



In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

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Librarian	Josephine Blue
Webmaster	Jonathan Auld
Garden Comp	John Hughes
Committee	Alan Aldrich & Peter Burford

WHAT'S ON **THIS MONTH**

MAY 1	Night Photography outing-Windsor
MAY 8	Digital Night – Table Top Photography + Know your camera
MAY 15	COMP – Night Photos Judge: Neil Hargreaves
MAY 29	Mystery Bag – Playing Cards

WHAT'S ON **NEXT MONTH**

JUNE 5	Presentation - Monochrome
JUNE 12	Digital Night – Lightroom
JUNE 19	COMP – Nature Judge: Jim Crew

FROM THE PRESIDENT

Well the month of April is now gone. This means we are now one quarter of the way through our 2013 programme, the Hawkesbury Show is now behind us and other wheels within our camera club continue to turn.

Congratulations to all our award winners from our last comp, and well done to all others who entered and raised the bar for the quality of work put up before our judge. Congratulations also to those who bravely stepped out of our little "camera club environment" and entered some photos in the Hawkesbury Show. It takes a lot of courage to step outside of your normal comfort zone and try something different. Those of us who went to the show would have seen a familiar name or two and our very own Madame Vice President, Marian Paap took out first place in the Digital category. Well done Marian!! But be warned, you may just have waived that red flag in front of the bull. I fear you may expect a healthy amount of competition in 2014.

May promises to be a good month for our club. Our first meeting on the 1st of May, will see us in Windsor for a night shoot. We will meet at the club for dinner as usual then off to the Windsor water wheel at 7.30pm. We will then scout around the local area in search of a bag full of great night shots. Our second meeting on the 8th May will see us back at the Richmond Club, for some fun with "table top" photography. We have always heard how great it is to have "total control", well now is your chance to get that control and put it to your best use. However, before we kick off with that, it is this president's great joy to say that our new webmaster, Jonathan Auld will introduce us all to our new website. Jonathan has been quietly working away in the background on this project and I am thrilled and excited at what he has achieved. At the time of writing, it is hoped and aimed that the website will be up and running live, by the end of May. So please make sure you get to this meeting and have a preview, you will not regret it.

Have a great month.

I'm going to.
Ian Cambourne

CONGRATULATIONS

Congratulations to our youngest member of the Club Ben Sherratt during our last competition night. The subject for the night was 'thinking outside the box', the Judge Russell Field commented that "If I could choose a best image of the night award, this would be the one – this was the photo of the night". Even though Ben wasn't present on the night, he was ecstatic to hear his achievement. The image received a 'merit' award and yet to be titled.

Well done Ben.



FROM THE LIBRARIAN

Book Review

MASTERING COLOUR: The Kodak Encyclopedia of Creative Photography, Time-Life Books & Kodak, 1985.

Just because this book was written well before the advent of digital technology, some readers may dismiss it as irrelevant to modern photography. This is not the case; in fact the book provides a fascinating and comprehensive history of how colour photography evolved. It provides the history of how the first colour image was made and projected. The printed image involved other processes, and the book shows how ideas about chemistry, physics and technology gradually led to more streamlined ways of producing colour prints.

The discoveries spanned many years, various countries and inventors, building on each others' ideas, sometimes also going in different directions. The history revolves around personalities, friendships and ideas as much as advances in know-how and technology, and we should applaud the ingenuity and perseverance of our photographic ancestors.

It is because of this history and development that we now wield digital cameras which produce colour images almost effortlessly. Photography wasn't always as easy as it is now, and it is sobering and educational to reflect on the history as presented in this book.

The history of the technology and chemistry involved in the early attempts at producing colour photographs provides insight and understanding about colour photography. We can obtain an in depth understanding of how colour is captured and rendered photographically, and the derivation and meaning of terms such as colour temperature, white balance, colour casts, filters, and the effect of colour on meaning in photographs.

There is a high element of transference of information to the digital era. The Glossary at the back of the book is unmistakably biased towards film technology, but aspects of it are relevant to digital camera users to obtain more knowledge in the nutshell of a definition. The science of vision is explained, and how it differs from photographic imaging, whether film or digital. There are iconic images from different eras as colour imaging evolved over time and it is instructional to identify the look of an image as it is so intimately connected to the technology that wrought it.

A fascinating and instructional book that I can highly recommend to all photographers who are thirsty for knowledge about photography in order to apply the information to their own image making.

Reviewed by Josephine Blue

Available for loan from the Hawkesbury Camera Club Library

OUTINGS

Upcoming

Pete Burford is going on an Outback NSW photo trek starting 11 May for about 2 weeks. If anyone is interested in tagging along please contact Pete for details.

The trip will take in Willandra National park, mid-Western NSW, then west to Mungo NP, north to Kinchega NP near Menindee Lakes and on to Broken Hill & Silverton. Most of these locations were previously Sheep Stations now taken over by the National Parks. The trip will only suit 4WD high clearance vehicles. Pete will bring a rough itinerary to the next meeting.

Pete Burford

Recent Outing

Sparrows (6am) saw Jenny Aquilina, Ron Milosh and myself heading out to Errowanbang Station West of Carcoar for a photo shoot at the amazing 1800's built Woolshed, which still operates. A brief T & P stop at Bathurst and a quick photo of the massive sandstone entrance of the Bathurst Gaol saw us back on the Cowra road with a few photo stops to come. Previously visited by local Camera Clubs the woolshed, with 40 stands, presents a multitude of photo opportunities, this being my 4th visit I still found new angles. At 256K it's an easy run from Richmond with only a few K's of gravel through great rural scenery. Returning through Carcoar saw more photo opportunities before heading for home. Further information is on the web at olderrowanbangwoolshed.com or e-mail at errowanbangwoolshed@hotmail.com.

All entry contributions go toward restoration projects.



Pete Burford

EXHIBITIONS

Congratulations to Jonathan Auld, Alan Adrich and Michelle Nichols for their successful exhibition at Tizzana Winery.

A photographic exhibition was recently held by local photographers and Hawkesbury Camera Club members, Jonathan Auld, Alan Adrich and Michelle Nichols in the cellars of Ebenezer's Tizzana Winery. The exhibition was held as part of the Sydney Vignerons Association's Second Annual Sydney Wine Trail & Harvest Festival and part of the wider 'Aussie wine month' and hosted by Tizzana.

The theme of the exhibition was *'The People, Wine and Region'* with seventy photographs on display. Included was a series of images of vine growth and day-to-day

operations of the winery. A display of artistic interpretations highlighting some of the local flora and fauna was also showcased.

An informal opening was held on Friday 5th April and the exhibition was opened for viewing over 3 week period.



Jonathan Auld at the opening with Melinda Conroy



'Picking I' photographed by Michelle Nichols

WILDLIFE PHOTOGRAPHER OF THE YEAR

When: 8 June 2013 – 7 October 2013

Where: Level G Australian Museum College Street Sydney

Cost: (including general admission)

Adult \$17 Concession \$12 Child \$9 Extra Child \$6 Family (2 adults + 2 children) \$43 Family (1 adult + 2 children) \$26

The world's most prestigious wildlife photography exhibition returns to the Australian Museum in 2013 with 100 awe-inspiring images, from fascinating animal behaviour to breathtaking wild landscapes.

Now in its 48th year, the international competition attracted over 48,000 entries from 98 countries, from amateur and professional photographers alike.

The rigorous selection process brought together judges from across the globe, to choose the best entries based on creativity, artistry and technical complexity.

Through the lens of wildlife photography, the exhibition captures the intrigue and beauty of our planet, giving us a glimpse of the natural world as it has never been seen before.

Photographers can enter next year's competition online from 17 December 2012 – 22 February 2013.

Wildlife Photographer of the Year is co-owned by the Natural History Museum, London and BBC Worldwide.

THE GREATEST WONDER OF THE WORLD

Open: 23 February 2013 – 12 May 2013

Venue: Exhibition Galleries

State Library of NSW, Macquarie Street Sydney

In 1872, the newly rich Bernhardt Otto Holtermann used some of his wealth to employ Henry Beaufoy Merlin and Charles Bayliss, of the American and Australasian (A&A) Photographic Company, to photograph gold producing areas and cities in NSW and Victoria for exhibition overseas. These images provide the most comprehensive and detailed record of nineteenth century goldfields life and, with the commissioned photographs, now form the Library's Holtermann archive of 3500 wet plate negatives.

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 Bernhardt Holtermann.



Open: 18 May 2013 – 31 October 2013

Venue: Lower ground floor

State Library of NSW, Macquarie Street Sydney

In Street, nine Sydney photographers showcase their city in their own way utilising technology, from large format film to iPhone cameras, to capture the beauty and humour that exist in the familiar. These pictures are a reminder to look up as daily life bustles past. Street features new work from local photographers Derby Chang, Stephen Godfrey, Lyndal Irons, Kaily Koutsogoannis, Steve Marshall, Geoff Roberts, Garry Trinh, Franky Tsang and Brent Winstone. Presented in

association with Head On Photo Festival Photograph: Walking to Central, Stephen Godfrey, 2012



MAGNUM ON SET

Open: 18 May 2013 – 23 June 2013

Venue: Exhibition Galleries

State Library of NSW, Macquarie Street Sydney

Intimate portraits of Marilyn Monroe, James Dean, Charlie Chaplin, Elizabeth Taylor and John Wayne are among the 116 images on show in Australia for the first time. Magnum on Set features portraits of film stars and directors, captured by a variety of Magnum photographers, from 12 Hollywood movies including The Seven Year Itch, Rebel Without a Cause, Moby Dick and Death of a Salesman.

A Magnum Photos Touring Exhibition Presented in association with Head On Photo Festival Photograph: © Eve Arnold/Magnum Photos, Marilyn Monroe during filming of The Misfits, Nevada, USA, 1960.



WORLD PRESS PHOTO 2013

Open: 29 June 2013 – 29 July 2013

Venue: Exhibition Galleries

State Library of NSW, Macquarie Street Sydney

See the world's best photojournalism from 2012, selected from the 56th annual World Press Photo contest. The exhibition features powerful and evocative images by photojournalists from around the world, including Australian photographer Christian Ziegler.

The coveted World Press Photo of the Year was awarded to Swedish photographer Paul Hansen for his powerful photo of the bodies of two children being carried by their family through the streets of Gaza City to their burial ceremony.

World Press Photo receives support from the Dutch Postcode Lottery and is sponsored worldwide by Canon. The exhibition has been brought to Sydney by Canon Australia.



PHOTOGRAPHIC TIPS/HINTS

Learning to See 5 Part Series - Part III

by [Dale Wilson](#)

The Hues and Use of Colour, Part II

Colour is a means of expressing light. – Henri Matisse

In the first instalment of the [“Hues and Use of Colour”](#) we introduced a discussion on colour, albeit the two colours of black and white. By further exploring the work of Ansel Adams we discovered that black and white is not, well, just black and white, but varying shades of greys between the two extremes.

I also hope your research led you to discover other great masters of the black and white print: Robert Maplethorpe, John Sexton and Edward Weston to name but a few. In your study you should have also witnessed how these world-class photographers were masters in the darkroom. Advanced photographers intimately understand that by controlling one shade of grey they are also effectively complementing the neighbouring tone.

Visual perception of colour may not necessarily be truthful. This is amplified in illustration number one. As you look at the illustration do not over analyse, but ask yourself which circle is actually the whitest? Of course you are going to study the illustration and come to the conclusion that they are all of the same tone, even though the illusion is that the extreme right circle is brightest.

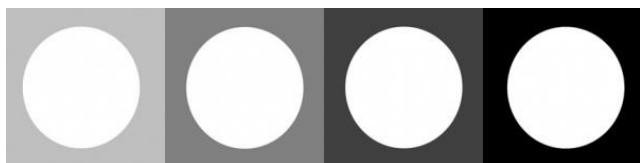


Illustration 1

Now look at illustration number two. Again, which is the brightest circle? I think you would agree the right-hand circle is the brighter.

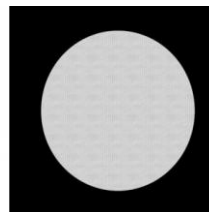
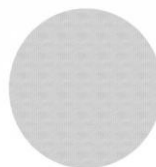


Illustration 2

In illustration one, all of the circles are 100% white and the background is shades of grey ranging from 25% black on the extreme left square, through 50% black, 75% black and finally 100% black on the extreme right. With just two basic colours, and varying shades thereof, it is quite easy to see the simultaneous contrast. In illustration two the background square is either 100% white or 100% black, and the circle is 18% grey (+/- 3% to provide for the pattern detail). Simply by adding the pattern to the circle, and dramatically increasing the adjoining background variance in tone we can create an illusion of assimilated contrast. The two circles in illustration two are identical in all aspects.

We can take this exact same theory and apply it to colour photography. Many photographers will use post-production software, such as Photoshop, and saturate a selected colour to increase the “punch” in the image. Based on illustration two principles could we not increase the tonal range of the supporting, or complementary colour to achieve the same result?

But what are complementary colours?

Before we get into a large debate and ongoing dialogue I want you to try a small experiment. The materials are quite simple: Print a full sheet of 8.5 x 11-inch paper as a solid bright royal blue. Have a second sheet of equal sized clear bright white paper at hand. Now, stare at the blue paper for a minute or so and then quickly move your eyes to the white paper. That white paper should show a yellow afterimage. That is because yellow is a complimentary colour to blue. Other complimentary colours are Green and Magenta, and, Red and Cyan.



An isolated detail of a shoreline cliff allows the reds to enhance the greens, or vice versa ... depending on how you look at it. Location: Five Islands Provincial Park, Nova Scotia, Canada

Now that we have started to think colour and how one colour can complement another, I want you to do a web search looking for some great colour imagery. Look at photographer websites, and their portfolios; a great start would be the work of Pete Turner, a true master of colour. A couple of other

“purveyors of colour” worth more than a cursory glance would be Jay Maisel and Eric Meola.

I raise these great photographers works as I want the novice photographer to get ready for an introduction to the colour wheel in the next installment of “Hues and Use of Colour.” To truly be aware how one colour can affect its neighbour we have to understand the colour wheel and its theories, but not too much as we don’t want to take the fun out of making pictures.

After all, if you are having fun you are doing it right!

Read more: <http://digital-photography-school.com/learning-to-see-part-iii#ixzz2Kj5l2Bq6>

Contributed by Kim Nemetz

SLIDESHARE

Slideshare <http://www.slideshare.net/> is a community website where people can share presentations worldwide. SlideShare also includes videos and webinars. There is an amazing array of contributions relating to photography. The following is an infinitesimal sample:



Photography Tips: a few tips for capturing quality photos
<http://www.slideshare.net/BruceSundeen/photography-tips-3885778>



National Geographic – Pictures of the Year
<http://www.slideshare.net/FrescatiStory/national-geographic-pictures-of-the-year>



Portrait Lighting Fundamentals
<http://www.slideshare.net/jeremey/portrait-lighting-photo-camp-houston-presentation>

Contributed by Michelle Nichols

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/>

Nine Wonders of a Digital Camera's Auto – Focus System

1. The first wonder is that so many photographers take for granted the “wonder” of a camera that can automatically focus on a scene or subject. It’s an unusual trait of humans to be extremely excited about the predictions of future technological breakthroughs, but when they occur, they become just another “oh-hum” part of everyone’s daily life.

As is often the case in the development of any particular technology, the “invention” of the first auto-focus system occurred in different places and involved many companies and individuals during 2 1/2 decades. Leitz, the parent company of Leica cameras, was the first to receive patents for the auto-focus concept, from 1960 to 1973. The company showed the world the first SLR film camera with a working auto-focus system during 1978. Konica has claim to the first point-and-shoot camera with auto-focus that was manufactured for the consumer market; Polaroid had the first SLR with auto-focus for sale during 1978; and Nikon released its first auto-focus camera during 1983. Another 20 years later, and no photographer would buy a camera without this wonder of the digital age.



2. Maybe, the grandest wonder of your digital camera’s auto-focus system is not what it does, but that it is capable of thinking for itself. In actuality, it is rudimentary AI, or artificial intelligence. You’re not just holding a camera; you’re holding a robot! Independent of you, it “thinks” through the process of fine-tuning the focus of the lens, and then directs itself to change the focus, if necessary.

3. The scientists and engineers that made auto-focus technology a reality based the way AF works on the concept that an image is its sharpest when the contrast is at its maximum level. The challenge, therefore, was to create a system that could “read” the level of the contrast, process that information and then adjust the focus to match. This system has come to be known as passive AF. Without drilling to deep into the science, passive AF can operate with either the contrast-detection or phase-detection methods. The details of both methods are not important for this article; however, both ultimately must read the contrast in an image to do their job.

4. Another auto-focus system was also developed and it’s known as active AF. Instead of “passively” reading the contrast of an image, active AF detects/determines accurate focus with the assistance of a beam of light. On most compact cameras, this is an infrared light. The visible light of an electronic flash aids the active AF system on DSLR cameras.

5. An auto-focus system measures the contrast in any image you compose through sensor points that are superimposed in various patterns over your view through the camera/lens. Professional-grade DSLR cameras have many of these sensor points, 45 or more (45 points; Canon EOS-1D Mark IV) 51 points (Nikon D4, D7100). Less-costly cameras have fewer sensor points.

6. The actual workings of an auto-focus system occur amazingly fast, less than a second. Within that time, the auto-focus system begins by making a “test” adjustment of the focus. It then obtains data from the appropriate sensor to determine if that adjustment made the focus more accurate. With this data in its “brain,” the AF processor modifies the focus, if necessary. It’s not unusual for the processor to measure and to adjust focus, repeatedly.

7. Auto-focus systems may be filled with wonders of technology, but their intelligence is not that of a genius...yet. As many photographers know, AF can fail whenever it is presented with a scene or subject that is not within a given range of being capable of measuring and adjusting focus, accurately. What causes most AF failures are the amount of light, contrast and movement of either the subject or your camera.

8. As auto-focus technology has advanced, some cameras are now equipped with a more intelligent AF. It is capable of reading and changing the focus of the lens as subjects are in motion, and do so accurately much of the time. That little “robot” in your hands is even a greater wonder, since it predicts the future! As it measures how fast the subject has been moving, it makes a calculated estimate of the next position of the subject. Even more wonderful is that it focuses on the future distance early, so it won’t miss it during the small amount of time it takes for the shutter to work through its cycle.

9. By understanding how the auto-focus system works in your digital camera, you’re able to use that knowledge to help you capture the sharpest images possible...and keeping the robots in their place!

Source: <http://www.photographytalk.com/photography-articles/2056-9-wonders-of-the-auto-focus-system-in-a-digital-camera>