



In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

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WHAT'S ON THIS MONTH

April 1 st	PRESENTATION Make your photo stand out from the crowd Presenter: Malcolm Fackender
April 8 th	WORKSHOP Introduction to Portfolio With Jim Crew
April 15 th	PRESENTATION Photoshop & Sports Photography With Dave Miller
April 19 th	OUTING –Garden Excursion
April 22 nd	COMP - OPEN

FROM THE PRESIDENT

Welcome to April and another month of continued learning. Our programme for April gives us a springboard into May's activities, starting with a presentation by Malcolm Fackender on how to "Make Your Photos Stand Out From the Crowd". Then (at the time of writing) Jim Crew will visit us to help us build on our portfolios, so those members who have already begun their portfolios, please bring along your work to date. Remember your portfolios need not be complete at this time, but should be a "work in progress" over the next six months or so. With Jim's guidance your portfolios will grow into a collection of images with a common theme that you will be proud to show to your family and friends. Dave Miller will then give a presentation on Photoshop and Sports Photography. We will be dusting off our gear and getting our collective hands dirty when we have another day out photographing three different garden locations. April will finish off seeing us have that additional Open comp that was requested by a number of members.

As mentioned, our presentation nights lead directly into May because we will have in that month the Geoff Pfister Portrait Comp and our annual journey into Vivid Sydney. Both of these events will test your individual ability to 'Make Your Photos Stand out from the Crowd'. So you are all encouraged to attend those presentations in April, in case others learn something that you don't know from those nights.

Happy snapping.

Jan Cambourne

OUTINGS - UPCOMING

Due to recent medical issues I have been unable to conduct suitable photographic outings of late, so I'm off to New Zealand in search of cures for my ailments in the Marlborough Winery region in early April. As a guide, I've contacted the Marlborough Camera Club, whose members are interested to hear how things work in our Club... over a glass of wine, how appropriate! Check out their Web site and you will be surprised with their Interclub entries... apart from the sheep photos.

If any of our members are seriously interested in a Balloon Flight over the Hawkesbury District in April / May at a cost of \$260.00, please advise me by Email at pete43burf@gmail.com. Can be arranged week day or weekends. Tour starts and finishes at Rum Corps Barracks Windsor. I took a Balloon flight near Christchurch NZ and I can assure you it is a great experience.

Cheers Pete

NEXT OUTING

Our next outing will be to 3 lovely gardens in their autumn glory on Saturday, 19th April. It has been organised to visit The Mill Paddock, Wildwood, and a private home called Bundara.

Let Marian – Secretary know if you are planning on joining us on the day. Will be sending where and when to meet closer to the date.

Further information on the gardens can be supplied by Paul Hulbert.

PHOTOGRAPHY TIPS

Crop vs. Full Frame. What's the Difference Today?



The question of APS-C vs. Full Frame format has been puzzling a lot of photographer for many years. I still hear a lot of them saying things like "I only wish that camera had

a full frame sensor" or "crop sensors are known to suck at high ISO". Again, this is a very old debate, so I thought I'd bring it into the present day and have a fresh look at things.

For that, we're going to have a quick look at the history of photography technology and formats. After it was launched, the 35mm format, or full-frame as we know it today, quickly became a very popular choice for photographers, especially for photojournalists and street shooters.

[Canon Rebel T5i](#) | [Nikon D7100](#) | [Nikon D810](#) | [Canon 5D Mark III](#) | [Nikon D5200](#) | [Sony a7R](#)

It was small enough to carry many rolls, it was easy to load and you would get 36 exposures. All that while providing increasingly better image quality. Here is something you might not know, however, unless you were an active photographer back in the film days: if you were a serious professional photographer, your format of choice would have to be medium format. The reason photographers used 645 or 6x6 cameras was that 35mm film was simply too small for professional needs. There were also the even more serious shooters who considered 645 film the 35mm of medium format. These were the photographers who shot 8x10 film because they needed really large photographs.

Now, let's fast forward to the first years of digital photography. There were only two formats on the market: APS-C and full frame. Canon beat Nikon and built the first mainstream full frame camera, but that's a different story.

(Success Tip: [The easiest way to learn photography when you have little time to spare](#))

What's the difference between a crop sensor and a 35mm sensor?

Physically speaking, the crop sensor is smaller and has a crop factor of 1.5x on Nikon and Sony cameras and 1.6x on Canon cameras. The crop factor is basically a number you use for finding the 35mm equivalent of a lens.

Crop Factors Explained



Black - Full Frame
Red - 1.3x Crop Factor
Yellow - 1.5x Crop Factor
Green - 1.6x Crop Factor

Why do people hate APS-C so much?

Here's the thing. Many photographers stuck to crop sensors because until a few years ago, full frame cameras were very expensive. Now you can buy a [6D](#) or a [D610](#) for the money you would spend on an enthusiast's crop sensor camera in the past. After full frame cameras became affordable, photographers threw their old cameras on eBay and ran to embrace this larger format. If you need proof of that, think about why Nikon never really launched a replacement for the D300s or how it took Canon five years to replace the 7D.

The reason behind the decreasing popularity of the crop format has a lot to do with image quality in the past, APS-C camera where associated with less detail and very poor quality at high ISO, in comparison with full frame cameras. There was also less dynamic range and the overall performance wasn't as good by any standards.

Depth of field was also a reason put forward by many. You tend to get a little more background blur with a 35mm format, but in reality the difference is a lot less noticeable than it would be if you were to compare a 645 and a 35mm sensor.

All of that kind of stuck with people and it's very hard to see things differently today.

What is the reality today?

I probably don't need to tell you this, but technology is light years away from what it was in 2009. Remember how I told you that film photographers would prefer 645 over 35mm because of the extra size? Well today you can get 24 megapixels in either format, so size is not an issue. You can't really change the difference in depth of field, but again, it is barely noticeable. You're going to notice a bigger difference if you compare a [D810](#) to a [Pentax 645Z](#).

Let's talk about noise because I know that's interesting for most of you. The reality is that a lot of crop sensor DSLRs on the market today are a lot better at noise reduction than legendary, older cameras like the 5DMK II. Technology has simply evolved and you don't even have to look further than a GoPro or your iPhone. You can take crystal clear images at high values of ISO 3200 or 6400 with a lot of crop sensor cameras. Yes, there are cameras that deliver unbelievable results in low light, like the full frame [A7s from Sony](#), but it's not going to be a long time before an entry level mirror less or DSLR crop camera will deliver those results.

What would you like to improve today?



Detail-wise, let's just say there are a lot of professionals who would rather pack a smaller crop camera for a shoot, like a [Fuji X-T1](#), than a chunky full frame monster. Check out Zack Arias if you're looking for examples.

Conclusion and what's right for you?

So what should you choose if you're just starting out or thinking about an upgrade?

As I've said, the difference in image quality is negligible so I believe it is no longer an argument in favor of full frame cameras. That crop factor however will influence focal length and lens choice. If you like sports or wildlife photography, I would confidently point you towards APS-C cameras for the extra reach you can get with a telephoto lens.

If you work in very low lighting conditions more than half the time you're shooting, than yes, I would still recommend a 35mm camera, but make sure it's something that excels like the [A7s](#) or the [Nikon Df](#).

There is also a third format we haven't talked a lot about because I want to do a separate article on it: four thirds. It is largely shared by Panasonic and Olympus and it seems to be very popular among mirrorless lovers and filmmakers. The crop factor is 2 and that's something to consider if you have a collection of lenses already.

Breaking it down to a final conclusion, I would say camera format doesn't matter. They have all come to a point where delivering high image quality is accessible and affordable to anyone. As always, what matters is the mind behind the camera, for it is simply no more than a tool that needs to be put in the right hands.

Photography Tips Cont'd...

Elements of a Great Photograph

As a photographer, it's incredibly important to know what makes a great picture. Just having a nice camera and fancy tools isn't enough to really make it in this industry anymore. Knowing what to look for and honing in on those specific things can help you capture truly unique, personal, and in the moment images that will hopefully help to set you apart from your peers. Here are just a few things that I look for during a session.



"The Father & The Son" captured by [Supriya Mukherjee](#)

Composition

I had a little bit of trouble deciding what was the most important aspect of an image. But finally after much thought, I came to the conclusion that composition should be the first thing you consider when taking a picture. Composition can actually make or break an image. There are some images that seem boring and mundane until you recompose them. Sometimes all it takes is looking at your subject from a different angle. Try getting above them—like *way* above them and shooting down. Or maybe get below and shoot upwards. Sometimes changing up where the focus is in your image can make a difference, too. Like focusing on a ring in the foreground with the couple out of focus in the background.

Story Telling

This is a trait I personally find important, although not everyone does. I think the best pictures tell the story of the people in them. Now this may be some kind of artistic creation, which can be really cool, like creating a fairytale image with the people in costumes. But I'm usually looking for something more simple. Like a first time dad holding his son for the first time and that look of pure joy and

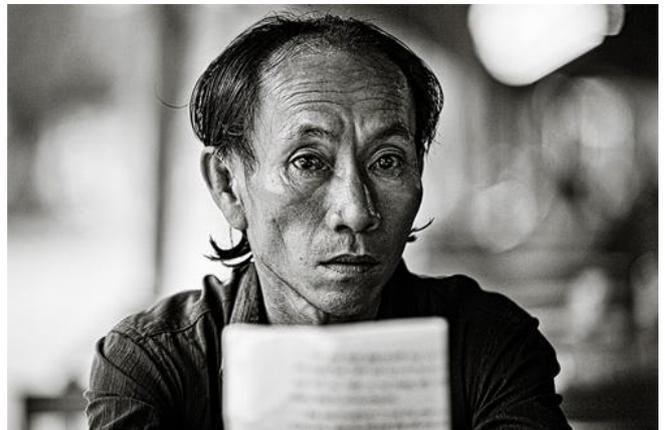
elation on his face. Or the sweet little action of a little girl blowing flower petals out of her hands. Or maybe it's a close up of an elderly couple holding hands. Telling the story of the people in an image can add a whole new level to your picture's overall depth and meaning.



"subway" captured by [Yunus Emre Ates](#)

Emotion

We often take pictures of faces. Everyone's face is totally unique, and so much emotion can be seen just in a person's face. Many, many, many pictures are of faces. So capturing a picture that shows the pure joy between friends laughing over an inside joke or the love on a woman's face as her man literally sweeps her off her feet can create a much more dynamic image than just a photograph of their faces. Of course, happiness isn't the only emotion you can convey. Sometimes sorrow, loneliness, thoughtfulness, calm, peace, or relief can create an interesting photo, too. It's so rare to see images of people experiencing genuine emotion, and I find that people tend to crave this kind of imagery more because it's rare.



"Lunch Distress" captured by [Thomas Jeppesen](#)

Detail

I find detail images to be fascinating; they're often my favorites. We focus on people's faces so much that sometimes it's fun to mix things up and throw in some pictures of other details to remind ourselves of the little things. Like a little baby's feet held in his mother's hands. Kids grow up so quickly; capturing these fleeting moments when they are so small can be some of the most cherished memories a parent could hope for. They often aren't thinking about those kinds of images when they have you take pictures, but they almost always fall in love with these baby detail shots. These kinds of images are being more and more appreciated in all forms of photography, including engagement sessions. Many couples love pictures that don't include their faces. It adds a whole new twist to traditional photography.



"The Tracks" captured by [Gabe W](#)

Lighting

Lighting is the last element—and probably one of the most important—because you need light just to create a picture or to set a mood. Silhouetted or backlit pictures are really popular these days, as they are different from standard portraiture. There's a variety of different takes on the backlit pictures, and there are some pretty exciting and fun examples to look through. There's also the fun dramatic, single light source lighting. This type of photography is fun for creating super moody dramatic shots with high contrast. You really need to know what you're doing and what you want to achieve for this style of lighting to work well with your subject matter.



"Biker Portrait" captured by [Zach Dischner](#)

Well, there you have it. You now know the five elements that help in creating stunning imagery. Composition can help you take a standard pose and give it a new twist. Story telling can help you relay more about a person or couple in an image. Emotion is often one of the most important elements to a picture, especially when conveying joy or happiness. Detail shots can make for a great reminder of the little things we love in others. And, of course, lighting will always make or break a picture since light is what actually enables us to take a picture.

I hope you've found this at least a little insightful and perhaps have taken some things away from it that you may try in your next photo shoot!

About the Author

Stephanie lives in Central, Illinois, is married to her best friend, Ryan, and enjoys the company of her rambunctious lab-beagle pup, Kit. She is the owner of Green Tree Media (greentreemediaonline.com) and is passionate about photography.

Article from: [PictureCorrect](#)

By *Marianne Hodgkins*

A QUOTE

"What is the point of clicking your camera if you don't click with your subject?"

Alfred Eisenstaedt

By *Paul Hulbert*

"Photographers are violent people. First they frame you, then they shoot you, then they hang you on the wall."

- Anonymous

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NEWSLETTER CONTRIBUTION

Contributions appreciated

Do you have an article, story or tips that you would like to share with other members through the monthly newsletter?

Contributions can be submitted at any time to the Editor Marian Paap Marian@secureaz.net and the newsletter is distributed prior to the first meeting of each month.

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