



# f22: Southside Camera Club Newsletter

## September 2015

Club Meeting – 7:30 pm on Thursday 10 September 2015 at the Belconnen Soccer Club,  
cnr. Belconnen Way and Springvale Drive, Hawker

### Events

#### Monthly Meeting Topics for 2015

Meeting Date	Topic	Presenter(s)	Notes
10 September	Collection and digital asset management, archiving and backup	Douglas Elford	National Library of Australia
8 October			
12 November	Presentation on a photographer		
10 December	AGM and show and tell		Bring your best photos for the year

#### August Meeting Report – by Julie Taylor

At the August meeting we had a dinner to celebrate the Southside Camera Club's 25<sup>th</sup> Anniversary. A small, but select group of members came along to celebrate the clubs survival for 25 years. Only a couple of months before the dinner our accommodation underwent a major change this year and so we got to try out the catering skills of the Belconnen Soccer Club in Hawker. So not only were we in new accommodation for our dinner but the caterers had only taken over the clubs

catering the week or so before so hats off to them and Rob for managing to feed us all. I know there was a last minute flurry to sort out meals by Rob but we all got fed and watered and I enjoyed my dinner very much.

Ken gave us a short talk on the how the club was founded and some very interesting history and has it all written down for anyone who might be interested. In fact, it's something that perhaps we should consider putting up on our website as it is history that we do not want to lose.

Gary Brook brought along his very professional camera gear and took a great photo of the night – thanks Gary



## Monthly Excursions for 2015

Date	Activity	Organised by	Notes
<b>September</b>	Cowra Japanese Gardens	????	Also Canola Flowering
<b>19 September</b>	Floriade	Rob to raise at meeting	Alternate proposed – 0815 for 0830
<b>October</b>	Night Photography		National Museum of Australia
<b>14-15 November</b>	Guthega	Rob Wignell	

## Walkabout Group

### Walkabout Group Calendar 2015

If any member wants to organise a walkabout, then we are keen to publicise it in order to get the maximum turnout.

Date	Location	Organised by	Level
<b>3 Sept (Deferred due to bad weather)</b>	Honeysuckle Creek / Booroomba Rocks	Denis Walsh	Adventurous
<b>17 Sept</b>	Warri Bridge / Braidwood	Bev Bayley	Easy/Medium
<b>15 October</b>	Michelago, Bredbo, Captains Flat	Laurie Westcott	Easy
<b>5 Nov</b>	Mulligans Flat	Laurie Westcott	Adventurous
<b>19 Nov</b>	Tidbinbilla		Easy/Medium

## Excursion Reports

### August 20 Walkabout – Lanyon Homestead - by Bev Bayley

A short distance from the suburb of Banks, along Tharwa Drive, is the turnoff into Lanyon property. It is about twice that distance after entering the property, to get to Lanyon Homestead.

The day was fine and sunny by the time we arrived at Lanyon Homestead carpark. Fourteen of us met at the carpark at 9.45am, led by Mike Gauntlett, and wandered through the gates when they opened at 10.00am. It was quite cool in the shade of the tall old trees in the grounds, but nice in the sun.

There was plenty to photograph. There are a lot of buildings in the area, but many are out of bounds, as it is a working property and so mostly not open to the public. There are, however, still a number of buildings available to view. Most of us remained on the outside of the beautiful old homestead building itself, mainly because photography is not permitted inside. But the exterior of the building is very photogenic, with its lovely wide verandahs.

The property has a lot of history. It was first settled by Timothy Beard in 1829, but he was later forced out of the area by land grants. James Wright, with his family, and John Hamilton Mortimer Lanyon settled there in 1833 as squatters. They ran dairy cattle and sheep, and established an orchard, vegetable gardens and wheat crops. They were assigned up to 30 convicts to help work the property. After Lanyon died, Wright married and three of his eight children were born on the property. By the time Wright had to sell in 1841 due to financial difficulties, the community at Lanyon supported up to 60 people.

Four years later Andrew Cunningham took over the property, and built the present Lanyon homestead from local fieldstone in 1859. His sons were there after him, and his grandson after that till 1926. It was then sold to the Osbornes, who sold it to Thomas Field in 1930. He lived in Sydney and travelled up to Lanyon often, until the late 1960's, when the Federal Government started taking up land for urban expansion.



Legal wrangling over compensation took some years, but Lanyon was eventually taken over by the Federal Government in 1974. The Homestead was converted to a gallery for Sidney Nolan paintings in 1975, which were moved into a purpose built gallery on the grounds in 1980. Restoration was carried out on the homestead and buildings, and the homestead is now managed as a museum by the ACT Government and National Trust.

We were restricted to the fenced area, but there was a lot there to photograph. The outbuildings are built of stone blocks, with a reddish finish. When they were lowering the courtyard area, they came across old foundations to a 2 room hut,

and a worn path of old bricks. And down the hill at the end of the lawn was the old shed area, open at the front and now with displays inside. The lawn area in front of the coffee shop looks out to the Murrumbidgee River, with the Brindabella Mountains away in the background.

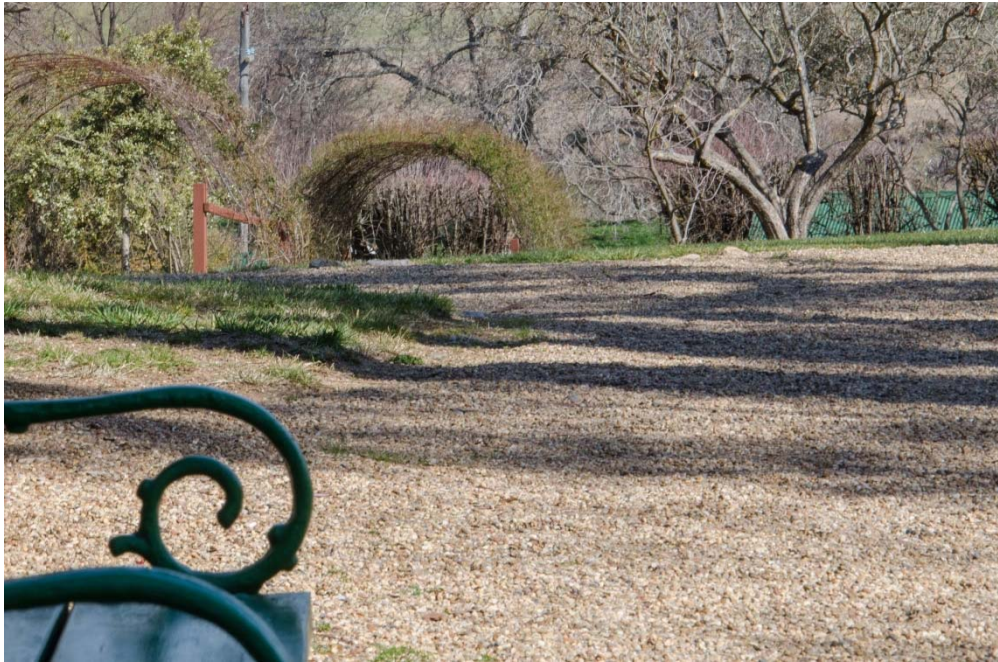
At 11.15 we met at the little but efficient coffee shop. Inside was a welcome wood heater. On the wall were a few old tools –a two prong pitchfork and an early hand seeder were just two of the items. Unfortunately two of our group had to leave early, but this still left twelve of us, who finished off the morning very companionably.











## September 17 Walkabout – Warri Bridge / Braidwood - by Bev Bayley

I'm planning to meet in the car-park of Queanbeyan Spotlight and Supercheap stores, on Thursday 17th September, at 8.45am ready for a 9.00am start. We can car-pool from there. Any cars left should be safe there. We will travel along the Kings Highway, through Bungendore till we reach Warri Bridge. Bungendore is about half way to the bridge, and the whole trip takes about 40 minutes.

However, I am planning to stop briefly on the way, to get some shots of the railway bridge at Burbong. This will probably take 10 or 15 minutes.

After we cross the bridge, the turn-off is to the right, across the oncoming traffic lane, then toward the river. The walk down to the river is easy, except for a few metres, where care will need to be taken.

I'm undecided what to do about coffee. A lot will depend on the weather. We may take the 'makings', or drive back to Bungendore, to the RnR's Diner, across the side street from The Carrington. It's under new ownership, and the owner's are very helpful.

By the way Mike, in the "calendar" of walkabouts to come, my name is spelt incorrectly. I was wondering if you could correct it please. (Bayley) Thank you muchly.

Regards

Bev

## Rob's Rant

I hate admitting to failure but I am very close to giving up on a project that I have been working on for quite a while now. It goes back to when I first bought a good printer (Epson 3880). I don't use it much but whenever I do, I am very pleased with the results. It prints up to A2 size but I seldom print larger than A3. This still seems big to someone who used to do B&W prints at 6"x4" or 7"x5" and the occasional really special shot was "blown up" to 10"x8" but I digress.

Despite having a colour printer I still prefer B&W. The Epson 3880 has a B&W mode and uses three "black" inks (a pure black plus a light black and a light light black). With these three shades, it produces some very respectable results, but I am a fiddler and always want more. In this case, the more is an ink set called Piezography, produced by an American digital print maker and ink seller called Jon Cone (see: <http://www.piezography.com/PiezoPress/>).

I could always have bought a set of Piezography inks and refillable cartridges and used them in my 3880, but there was a nagging voice in the back of my mind telling me that this could turn my prized printer into a boat anchor so don't risk it. Instead I have been looking for another bargain printer (I bought the 3880 at an exceptionally good price second hand) to try the Piezography inks on. In about March, I got my chance. I saw an Epson 3800 advertised in Gumtree and located in Canberra. It hadn't been used for a long time and the owner had tried to run head cleans but it wasn't printing properly and, faced with the high cost of replacement ink he had decided to sell. I had a good supply of slightly out of date ink so I decided to offer more than I wanted to pay but a lot less than was being asked.

The Epson service people here in Canberra seem to be very competent but their service is expensive (\$130 per hour) and identifying printer problems is slow and time consuming (as well as ink consuming). I have a fair bit of time and a fair bit of ink, but I don't have \$130 an hour. So, I launched onto the web and into the cleaning process.

My first step was to buy some cleaning fluid and some refillable cartridges. The cartridges took a few weeks to arrive and another week to fill and install. The cleaning fluid has some pink dye in it so that once everything has been flushed, you

can print a nozzle check and see the results in pink (a clear cleaning liquid wouldn't let you know if you had been successful or not).

The cleaning process involved a series of head cleans, to force the cleaning fluid through all the lines and into the print head, plus an additional process, using a syringe, of flushing the capping station where the print head parks and gets capped, while it is not in use. A dirty capping station risks letting air onto the print head and having ink dry out and block the very fine holes in the print head. After that I did a nozzle check print and, although not perfect, was a huge improvement on how the printer performed when I bought it.

The next step was to just let the print head soak on the newly cleaned capping station for a few days. I waited impatiently and, at the end of two days, printed another nozzle check that came out perfectly. I thought I had victory.

I immediately ordered a set of Piezography inks. I hadn't ordered them before because they are not cheap and there was no point until I knew that I had a printer that worked. When the inks arrived, I loaded them into another set of refillable cartridges and loaded the cartridges into the printer. I did a nozzle check, still perfect, and then printed my first Piezography print. Disaster.

I had taken a few short cuts. I didn't have a Piezography print profile for the paper that I was using and I didn't have any paper that matched any of the Piezography printer profiles that came free but I had used a paper that, in colour, performs very similarly to Epson Premium Glossy, so I had chosen a Piezography profile for a premium glossy paper hoping that it would be good enough. It was far worse than good enough so, assuming that I was having troubles with the profile, I played around with others and printed many more disasters, wasting a fair bit of my new Piezography ink.

When what you are doing doesn't work, try something else is often a good idea. One of the things I tried was printing a nozzle check. It was a mess. There were missing bands everywhere. No wonder I couldn't get a decent print. The printer that I thought I had saved was behaving like a boat anchor.

I reinstalled the set of coloured inks (I still had plenty available) and started doing

heaps of head cleans using the printing software, physical head cleans using a damp paper towel under the head to physically rub the print head with either cleaning fluid or water (they were both just as effective) until finally, I could reliably predict when I would print a perfect nozzle check. The problem was, that if I printed a second nozzle check it would have faults and the third would be worse. There was no point in printing a fourth.

Back to the web and, with more knowledge about what happens, I came across a reference from a printing shop that said they replaced the dampers in their printers every year because, if they get any ink particles settling in them, they can starve ink from the print head. I reasoned that this might be the case because this printer had been sitting unused for almost five years before I bought it. Naturally, Epson doesn't sell these dampers individually (I needed 5) but does sell them as a kit along with the tubes that go back to the ink cartridges. I can buy this part from a supplier in South Australia for \$225, but instead I bought a set of 10 dampers (I might need them for my 3880) from a Chinese supplier for about \$50 (and a 3 week wait).

A couple of weeks ago I had the house to myself for a week so I pulled the 3800 out and, following the excellent instructions in the Epson service manual, disassembled my printer and installed the newly acquired dampers without making too much of a mess. I reinstalled the coloured ink initialised the printer so that plenty of ink would be pumped through to the dampers and printed a nozzle check. Perfect!!! but don't get too excited. Print a second nozzle check and disappointment - a couple of gaps had appeared. A third nozzle check and it was clear that I still had a problem.

So, today I was in Fyshwick and called into the Epson printer maintenance people. My intention was to ask what they did with dead printers and, if the answer was that they put them in the bin, ask if they would let me collect them instead. The answer was bin and yes but in addition they asked why. So I mentioned my interest in B&W printing and went on to mention the problem I was having with gaps in the nozzle check. As luck would have it, the person I spoke to had done a 2 weeks maintenance accreditation course with Epson last year. He said that it sounded like I was getting air leaks and that they can happen by not replacing the "O" rings on the ink tubes when you replace the dampers. He doesn't



sell "O" rings but said that they come with the kit (the one I could have bought for \$225).

For not much more than that I could buy an Epson 1430, a six colour printer that I could use my Piezography inks with and print all the B&W that I am ever likely to want to do. But I hate giving up and I really want to get this 3800 going.

With this dilemma I will abandon my quest for a while and make up my mind when I get back from a week of cross country skiing.

Our speaker this month, Douglas Elford, is on a similar quest but his Epson 3800 works properly so he has been able to take his experiment further than me.

See you at the September meeting.

Cheers

Rob

## F22 Gallery

Unfortunately I haven't been able to secure a contribution for the F22 Gallery this month.

## Article

### **Navigating the maze of Adobe help support** – *by Alison Milton*

Let me say at the outset that I always opt for the disc version of any software as a more secure backup for reinstalling, rather than downloading from the cloud.

After a recent DigSig on Lightroom 5 cataloguing, I decided to upgrade without realising that Lightroom 6 was 'just around the corner'. When I learned of Lightroom 6 I contacted my usual provider but they didn't seem to be aware of any upgrade. After consulting the White pages I rang Sydney Adobe direct, however I

was so disgusted with the sales person insistently trying to sell me a Photoshop/Lightroom subscription, although I already have both and had told him five times that I refuse to use the subscription model, that I hung up and paid the extra to buy the full Lightroom 6 licence.

For the first time, Lightroom 6 uses the Adobe Application Manager, already used by CS products. On installation, Lightroom 6 corrupted this file. While Lightroom actually worked every time I opened it I got the message that the Application Manager was missing or damaged. I soon learned that this also meant that any updates, reinstalls or even install of my CS programs did not work, despite trying to install the Adobe Application Manager upgrade.

Much as I have loved Adobe software such as PhotoShop, I have always found that seeking help from Adobe on their website has been a maze of misdirection/redirection rarely leading to any useful actual contact details, but some years ago I managed to find an email address for the Pacific region. I tried this email address but it bounced as no longer in use. I tried the phone number for the Sydney office with the usual press 1 for, press 2 for.... and regardless of the options I always ended up with 'No support is provided for this product'.

This was when I realised, after much frustration, that the only way to contact Adobe these days is to engage their chat line. While their representatives were very helpful, it was clear that they did not have the technical knowledge and after my second 'chat' my case was progressed to a higher level support. I received a call to my work phone number on the following Monday but said that the problem was with my home computer and was assured that I would receive a call at home that evening. I didn't. When I next contacted the chat room I was informed that my case had been resolved and closed. I reopened it.

After that I spent a frustrating four weeks constantly contacting the chat room, simply for the purpose of keeping my case file open, though there were several attempts to fix my problem (but I often felt I had more IT knowledge than the 'helpers'), as the case would be closed after seven days of non-contact.



After four weeks, I printed all the transcripts of my chat line sessions and sent them by mail to the Sydney office. Whether this actually had any effect or whether I connected with a more proficient chat line operator I'll never know but shortly afterwards I finally received a call to my home phone number. Unfortunately I was at work and the message said they would ring back the next day. Again I was at work and the message said to call them back, but with no phone number (really helpful). Coincidentally and fortunately, the following day I had leave.

However, on this day rather than look at the white pages I got lazy and simply Googled the Adobe Sydney office. To my amazement I actually found a new phone number that was answered by an actual person. She said she would have someone call me back.

An Adobe representative finally called me at around 4:00 pm. He remoted into my PC and resolved the Application Manager problem but Lightroom then just kept freezing on opening. After two hours of remotely manipulating my computer I thought the problem was finally solved and we hung up. As soon as I clicked on Lightroom it again froze. I rang Adobe and left a message since they were not now answering the phone. Deciding not to wait for another day I then decided to go back to the chatroom. Amazingly, this time I got someone new who actually transferred me directly to someone who knew what they were doing.

After another marathon three hours during which he was uninstalling all of my Adobe products, he realised that my graphics card driver needed updating (I had been receiving messages that my Driver Manager was not working). He downloaded the update and everything has been fine since. However, here is where my policy of always buying the discs paid off. While he had uninstalled some of my products (but not all) he was then going to spend time downloading the exe files from the 'cloud' to reinstall but I said I had the discs and it would be quicker if I reinstalled the software from these. This took another three hours then I let the update program run overnight to reinstall all of the upgrades for the CS suite (but this was still much quicker than downloading the exe files from the cloud then reinstalling etc).

The next night my other Adobe champion rang in response to my message, not realising that I finally had a solution. However, this presented as a God send. He gave me an email address so that I never had to go to the chat room again.

So lessons learnt: first check that your graphics driver is updated, and if all else fails here is the Shhhh, 'secret' Adobe email address for support: [photosup@adobe.com](mailto:photosup@adobe.com) (include a call back time) but they don't operate on a weekend. Additionally, here is the Sydney office number that will get you an actual person (don't mention my name) (02) 8622 4164.

## DigSig

I'm sorry, but I have no news of what is planned for DigSig this month. If it goes ahead it should be held on Thursday 24 September.

## Software Buddies

If you need help with using post production software, a few club members have volunteered to try and help sort out problems using Photoshop Elements, Photoshop Lightroom, Photoshop Creative Suite and Apple Aperture. The contacts are:

Photoshop Elements: Peter Bliss at [bliss.images@yahoo.com.au](mailto:bliss.images@yahoo.com.au)

Photoshop Lightroom: Peter Bliss at [bliss.images@yahoo.com.au](mailto:bliss.images@yahoo.com.au)

Photoshop Creative Suite: Graeme Kruse at [gkruse@bigpond.net.au](mailto:gkruse@bigpond.net.au)

Apple Aperture: Claude Morson at [claudemorson@gmail.com](mailto:claudemorson@gmail.com)

### Club Websites

<http://www.southsidecameraclub.com/>

flickr: <http://www.flickr.com/groups/southsidecc/>

Facebook: <https://www.facebook.com/groups/470954196380232/>

## News

Current and forthcoming exhibitions

### National Gallery of Australia

**Colour my world**  
handcoloured Australian photography

3 April – 30 September 2015

**Venue**  
Project gallery



This is the first exhibition dedicated to a significant aspect of recent Australian art: the handcoloured photograph. It draws together new acquisitions and rarely seen works from the collection by Micky Allan, Ruth Maddison, Warren Breninger, Julie Rrap, Janina Green, Christine Barry, Fiona Hall, Miriam Stannage, Robyn Stacey, Nici Cumpston, Lyndell Brown, Charles Green and Jon Cattapan.

### National Library of Australia

Permanent photography exhibitions at the National Library of Australia include:

- [Jeff Carter collection](#) - photographs of 20th century Australia and Australians
- [Peter Dombrovskis collection](#) - photographic collection of the Tasmanian wilderness
- [Buckland collection](#) - a collection of photographs, papers and memorabilia relating to railways

## Competition

Better  
Photography  
MAGAZINE

The 9th Better Photography Magazine  
**Photograph of the Year 2015**

Photo by 2014 Winner: Neville Jones



The 9th Better Photography Magazine Photograph of the Year for 2015 is now open for online entries.

- The Better Photography Magazine Photograph of the Year Award 2015 not only offers great prizes, but is highly respected around the world on the competition circuit.
- Every entry receives a brief judge's comment to help them improve their photography.
- Your photographs are professionally judged by three AIPP Grand Masters of Photography and every entry gets a score.
- The best images will be awarded Bronze, Silver or Gold Awards, including a PDF certificate.
- There are six exciting Category Awards with a special product hamper from Canson, Datacolor, Memento and Wacom.
- And then there's the prestigious Better Photography Magazine Photograph of the Year 2015 Award with a AUS \$5000 cash prize!
- Competition Closes 15th September 2015.
- Click [here](#) for further details and entry to competition.



## Online Resources

### DP Review

DP Review can be found by clicking on the following link

[www.dpreview.com](http://www.dpreview.com).

### PhotoAccess

PhotoAccess is the principal destination in the ACT for people to see and appreciate, learn about, make and show contemporary photo-based art.

[www.photoaccess.org.au](http://www.photoaccess.org.au)

### Club website

Brian Moir has put in quite a lot of work in bringing the club website up to date. The website is at: [www.southsidecameraclub.com](http://www.southsidecameraclub.com)

Brian would like your feedback about the site. Here is what he has to say.

I have recently put some time into updating our website. It has basically the same appearance it had before, no new colourful design, but I have:

- Resurrected the calendar of events
- Provided links to the latest newsletter, and some past ones
- Added links to the photos some members have in Flickr and Picasa.

Please look at the site and give me any feedback – anything that doesn't work properly, anything poorly presented, or suggestions on what else needs to be included. Please check it with different browsers and on mobile devices if you can, and let me know if anything doesn't display properly.

I would like to include more links to members' on-line sites. Please let me know if you have photos publicly available in Flickr, Picasa, etc, or your own site, and you would like them to be linked from the club's web page. The link could be to your whole collection, or to just one album.

I hope we can get a club picture gallery working soon

Brian Moir, [brian.g.moir@gmail.com](mailto:brian.g.moir@gmail.com)

## Note from the Editor

Another month and I seem to have missed most Club events either through sickness (I managed to catch a couple of colds) or travel (the Barossa was wonderful!). Not a good way to keep on top of things.

Anyway, thank you to those who contributed to the newsletter. Please keep the material coming. Anything that you think might be of interest to club members be it articles, competitions, exhibitions etc. Show some of your photos in F22. It's interesting to see how other members approach their photographic prey.

John will be back for the October newsletter.

Regards

Mike Gauntlett

## Club Office Bearers

Position	Person	Contact details
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