



# *In Camera*

*The Newsletter of the Hawkesbury Camera Club Inc.*

## OFFICE BEARERS

|                |                               |
|----------------|-------------------------------|
| President      | Ian Cambourne<br>0410 457 752 |
| Vice President | Marian Paap<br>0402 116 670   |
| Treasurer      | Paul Hulbert<br>0402 941 505  |
| Secretary      | Vacant                        |

## THE COMMITTEE

|                     |                                 |
|---------------------|---------------------------------|
| Competition Manager | Tim Hodson                      |
| Publicity/Social    |                                 |
| Coordinator         | Alan Sadleir                    |
| Newsletter Editor   | Marian Paap                     |
| Librarian           | Josephine Blue                  |
| Webmaster           | Jonathan Auld                   |
| Garden Comp         | John Hughes                     |
| Committee           | Alan Aldrich &<br>Peter Burford |

## WHAT'S ON **THIS MONTH**

- JULY 3** - Presentation – Student Photography-  
Jackie Dean
- JULY 10** - Digital Night – Lightroom
- JULY 17** - COMP – Monochrome  
Judge: Mike & Maiva Smyth
- JULY 31** - Mystery Bag – Paper Clips

## WHAT'S ON **NEXT MONTH**

- AUG 7** - Presentation – Portraiture  
John Hughes
- AUG 14** - Presentation – Making the Invisible  
Visible - Des Crawley
- AUG 21** - COMP – PHOTOGRAPH A SONG  
Judge: Shayne Cocks

## FROM THE PRESIDENT

Well done to all who took part in our nature comp. As we know, there were a healthy number of entries covering many aspects of our natural world. Animals, birds, marine life, landscapes both earthly & heavenly. Discussion with our judge on the night was also useful.

July promises to be a good month & bring us some new things to consider with our photography, both at the time of image capture and also in the post processing. Another comp which is creeping up and will upon quickly is the Interclub with Blacktown & The Hills camera clubs, we really must begin preparations for this event and try to improve on our usual second placing.

Now that we are in winter does not mean our enjoyment of photography needs to stop. There are many opportunities to look at things in a different manner that we normally would. Frosty plants, foggy mornings are there to be had. There is also many things indoors to be explored, such as still life work and also those “constructed photos” we often here about. So don't put your camera into storage & go into hibernation, turn this cooler weather into something you can use to try something you might not ordinarily try.

*Ian Cambourne*

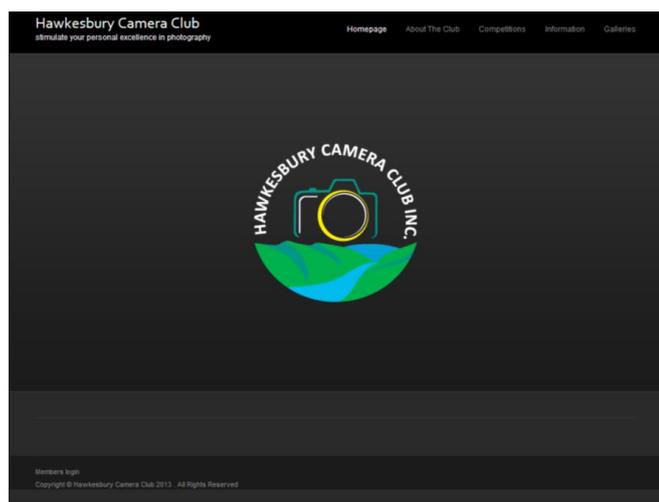
## UPCOMING COMPETITION BRIEF

### PHOTOGRAPHING A SONG – 21<sup>ST</sup> AUGUST

A new style of comp is being run at our Club in the near future. Some newer members may be wondering what this is all about. Nothing drastic to cause concern. It is basically just an audio visual. All you need to do is that several (a real lot) of photos that relate to each-other and tell a story. You then put them all in a slideshow and add music or a song that also relates to them. We only ask that the presentation go for say 4 or so minutes. Our comp manager Tim Hodson will be showing an example at the next few meetings & will be able to answer any questions.

## NOTES FROM THE WEBMASTER

By now members should have had time to visit the new club website.



As part of the recent update, a new member's administration section was implemented, plus a number of additional features.

### Members Administration section

To access the administration section simply login at <http://www.hawkesburycameraclub.com.au/admin/> and use your email address and password. When your account was setup on the site, all members were provided (via email) a random password. If you haven't already, it is a good idea to change your password and this can be achieved through the "Update Profile" link. If members are having trouble logging into the site, please get in contact with our webmaster (Jonathan Auld) via email on [webmaster@hawkesburycameraclub.com.au](mailto:webmaster@hawkesburycameraclub.com.au) or alternatively give him a call BH: 0245791150 AH: 0245798218.

### Member portfolios

Due to several requests, members now have the facility to display a portfolio of images on the public site. To view / add / edit / or remove images from your portfolio, simply login to the Admin section (see above) and follow the "My Portfolio" link -

<http://www.hawkesburycameraclub.com.au/admin/viewPortfolio.php>.

Members also have the facility to decide if individual images are viewable or not on the public website. If after uploading images and you cannot see your portfolio on the public website

(<http://www.hawkesburycameraclub.com.au/portfolios.php>), make sure that your portfolio is viewable by going into the "Update Profile" section and "Update your personal information". Within this setup, members can make their portfolio viewable, choose to randomly display their images or display them in the order they were uploaded, add a bio, or add a profile image.

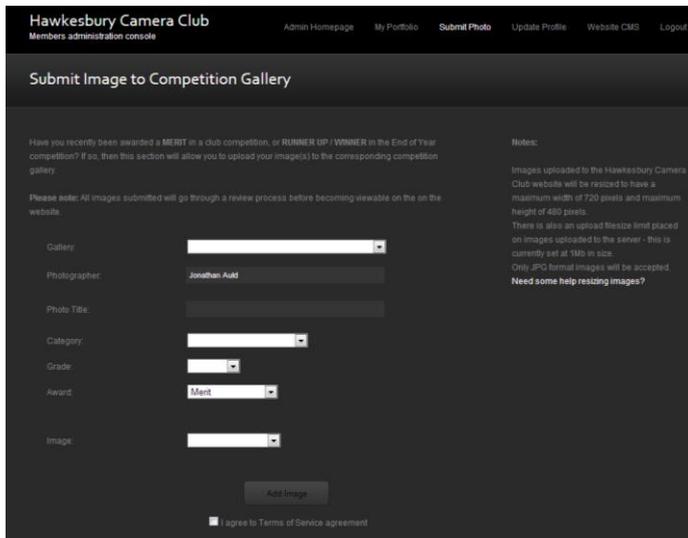


Example: Portfolio of member Paul Hulbert

### Gallery images for merit winners

All merit winners are encouraged to submit their images for inclusion in the competition gallery. As part of the website, this process is now automated, so for the members it is a simply task of uploaded the image into the correct gallery. Login to the Admin section (see above) and follow the "Submit Photo" link –

<http://www.hawkesburycameraclub.com.au/admin/submitGalleryImage.php>.



*Submit photo page in Admin section*

In order to save the amount of time members spend uploading images, a limit of 1Mb file size has been placed on images. Once uploaded the server will resize your images to fit into the gallery format. If members follow the three rules below, there should not be any issues uploading files to the server:

1. IMPORTANT - Copy your original images and only perform your resizing on the copies
2. Limit your longest dimension to 1200 pixels
3. Set your JPG compression / quality to 100%

**Having trouble resizing your images?**

A dedicated page on the website <http://www.hawkesburycameraclub.com.au/admin/resizingimages.php> has been provided to help you with resizing. If all else fails, ask one of the members or email [webmaster@hawkesburycameraclub.com.au](mailto:webmaster@hawkesburycameraclub.com.au)

**A DAY IN THE LIFE OF A CAMERA CLUB PRESIDENT**

The human mind can take in so much information (useful & useless alike) that it can be quite amazing. We have our working lives & all that happens there, our personal & family lives can be equally full. Our recreation lives, photography for us, is full of ISO's, WB's, f stops, shutter speeds, depths of field, rules, compositions, colours, contrasts, textures and this list goes on. But what about our physical wellbeing & fitness?

Let me throw something new to you, OCR. Never heard of it? Neither had I till just a short while ago. A good friend of mine showed me some photos of himself in an OCR last year. He and everyone else in the photos were wearing big smiles, in every shot. OCR ??? Obstacle Course Racing. A number of people from our exercise class, (I was not a member then) had a go at it & had a ball. The event was called the Tough Bloke Challenge. After I'd registered and

paid my entry fee, which went to the McGrath Foundation (good cause), I got to read the fine print. Some places said it was 7 kms with 15 obstacles, other places said 8 kms with 20 obstacles. That was ok, but then it said the course was designed & built by army engineers for the training of our very own SAS!!! What had I got myself into???

Anyway, down to Appin we went & jogged, walked, climbed, crawled, waded and scrambled our way through 7 or 8 kms of 15 or 20 obstacles of hay bales, timber walls, car tires, concrete pipes, balancing beams, the coldest strong flowing creek I have ever been in & mud with barbed wire a foot above your head, just to keep you inspired to stay down. After the third obstacle I stopped counting anyway. One thing that amazed me was the number of people there doing it. Thousands, truly. And everyone had the biggest smile.

So there is definitely life outside of work & camera club. My / our time? 1 hour 32 minutes, almost 30 minutes better than they did last year. And I just can't wait for the next one.



*Ian – before and after the big day [that's what he tells us!!]*



*Two of many obstacles*



## Australian National Maritime Museum – Darling Harbour, Sydney

There are at least two photography exhibitions running at the Australian National Maritime Museum that members should take the time to visit – Ansel Adams and Antarctica.

### Ansel Adams – Photography from the Mountains to the Sea

4 July - 8 December 2013

Water was one of the favourite subjects of the great American photographer Ansel Adams (1902-84), best known for his detailed black-and-white landscapes that capture the epic spaces of the US continent. The museum brings the spectacular work of this brilliant pioneering modernist to Australian audiences, combining famous images with lesser-known works that focus on the artist's exploration of water in all its forms. Full of energy and dynamism, Adams' photographs of mountains, clouds and waterfalls, seascapes, bays and tide pools, provide a fresh perspective on a celebrated photographer.

*Ansel Adams - Photography from the Mountains to the Sea is organized by the Peabody Essex Museum, Salem, Massachusetts.*

*Support for the exhibition was provided by David H. Arrington, and the Center for Creative Photography, University of Arizona*

*Presented with the assistance of the USA Bicentennial Gift Fund*

Times: Daily 9.30 am - 5 pm daily

Visit the exhibition website –

<http://www.anmm.gov.au/site/page.cfm?u=2133>

### Elysium Antarctic Visual Epic

13 April - 3 November

In 2010 a team of explorers comprising of wildlife photographers, filmmakers and scientists embarked on an expedition from the Antarctic Peninsula to South Georgia. This stunning visual documentation of the expedition captures life above and below the ice, the fauna and flora, glaciers, and the magnificent land and seascapes of this great wilderness. View more exhibition information.

Times: Daily 9.30 am - 5 pm daily

Visit the exhibition website -

<http://www.anmm.gov.au/site/page.cfm?u=2113>

### State Library of New South Wales – Sydney

## Sydney Morning Herald Photos 1440

Open: 29 June 2013 – 28 July 2013

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 features prints and multimedia of the best published and unpublished work by Sydney Morning Herald photographers from 2012 to the present.

### World Press Photo 2013

Open: 29 June 2013 – 29 July 2013

See the world's best photojournalism from 2012, selected from the 56th annual World Press Photo contest. The exhibition features powerful and evocative images by photo journalists from around the world, including Australian photographer Christian Ziegler.

The coveted World Press Photo of the Year was awarded to Swedish photographer Paul Hansen for his powerful photo of the bodies of two children being carried by their family through the streets of Gaza City to their burial ceremony.

### Selling Dreams: One Hundred Years of Fashion Photography

Open: 10 August 2013 – 10 November 2013

The glamour and fascinating evolution of fashion photography is captured in 60 iconic images drawn from the collections of the Victoria and Albert Museum, London. Featuring world famous photographers such as Helmut Newton and Richard Avedon, the touring exhibition draws on photographer Irving Penn's comment describing his work at Vogue as 'selling dreams, not clothes'. This is the only Australian venue for the exhibition.

## PHOTOGRAPHIC TIPS/HINTS

### Learning to See – continued...

by [Dale Wilson](#)

#### No Contrast – No Problem

*The most beautiful composition can be dashed by improper use of colour and contrast. –CJ Rider*

As we learned in our last entry, harsh light can work well with bold and dramatic colours, yet blow-out the subtle and delicate tones. The colour red supported by black, or gold surrounded by blue provide the photographer with easy choices in creating a pleasing composition.

But what shall we do if there is no colour or light contrast, but only a monotone or duotone with which to work?

Any photographer who has worked along Canada's Atlantic coast learns very quickly that coastal fog can make a colourful scenic harbour appear flatter than a day old pancake. Likewise for the photographer who travels through Canada's north where naturally ignited wildfires are permitted to burn themselves out, ultimately filling the sky with smoke as far as the eye can see.

What we are beginning to recognize is that in bright sunlight that yellow dory on a Newfoundland beach or a MacKenzie Delta birch tree in autumn foliage will fairly jump out of the landscape. Conversely, if we were to remove the direct sunlight that same composition would turn those bright yellows into a muddy eyesore.

As an experiment to reinforce this thought locate a window that you can easily peer out at any given time of day, perhaps the home kitchen or at the office. Next find a subject that appeals to you, but make sure it is only one element such as a tree or a building. Every time you walk past that window have a glance at the referenced subject and note how the colour and form of the subject will change depending upon the lighting conditions.

It should stand to reason that as we study the scene from our vantage the bark on the targeted tree or texture of a brick wall will take on a whole new meaning if viewed in overcast light as opposed to a bright sunny day.

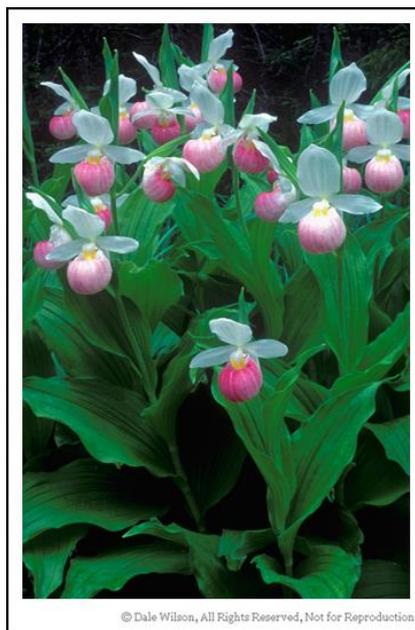
Now we have a eureka moment: If high contrast light emphasises boldness and will force us to search for scenes requiring these sharp edges, then by comparison we should be seeking scenes that are soft and delicate on non-sunny days.

For the landscape photographer it is generally accepted that on those poor-light days it is best to keep the bland grey sky out of the scene. Instead, point the camera down and adjust the composition to showcase the colour, patterns and texture that is best seen under this soft light. Generally, when the sky is blue think of making big sky pictures; when the sky grey look to your feet.



**Photo 1**

Photo no. 1 is an example that breaks the general rule "if there is no definition in the sky leave it be." In other words, on overcast days the clouds will usually be a bland and woefully white or grey. From our earlier readings, we have learned that the viewer will subconsciously be drawn to the lightest part of a picture. If there is no detail to the sky, then we usually wouldn't include it in the photo. In this case, however, the sky is the lightest part of the photo and an integral component to the story. There was a huge forest fire in Quebec and the smoke had blown east to Gros Morne National Park in Newfoundland and Labrador. What the sky does, in this case, is complete the gradation of tonal range from dark to light, and allows your eye to move up and down the picture without distraction. The side bar to any rule-of-thumb is that once you know the rules, then find a way to successfully break from that mold.



**Photo 2**

Garden photographers long for days of no wind with a very light moisture in the air. Such conditions allow a flower to purely come to life by allowing the vibrancy, subtleness, texture and detail to shine through. By having no shadow details, or very soft and indistinguishable shadow lines at most, we can then concentrate on the nuances and softness that such conditions allow. In photo number 2, the lack of shadows allows the viewers eye to wonder right into the mix of a really nice stand of Showy Lady Slippers.

And remember, if you are having fun you are doing it right.

## **5 Camera Setting Tips for Shooting Great Portraits**

Posted by [David Peterson](#) on 22 Jun 2013 as [Tips](#)

Intermediate Portraits are one of the most common photo ops out there. As a photographer, you'll likely be asked at one point or another by family or friends to take their photo. Some photographers are naturals at capturing people while others freeze when the person is in front of the camera. They're not sure how to pose them, how to find flattering light, or how to make the subject

comfortable. After all, why should the subject be relaxed if your brow is sweating?

Take a deep breath, relax, and read these 5 tips for shooting great portraits before you agree to the challenge of a portrait shoot.

### 1. Picking the Right Lens

I like to start with lens choice because that will determine the flexibility to carry out some of the other tips that speak to focal length and aperture settings.

There are a few lens options you can reach for, and it may depend on your setting and the number of people in the shoot.

If it's a **large group**, such as a few generations of a family, your wide-angle lens (around 18mm) will help you capture a wider angle of view, allowing more people to fit in the shot.

A 50mm portrait lens will give you less diversity than a telephoto or zoom lens, but often give you **sharper images** and lower f-stop ranges. You will also need to move around more to fill your frame the way you want since you won't have zoom capability. It's up to you to determine if the low f-stop for a shallow depth of field is worth the trade-off. For many photographers, it is.

A telephoto (i.e. a 70-210mm) lens restricts your angle of view, but works for some angles. For example if your subject is down on a dock, you can be on a hillside shooting them from above with a telephoto to get close. You will also have to deal with f-stops that are a little higher. See the tip on Apertures for more information.

### 2. Setting Your Aperture/F-Stop

The basics on aperture settings are that: the lower the f-stop, the wider aperture, the shallower the depth of field. Alternatively, the higher the f-stop, the smaller the aperture, the deeper the depth of field. If you can remember this, you'll be set!

That said, when shooting portraits, you're better off setting a wide aperture (for example, f/2.8-f/5.6). Why? Because, portrait photographers want a shallow depth of field so that the background isn't competing with the subject, making for a "busy" photo. A shallow depth of field makes the subject, such as an adult, pet, or child, stand out in the image. Their eye and hair colour will stand out, and the background essentially serves as a curtain backdrop.

Shoot in Aperture Priority mode to control depth of field; in this mode your SLR will helpfully set the shutter speed for a correct exposure.

Specialist portrait lenses tend to have even wider maximum apertures (from f/1.4 to f/2.8) in order to blur backgrounds further.

There may be some occasions when you want a deeper depth of field, especially if it's a large group of people and you don't want the people in the back row fuzzed out. This is another tip where some of it will be up to your discretion based on your immediate situation.

### 3. Exposure Compensation

Sometimes you might want to brighten your subject's face slightly. Maybe you don't have enough light directed on their face to take a great photo, or maybe your subject has darker skin. To do this, use Exposure Compensation.

Landscape photographers use this trick to darken or lighten skies, and you can use it for portraits. Here's how it works: press the Exposure Compensation button (see your manual for your specific camera) and dial it up +1 stop of positive Exposure Compensation to lighten up people's faces or -1 stop to darken it. I would start with 1/4 EV, and keep increasing or decreasing by 1/4 increments until the face looks just right.

### 4. Shutter speed settings

As a rule of thumb, when setting your camera's shutter speed, consider your lens's focal length to avoid blurred results from camera shake. The shutter speed should be equal to or faster than the focal length, so make sure your shutter speed is faster than your focal length. For example, at 200mm you will want to shoot at 1/250 sec or faster.

### 5. Increase your ISO

In order to give your aperture and shutter speed choices a boost, you can always adjust your ISO. Also consider that kids, pets, and even adults tend to move around while being photographed. To combat these wiggly subjects, and to prevent motion blur appearing, you can bump up your shutter speed by bumping up your ISO.

In low light (indoors and outside), you may need to increase it to ISO400, 800, 1600 or even 3200. The offset will mean a little grain, but that's certainly better than a blurred image.

If you like more photo tips and secrets, please visit following website:

<http://www.digital-photo-secrets.com/tip/>

### THOUGHT FOR THE MONTH

*"The joy of seeing with a camera is that you will see the special message of scenes that others may pass by."* - Ernst Hass

**Paul Hulbert**

FOR SALE

### Pentax K20D

Up for sale is a:

Pentax K20D camera includes: body mount cover, software and battery charger.

+ everything else you need:

- Sigma lens 18-200mm F3.5-6.3 Include filter + lens hood [in box]
- Pentax Flash – AF360FAZ [+ leather case]
- 2 x rechargeable lithium-ion batteries – D-LI50
- 2GB SD Ultra card
- Brand new Camera bag to hold everything
- + all the booklets/manuals

All of the above had very little use and is in excellent condition and asking price \$750 ono.

**Contact Marian Paap on 0402 116 670**



### Nikon D300

Nikon D300, body only. Good condition. Incl., charger, spare battery, extra compact flash cards, 2 x manuals and leads. \$480.00. MB 10 vertical grip and lens available extra \$.

**Contact Pete Burford on 0245 788 087.**

### Lowpro backpack + Filters

I have a Lowpro Pro Runner AW350 backpack for sale. It has a tripod mount and provision to fit a laptop. I do not need it now as I have sold some of my lenses. It is nearly new and in perfect condition. Retail price about \$190, but asking price is \$100.

I also have the following Filters for sale:

- Kenko (made by Hoya) 82mm circular polarising filter as new - \$40.
- 82mm Hoya Pro ID UV filter - \$25.

**Contact Ian MacDonald on 0425 352 317**

### Newsletter Contributions

If you have any articles that may interest our members in:

Photographic tips/hints/up coming events/competitions/web links/

Please email the Newsletter Editor-Marian Paap – [newslettereditor@hawkesburycameraclub.com.au](mailto:newslettereditor@hawkesburycameraclub.com.au)

<http://www.hawkesburycameraclub.com.au/>