

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Hi members,

Another competition has come and gone and as usual the set subject (Australian Culture) has brought out the best in some members. I am always amazed to see how differently each individual approaches the set subjects. I love this part of camera club, seeing the creativity at work has always fascinated me. Once again the standard of our B grade section was very high which means there is no shortage of talent coming through the ranks.

We still have the situation where award winners are reluctant to put their hand up or call out their name. This is unfortunate as other members are anxious to know which artist produced that magnificent masterpiece, plus they may want to discuss certain features of the image with the owner or just congratulate them personally. As a consequence of this situation I am proposing that we return to the former arrangement which was the award winner would get out of their seat and come up to the front to collect their award instead of Kim running all over room trying to find MR or Mrs anonymous. In conjunction with this new arrangement I would like all members to put their nametags on please. I am the number one offender in this department so if I don't remember to put mine on you can pay out on me big time until I do remember. Our secretary Debbie Webb goes to a lot of trouble to keep the nametags up to date so we owe it to her to wear them. There is another reason for the wearing of nametags and that is we get to know each other better. The social aspect of camera club should never be overlooked, the camera club has never been just about winning competitions, it's much more than that and I hope it will always be



OFFICE BEARERS

President:	Geoff Pfister 9626 7537
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THIS MONTH

June 2 Guest Speaker
Geoff Higgins

June 9 HAGS. Using the
Colormunki

June 16 Competition –
Table Top / Constructed
Image

so.

In the same vein I am proposing that our coffee-tea break at the half way mark be extended a little longer. I would like our break to be 20 minutes not the current 10 minutes. By putting the visiting judge on notice because as we are all aware judges can waste an enormous amount of time on unnecessary waffle can easily make up this extra 10 minutes. The benefit of this is that there will be time to purchase your drink and still enough time to look at the images that have been hung plus the chance to mingle with other members.

The digital night continues to go well and I encourage any member who would like to improve in this aspect of photo production to attend, it is definitely worthwhile. Peter Gunzy jumped gave a terrific presentation. I'm sure Alan Aldrich will want to take advantage of his talents more often now that he has been fully exposed.

I am looking forward to the club outing This Sunday at Auburn Botanical Gardens but as I pen this news letter all the Weather reports are suggesting that we are in for an extremely lousy day, fingers crossed that their wrong.

I was privileged to get a sneak preview of Geoff Higgins's presentation on Wildlife and Landscape photography. Let me just say this; make sure you don't miss his presentation on Wednesday the 2nd of June it looked sensational. Geoff is currently supplying images to a publisher for 69 books, that is on top of the over 100 publications he has already supplied images for. His work is in very high demand, which gives some indication of the standard of his work. Geoff is also going to give out some very valuable tips regarding equipment and techniques that he uses.

See all Next Wednesday

Cheers Geoff

Colormunki

The recent demise of my ten-year-old Windows 2000 computer signalled the need to buy a new desktop machine. Since becoming a covert to the dark side with the purchase of a Macbook Pro the natural decision was to buy an iMAC.

Dreading the thought of having to load all the programs onto a new computer I was pleasantly surprised to find all I had to do was to link by firewire my Macbook and the new iMac and sit back and watch the grass grow for 68 minutes. All my programs and files were duplicated onto the new machine in perfect operating order.

As I basked in the reflected glory of my new screen I suddenly became aware of the impending delivery requirement for an order for A3 prints. I had the hardware but no way of printing them. I had to connect my Epson R2400 printer to my new iMac.

Well that part was easy but the inevitable problem arose, I needed to colour match the two items.

The Camera Club had just purchased the new Colormunki, which was in the hands of Charles. I hurriedly rang our knight in shining armour acquainting him of my dilemma. Charles rose to the occasion and promptly arrived with our new Colormunki in hand. As he had just colour corrected the club's laptop and the projector, he was as close to an expert as possible. We watched the accompanying DVDs of instructions; remember we are of the masculine persuasion and normally only consult instructions to see what went wrong this was a major concession to technology.

system was put through its paces. All the while options of help were provided for as onscreen movies in the advent of a problem. Once all checks were complete two options were displayed, the previous display setting and the new corrected display setting. Alternate clicking of the two options allowed the before and after displays to be shown.

Setting the printer proved to be just as easy. The colour-matching program generated two required pages that were sent to the printer. This was the only required expense; you have to sacrifice 4 sheets of your expensive Premium Quality Photo Paper. Firstly you have to print the two sheets of colours. Then the Colormunki is run over them, its scanning facility gleaning information is passed over the printouts. The speed and order of the scan is controlled by the onscreen display, as you have to satisfy the input requirements before it moves you on to the next step in the scan. Once the ravenous beast's lust for information is sated it asks for two more prints. These are again scanned and the onscreen display gives you the option of naming the corrected ICC printer profile for recall.

My only problem was the wrong printer driver, I needed the current available Epson download not the generic driver Apple supplied in the operating system. Once this correction was made the computer was checked again and a test print was produced. This simply was brilliant.

Take advantage of Charles' offer to bring the Colormunki and run it over your system, its well worth it. What I see on my screen is what the printer

England, and a 20,000-pound award was offered to the person who could devise a method to determine longitude to an accuracy of half a degree of a great circle, and lesser amounts for 2/3 of a degree and 1 degree. A panel of judges, known as the Board of Longitude, consisted of scientists, naval officers and government officials. They determined how the money would be distributed. It was really for research and development, and in its 100-year existence, distributed more than 100,000 pounds. The ramifications of accuracy in navigation was a safety and economic issue since most trade and exploration was carried out by sea. Half a degree of accuracy meant a clock could not lose more than 3 seconds in 24 hours because it equated to large distances for travel. When the prize was announced, many people set their sights on earning the reward, whether by the design of a clock, or recording the movement of stars, moons and planets and others that were just silly. A lot of the exploration in the 1700s was to places around the planet in order to measure and record the movement of stars, moons and eclipses. The prize eventually went to John Harrison, whose mastery making wooden clocks devised the most accurate instrument to solve the problem. The story is told in the context of the ordinary and extraordinary lives of people in history: jealousies, rivalry, intrigue, politics and ordinary family life.

I may be stretching the point by incorporating this piece of information into a Camera Club Newsletter, but it brought home to me the reality of every day life that exists as a context for the things that emerge as significant over time. The invention of a device or way of recording longitude captured the world 300 years ago, and people from Kings and Queens to carpenters were concerned to find the solution. Today the technology has progressed, but the same concerns surround us as in the 18th century on planet earth. Our everyday lives are surrounded by people and events: history in the making.

Camera Club was asked 3 years ago to provide photos to brighten the walls of Hawkesbury Hospital Children's Ward. What began, as an experimental project has now become an institution in Hawkesbury Camera Club whereby our annual competition titled Photos For Children draws our best attempts to find out what children like. Our Child Judges determine by vote the selection of photos children would like to see on a hospital wall.

The Colormunki is available to all the club members to calibrate your monitors and printers.

If you wish to use it contact Kim Dupoy either at meetings or ph 0410 571 107 to organise this. The unit can be collected from Kim at a meeting or by visiting Kim at home at 13 Guardian Crescent Bligh Park.

If you have difficulty using the Colormunki contact Charles at home for assistance, he has agreed willing of offer his help on ph 4577 2284.

Charles proved quite adept at hooking up the necessary cables to the USB port and we were away.

The Colormunki is a remarkably easy piece of equipment to use. Firstly the instrument, strapped menacingly to the front of the monitor, checked, in conjunction with the loaded software, the computer. The screen display ranges of Red, Green and Blue tones then a series of tones from black to white as the colour accuracy of the

produces. If only all things were this easy.

(AA)

Josephine's Musings

Recently I have been reading a book called Longitude, telling the history of how the world solved the problem of how to navigate the oceans without getting lost. On July 8th, 1714, the Longitude Act was declared in



**HAWKESBURY DISTRICT HEALTH SERVICE
HAWKESBURY PRIVATE HOSPITAL**

catholic healthcare

Children, visitors & staff are all being cheered up by the beautiful addition of Hawkesbury Camera Club's 2010 winning photographs.

We would like to thank everyone who participated in this year's competition as well as organisers & expert young judges for continuing this program into its 3rd year.

The program commenced in 2007 when Chris Paine from the Hawkesbury City Council Watch Group approached the Hawkesbury Camera Club with the idea of brightening the children's ward of Hawkesbury Hospital with photographs by your camera club. A competition was arranged by the then president Josephine Blue. Winning photographs were selected by a child judging panel based on what they thought children would want to see if sick in hospital. Hawkesbury Council Watch contributed frames for the 12 winning photographs to be displayed in.

This year 18 photographs won the honour of being displayed at Hawkesbury District Health Service, 12 in the children's ward and an additional 6 in the community health section of HDHS.

We are all very grateful to be able to enjoy your talent on a daily basis, Thank you, from the staff of HDHS

The success of our quest was proven recently when, for the third year of the competition, Geoff, Alan, Charles and myself went to install the new images, now expanded from 12, to 18 in number, to also grace the walls of Community Health hallways. Whilst into the room and with squeals of delight, extolled the virtues of the images lined up along the wall. The Child Judges had chosen well: animals were a hit with the youngster who wanted to pat the pink ears of the dog in the photo. She then demonstrated their daughter was so amused and entertained, and for us, we were doubly rewarded for our efforts: seeing this youngster so appreciative of our work, and also the dozen "thank yous" given by staff who were standing by and helping with the changeover.



Ella Nutly admires Suzette's photo of the Pink Poodle.

(Source; Kyle Pitt, The Hawkesbury Gazette)

Camera Club members: WELL DONE for our efforts in another year of Photos for Children. Thank you to everyone who submitted photos for the competition night. Congratulations to those whose photos were chosen by the Child Judges, and thank you to Alan and Charles who gathered the digital files and prepared the photos for printing; thank you Carol Donaldson for getting them printed, to Geoff for arranging the 6 new frames to accommodate the extra photos, (paid for by Camera Club, along with the prints), and to Alan, Charles and Geoff who helped with the changeover. We really enjoyed the morning's activity along with the proof of our mission accomplished. Our project is very worthwhile and brings a lot of enjoyment to many people.

STOP PRESS: Cr Christine Paine has helped Camera Club obtain funding by Rotary to print a 2011 Calendar of the winning photos. The calendars will be distributed through the hospital shop and to children in Hawkesbury Hospital. We will take delivery of the sponsorship cheque at the Rotary

removing the previous year's images from the frames and replacing them with the new selection, a young patient with parents accompanying her, came the actions of a kangaroo, and pointed out other details of the images that caught her attention and fascination. The parents were very grateful that

Changeover Dinner on Wednesday 23rd June. More details to follow.

Josephine

Blue Gallery, 106 March Street, Richmond. Open Day Saturday 12th June, I will be giving two talks: 11am-12noon: Get to Know Your Camera, and 2pm-3pm: 3 Easy Ways to Improve Your Photography. Cost \$10 each.

Anzac Lunch Cruise

On Sunday, 2 May, Denise, Robyn, Steven, Marie and some family and friends, ventured north to Kangaroo Point to board MV Bay Runner, for a Post Anzac cruise.

We were piped on board by the piper resplendent in his kilt. Once underway, the captain provided interesting facts and information about the beautiful Hawkesbury River and its environs. We were given many opportunities to take photos of the beautiful Hawkesbury River sandstone at Eagle Rock as well as the various watercraft, trees and birdlife along the way. An added pleasure for the day was photographing the power boats and drivers who were anxiously waiting for the start of the Bridge to Bridge Race. If the captain noticed that we were busy photographing something, he would go in as close as he could, slow down or stop the boat until we were finished, then he would continue the trip.

The captain was also very passionate about Australia's military history, so the main reason for our trip that day, was to pay our respects to those men and women who bravely served our country. We stopped over the watery grave of the HMAS Swan and then cruised to Wobby Beach. We were able to get reasonably close to the relict of HMAS Parramatta. As we approached it, the piper played the Last Post, the captain recited the Ode, then the piper played both Reveille and Navy Reveille. As everyone on board threw some flowers onto the water, the captain turned the boat so that the flowers we propelled towards the relicts of the old warship. It was a moving tribute to our military past.

The weather was perfect for sailing and taking photographs. The boat was not crowded, so we were able to move around freely both inside and outside the vessel. The cruise was good value for the money. Not only did we have a two and a half to three hour cruise, we were also well fed, with the waitress walking around with trays of hot food

and small containers of fresh prawns for most of the journey. Tea, coffee and dessert were also included in the price. The boat is licensed, with a selection of red and white wines and beer. Soft drink and chilled water was also available.

We all agreed that it was a great day out, and well worth the drive to Brooklyn.

The only negative was that the jetty at Kangaroo Point does not have any toilet facilities or shops to buy the much anticipated coffee, tea or cold drink. If we venture that way again, we all decided that we would drive to Brooklyn first (only about 5 minutes away), visit the bathroom, get the necessary drinks, then head back to Kangaroo Point, sit at the wharf and enjoy the view whilst waiting for the boat.

(MG)

Trainspotting: the Powerhouse Museum photo competition

View the winners and a selection of highly commended images from Trainspotting: the Powerhouse Museum photo competition. Enjoy a visual feast with images capturing the majesty of heritage steam trains, diesels on long hauls through the country, atmospheric shots of railway tracks and stations, creative night shots, and quirky train-spotting images.

12 May until 29 August 2010

500 Harris St,

Ultimo

Next Camera Club Outing

DATE: Friday 11 JUNE 2010

PLACE: MACQUARIE STREET

WHERE WE MEET: Richmond Club

TIME: 4.15pm

COST: FREE

DESCRIPTION: Macquarie Visions

Tea: City Extra

Discover our city as you've never seen it as you venture along the theatrically lit Macquarie Street and surrounding historic buildings.

From St Mary's Cathedral and Hyde Park Barracks to Parliament House,

the State Library and the Sydney Conservatorium of Music, these Grande Dames of Sydney architecture are rendered with extraordinary light.

This on-foot nocturnal adventure starts with a dazzling light spectacle at St Mary's Cathedral. Stones of the Cathedral will appear to literally rise out of the ground as the story of "Designing the Nation" unfold. Follow the light trail along Macquarie Street with historical and contemporary themes revealed in light.

Taking approximately one hour, the free public walk will be a storytelling journey using iconic Macquarie era buildings and Royal Botanic Gardens as the backdrop, on the way to Sydney Opera House and Circular Quay.

Macquarie Visions celebrates the 200th anniversary of Australian visionaries Governor Lachlan and Elizabeth Macquarie – the ultimate Sydney power couple.

Put on your winter woollies, grab your family and friends, and join us from 5.30pm to watch 'Lights On' from vantage points including the Sydney Opera House forecourt, Circular Quay and St Mary's Cathedral.

Lighting the Sails - Sydney Opera House

Join in the fun and festival atmosphere around Sydney Opera House Forecourt and Circular Quay, with the spectacular illumination of the Sydney Opera House sails.

Macquarie Visions - St Mary's Cathedral

Head to Macquarie Street to see the historic buildings come to life with stunning light projections and to enjoy live street entertainment.

Travel Options: Catch the bus from the Richmond Club at 4.15pm

Return: Bus leaves Macquarie Street at 9.30pm

Next Month

July 7 Studio Night

July 14 HAGS at the Richmond Club

July 21 Comp – Colour & Movement

Tabletop Photography Controlling Shadows And Contrast With Light Tents And Cocoons

When it comes to lighting tabletops, professional photographers often opt for the sweep table (some may refer to it as an ad table). A sweep table looks like an oversized chair, but, instead of cushions, it comes in an assemblage consisting of an upward curving, or “sweep-back,” milk-white Plexiglas sheet supported on a frame that stands at a comfortable height for shooting. The idea behind the sweep table is that light can come in on the subject from any of many possible directions, including underneath. And because the background sweeps up behind the subject, it is continuous, doing away with a sharp horizon line intersecting the picture at some point. Also, the sweep design allows the background to gradate, doing away with the need for a graduated backdrop. This swept background is also referred to as a seamless backdrop.

While utilitarian, sweep tables have their limitations. They are often expensive, bulky, inflexible and hardly portable. They are not necessarily the best or most expedient solution for tabletop subjects with shiny and highly reflective surfaces, unless you don't mind all the added work that would be required in tackling these problems. Simply stated, there is a simpler way to light some otherwise difficult tabletop setups.

Enter Light Tents And Cocoons

Available from various manufacturers, these devices surround the still life set with a translucent white diffusion material. The resulting lighting, whether from available light, flash, hot lights, or fluorescents, is relatively soft and the all-white interior usually bounces back enough light to prevent harsh contrast.

The typical light tent is conical, resembling a tepee, and is constructed of nylon. It might require a separate support rod (not supplied with the tent) at the top to hold it erect and in place. The cocoon, on the other hand, is self-standing and rectangular, and constructed of a milk-white Plexi-like plastic. There is also a hybrid design, which is also self-standing, but cubical and constructed of nylon. The conventional light tent and the hybrid design both collapse down to a flat, circular (pie-to-wheel-size) shape convenient for carrying. The smaller conical light tents are perhaps the most portable lighting solution, as well as being most economical. Each design has its advantages, with some tradeoffs.



A studio flash was positioned to the left and rear of the set, with shimmering Mylar as a backdrop for these peppers. The lighting inside the Lastolite Cubelite is quite soft. There is some light falloff on the right, but nothing that couldn't be corrected with a white bounce card.



With only the studio strobe, the lighting is harsh, with burnt-out highlights and fairly deep shadows. Note the loss of definition on the underside of the pepper hanging off the dish. Interestingly, the Mylar has more colour saturation here.

While utilitarian, sweep tables have their limitations. They are often expensive, bulky, inflexible, and not portable. They are not necessarily the best or most expedient solution for tabletop subjects with shiny and highly reflective surfaces, unless you don't mind all the added work that would be required in tackling these problems. Simply stated, there is a simpler way to light some otherwise difficult tabletop setups.

Enter Light Tents And Cocoons

Available from various manufacturers, these devices surround the still life set with a translucent white diffusion material. The resulting lighting, whether from available light, flash, hot lights, or fluorescents, is relatively soft and the all-white interior usually bounces back enough light to prevent harsh contrast.

One type of light tent is conical, resembling a teepee, and is constructed of nylon. It might require a separate support rod (not supplied with the tent) at the top to hold it erect and in place. The cocoon, on the other hand, is self-standing and rectangular, and constructed of a milk-white Plexi-like plastic. There is also a hybrid design, which is also self-standing, but cubical and constructed of nylon. The conventional light tent and the hybrid design both collapse down to a flat, circular (pie-to-wheel-size) shape convenient for carrying. The smaller conical light tents are perhaps the most portable lighting solution, as well as being most economical. Each design has its advantages, with some tradeoffs.

However a very useful light tent can be made using one card table inverted over another. With the upper card table's legs extended vertically a light sheet is thrown and secured over the legs. The best material for this purpose is rip-stop nylon a translucent white material with excellent light diffusing properties. Allow a small opening on one side for the camera lens to enter.

Some manufacturers of commercial light tents recommend that the translucent material be ironed regularly. Practise dictates leaving the fabric crinkly, since this tent would be opened and packed away again and again. Besides, you won't have an iron when using the tent in the field, so get used to the wrinkles. They didn't seem to bother anything. You might even say it's a different wrinkle on lighting.

The thin fabric efficiently allows light to pass through, while at the same time bouncing light back onto the enclosed subject. So, on the one hand you have a soft



light; on the other you have bounce light filling in shadows. The roomy interior, afforded by the typical card table described, does not reflect light as well as a smaller one. That means bounce cards may be called for. On the other hand, the spacious interior also allows you to set up black cards to pull back some of the light and add subtle contrasts of tone. Larger tents generally serve

difficult or larger subjects. I have found the approximately 1-metre dimensions allow for better-advanced lighting techniques to be practiced.

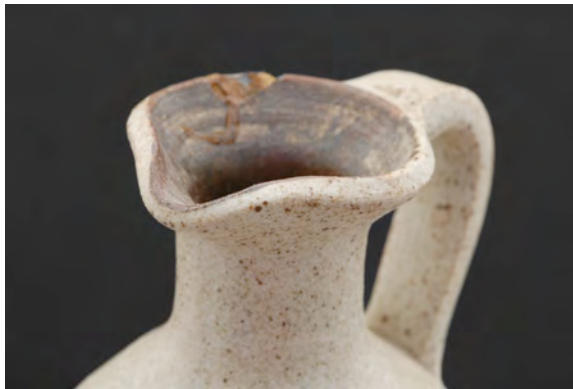


Looking from this vantage point you can see the effect of light diffusing through the nylon surround.

Lighting can be as simple as the repositioning of the table in relation to the sun. Sunlight impinging on say the left side of the fabric will create a modelling differential of at least one stop, enough to give shadow detail without causing deep dark muddy areas associated with

harsh sunlight.

A Flash can be fired either externally or internally, in relation to your tent, with totally different results so enabling more creative lighting. The addition of a black or white matt card as a background will again create a different result.



The darker background emphasises the outline whereas the lighter background tends to absorb the image.

Floral arrangements or specimen shots make excellent subjects that can be handled by this technique. By controlling the depth of field any suitable background can be utilised. The light tent can be a remedy for those breezy day shots were the close-up photographs become increasingly problematical as the breeze seeks to reposition your best efforts.

(AA)