

Geoff Pfister



2.4.1948 - 22.4.2011

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

SPEAKING ON BEHALF OF THE HAWKESBURY CAMERA CLUB.

Our condolences go to Ros. and the family.

We have had the opportunity to express our feelings to Geoff in recent times; we were able to express our love and to come in contact with our own feelings.

We want you all to know how much we appreciated him.

He was a solid member of the club.

A great encouragement to all who knew him and related with him.

He was keen about his photography, always ready with his camera.

He took photo's, he talked photography, taught photography and lived photography.

He loved the outings that we had with him. I remember one outing that we had to the UWS forensic school and as we were assembled bidding our farewells, he pulled out his camera and took a group shot and presented us all with a copy at the next meeting.

He was president over the past year and I was personally impressed with his ability to recall names, which speaks highly of him as he went out of his way to get to know as many people as possible.

He was always ready to support and encourage newcomers and anyone with a problem was always helped.

Geoff will be sadly missed, but we will remember him always with fondness.

We will miss his encouragement.
 We will miss his quick wit.
 We will miss his sense of humour.
 We will miss him.

He was recently very encouraging to me personally, as I tried to fit into his very big shoes and I do thank him for that.



OFFICE BEARERS

President:	Dale Irving 4579 6899
Vice President:	Marian Paap 0402 116 670
Secretary:	Charles Sutton 4577 2284
Treasurer:	Ian Cambourne 4577 5148
Comp Manager:	Kim Duproy & Alan Sadleir
Publicity:	David Duproy
Activities Coordinator	Denise Newton
Newsletter Editor	Alan Aldrich 9627 4225

THIS MONTH

- MAY 4** Audiovisual comp with Blacktown & The Hills
- MAY 11** HAGS : Back to Basics, tools and their operation
- MAY 18** Competition: Make Me Laugh

Even last Wednesday night he was struggling with his breathing, but still had words of encouragement for the club.

I want to remove my hat as president and speak to you personally.

We all battle from time to time with feelings, which are perfectly normal.

I would encourage you all to draw strength and comfort from each other.

But when we are alone and hurting I would remind you of Paul's second letter to the Corinthian church where he reminds us in the first few verses that God is our Comforter in times of trial and God is our comfort in times of grief.

Therefore we can draw comfort from Him when we need to.

(Dale Irving's speech as President of the Hawkesbury Camera Club at Geoff's funeral service at the Castlebrook Crematorium on Thursday the 28th April)

'Dear friends,

As you will all be aware by now that Geoff passed away just after midday on Good Friday.

Many of us were privileged to be present at his farewell at 11:00am Thursday.

It was heart rendering to be present especially to hear Geoff's son Ryan, talking about his dad with such love and respect. He talked about his support for he and the family in earlier years and his love for sport. We didn't know that he was such an accomplished cricketer.

He started hairdressing at the age of fifteen and built up a thriving business, loved and respected by his employees. So much so that he was presented with a plaque honouring him as the worlds best employer. He was a member of the Chamber of Commerce and was a leader in the business district of Riverstone.

Others spoke with such admiration of him some humorous and others sad, but all with such love. Did you know that Geoff as a young fellow was a bit of a scoundrel and must have given his mother a trying time.

His driving skills came into question at one point when we heard of one escapade in one of his many cars. He was trying out his Valiant with some of his friends on board when a dog who was excited in seeing his owner was last seen in the arms of it's owner missing a bit of skin.

To sum up his farewell, we can say that he was well respected and loved by his community and family. At sixty-three years young was far to young to be taken from us but he will be remembered with fondness.

I would like to put a line under that and I am sure that Geoff would want us to get on.

Last Competition night was a night, which probably was very testing for many of us as we could not go and dig into archives for a candlelight photo. But I thought that the night went very well and I would like to offer my congratulations to those who first of all made the effort to submit pictures and secondly a big congratulation to those who came away with awards.

I will be away for three weeks in the middle of May so I hope the next comp goes well with the subject 'Make me Laugh' and the judge is Dave Miller from Lidcombe.

I would like to encourage you all to make the most of your photography and enjoy a most rewarding pastime / hobby.

Regards to all

Dale

DIGITAL GROUP

The Digital Group has now been running for twelve months, we have come from a mainly disorganised collection to one where we can genuinely claim to be a part of the Camera Club's structure. It is fitting that we place a more definite program to dictate the way the group involves the needs of various members. We have a wide range of skill levels through out the group. We must never forget that we will always have newer members whose needs involve looking at the basics of Photoshop and Lightroom.

At the request of some of our newer members the next few nights will be devoted to using Photoshop beginning

with the basics. This means running through the many tools and how they operate.

This may seem trivial to our more experienced users but we all had to learn somehow. Many of us will have helped out newer members in the past and can do so into the future but we can all learn more or different uses for tools we use often or different work around practices.

To this end members of the digital group are asked to bring a few images to experiment with either on your laptop or on a memory stick. Photoshop has approximately 70 tools in the tool bar before we even consider using the drop down menus. When you explore the available tools you find things like the history brush, the ruler and the colour replacement tool. All have a useful function and make up the versatility of Photoshop once you become accustomed to using them.

Photoshop is designed for the professional user to enable the manipulation of images so it's to be expected that it's not something that can be used to it's best advantage after a couple of hours practice.

There are many very useful textbooks published on the subject but I find the ones authored by Scott Kelby to be amongst the best. His writing style and the many coloured examples of the steps described make following his methods easy to follow. An investment in one of these textbooks is well advised.

The next meeting will be on the 11th of May in our usual venue. All members of the Club are welcome, bring your laptop or if you don't have a laptop come and look over your new best friends shoulder.

(AA)

WHAT IS THE DIFFERENCE BETWEEN CCD AND CMOS IMAGE SENSORS IN A DIGITAL CAMERA?

Digital cameras have become extremely common, as the prices have come down. One of the drivers behind the falling prices has been the introduction of CMOS image sensors. CMOS sensors are much less expensive to manufacture than CCD sensors.

Both CCD (charge-coupled device) and CMOS (complimentary metal-oxide semiconductor) image sensors start at the same point -- they have to **convert light into electrons.**

Photovoltaic Cells: Converting Photons to Electrons

The solar cells that you see on calculators and satellites are also called photovoltaic (PV) cells, which as the name implies (photo meaning "light" and voltaic meaning "electricity"), convert sunlight directly into electricity. A module is a group of cells connected electrically and packaged into a frame (more commonly known as a solar panel), which can then be grouped into larger solar arrays, like the ones that harvest sunlight and then feed the power into the electrical distribution network to our homes. Or that are in our digital camera that convert the light passing through the lens into an image ready for processing by the camera's computer into our digital image.

Photovoltaic cells are made of special materials called semiconductors such as silicon, which is currently used most commonly. Basically, when light strikes the cell, a certain portion of it is absorbed within the semiconductor material. This means that the energy of the absorbed light is transferred to the semiconductor. The energy knocks electrons loose, allowing them to flow freely.

PV cells also all have one or more electric field that acts to force electrons freed by light absorption to flow in a certain direction. This flow of electrons is a current, and by placing metal contacts on the top and bottom of the PV cell, we can draw that current off for external use, say, to power a calculator. This current, together with the cell's voltage (which is a result of its built-in electric field or fields), defines the power (or wattage) that the solar cell can produce.

One simplified way to think about the sensor used in a digital camera is to think of it as having a two dimensional array of thousands or millions of tiny solar cells, each of which transforms the light from one small portion of the image into electrons. Both CCD and CMOS devices perform this task using a variety of technologies.

The next step is to read the value (accumulated charge) of each cell in the image. In a CCD device, the charge is actually transported across the chip and read at one corner of the array. An analog-to-digital converter turns each pixel's value into a digital value. In most CMOS devices, there are several transistors at each pixel that amplify and move the charge using more traditional wires. The CMOS approach is more flexible because each pixel can be read individually.

CCDs use a special manufacturing process to create the ability to transport charge across the chip without distortion. This process leads to very high-quality sensors in terms of fidelity and light sensitivity. CMOS chips, on the other hand, use traditional manufacturing processes to create the chip -- the same processes used to make most microprocessors. Because of the manufacturing differences, there have been some noticeable differences between CCD and CMOS sensors.

CCD sensors, as mentioned above, create high-quality, low-noise images. CMOS sensors, traditionally, are more susceptible to noise.

Because each pixel on a CMOS sensor has several transistors located next to it, the light sensitivity of a CMOS chip tends to be lower. Many of the photons hitting the chip hit the transistors instead of the photodiode.

CMOS traditionally consumes little power. Implementing a sensor in CMOS yields a low-power sensor.

CCDs use a process that consumes lots of power. CCDs consume as much as 100 times more power than an equivalent CMOS sensor.

CMOS chips can be fabricated on just about any standard silicon production line, so they tend to be extremely inexpensive compared to CCD sensors.

CCD sensors have been mass-produced for a longer period of time, so they are more mature. They tend to have higher quality and more pixels.

Based on these differences, you can see that CCDs tend to be used in cameras that focus on high-quality images with lots of pixels and excellent light sensitivity. CMOS sensors traditionally have lower quality, lower resolution and lower sensitivity. CMOS sensors are just now improving to the point where they reach near parity with CCD devices in some applications. CMOS cameras are usually less expensive and have great battery life.

For the past 3-4 years, the top of the line SLR's from Canon, Nikon, Sony are using CMOS. Traditional chip manufacturing of CMOS lends itself to reading lines of data from the sensor in parallel, potentially making faster frame rates possible. Also, less power consumption means less heat build-up, and heat can cause lots of image problems, particularly with heavy use and high data rates.

THE SOCIAL IMPACT OF DIGITAL PHOTOGRAPHY.

Throughout the history of photography, technological advances in optics, camera production, developing, and imaging have had an effect on the way people view images. Up until 1960, most printed photographs were black and white. Cameras that could print colour film began to be popular in the 1960s, particularly with the introduction of the Polaroid camera invented by Edwin Land, which could print out a colour film print directly from the camera, within a few minutes of taking the picture. Up until the advent of the digital camera, amateur photographers could either buy print film for their camera, or slide film. If they purchased slide film, the resulting slides could be viewed using a slide projector. Digital photography began to be available in the early 2000s. The simultaneous increased use of the Internet and email, relatively cheap computers and digital cameras led to a tremendous increase in the number of photographic images in digital formats.

In the early part of the 21st century, the dominant method of viewing still images has been on computers and, to a lesser extent, on cellular phones (although people still make and look at prints). These factors have led to a decrease in film and film camera sales and film processing, and have had a dramatic effect on companies such as Fuji, Kodak, and Agfa. In addition, many stores that used to offer photofinishing services or sell film no longer do, and those that do have seen a tremendous decline.

Photographic images have always been prone to fading and loss of image quality due to sun exposure or improper storage of film negatives, slides, and prints. Since digital images are stored as data on a computer, the image never loses visual quality, detail, or fidelity as long as the digital media remains intact. The only way to ruin a digital image is to delete the image file, corrupt or re-write some of the image file's data, or damage or destroy the electronic storage media (hard drive, disk, CD-ROM, flash card, etc.) that contains the file. As with all computer files, making backups is the most effective way of ensuring a digital image can be recovered.

Of growing concern for both archivists and historians is the relative non-permanence or transitory nature of digital media. Unlike film and print, which are tangible and immediately accessible to a person, storage of

digital images is ever changing with old media and decoding software becoming obsolete or inaccessible by new technologies. Historians are concerned that we are creating a historical void where information and details about a given decade or era will have been lost within either failed or inaccessible digital media. It is recommended that both professional and amateur users develop strategies for migrating stored digital images from old technologies to new. Scrap bookers who may have used film for creating artistic and personal memoirs may need to modify their approach to digital photo books in order to personalise them and retain the special qualities of traditional photo albums.

It is likely that film will never again be purchased and used on the scale it was for most of the 20th century. However, it probably will not disappear altogether. At its advent in the early 19th century, many believed photography would supplant the painting of portraits and landscapes. In the same way that acrylic and oil paint are still dominant media in use by artists and hobbyists, it is likely that photographic film and equipment will remain an option for enthusiasts. It is also important to note that the differences between film and digital photography are far less significant than the differences between painting and film photography.

The web has been a popular medium for storing and sharing photos ever since the first photograph was published on the web by Tim Berners-Lee in 1992 (an image of the CERN house band Les Horribles Cernettes). Today popular sites such as Flickr, Picasa and PhotoBucket are used by millions of people to share their pictures.

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SYDNEY PHOTOGRAPHIC EXHIBITIONS

Moran Prizes 2011

Open: 8 April 2011 – 26 June 2011

Venue: Exhibition Galleries, Mitchell Library

Moran Prizes is hosted in conjunction with the Moran Health Care Group and incorporates the Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize. This is the richest art prize in Australia.

WORLD PRESS PHOTO 2011 AND SYDNEY MORNING HERALD PHOTOS 1440

Open: 2 July 2011 – 24 July 2011

Venue: Exhibition Galleries, Mitchell Library

World Press Photos is an annual exhibition featuring the award-winning photographs from the prestigious World Press Photo Contest for press photography.

The Library is pleased to be hosting for the second year, the *Sydney Morning Herald Photos 1440* exhibition. There are 1440 minutes in a day. In these minutes photographers capture a moment. These moments make up a day.

June Camera Club Events

JUNE 1 Portrait Photography
Graham Munro

JUNE 8 Digital Group

JUNE 15 Comp Open

JUNE 29 Underwater
Photography Kim &
David Duproy

Australian Centre for Photography, Head On Portrait Prize

Photographers' Group Show



Image by Head On Portrait Prize 2010 Winners:

Gil Meydan, Franky Tsang, Fiona Wolf, Karl Schwerdtfeger

Head On is the nation's major innovative showcase for Australian portrait photography, reflecting a vibrant, diverse cross-section of new and traditional photographic practices. The show's main selection criteria are the quality and impact of the image, rather than the celebrity of the photographer or subject. As a result Head On is regarded by the arts community and reviewers as the most critically important photographic portrait prize in the country.

Head On, was founded by Moshe Rosenzweig in 2004 as an independent national photographic portrait competition. Since then it has undergone exponential growth and now operates as a public non-profit company.

The 40 finalists showed each year are selected from thousands of submissions by a panel of judges working in the visual arts.

Past winners of Head On were:

Greg Weight, Stephen Dupont, Anthony Browell, Patricia Casey, Sally McInerney, Stephen Siewert, Samantha Everton, Thuy Vy, Matthew Duchasne; Neil Wallace, Christian Mushenko, Brendan Esposito, Richard Kendall, Tobias Titz, Montalbetti & Campbell, Katerina Mantelos, Vincent Long, Janyon Boschoff, Gary Heery, David Kelly, Gil Meydan, Fiona Wolf, Karl Schwerdtfeger and Franky Tsang.

Finalists' work have been selected by **Judith Blackall**, MCA Head of Artistic Programs, **Sandra Harrison**, SMH Photographic Managing Editor and **Sean Izzard**, multiple award winning photographer. The 'Critic's Prize' is selected by photography critic **Robert McFarlane**.

Date: Thu, 5/05/2011 - Sat, 11/06/2011

Gallery: *Australian Centre for Photography*

257 Oxford St, Paddington

Sydney, NSW, 2021

Australia

Phone: 02 9332 1455

Gallery website:

<http://www.acp.org.au/>

Gallery opening hours:

Tue-Fri 12pm-7pm, Sat-Sun 10am-6pm