

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Hi members,

Our outing managers Jenny and Suzette did another wonderful job with the help of Alan Aldrich in organising our trip into Sydney to photograph "Vivid Sydney". 20 members took the bus option from outside The Richmond Club plus several others joined us after work in Sydney. The lighting on public buildings in Macquarie St was quiet spectacular and well worth seeing. As is usual with camera club outings the social aspect was also a strong part of the evening. One group of which I was attached to discovered a delightful little cafe next to the Hyde Park Barracks which served beautiful food, good wine, superb coffee all in front of an open fire what more could you ask for?

Phil Ramsden was our judge for the June comp and I thought he did an excellent job. Phil is one of the most respected judges doing the rounds and it is not hard to see why. I thought he managed to get the balance just right between the amount of commentary and little tips that the judges tend to pass on in a very reasonable amount of time. We also trialled the idea of award recipients coming forward to receive their award from Kim instead of the old system where they hide anonymously in their seats. This gave the members the opportunity to see who was receiving the award, which I found also added to the success of the night. As most of you would be a where we have changed the way we do things on meeting nights in an attempt to revitalise the social aspect of the club. I mentioned last month the focus was leaning too heavily towards time efficiency and the need to finish at a reasonable hour. Personally I was very pleased with the longer coffee break and the feedback from members has been very positive so far. This tended to make the evening a little



OFFICE BEARERS

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|-------------------------------|-------------------------------------|
| President: | Geoff Pfister 9626 7537 |
| Vice President: | Marian Fox |
| Secretary: | Debbie Web 4578 3680 |
| Treasurer: | Peter Baldock 4573 1357 |
| Comp Manager: | Kim Duproy & Alan Sadleir |
| Publicity: | David Duproy |
| Activities Coordinator | Jenny Aquilina & Suzette Howarth |
| Newsletter Editor | Alan Aldrich 9627 4225 |

This Month

- July 7** Studio Night at John Hughes – Jamison Town
- July 14** HAGS at the Richmond Club – HRD Images
- July 21** Comp – Colour & Movement

more relaxed and that can't be bad thing in this day and age where there never seems to be enough time in the day anymore. Remember you can order your coffee at the Coffee Shop in advance and they will have it ready for you when we have our break. This should save waiting time.

By the time you get this newsletter we would have had our 5th meeting for the month, which is a **member's presentation**. We have four or possibly five members showing some of their work. The last member's presentation was exceptional and I think this one will be just as good. We will be seeing work from some of our newer members which is always exciting plus one or two of the longer term members will be doing presentations. Member's presentations are always a little nerve racking for the presenters, especially if it's their first time but going on past experiences they often turn out better than some of the special guests that visit our club. I am looking forward to Wednesday very much.

Our first meeting next month is the 7th July we will be venturing over to Penrith to visit John Hugh's studio. John was a long time member of our club and he has kindly agreed to lend us his studio for the evening. We have organised two models for this night, one male and one female so this will give us good variety. John will be passing on lots of good tips in regard to shooting in a studio situation so don't miss this great opportunity. Even if you have never wanted to do studio photography I believe the experience of learning more about light in general will make the night worthwhile for you. John also teaches at Nepean Technical College so as you can see he is very experienced at passing on his knowledge. John's studio is situated at unit 38 number 38-40 Abel St Penrith. If you are using navigation system in your car John tells me that

you may want to enter Jamison Town instead of Penrith for the address.

Interclub is fast approaching. The committee met at Kim and David's place last Wednesday to choose which images would represent the club. We had a very good cross section of work to choose from many coming from our very talented B grade as well as A grade. The interclub competition will be held on Tuesday the 13th of July in the Castle Hill RSL club starting at 8pm. Hope to see you there supporting your club.

Cheers Geoff

Interclub Competition Update.

The club's entries for the Interclub against Castle Hill and Blacktown Camera Clubs to be held at Castle Hill RSL on the 13th July was finalised on Friday 25th when the club's executive met to review submissions from the members and select the club entries - the ones that Castle Hill and Blacktown clubs will try and compete against.

Thank you firstly to all the members who were able to provide images for consideration, the quality and standard was very high which made selecting the final images a tricky but enjoyable process.

The committee enjoyed reviewing all the images and had a lively banter through the viewing.

The committee feels that we have selected a strong cross section of images to represent the club and hope that we get as good a turnout to cheer on and support the club on the night.

The selected images were submitted by:

Charles Sutton
Jenny Aquilina
Suzette Howarth
Denise Newton
Colin Bates
Marian Paap
Olga Baldock
Kim Duproy
Geoff Pfister
Ian Canbourne
Alan Sadlier
Diane Norris
Josephine Blue
Mark Hansen
Netti Fairleigh

Julie Day

Then entries are across all categories - B&W, Colour & Digital

Thanks again to everyone for their interest and support.

Dave Duproy

Help From Windsor Rotary Club.

Last Wednesday night I attended the Windsor Rotary Dinner to receive a cheque on behalf of Hawkesbury Camera Club. This is the grant we have received from Rotary in order to produce the Photos For Children Calendar for 2011 using the photos that are now on display at Hawkesbury Hospital from our 2009 Competition.

It has almost become an institution! I was asked to say a few words to the members, and explained our project, which was very well received. Christine Paine was there as well, which was fitting since she was the person who approached Camera Club in 2007 to ask if we could supply some photos for the Children's Ward of Hawkesbury Hospital.

It was good to have Camera Club acknowledged amongst a room full of people who work tirelessly for the well being of others in the immediate community and worldwide. It impressed me that Camera Club is strong in terms of looking inwards, building a community of members who have a love of photography in common, as well as looking outwards to the community, to help others.

Well-done Camera Club.

Josephine Blue

Members' Presentation Night

At our last meeting 3 members presented a body of their work. It's nice to see a new member taking part in this type of photographic display.

The first presenter Doug Carbery took a different point of view to that normally seen in a camera club. Doug took part in the assessment of losses in his professional capacity due to Hurricane Katrina, that hit New Orleans in 2005. A quote from Wikipedia sums up the devastation caused by this hurricane.

Hurricane Katrina of the 2005 Atlantic hurricane season was the costliest natural disaster, as well as one of the five deadliest hurricanes, in the history of the United States. Among recorded Atlantic hurricanes, it was the sixth

strongest overall. At least 1,836 people lost their lives in the actual hurricane and in the subsequent floods, making it the deadliest U.S. hurricane since the 1928 Okeechobee hurricane; total property damage was estimated at \$81 billion (2005 USD), nearly triple the damage wrought by Hurricane Andrew in 1992.

Doug's presentation was based on photographs taken as a visual diary, a style favoured by architects, engineers and obviously Loss Assessors to enhance their memories when writing reports. Most of this style of photography is limited by the time available and immediacy of the subject matter. For example if an architect is overseeing a concrete pour he cannot interrupt or ask that it be held until he changes lenses of reformat his memory card, he must take what he sees from where he is. So that was the style of photography used in this presentation.

The images certainly illustrated the total devastation inflicted by Katrina on New Orleans, the approach of the law enforcement with high calibre weaponry protecting the assessors certainly lost nothing in the translation from camera to screen. The smashed buildings shown in stark reality were clearly evident. Cars, boats and infrastructure overturned and deposited hundreds of yards from their point of impact, bore silent witness to the power of nature exercising its total domination over manmade structure.

The next presentation was of Ian Cambourne's New Zealand trip. Ian a very experienced photographer utilised his knowledge to capture his trip. The images of the Glaciers and the dirty ice with their hollow blue hearts were well rendered. Christchurch at night evoked that mystic air utilised by travel photographers.

The scenes of black-pebbled beaches underneath an overcast sky contrasted to our typical Australian beaches of yellow sand under a clear azure sky.

Our resident proxy Kiwi Debbie provided an excellent off the cuff commentary illustrating embedded innate knowledge of the Land of the Long White Cloud.

Finally Geoff's professional presentation of a photo-shoot for a client set to music demonstrated a newer technique using proprietary digital applications. The range of photographs ran the full gamut of interaction between photographer and subject. His constant interchange of subjects kept the interest level high

throughout the presentation. The interaction and affection between parent and child was well captured. The choice of music did not overpower or contrast but remained in harmony with the onscreen image.

However the sight of the child being dissected by the transition effect was heard to cause a comment of concern from the audience. Proprietary programs at times must be watched for such unwanted consequences. (AA)

2 Photographic Exhibitions at the State Library

World Press Photo 2010

This annual contest is at the core of the World Press Photo's activities. For the 2010 contest, the jury gave prizes in ten themed categories to 62 photographers of 22 nationalities from: Argentina, Australia, Brazil, Canada, Chile, China, Ecuador, France, Germany, Hungary, Ireland, Israel, Italy, Mali, Mexico, the Netherlands, Palestinian Territories, Peru, Somalia, Sweden, the United Kingdom and the United States.

During the two-week judging, the jury viewed a record number of photographs with 101,960 images submitted by 5,847 photographers. The photographers represent 128 different nationalities.

Every year following the World Press Photo Contest, the winning images go on tour. The annual World Press Photo Exhibition is the best known of World Press Photo's activities and is a leading event in the organization's calendar. The exhibition is officially opened in Amsterdam as part of the award ceremony in April and can then be seen at venues around the globe. The tour program takes in approximately 100 cities in 45 countries and is still expanding.

The exhibition is a showcase for creativity in photojournalism and a platform for developments in the profession, part of World Press Photo's aim of encouraging and stimulating the work of press photographers around the world. The show also attracts a broader public and, because of the wide-ranging focus of the contest, forms an eyewitness record of world events from the previous year.

Open: 3 July 2010 – 25 July 2010

Galleries, Mitchell Wing

Monday to Thursday 9am – 8pm
Friday 9am – 5pm
Weekends 10am – 5pm

Admission: Free

Photos 1440 – A Day, A Minute, A Moment

There are 1440 minutes in a day. In these minutes photographers capture a moment. These moments make up a day.

The Sydney Morning Herald's photography exhibition *Photos 1440* is presented by the State Library of NSW as part of Canon's EOS Festival of Photography. The exhibition features prints and multimedia of the best published and unpublished work by Sydney Morning Herald photographers from 2009 to the present as well as a selection of historic images from the Herald's vast archive. Two 'slide nights' featuring some of Australia's finest photojournalists will be presented in association with the exhibition.

Open: 3 July 2010 – 1 August 2010

Macquarie Street foyer and Level 1 gallery

Admission: Free

HAGS at the Richmond Club

The usual meeting of the HAGS Group will be held on the 14th July. The topic for discussion this month is High Dynamic Range Digital Photography. Peter and Olga Baldock will be the facilitators this month. Most keen observers of recent competitions will have noticed the stunning images being offered by Peter and Olga.

This month will give you the chance to learn more about this novel photographic technique. If you would like to brush up on the subject a good book to get hold of is, Complete Guide to High Dynamic Range Digital Photography by Ferrell McCollough. The book is available at the Hawkesbury Book Barn in Windsor at \$27.99

The normal interactive group will be active after the discussion so bring your queries and work arounds to add to these groups.

Next month at the HAGS meeting is something and someone not to be missed. Mark the 11th August in your diaries as of the highest importance. John Swainston is our guest speaker, if anyone can give you an insight into where photography is heading it's John.

He is the managing director of Maxwell International Australia. The company has recently added Asia to its Australian market responsibilities.

John Swainston is head of DayMen's Maxwell International Australia subsidiary and also oversees sales and marketing for the company's products in the western Pacific rim, including Japan, China, South Korea and ASEAN member countries. As senior vice-president Asia/Oceania of DayMen Group, he has responsibility for the sales and marketing operations of Lowepro Asia, based in Hong Kong.

Since establishing the local Australian company in October 2006, Maxwell International said it has more than doubled its photo-imaging revenues, increasing its share of the photo market in all product lines and brands. DayMen Group recently expanded into new categories of protective cases for GPS and portable hard drives with its Lowepro brand, as well as laptop and netbook computers with the recently acquired Acme Made brand.

Next Month

August 4: Guest Speaker – "Commercial Photography."

August 11: HAGS with guest Speaker John Swainston

AUG 18 Comp – Interior Images

Library Books – Hawkesbury Camera Club Inc

- 35mm Handbook – Michael Langford
- 35mm Handbook – Michael Freeman
- A Critical History, American Photography – Johnathon Green
- Aperture Masters of Photography – Paul Strand
- Beginners Guide to Camera Accessories – Bruce H. Mitton
- Beginners Guide to Colour Photography – Ralph Hattersley
- Canon Rangefinder Cameras 1933-68 – Peter Dechert
- Complete Guide to Video – John Hedgecoe
- Focal Book of Practical Photography – Paul Petzold
- Follow Your Bliss – Jane Davenport
- Future History, A Social Time Capsule of Kurrajong – Paul Hulbert
- How to Catch The Action – Kodak
- How to take and develop Colour Photographs – Michael Freeman
- Inspiring, Not Retiring – M. Sayer-Jones
- Learning From The Experts – Kodak
- Lichfield on Photography – Lichfield
- Make Colour Work For You – Kodak
- Mastering Colour – Kodak
- Minolta Dynax 8000i – Heiner Henninges
- Photo Icons, The Story Behind the Pictures, Vol2 – Hans-Michael Koetzle
- Photographing Friends & Family – Kodak
- Photography Explained – Fabian K. Beal
- Pocket Guide to Digital Photography – Kodak
- Say Cheese! Taking Great Photographs of Your Children – B. Gatton & C.M.Wallace
- School Photography – John Dunn
- Take Better Pictures – Kodak
- Taking Better Travel Photos – Kodak
- The Camera : Ansel Adams Photography Series 1 – Ansel Adams
- The Classic Cameras – Barrie Smith
- The Complete Guide to Photography – Michael Freeman
- The Guide to Photography – Practical Photography
- The Print : Ansel Adams Photography Series 3 – Ansel Adams
- The Story of Popular Photography - Kodak
- Video Camcorder School – Malcolm Squires

For all enquiries contact our Librarian: Paul Hulbert

Night Photography

It's that time of year when you leave for work in the dark and return home in the evening in the dark, so it's understandable that your camera may only surface at the weekend. But it doesn't have to be this way. Many cameras, whether compact 35mm, digital or SLR, have a shutter speed range that will allow low-light pictures to be taken so you can venture out in the evening. The only requirement is a little knowledge of metering and some form of support to ensure that you don't get blurred pictures as a result of camera shake.

The first thing to do is check that you can override the camera's automatic flash. Most 35mm and digital compacts have a symbol that has a lightning bolt within a circle with a 45 degree line through it – (use your instruction manual and explore your camera's menu). This turns off the flash and ensures the camera makes use of its long exposure setting, on models like the Nikon Coolpix 995, Sony DSC-F707 and Minolta Dimage 5 and most makes of SLR you just leave the flash in its down position and ignore



the warning light telling you to activate flash. If in doubt just place your finger over the inbuilt flash and take a photo. You'll soon get the picture.

For dramatic effect find a suitable over water scene. It's a simple as resting the camera on a suitable support and step the shutter down one stop to allow for the large area of darkness that will fool the meter. (Find and set the exposure to -1EV, it's in the book)

If the camera does have a flash off feature use it. While the shutters open you have to keep

the camera perfectly still, which is usually impossible if you are hand holding it. There are many supports available to ensure the camera stays still. These range from compact to large tripods (Hint: find out about the Grillapod), plus clamps and grips,. You can also use a bag full of beans or tiny polystyrene balls. These mould to the shape of the camera and provide a surprisingly solid support, but you do need the added assistance of a wall or tree to support the bag.

With the camera held firmly in place you can fire the shutter and make the most of the long speed. however don't think it's always that easy. Often night photography has huge areas of the scene in darkness with occasional illuminated areas subjects, such as spotlit buildings, moonlit trees, fireworks, showground illuminations, neon signs etc. The camera's exposure meter isn't used to such scenes and may need some manual help. It's here where the benefits of digital cameras become evident. You can take a picture on auto and preview the scene. If it looks too dark, or the illuminated area is too washed out you simply manually adjust the camera's exposure using the compensation setting and try again and repeat until you have the right balance. Try to become used to reading the camera's histogram.



Try shooting cars from a pedestrian bridge that crosses over a motorway bridge. Use a long shutter speed (ideally B where the shutter can be locked open) and you'll produce graphic lines as the cars pass below you. If there's a break in traffic hold the lens cap over the lens until another car appears. And remove the cap just before the car enters the frame.

SLR cameras often have more scope when it comes to overrides but you have to have

the experience to set this, because you can't see what you've done until the film is processed, and then it's often too late. The best thing to do is to keep copious notes that you can refer to in the future.

If the camera has a spot meter you can take a reading from the illuminated area and expose for that to avoid a really dark picture.



Use a slow shutter speed at a fairground instead of flash and your pictures will be a wash of vivid colours. Here the static bulbs are complimented with a whirling collision of colour from the revolving ride. The low angles and creative viewpoint has helped here. Try to aim for a speed that blurs but just enough so you can still see detail. Here 1/8th sec was just right.

There is a range of illuminated scenes that are similar wherever they are photographed so we can give exposure values that you can use as a guide in the table below.

The following table is based on ISO100 and you can compensate for different ISO minimums to suit your camera.

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| Fireworks | 1sec | f/2.8 |
| Floodlit building | 1/2sec | f/2.8 |
| Subject lit by firelight | 1/2sec | f/2.8 |
| Typical street scene with normal illumination | 1/2sec | f/2/8 |
| Shop window | 1/8sec | f/2.8 |
| Brightly lit street scene (maybe with Christmas lights) | 1/15sec | f/2.8 |
| Neon sign and brightly lit theatre districts | 1/30sec | f/2.0 |

Use these exposure settings as a guide and when using ISO 400 speed reduce the aperture down by two stops, so f/2.8 becomes f/5.6, or increase the shutter speed by two full settings, so 1/2sec would be 1/8sec.



Neon lights, whether Las Vegas or the local amusement arcade, provide excellent colourful subjects. Take care not to meter off one of the bright lights or the rest of the scene will be too dark. Also avoid metering from a dark area or the lights will be over exposed. Try to fill the frame with an interesting crop. A telephoto lens helps if the lights are at the top of a building or structure.

One final thing to be aware of is colour casts on colour film. Most film is created to take good pictures in bright daylight so when you shoot under artificial light you will get a colour cast. If the lighting is tungsten the colour

will be yellow, and in fluorescent light it will be green. Filters are available to screw onto the lens of an SLR camera and can be held over the front of a compact camera.

Once again digital cameras have useful ways around this. Look on the menu of a many digital cameras and there's a white balance control. This is set to auto by default and can be fooled when the lighting is a mixed, so there's an override where you can preset the type of lighting you're shooting in. Some cameras just have a series of presets - shop windows and underground lighting is usually fluorescent, while floodlit buildings, street lamps and interiors of churches will often be tungsten. Some of the more advanced models have a manual setting where you point the camera at a white part of the scene so it can tell what colour light is reflected and compensate perfectly. You can take the shot and preview to check you're happy with the colouring. You don't have to filter the light to obtain daylight colouring, sometimes it's more effective if you include a colour cast.



Church interiors will be very yellow if you don't add a filter or adjust the digital camera's white balance. Here the shot has been deliberately left to show the warm colour against the cold blue evening light coming through the window.

Tip

When taking pictures in low light using a digital camera you are often stretching the capabilities of the camera's metering system. This results in noise (small irregular pixels appearing in the dark areas) some of the newer digital cameras have a noise reduction system that can be preset to improve the photos.



On the recent trip to Macquarie Street to avoid overexposing the highlights it was necessary to underexpose by -0.7EV. At this setting the highlights were not blown out and the darker colours kept sufficient detail. Even though the light availability is not as good as in daylight the highlight to dark areas are just as variable. The image taken on RAW is easily enhanced once opened in PhotoShop. The image was taken at ISO 400.



PRESS RELEASE

Camerally, a weekend photographic retreat will be held from 11th to the 13th March, 2011 at Lutanda Recreation and Conference Centre, Yarramundi, near Richmond New South Wales. Further information on the facility is available on their website www.lutanda.com.au/ .

Camerally was started in 1952 as a means for new photographers as well as more experienced old hands to get together in a social atmosphere and enjoy a learning experience amongst others with the same interests.

The Chairperson, Barbara Seager has arranged for New Zealand based professional photographer, Mr Ron Willems (www.ronwillemsphoto.com/) to address attendees as the keynote speaker.

Ron has won the New Zealand Salon of Photography six times, has had over 40 major international awards and over 1,800 exhibits of his work worldwide. In addition to exhibiting he has also judged extensively including national and international salons of photography. His photographic work and articles have been published in books and magazines in New Zealand, Australia and the United States. Lecturing in a relaxed, informative and engaging style has placed Ron in high demand with audiences of up to 500 people. A keen interest in all facets of life sees him travelling extensively with an involvement in photojournalism, landscape, model, nature and experimental photography.

But more than anything he enjoys photography and helping others with their photography, it is part of his life and it allows him to see what a wonderful world we live in.

Various other activities and speakers will keep attendees occupied to ensure they come away having learned more about their photographic interests having been encouraged to explore their personal visions in the art of photography.

For further information and to be placed on the mailing list for Camerally 2011, please send an email to camerally@netspace.net.au

Or call Mobile # 0407 015 456

Barbara Seager,
Chairperson
Camerally 2011



Dear Hawkesbury Camera Club Inc.,

**Are you sick of being treated like a criminal every time you pull out your camera?
Then here is your chance to have your frustrations heard!**

Photography in Australia is under attack and artists are losing their rights to freedom of expression. If you feel you're being treated like a criminal, predator or a terrorist, here's your chance to have your say.

Join me and some of our country's leading photographers at an **Arts Freedom Australia Protest Rally** to demand fair access for all to iconic public locations like Sydney Harbour, Bondi Beach and Uluru.

The rally is taking place at Campbells Cove, Sydney Harbour, on Sunday, August 29th from 10am-12pm.

Come along with your camera and tripod and demand an end to the growing number of unjust rules and regulations, which are making our passion for photography increasingly difficult. Even if you're not in Sydney, I encourage you to gather your friends and colleagues and make the trip. We have to fight back before it's too late and our freedoms are taken from us completely.

Some background to the issue

My friends and I started Arts Freedom Australia several years ago because we could see the direction bureaucracy was taking and we were worried about the impact on our industry - not to mention all the other associated artistic industries. This issue really does affect everyone - even if you just love looking at photographs and other forms of art.

These days there is so much legislation, so much red tape, so many permits to be acquired and fees to be paid - it almost makes me want to give up and not bother any more. But we're going to continue our fight because we want to make sure the next generation has the same rights we did when we started out.

Share your horror stories

If you've had a run-in with red tape while trying to express yourself artistically, we'd like to hear about it. We have a limited number of Arts Freedom Australia t-shirts for sale. At just **\$25 each**, they are a great way to show your support for the cause. The front of the t-shirt reads "I'm a Photographer not a Criminal", while the back features "Fight for Freedom" plus our logo and web address. All profits go directly to AFA to help continue our fight against these ridiculous restrictions.

For all enquiries about AFA please phone Renee Dandy on (02) 4307 8409, or visit www.artsfreedomaustralia.com.

Please register your attendance at the rally by emailing rdandy@kenduncan.com.

We hope to see you there - don't miss your chance to fight for freedom!