



# *In Camera*

*The Newsletter of the Hawkesbury Camera Club Inc.*

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Librarian	Josephine Blue
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Webmaster	Jonathan Auld

## FROM THE PRESIDENT

The first two months of our calendar are gone, April and our first competition are upon us. I welcome our newer members to our first competition for 2014 and very much look forward to your reactions and comments. Please do not be shy in asking any questions that come to mind and if you happen to be asked your thoughts on an image, please don't be shy there either. March saw us looking at Depth of Field and April will find us looking at Shutter Speed, its uses and effects on images. March also saw a couple of outings, one to the Old Shale Mining Ghost-town at Joadja where about 16 of us spent a handful of hours roaming around buildings and mining area. A smaller number of us also made for the Homebush Bay Wrecks. The weather on that morning was far from inspiring, but this president will most definitely be making a return visit in the very near future for a "Winter Sunset" session. We look forward to what plans Pete has in mind for us in coming months to keep us out & about.

*Ian Cambourne*

## WHAT'S ON THIS MONTH - MARCH 2014

- April 2**     **COMPETITION – Fire Theme**  
Judge: Bob Cook
- April 9**     **PRESENTATION:**  
Mastering Shutter Speed  
Presenter: Alan Aldrich  
  
Alan will provide ideas and techniques to use Shutter Speed to improve your images.
- April 16**    **WORKSHOP:**  
Mastering Shutter Speed  
With John Hughes  
Hands on workshop to help improve your understanding of Shutter Speed. Bring your camera along, as this is a very practical evening
- April 30**    **MYSTERY BAG – ESSENCE OF HAWKESBURY**

## WE ARE ON FACEBOOK



### Hawkesbury Camera Club moves into Social Media

On 9 March the Hawkesbury Camera Club setup a Facebook page to help promote the club and share information with club members. The URL direct to the Facebook page is

<https://www.facebook.com/HawkesburyCameraClub/>

## COMPETITION POINTS AVAILABLE ON LINE

March has seen a few tweaks to the website.

As of 2014, all competition points will be entered onto the site by the Competition Manager. One noticeable addition for members is that now your grade will get displayed alongside your name on your main admin homepage (<http://www.hawkesburycameraclub.com.au/admin/index.php>). Members will also instantly be able to see their club competition points by clicking on the **"My Points"** link from the admin homepage - at present this page only displays the total competition points accumulated, but this will be developed further in the coming months to give members a summary of points earned for the current year.

As always, you can keep up to date with all of the website changes by visiting

<http://www.hawkesburycameraclub.com.au/admin/changes.php>

Jonathan Auld

[webmaster@hawkesburycameraclub.com.au](mailto:webmaster@hawkesburycameraclub.com.au)

## OUTINGS

### Joadja – Mining Ghost Town

Ignoring the threatening weather to the West, 16 keen members headed South to the old Shale Oil Mining site of Joadja, near Mittagong. After a coffee from Elisa and a Safety briefing from Val, the latter took us on a brief guided tour of the Mine site in custom built trailers. We were then permitted to drive our own vehicles around the site to different locations where on site photographs showed the areas in their heyday. Built around 1893 only a small selection of the infrastructure has stood the ravages of time, bushfires and souvenir hunters but still

leaving many photographic challenges. Who managed a shot up the brick flue stack?

After a fine *sunny day*, for a change, most agreed a return visit would be justified, preferably on an overcast day with no shadows and shoot in monochrome. For more info see [www.joadjatown.com.au](http://www.joadjatown.com.au)

Peter Burford



Convoy – our guided tour



Up the brick flue stack





*Practicing Depth of Field*



*Lunch at Joadja with Silver service & all*



*The Tour Guide*

*Photos by Peter Burford, Paul Hulbert & Marian Paap*

### **Garden Photography Outing**

It was to our members' benefit that the Kurrajong Heights Garden Club had some spare seats on their coach trip to the Central Coast. Three of our members enjoyed a beautiful day of photographing, socialising and wine tasting. The garden at Kulnura was breathtaking - years of loving care by the 87 year old Beryl who gave us a guided tour (but the camera buffs, and there were others besides the Camera Club members) got distracted by taking photos. Besides the stop at the Men's Shed with the original old school house, we were treated with a wine tasting of unique boutique fruit wines - lovely! This place also afforded us the opportunities for more photos (even taking a group shot through a mirror). Great Day.

*Paul Hulbert*





Can you see the mirror?

Photos by Paul Hulbert



### Look, Listen & Learn.

We, as individual adults all learn different skills at different subjects to different levels. Photography with all its subjects can be a subject that will have us all learning for years. We have our “preferred” subjects and learn to improve our skills by various methods. A good way to learn is to just look & listen. Attend a venue where photography is displayed. This can be a low key exhibition at a local gallery, an upper level international exhibition at a city gallery, our own camera club competitions, or even just browsing one of the many web sites on the net. At any of these there will be plenty of images for you to spend as much time as you like standing or sitting in front of them. When looking at them, take the time to look twice, once from a distance at the whole image and once from a close distance at the individual elements in the image. Ask yourself some questions such as “What is the photographer trying to show or tell me?”; “Why did he or she include that?”; “Would the image be better or worse without it?”; “What would I have done to make it different or maybe even better?” And the list could go on “Colour or Monochrome?”; “Hard focusing or soft focusing?”. While looking at a group of images, is there one in particular that keeps drawing your attention back? If so, why? And once you’ve answered these questions and any others that come to your mind, stop and listen to the comments of people around you.

After all, everybody has an opinion and usually won’t be shy in sharing it. Are their thoughts reflecting or opposing yours? And what are two things that you have learnt from this time and exercise? Firstly, that there is no reason whatsoever that in time with a bit of guidance & practice, your own photography skills can produce similar results. Secondly, that photography is and always will be very subjective. Any image may have all the right elements in all the right places, but still for a reason known only to the individual viewer (you), remain lacking because of your personal preferences, thoughts and emotions. But be careful, you have just taken that dreaded first step down the road to becoming an “evaluator”. Have fun and a safe journey.

### TIPS

#### The Basics

Your options for flash photography will vary depending on what sort of digital camera you own.

If you have a point and shoot compact camera you will have less control over your flash photography. This is because these cameras are designed to do everything for you, in one neat package.

If you own a digital SLR, your flash photography options really open up. Digital SLRs come with a built in flash the same as compact cameras. But they also have the all-important “hot shoe”.

You can slide a flashgun onto the hot shoe. This will be more powerful than any on camera flash, and will also allow you to “bounce” and “diffuse” your flash too.

Don’t worry if you only have a compact camera. There are still tips here that will help your flash photography.

### Look First

No matter what type of digital camera you have, here’s the first flash photography tip – check what is behind your subject before you press the button.

The reason is this – any reflective surfaces will bounce the flash straight back to the camera. You’ll see a big blob of flash on your photos.

The usual suspects are mirrors or glass behind your subject. It could also be any other reflective surfaces; polished silver trophies, for example.

So to avoid this, make sure you either move your subject, or move the reflective surfaces.

### Time to recharge . . .

Learn how long it takes your digital camera to recharge the flash.

When you take a photo using the flash, it won’t fire again until the flash has recharged. This is sometimes called the recycle time.

The recycle time varies on a couple of factors:

- \* How good the batteries are. The more charge there is in the batteries, the quicker the recycle time.
- \* How much of the flash discharged. Sometimes the flash only needs to fire at half strength. In this case it recycles faster.

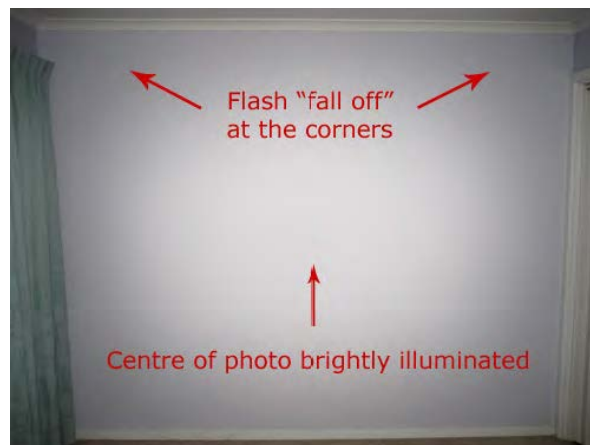
It’s helpful to know about the recycle time, because if you know you are going to be taking a few flash photographs in a short space of time, make sure your batteries are fully charged. Or maybe have a spare set of batteries to hand.

### Flash falloff . . .

Flashes, particularly on compact camera, suffer from flash falloff. This means that the flash is more powerful in the middle of the photo than at the edges.

The easiest way to assess this is to take some test photos of a plain coloured wall at night.

Take a photo of the wall standing, perhaps six feet away, then move further back and take another photo. You’ll see an effect similar to the one below:



So how can you use this to improve your flash photography? Well, once you know where your flash is strongest, you can position your subject(s) so that they are in the area that you know will be well lit.

There’s an extra part to this. You’ll also notice that the flash gets weaker the further away your subject is. Because of this, for flash photography, try to get people in groups to stand side by side, rather than behind each other.

If they stand behind each other those at the front will be bleached out (because they are closer to the camera the flash is more powerful) and those at the back will be in darkness (because the flash is weaker where they stand).

Remember it’s the flash to subject distance that’s important not so much the camera to subject distance, the strength of the light is halved by the square of the distance.

### Do you really need the Flash?

Is flash the best option for this photograph? Because the light from cameras’ flashes is so harsh, you will often get better results by turning it off altogether. There are a couple of tips to help you here.

First, consider your subject. It is relatively stationary? If it is, then consider other options.

- \* Try getting rid of the Flash.
- \* Then either place your camera on a tripod, or onto any suitable solid surface.
- \* Now, because you are going to need a long shutter speed, use the self-timer to fire the shutter.

Obviously this will only work if your subject is stationary. If your subject moves while the shutter is open, they’ll come out blurred. And the shutter could be open for quite some time - about half a second would be common for an indoor shot.

Change the ISO to bigger number, if you’re using ISO 100 then selecting ISO 200 will halve your exposure time, using 400 will reduce the time by 75%.

Every flash photograph is two exposures. The flash only fires once the shutter opens, during that time ambient light is also recorded. Because the flash is not affected by



shutter speed, keeping the shutter open longer will not illuminate your subject anymore; it will however cause more ambient light in and open up the possibilities to blurred photos. Flash photography is affected by ISO settings, the higher ISO the more effective your flash becomes at any given distance.

**What is your camera's flash synchronised speed.**

All cameras with a focal plane shutter, which excludes point and shoots, have a maximum shutter sync speed of up to 1/250th of a second, with a few exceptions of specific models. This is important to know when you are trying to utilise a specific shutter speed to stop action.

**Understanding the Guide Number.** The guide number for an electronic flash is a way of quantifying its maximum output in terms that a photographer can relate to – aperture and distance. The guide number (GN) is the product of the aperture (f/ stop) and distance (from flash to subject) combination that will result in enough light for proper exposure. Often times the price of a flash is in direct relationship to the guide number; the higher guide number the more illumination at a further distance it will have.

**Bouncing the flash.** Light will reflect and refract off of objects and often times a straight on flash will not give the desired results, especially when shooting people. You can soften the light from the flash by bouncing it, most commonly off a ceiling.

Angle your flash head at 45 degrees or off a wall at 45 degrees for a side bounce. When there is no ceiling or wall to bounce off of, use a reflector.



**Get the flash off the camera.** Moving the flash off the hot shoe by utilising a flash bracket has two main advantages. When shooting people, moving the flash further away from the lens will near totally eliminate all chances of red-eye. Secondly, most flash brackets have a pivot point in them. This allows them to rotate 90 degrees so the flash stays above the lens when shooting vertically, giving you a more pleasing shadow and voiding the side flash.



Shooting with a flash can be fun and rewarding, but understanding the basics of how they work and when to use them is essential. Like all other gear, reading the manual is the first step in learning how to use your flash best.

## RECENT WORKSHOP

### Mastering Depth of Field





Photos by Jonathan Auld & Marian Paap

#### THOUGHT FOR THE MONTH

*"Photographs may be more memorable than moving images because they are a neat slice of time, not a flow."*

Susan Sortag.

Paul Hulbert

#### POSITION VACANT

#### Spring Garden Competition Coordinator

Calling for expression of interest for Spring Garden Completion Coordinator position. The position requires; liaising with the Hawkesbury Council as the HCC representative by attending 2-3 meetings and seek sponsors.

For further information, please see Ian Cambourne – HCC President [0410 457 752].

#### COMPETITION



### Click - Photographic Competition for Young People

Reminder that entries for the Hawkesbury Photographic Competition for young people close on Monday 7 April. The competition, run by Hawkesbury City Council is for young people capturing their views in the Hawkesbury through photography. We want photos of **'your Hawkesbury'** – whatever that is, whatever that means to you; your places (where do you hang out/like to go) your people (friends/family), your life (what are doing) – you decide!

There 2 categories 12-17 & 18-25 with 2 prizes awarded in each category (1st - ipad mini 2<sup>nd</sup> - \$250 JB HI-FI gift voucher) The competition is open for digital photography using whatever type of camera you can get your hands on – digital SLR, compact camera or your phone.

All entries will be on display at Hawkesbury Regional Gallery from Friday 11 April with winners announced at the gallery after 6pm (Friday 11 April) Entry forms are at [http://www.hawkesbury.nsw.gov.au/\\_data/assets/pdf\\_file/0017/52244/Gallery-CLICK-photography-competition-2014-February.pdf](http://www.hawkesbury.nsw.gov.au/_data/assets/pdf_file/0017/52244/Gallery-CLICK-photography-competition-2014-February.pdf)

For more information, how to enter, entry forms contact Tia McIntyre, [tmcintyre@hawkesbury.nsw.gov.au](mailto:tmcintyre@hawkesbury.nsw.gov.au) 4560 4586

#### Newsletter Contributions

To the Newsletter Editor-Marian Paap – [newslettereditor@hawkesburycameraclub.com.au](mailto:newslettereditor@hawkesburycameraclub.com.au)  
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