

In Camera

The Newsletter of the Hawkesbury Camera Club Inc.

FROM THE CHAIR

Welcome to March.
The beginning of Autumn,
rich colours and softer light,
and hopefully less rain!

What a first month back! We started off with a great presentation from Ben Halcomb of 7chairs, an offer of discounts for our members to any of his courses and also a good dose of inspiration to get snapping. And snapping we did.

We had a good turn-up for the open comp to kick off the year with some amazing photos on offer, including some great prints from new members – well done!

The last meeting of this month saw the first instalment of the mystery bag challenge put together by Kerry Harris. Firstly let me say CONGRATULATIONS AND WELL DONE Kerry, it is a great idea and well received. I personally was amazed at what people did with their marbles..... Our 'winners' on the night to go into the final competition at the end of the year are: Charles Sutton with 7 votes, and John Hughes and Marian Paap both with 5 votes. It was also great to hear from the members and find out how they took their photo and the many hours that people spent finding their marbles. We also enjoyed a presentation from Jenny Aquilina on her trip to Borneo and learnt a bit about the pitfalls of travelling to a humid environment along with carrying heavy lenses. Finally we wrapped up with show and tell. Although we did not have many photos to discuss, I would like to say thanks for the member input into the photo feedback it was very appreciated and hopefully others at the meeting got something out of this also.

Coming up this month we have a great presentation from Malcolm Fackender and from all accounts this is not to be missed! The title of his presentation is:



OFFICE BEARERS

President:	Kim Nemetz 0410 571 107
Vice President:	Marian Paap 0402 116 670
Secretary:	Position vacant
Treasurer:	Ian Cambourne 4577 5148
Comp Manager:	Kerry Harris & Alan Sadleir
Publicity:	Sue Evans
Activities Coordinator	Jenny Aquilina 0410 032 372
Newsletter Editor	Alan Aldrich 9627 4225

COMING UP

March 7	Malcolm Fackender
March 14	Mastering your Camera
March 21	Competition A Long Time Ago.

How to make your photograph stand out from the crowd. It would be great if you can read the following and also check out his websites prior to the meeting and come armed with your questions and even some prints if you want feedback.

Finally a reminder for our next competition night topic – A Long Time Ago. So put your thinking hats on and get creative.

MALCOLM FACKENDER

Malcolm Fackender has been involved with and successful at amateur photography since a young teenager, winning a Gold Medal in the Sydney Morning Herald Schools Photographic Competition in 1985. Growing up in a family of photographers, it was only natural that Malcolm would follow in the footsteps of his father and uncle and learn the art of nature photography. In particular, Malcolm has always had a strong interest in macro and bird photography.

Having been involved directly and indirectly with Photographic clubs for over 25 years, Malcolm previously held the position of President at Dooleys Camera Club. In this role, Malcolm was always eager to share the knowledge he has gained over the years with the members of the club as well as any other photographers and photographic clubs he associates with. Malcolm regularly conducts educational and inspirational photographic talks at various photographic clubs.

Malcolm has more recently developed a strong interest in travel photography, where he has broadened his photographic interests to cover many other genres. He is particularly interested in South-East Asia where he has taken in excess of 150,000 images over the past six years. Through his company Spotlight on Asia, and with the assistance of local and international travel agencies, Malcolm has successfully planned, arranged and led fourteen small group photographic tours to Vietnam,

Cambodia and Myanmar, with further tours scheduled in the future. Due to popular demand, Malcolm will soon be releasing details of the first of a series of tours into China. Being passionate about photography, travel and just being around and inspiring fellow photographers, Malcolm intends to build his business to include many more countries in the years to come.

After an extended break from competition photography, Malcolm has entered his photographs into numerous national and international photographic competitions in Australia over the last six years, receiving a number of awards, including prizes at the Taralga Rodeo and silver and bronze medals in national competitions. Not being a prolific entrant of competitions, Malcolm actually gets much more joy out of inspiring and teaching people than receiving awards. There is no greater joy than seeing the success his customers have with their tour photographs on returning to Australia. Malcolm enjoys taking photographs and extending himself wherever possible. He believes that photography is a cycle of continuous improvement from a technical, hardware and creative perspective and as such I look forward to growing for many years to come.

HOW TO MAKE YOUR PHOTOGRAPH STAND OUT FROM THE CROWD

How to make your photograph stand out from the crowd is the topic of Malcolm's presentation. This will be an interactive presentation in which people will be encouraged to offer comments and feedback as we make our way through 26 points for improving our photography. We will look at why a photograph will appeal to one person, yet not another. We will talk about what you can do to enhance your images, be it in camera or post production. We will gain an understanding of composition. At the end of the night everyone will be inspired and should look at their images in a completely different way.

Malcolm's work can be seen:-
500px.com/malfotographics
www.flickr.com/photos/spotlightonasia

Malcolm's social networking sites are:-
www.facebook.com/spotlightonasia
www.facebook.com/mfackender
<https://plus.google.com/u/0/102587505996890325528>

Malcolm's business website is:-
www.spotlightonasia.com

The Digital Group meeting on the 14th March

This month the group will concentrate on "Mastering Your Camera". We all have very complex cameras these days whether it is a top of the line DSLR or a compact point and shoot. They all come equipped with a menu, various buttons and thumb wheels. This month the ambition will be to help members acquire a working knowledge with the operations of these.

All club members are invited; please bring a notebook and writing implements and a few pages of A4 paper. Most importantly bring your camera and instruction manual for that camera. If you don't have a manual either download one, or buy a Magic Lantern publication applicable to your camera. In a lot of cases the Magic Lantern Guide is easier to understand than the user guide supplied with your camera.

The meeting starts at 7.30.

Later in the evening the group will divide into brand name groups to allow users of the various camera brands to gain more intimate knowledge with other users of that genre.

Get to know our President (Kim Nemetz) & Vice President (Marian Paap)

1. How long have you been a member of HCC?

KN: Nearly 3 years
MP: Nearly 3 years

2. What is your favourite subject to photograph?

KN: Any animals above or below the water, because I like to watch their behaviour and interactions.
MP: Portraits and landscapes.

3. Where is your favourite place to photograph in Australia and why?

KN: Anywhere near the ocean or in 'nature' as it is peaceful.
MP: No particular place.

4. Black and White or colour?

KN: Colour
MP: Both, but B&W is my favourite, it brings the character out in a picture.

5. If you could go to just one country in the world for a photographic vacation (no expense spared), where would it be and why?

KN: Antarctica or the Arctic. The experience alone would be fantastic but to see the wildlife there would be truly amazing.
MP: Switzerland / Europe. Switzerland has just fantastic colour-grass looks like it's been sprayed with green paint, European architecture is just breathtaking.

6. What camera(s) do you currently 'shoot' with?

KN: Samsung NX-10 and a Canon Powershot.
MP: Canon 40D, Canon 450D + a Nikon.

7. If you had an unlimited budget what camera/lens would you buy?

KN: HHHmmmmm. A macro lens. I like little details and getting up close and personal.
MP: I'd like to test a Nikon – full frame Nikon with a nice lens to go with it.

8. Are you a fan of post production editing or not?

KN: Post production has its place but I prefer to know that what you see is exactly what the camera took. The only thing I do really is crop.
MP: Not too much of a fan of this but will use it to a limit only to enhance a selected image if need be.

9. What is your favourite F stop?

KN: What's an F stop again? Oh yeah something about light. I think I just wing it and hope for the best. I often take a shot on several different settings and see which looks best. You know, trial and a lot of error.

MP: It's trial and error of course. If it's not right, do it over and over - practice makes it perfect!! [hopefully the subject will be there for you to capture it when you do the practice!!]

10. When you're not at work and not out photographing, what will we find you doing?

KN: Head for the water and I will either be on it or under it!

MP: Hummm, running around helping the family. Enjoy cooking.

Photography – My Style

At the end of the club meeting last night the following conversation occurred:

Alan: "Would you do an article on photography for the next newsletter?"

Me: "That's a big topic! Do you want something like an introduction to photography?"

Alan: "No. Something on how you do photography."

Me: "OK I'll think about it."

Alan: "I need it by Saturday"

Me: "You're joking"

Alan: "No."

Me: "I'll give it a try."

Alan: "Thanks."

So ... nothing like pressure to make things happen!

There has been a lot written on what is a person's style in photography, so I won't add to that discussion. Instead I'll follow Alan's brief as to how I "do photography", that way I can go in any direction and chose whichever aspect I like – much like taking photographs.

To jump in at the deep end (and going all philosophical), for me it's like entering another world: when I relax and look into the viewfinder I am totally absorbed into that tiny part of the world that I can see. *My desire is to be able to compose a picture that conveys my feelings of that part of the world.* This came home to me very strongly a few years ago. I was taking photos of people's gardens and then using the photos to make a coffee table book for them. One lady was so excited about seeing her garden in a way she had never seen before that she asked me to do another book a year later. However, this time instead of me being alone and experiencing her garden

she tagged along behind saying, "Take this, take that..." When the book was presented to her she was disappointed and said, "I could have taken those."

A fellow called Minor White (one of Ansell Adam's group) said, "When you approach something to photograph it, first be still with yourself until the object of your attention affirms your presence. Then don't leave until you have captured its essence."

We all have different interests and backgrounds and these are reflected in our photography. For me I love taking photos that are a social commentary, whether it's the way people interact together, or how we humans interact with our environment. I recently spent quite a bit of time in Bowen Mountain photographing some of the tensions in that community. I have called my collection, 'Tenuous Harmony'. I guess it's my social work background that attracts me to this sort of photography.

My favourite f stop is f5.6. This is because it puts my subject in focus and the background blurs away. I like background blur (called Bohke), I love mists, soft focus, objects that the viewer knows are there, but my photo only reveals a small part - the viewer's brain fills in the rest. I love taking abstract photos and although many people don't appreciate them I do. I enjoy creating my photos in the camera; I do very little post processing in the computer.

I yearn to learn about photography, both compositional and technical. To satisfy this yearn I have done many courses and tried most aspects of photography (from landscapes to commerce to weddings to...) with various degrees of success.

The technical side of course involves camera brands. I sold all my Canon gear to go to another brand and must admit that I get great pleasure when people ask, "Are you a Nikon or Canon man?" to reply, "Neither." – That could be seen as perverse, but the camera I have chosen provides me with the ability to shoot in square format, do some in-camera compositional art work and produces beautiful jpeg images that require almost no post production. And as a bonus it is very light to carry, as it's a DSLR without the bulky mirror set-up.

At one of the courses we had to bring 50 of our prints to be analysed. The coordinator soon identified that my compositions were much stronger if cropped to a square shape and I was encouraged to do ensuing assignments in square format. As I

found it hard to visualize in terms of squares when I was looking through my Canon's 3:2 viewfinder, I tried putting cardboard over part of it to mask it down. That failed, so I tried to find a square replacement eyecup, but the manufacturer didn't make one, and finally I sought out square format cameras on the Internet but they were prohibitively expensive. It was by chance that I found the new Olympus PEN cameras could view and shoot in square format (as well as 3:2, 16:9 and 4:3), so after much research I ordered an E-P2 with a detachable viewfinder. I have had this camera for 2 years and have never had so much fun with a camera before. I sold my full-frame Canon 5D and lenses and have never looked back. The sensor on the Olympus is half the size of the Canon but as I don't print wall murals there's no perceivable difference even with my largest prints of A3+. A new Olympus camera; OM-D is due for release in April – it's waterproof and has inbuilt viewfinder the two things I miss on my PEN, so will probably sell the PEN to purchase the OM-D.

Enough about cameras. The last point about how 'I do' photography relates to Black & White. On occasions I have taken B&W but have a love-hate feel about them. Again at the course with our 50 prints I had 3 or 4 B&Ws there – the coordinator picked that there was good feeling in them and suggested I should use it more often. So now I think even more about what I am taking to consider if B&W would better reflect the feeling I have about the object in my viewfinder.

It's almost Saturday; I'll send this to Alan and then can actually go and 'do' my photography.

Paul Hulbert

Camera Club Newsletter - Book Review

The Art of Seeing - The best of Reuters photography - Ulli Michel

This book is not for the faint-hearted, and anyone who has seen the World Press Photo Exhibition at the State Library will instantly know something of the content of this book, it is in the same league.

The Art of Seeing could instead be titled "Seeing the World As It Really Is", or perhaps, "Seeing the World Through a Photojournalists' Eyes". We are spared the dangers of traveling to the world's trouble spots, but get to

share each photographer's story about how they got to take each photo.

Sometimes they were there to share a special moment in sport or celebration, but at other times were witness to despicable acts or the aftermath of war or violence. Risking their own lives, this species of photographer often has to wait for a special moment, sometimes to hide, to anticipate the action, and be on high alert to capture an event.

Not only is the photograph to be well composed, visually engaging, and dynamic, it also needs to be able to tell a story with no words, often without judgementalism, recording events and keeping their wits about them to avoid getting into trouble or danger. The image actually allows the viewer to be the judge of the situation: sometimes looking in horror at atrocities inflicted on our fellow man, other times smiling at a humorous situation.

Just being on location, ready to tell the world what has happened, is the first ingredient in this process - in refugee camps, on location at world sporting events, political hotspots, where celebrities gather, demonstrations, Kosovo, Macedonia, Iraq, Afghanistan, Berlin Wall, Russia, the launch of space shuttle Columbia, Bastille Day, The White House, IRA bombings, Northern Ireland, Slovenia, British Royalty, The Pope.... all are represented in images in this book, and the photographers' stories tell how each photo was captured, not in technical terms of f-stops and shutter speeds, but how a photographer got to physically be present to be able to tell the story to the world.

This book is often confronting, and turning each page at least arouses interest for the reader to look more closely at the image, then if curious enough or not too repulsed, to read about what's going on. How can one explain a crowd of flamingoes in a restroom in Miami, or the moment when a racing car is airborne, wheels and debris flying in every direction, or the unhappy expression on Prince Charles' face?

The book includes the work of about 70 photojournalists, only 6 of whom are women. That in itself tells part of the story of photojournalism. I am grateful to be able to see the images, and also that I didn't have to be in those places to get an insider's view of what was going on. These photojournalists make a living by

selling their images to media outlets, and are very brave souls.

Josephine Blue

Photography Events Around Sydney

Wildlife Photographer of the Year 2011

Closes:

18 March 2012

Location: Australian Museum College Street Sydney

Level 2, Special Exhibition Space

Experience the power, mystique and beauty of nature through the wildlife photographer's lens. Be captivated by playful polar bears, agile cheetah cubs, swooping scavengers and misty sunsets from over 105 images selected from more than 40,000 entries worldwide.

With entries from 95 countries across the globe, this is a selection of the most powerful images capturing wildlife and nature. Photography categories include:

- Eric Hosking Award - Photojournalist of the Year Award
- Animals in Their Environment - Behaviour Birds
- Behaviour mammals - Behaviour all other animals
- Underworld world - Animal portraits
- In Praise of Plants and Fungi - Urban Wildlife
- Nature in Black and White - Creative Visions of Nature
- Wild Places - Photographer 10 years and under
- Photographer 11 - 14 years - Photographer 15-17 years

Discover the amazing world that we live in - only at the Australian Museum, Sydney for a limited time.

Admission

- \$12 Adult
- \$30 Family (2 adults + 2 children)
- \$18 Family (1 adult + 2 children)
- \$8 Concession (see below)

Camerally 2012

A photographic retreat, will be held from 9-11 March, 2012 at Lutanda Recreation and Conference Centre,

Yarramundi, near Richmond New South Wales. Further information on the facility is available on its website: www.Lutanda.com.au

Accommodation is in shared cabins holding up to 16 folk in 4 separate rooms (each room has its own external door) with 2 bathrooms per cabin.

All inclusive cost (accommodation/meals/speakers etc) for the weekend is \$175per person.

Camerally is pleased to announce Mr Barry Beckham (Qld) has agreed to be the Keynote speaker for the weekend. His speciality is Photoshop and Pictures ToExe, which can be read about on www.beckhamdigital.co.uk

Other speakers: : David Oliver (www.davidoliver.com.au); Christine Nelson (www.pbase.com/chrissy53); Tanya Du Toit (www.tdtphotography.com); Mark Watson (www.inciteimages.com); Dragon Image (www.dragonimage.com)

Topics they will be covering include: Black & White photography, using textures with your photos and Sports photography. As well there will be practical workshops using models on Flash & Strobe Lighting.

We promise you an active and stimulating weekend, which will increase your knowledge of photography, expand your range of interests and encourage you to explore your personal visions in the art of this modern medium.

Camerally is also delighted to have all sponsors from 2011 back on board for 2012, plus a couple of additional ones. This means lots of lovely prizes again with raffle tickets being sold throughout the weekend and drawn on Sunday lunchtime, so the winners can take their prizes home. See logos of confirmed sponsors at the bottom of the page.

Application forms available by late September 2011. For further information please send an email to camerally@netspace.net.au

Barbara Seager, Chairperson
Camerally 2012 Mob:0407015456

Photography Tours for you - Your club can receive \$50.00 for each booking to India

Possible sports photographic opportunity for club members - NSW Corporate Games, weekend of 17-18 March

I operate a small sports photography business called Abbey Digital (www.abbeydigital.com.au) and I am the official photographer for the NSW Corporate Games:

<http://www.corporategames.net.au/nsw/index.shtml>

The games are a big fundraiser for the Australian Diabetes Council (I have a daughter with Type 1 and so that's how I got involved with the event many years ago).

With the games format I can only get to a few events on each of the 2 days as they all tend to start at about the same time on the Saturday and Sunday, and mainly at different venues (there are also a couple of events on the Thursday and Friday – the golf at Cattai could be of interest to one of your members on the one or both of those dates).

Events: <http://www.corporategames.net.au/nsw/sportschedule.shtml>

Schedule: <http://www.corporategames.net.au/nsw/sportsevents.shtml>

So, this year for the first time I thought I'd approach a few local camera clubs to see if there was any interest in any of their members getting involved and getting 'assigned' an event on any of the days. They would need to be capable photographers, have a decent digital SLR camera with a zoom telephoto and be able to get to the venue on the day! Fortunately, if anything goes amiss with any of the arrangements, I don't have a contracted need to provide shots for any of the events – just a selection as previously. After the event I'd need to get their photo's and put them up for sale on my website – I'd give each photographer a % of the sales of their photos (probably 50% to allow for printing & other costs, and commissions paid). Ideally the photographer would have been through their photo's and deleted duplicates and any shots not suited for sale. The format I'd need is .JPG and sized to about 2MB would be ideal

(that should print well up to A3). I use Nikon equipment, but Cannon would also be fine. Sadly sales previously have not been very high – I think people taking part in work functions are a bit reluctant to pay for photo's of themselves taking part!

Currently I don't have anyone booked for any of the events, and I'll book only one person per event (apart from the Triathlon which really is best with 2) on a 'first come, first served' basis. I would ask that if someone says they will do an event that they are committed to attend.

Please let me know if you have anyone that is able and would like to do an event, providing their name, contact number and e-mail address, and I'll book them in providing I've not booked someone else in the meantime.

Regards

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Next Month

- 4 April** Presentation
Luciano Vranich
Conceptual
Photography
- 11 April** Digital
Digital manipulation
- 18 April** Competition
Land, Sea, City
Scapes
Ben Halcomb

For sale by Pete Burford

1 - Velbon Alloy Tripod max.
Height 1.63 metres Minimum
Height .560 metres. \$40.00

1- Manfrotto 055CB Alloy max.
Height 1.93 meters with 168 Ball
head. \$100.00

Ph. 0400 393 991 or 45 788087.

Take More Photos – Keep Less

A guest post by Sam Levy, founder of [citifari](#), New York Photo Tours.



In today's environment, with the development and increased mobility of digital cameras, it has become easy and inexpensive to take a large volume of photos. Compared to the early days of photography when it took a couple of days, required gear weighting tens of pounds and cost a couple of dollars for each capture (or rather, at today's prices, a few hundred dollars), photography today allows instantaneous results, requires less than a pound of equipment and cost little to no money per take... in addition, the photos taken today are often much better in quality. The future of photography is bright: we today have more than enough tools to surpass the works of the early masters of photography. The bad news is with advanced tools so readily accessible to the average user, much has already been achieved. So what is left in it for you? A lot! More specifically, for many of us in photography, there is still a lot of room for improvement. I would guess that since you are reading this post, you are looking for that self-improvement. Here are two pieces of advice.

Take more pictures



When I first heard this advice, I did not fully understand it. I was backpacking in Mexico and had met with that professional photographer who gave me the advice. We met a few days in a row, which made me feel after that I could do much more with that fancy DSLR than with my small point and shoot. I felt the urge to spend what was left of my savings into that 'toy' at the time. From toy it became tool but that's another story. Before we parted ways, I received a final word of advice: "take more pictures". It did not resonate with me until much later after owning my own DSLR. Even though my now-wife felt that I was already taking too many pictures, my current view is that it is not so much the quantity of pictures taken as it is learning from the trials and errors of many takes in order to perfect your touch. Multiply the opportunities. And, when you have found a subject or setting that you like, keep on shooting until you lose interest.

Keep fewer pictures



Unless you are naturally gifted, following the first advice will result in a monster inventory of pictures. You will come back from a long weekend with 1,000 or 2,000 pictures easily. But it wasn't even your wedding – it was merely a visit to Grandma and you shot everything possible in her garden. What to do then? The easy way is to download the pictures onto your computer and leave them there or share them all. While most of us “sort” through them and send 50 of them to your parents, siblings, friends, facebook etc... that number is still too large. Keeping 50 would often mean eliminating the ones that were identical or poorly composed or exposed. But you still have 50! You need to be much more selective. Try to keep 5. Yes 5 out of 2,000! 0.25%! When exercising this best practice becomes a habit, you will develop your critical eye and you will keep only the pictures that YOU really like.

The feedback loop



As you learn to take more pictures and keep fewer, you will begin developing a sense of style – your style. You will start to shoot only those shots that you think you have a chance of keeping. You will begin to understand your tastes and aim for each different shot you take. However, you will still shoot a lot and still keep very few. The feedback loop will feed itself of increasingly better pictures and operate through a tougher selection. As a result, you will have trained a more critical eye and a better shutter finger. In no time, you might keep 1 of 50 photos taken during that weekend with Grandma, but you will love that picture and Grandma will be happy she appeared more interesting than the tomato in the garden.??So, again, what is left for the aspiring photography after the fact that the average camera user can follow these advices too? Well first, this is a disciplined practice that not anyone can put himself/herself through. But, with diligent practice of this exercise, you will certainly improve your photo skills. More importantly, you will develop a better sense for your passion in the way that pleases you.

Sam Levy is the founder of [citifari](#). citifari offers photo tours in New York City. Structured as a 2-1/2 hour practical workshop, citifari tour helps you get comfortable with your camera settings and take great shots in New York City. citifari is launching its newest New York tour: [Central Park photo tour](#).

Read more: <http://www.digital-photography-school.com/take-more-photos-keep-less#ixzz1IZOs3HD1>