



In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

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THE COMMITTEE

Committee	Marianne Hodgkins & Alan Adrich
Competition Manager	Michelle Nichols
Garden Comp	Alan Aldrich
Newsletter Editor	Marian Paap
Outing Coordinator	Peter Burford
Publicity Coordinator	Regert Johannsen
Webmaster	Jonathan Auld

WHAT'S ON THIS MONTH

July 1st	INTERCLUB COMPETITION Theme: Conflict OR Compassion
July 8th	WORKSHOP Portfolio workshop + discussion with Jim Crew
July 15 th	COMPETITION Theme: Silhouette

FROM THE PRESIDENT

Welcome to July, the half way point in our calendar. Five months down & five to go.

We have 2 comps this month, the first one being quite a major event. It is our annual interclub where we compete as a club against Castle Hill RSL Photography Club and Blacktown Camera Club. It is our turn to host the event this year and we will be doing so on 1st July. All our entries have been selected by our committee and I would like to thank all club members for submitting images for consideration and my thanks also to all committee members for their time spent in selecting the images for our entry. It is never an easy task.

Our second comp for the month is on the 15th and is a normal club comp on the subject of "Silhouette", see Michelle's usual brief for a description.

The meeting in between those 2 comps on the 8th July is when Jim Crew will be visiting our club to continue the development process of our portfolios. So if you have a portfolio under construction, bring some of the images along. Some comments might just take your finished portfolio from a good one to a great one.

And just taking a peek into next month, start working on, if you already haven't, on your entry for that month's Illustrate a song comp.

Happy snapping.

Ian Cambourne

RECENT OUTING

VIVID SYDNEY – 26TH MAY



Photos: Marian Paap



Photo: Pete Burford

On the 26th May, 15 members ventured down to the big smoke for the Annual Vivid Sydney Festival. Several new attractions were on show this year from illuminated pigs to people swirling coloured hula hoops, the latter proved interesting with a few seconds exposure.

One member was advised by an imported Security Guard not to photograph parts of the Bridge structure, seeing that the member had a *Canon* he may have thought he could do some damage!!

Some experienced equipment failure while others had leg endurance issues; it seemed twice as far to get back to the quay as did to head towards the bridge.

I hope to put together a few members' photos to send to the Marlborough Camera Club President who I met in NZ. These will also be on show at our Club at an appropriate time.

Cheers PB.

COMMUNITY SERVICE

During recent months, the Camera Club has been involved with many various community services around the Hawkesbury area. For that the Club has received publicity through local papers and other publications. Following are some publicity received...

WINDSOR DEERUBBIN CENTRE – 10TH ANNIVERSARY 20TH JUNE



HCC promoting the club at the 10th birthday celebrations at the Deerubbin Centre



GAZETTE



HAWKESBURY HOSPITAL ANNUAL CHILDREN'S WARD PHOTO HANGING DAY – 13TH MAY

HAWKESBURY COURIER



HAWKESBURY ART FAIR 29TH MAY – 14TH JUNE



Ian and Jonathan at the opening of the Hawkesbury Art Fair

HAWKESBURY REGIONAL GALLERY

Hawkesbury Camera Club Inc
Mr Ian Cambourne
PO Box 183
RICHMOND 2753



Hawkesbury Art Fair - 29 May-14 June

We are delighted to be hosting the second Hawkesbury Art Fair 29 May – 14 June, and look forward to a fabulous opening-night event on Friday 29 May (bar opens 6pm).

The fair will feature traditional and contemporary artists, designers, and crafters living and working in the Hawkesbury. There are also demonstrations and studio visits to enjoy (details on reverse).

Organisations represented at the fair include Hawkesbury Camera Club, Macquarie Towns Art Society, Hawkesbury Community Artists, The Ferry Artists, Hawkesbury Printmakers, Hawkesbury Artists & Artisans Trail, and Piggery Lane Studios & Gallery.

Some of the Hawkesbury's best-known artists will also have work for sale, including Melissa Read-Devine, James Fletcher and Barbara Campbell-Allen.

From last year's Fair:



Top: (L) Hawkesbury Camera Club members; (C) Sheila Sharp; (R) Sharon Wittington and Ann Chilton
Above: (L) Melissa Read-Devine, Carl Stringfellow and Phillip Nolan; (C) Josephine Blue; (R) Hawkesbury Community Arts Workshop members

MORE TIMES – PITT TOWN

Autumn photography: **READY, SET, SNAP**

Autumn creates an amazing blaze of colour and wonderful photo opportunities that photographers wait for all year round. And it's a great season for beginners and the more advanced alike.

Take advantage of the soft, warm lighting just before sunset and in the early morning to create impressive, magical images of the autumn colours. Shots of the kids playing amongst the vibrant leaves can also make wonderful mementos for Mother's Day gifts.

Living in the Hawkesbury, we're very lucky to have so much beautiful scenery at our doorstep. It's a fact the members of the Hawkesbury Camera Club are very well aware of.

"The Camera Club is a creative resource for photographers of all levels, all ages and all skills," says the club's secretary, Marian Paap. "If you're interested in autumn photography, now is a great time to join. But whatever your passion – whether it's landscape, portrait,

wildlife, night photography, close-ups, or even if you've just bought a new camera and want to learn how to get the most out of it – you're welcome to come along to our meetings to learn and share with like-minded people."

Established more than 50 years ago, the club now organises workshops, guest speakers, photo outings and competitions for its members.

In 2014 they took trips to the Homebush Bay Shipwrecks, the Joadja Historical Village, the Vivid Light Festival, and a photography car rally in Lithgow, and they're busy planning similar excursions for this year at the moment.

The Hawkesbury Camera Club meets at the Richmond Club on the first, second and third Wednesday evening of each month. See their website for more information (www.hawkesburycameraclub.com.au), or their Facebook page for regular updates and photography tips (www.facebook.com/HawkesburyCameraClub).



MICHELLE NICHOLS

"THE CAMERA CLUB IS A CREATIVE RESOURCE FOR PHOTOGRAPHERS OF ALL LEVELS, ALL AGES AND ALL SKILLS."

TIPS FOR AUTUMN PHOTOGRAPHY

Want to take the best autumnal photographs you can? Here are our top three tips and tricks.

1. Go further. Don't settle for the first viewpoint you find. Walk a little bit further or higher to get the bird's eye view.
2. Take advantage of the river. It's ideal for capturing reflections of the russet-hued trees. Get right down to the water's edge to create symmetrical compositions, with the landscape in the top half of your shot, and its reflection in the foreground.
3. Don't be afraid to get dirty. Lie on your back among the trees to get the best shots of their orange canopy, or on your front to capture close-ups of the carpet of fallen leaves on the ground.

"In my opinion Eugene Smith is one of the best photographers that ever held a camera. This is an excellent article on his perspective."

Alan Aldrich

PHOTOGRAPHY, VIDEO AND VISUAL JOURNALISM



"The Wake." From "Spanish Village." Published in the April 9, 1951, issue of Life

W. Eugene Smith/All Rights Reserved by The Heirs of W. Eugene Smith, Courtesy of the Center for Creative Photography, University of Arizona

W. Eugene Smith: 'I Didn't Write the Rules, Why Should I Follow Them?'

By The New York Times Jan. 3, 2013 Jan. 3, 2013 22

By the mid-1950s, W. Eugene Smith had established himself as the premier photo essayist at Life magazine by creating "[Country Doctor](#)," "[Spanish Village](#)" and "[Nurse Midwife](#)." In 1955 he left Life, joined the Magnum photo agency and began his exhaustive [documentation of Pittsburgh](#).

The [American Society of Media Photographers](#) recently discovered the transcript of an interview of [Mr. Smith](#), conducted by the great portraitist [Philippe Halsmann](#) and the society's first president. The interview apparently took place in New York during an American Society of Media Photographers meeting in 1956, although the organization is unsure of the date. The transcript has been lightly edited.

Their conversation covered a variety of topics. In particular, however, Mr. Halsmann asked about staging photographs, a then-controversial practice that is now taboo in documentary and journalistic photography. Mr. Smith defended the practice in certain circumstances.

- Q. Where were you born?
- A. Kansas.
- Q. You know that Alfred Adler, the discoverer of the inferiority complex, believes the youngest child has a sense of inferiority which forces him to prove his own value. Do you feel this to be true with your own personality?
- A. Definitely.
- Q. Did you go to school in Kansas?
- A. Frequently.
- I had a photographic scholarship at Notre Dame — which they created for me. But after a while, I found I was asked to do only commercial, publicity photos, and so — I had to quit.
- Q. Why are you a photographer?
- A. I discovered that saturated hypo was good for my poison ivy. Now, Groucho.
- I fell into photography through my desire to design aircraft. I met a fine news photographer, Frank Knowles, who encouraged me.
- I don't think I became a real photographer until I made a real acquaintanceship with music. That's why I make my layouts the way I do. Photography happens to be my means of communication. But I do not feel I am a photographer singular. I feel that my art or my necessity is communication, and this could apply to many branches of the communicative art — whether it be writing or photography.
- Since I am somewhat adequate as a photographer, I remain with it. I am probably more in command of it than any other medium. I respect it highly as a medium. It has its own very definite purpose.
- Q. When do you feel that the photographer is justified in risking his life to take a picture?
- A. I can't answer that. It depends on the purpose. Reason, belief and purpose are the only determining factors. The subject is not a fair measure.
- I think the photographer should have some reason or purpose. I would hate to risk my life to take another bloody picture for the Daily News, but if it might change man's mind against war, then I feel that it would be worth my life. But I would never advise anybody else to make this decision. It would have to be their own decision. For example, when I was on the carrier, I didn't want to fly on Christmas Day because I didn't want to color all the other Christmases for my children.
- Q. I remember particularly your pictures of a Spanish wake [above], of people looking at the dead man's face — how many exposures did you make?
- A. Two, and one to turn on. I didn't wish to intrude.
- Q. [Piero] Saporiti, the Time-Life correspondent in Spain, told me once that you had used petroleum lamps.
- A. Saporiti has a marvelous memory, so imaginative! This was my version of available light. I used a single flash in the place of a candle.
- Q. Here were people in deep sorrow and you were putting flash bulbs in their eyes, disturbing their sorrow. What's the justification of your intrusion?
- A. I think I would not have been able to do this if I had not been ill the day before. I was ill with stomach

cramps in a field and a man who was a stranger to me came up and offered me a drink of wine which I did not want, but which out of the courtesy of his kindness, I accepted. And the next day by coincidence, he came rushing to me and said, "Please, my father has just died, and we must bury him and will you take me to the place where they fill out the papers?" And I went with him to the home and I was terribly involved with the sad and compassionate beauty of the wake and when I saw him come close to the door, I stepped forward and said, "Please sir, I don't want to dishonor this time but may I photograph?" and he said, "I would be honored."

I don't think a picture for the sake of a picture is justified — only when you consider the purpose. For example, I photographed [a woman giving birth](#), for a story on a midwife. There are at least two gaps of great pictures in my pictures. One is D-Day in the Philippines, of a woman who is struggling giving birth in a village that has just been destroyed by our shelling, and this woman giving birth against this building — my only thought at that time was to help her. If there had been someone else at least as competent to help as I was then, I would have photographed. But as I stood as an altering circumstance — no damn picture is worth it!

- Q. I remember your [picture of a Spanish woman throwing water into the street](#). Was this staged?
- A. I would not have hesitated to ask her to throw the water. (I don't object to staging if and only if I feel that it is an intensification of something that is absolutely authentic to the place.)
- Q. Cartier-Bresson never asks for this.... Why do you break this basic rule of candid photography?
- A. I didn't write the rules — why should I follow them? Since I put a great deal of time and research to know what I am about? I ask and arrange if I feel it is legitimate. The honesty lies in my — the photographer's — ability to understand.
- Q. Why do you print your own pictures?
- A. The same reason a great writer doesn't turn his draft over to a secretary... I will retouch.
- Q. Avedon said that there are three steps in making a photograph: first the taking of the pictures, then the darkroom work, then the retouching. He showed me one unretouched picture in which the girl's skirt fell straight; in the final version it was flying out.
- A. I would have gotten her skirt up somehow.

Q. How much did your Pittsburgh Opus cost in time?

- A. It cost the lining of my stomach, and much more beside. ... While working on it I resigned (from a certain unnamed picture magazine).
[At this point in the transcript, the Q. and A. format is broken, though it goes on: "After questioning back and forth, Philippe pinned him down to this: Smith had explained that he had worked on the opus for a period of several years, which included three months that he was on staff, which he considered 'stolen.' " "There's no way to evaluate it," Smith said. "If I was able to print exclusively, it still would take at least a year. I now have 200 prints from 2,000 negatives...."]
- Q. [The transcript resumes as before.] What would anybody in the world do with 200 prints?
- A. Each print I have made represents a chapter — the 200 represent a synthesis.
- Q. You won't put any time limit on this work?
- A. It was also sidetracked for a period of time for doing an almost equally difficult color project — one of my worst failures, which I consider a going to school.
- Q. How can this be financed? Is there any way, here in America today, to pay a man back for this work?
- A. How long did it take Joyce to do "Ulysses"? I could never be rested within myself without doing this.
- Q. But what if the photographer does not have the financial means?
- A. I will advise them not to do it, and I will hope they do.
- Q. What if nobody sees it? Besides a few friends?
- A. Answer this and you will see how artists have acted throughout the bloody ages. The goal is the work itself.

<http://lens.blogs.nytimes.com/2013/01/03/w-eugene-smith-i-didnt-write-the-rules-why-should-i-follow-them/?smid=fb-share&r=0>

THOUGHT FOR THE MONTH

"Risk taking is a badge of honour among photographers. You need to take risks to experiment, explore and learn. If you always take the safe photograph, then challenge yourself to take the dangerous one."

Len Metcalf

By Paul Hulbert

Newsletter Contributions

To the Newsletter Editor-Marian Paap – newslettereditor@hawkesburycameraclub.com.au

<http://www.hawkesburycameraclub.com.au/>
<https://www.facebook.com/HawkesburyCameraClub/>
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