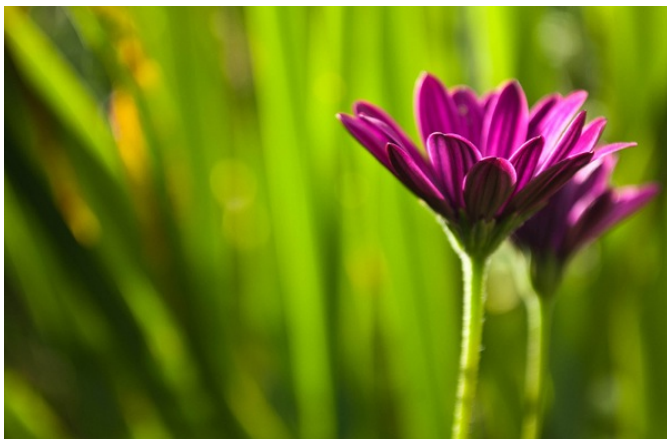
A floral photograph can make for a striking, artistic and moving image. From colour popping close ups, to a sad broken rose on a memorial bench to the wedding bouquet that means so much to the bride. And although the subject matter is either meaningful, emotional or just simply beautiful, if your settings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

Read more: <http://digital-photography-school.com/depth-of-field-in-floral-photography#ixzz29dv3r6wy>

By Kim Nemetz

Newsletter Contributions

If you have any articles that may interest our members in:

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

Please email the Newsletter Editor-Marian Paap – marian@secureaz.net

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

Cudgegong Camera Club Photographic Competition 2013

ENTRY FORM

[illegible]

Payment by: Cash
Cheque / Money Order
Direct Deposit

Direct Deposit Details

Account Name: Cudgegong Camera Club
BSB: 06 2549
Account Number: 10080521

- ***PLEASE DO NOT INCLUDE PAYMENT FOR POSTAGE WITH ENTRY FEES, ALL IMAGES TO BE RETURNED BY POST MUST INCLUDE A PREPAID POST BAG WITH ENTRIES.***
- ***THE JUDGE WILL HAVE THE RIGHT TO RECLASS ANY ENTRY.***
- ***NO RESPONSIBILITY FOR ENTRIES WILL BE ASSUMED BY THE CUDGEGONG CAMERA CLUB.***

Name: _____

Address: _____

Email: _____ **Phone:** _____

Signature: _____ **Date:** _____

Cudgegong Camera Club Inc.

Awards presented to 1st place in each class
Best Exhibit in Classes 1/2/3/4/5/6/7/8/9
Best Exhibit in Classes 10/11/12
Encouragement Award Class 13
Overall Best exhibit in all classes

Competition Regulations

Competition is open to professional & amateur photographers.
All entries must be the work of the exhibitor.
Entries must be photographed within the last 2 years.

Digital enhancements are to be kept to those features that "enhance" the existing content of an image such as exposure and tonal adjustments, sharpening, cropping and straightening, and cloning for retouching. Digital enhancement of images is permissible in all classes.

Creative Images are images that owe their content, total or in part, to the post photographic processes of subject duplication, combining of images of differing content or the creation of new image elements through scanning and photo editing programs including HDR (High Dynamic Range) images. **These images must be entered in Class 6.**

Print Size - Under 18 & 12 Years –maximum size including mat 40cm x 30cm.

All other Sections maximum size including mat 51cm x 41cm.

Entries exceeding these measurements will not be hung.

For display purposes it would be appreciated if exhibitors could place velcro on the back corners of each entry.

Framed and images printed on canvas are not permitted and will not be accepted.

Entrant's name, entry section and class, sale price or NFS (Not for Sale) must be clearly marked on the back of each entry.

Entries are to be collected from the Gulgong CWA Hall Herbert Street, Gulgong on **Monday June 10 between 1.00pm & 1.30pm.** A prepaid, addressed post bag and suitable packaging material must be supplied with entries that are to be returned to exhibitor by post.

Prints can be sold on Exhibitors behalf, please indicate asking price on entry form and back of each entry, **20% commission will be retained** by the Cudgegong Camera Club Inc.

SECTION - COLOUR PRINT

Entry Fee \$4 per print (limit of 6 entries per Class)

Class 1 - Open Subject

Class 2 – Photo Journalism/Social Documentary (*Images that tell a story*)

Class 3 – Landscape, Seascape, Streetscape

Class 4 – Nature (*Images depicting animals, & uncultivated plants in their natural habitat, geology & natural phenomena from insects to icebergs.*)

Class 5 - People

Class 6 - Creative Image – Open Subject

SECTION - COLOUR, B&W, MONOCHROME PRINT

Entry Fee \$4 per print (limit of 6 entries per Class)

Class 7 – 2013 Theme – “The Heart of Australia”

SECTION - B&W OR MONOCHROME PRINT

Entry Fee \$4 per print (limit of 6 entries per Class)

Class 8 – Open Subject

Class 9 - People

SECTION – Under 18 years COLOUR, B&W OR MONOCHROME PRINT

Entry Fee \$3 per print (limit of 6 entries per Class)

Class 10 - Open Subject

Class 11- Friends & Family

Class 12- Sports & Action

No Entry Fee for Class 12 (limit of 4 entries per exhibitor)

Class 13- Under 12 years - Open Subject

All photos with a completed entry form and entry fees to be
Mailed or delivered to : David Donovan,
4-8 Herbert Street
Gulgong NSW 2852.

ENTRIES CLOSE AT 5.00PM FRIDAY 24TH MAY 2013

Late entries will not be accepted

Enquiries: Phone: David Donovan 0427742512

Julie Gillan 0263742105

Email: cudgegongcameraclub@gmail.com

Awards will be presented at the opening on Friday 7th June at 6.00pm, exhibitors and their guests are invited, no bookings required.

Exhibition open Saturday & Sunday 9.30 to 4.00, Monday 9.30 to 12.30