F22: Southside Camera Club Newsletter January 2009

January Club Meeting - 7:30pm Thursday 8th
at the Canberra Irish Club, 6 Parkinson Street, Weston

2008 AGM

At the AGM, the program for 2009 was successfully put together with all but a few months filled, leaving just the right amount of flexibility. We also filled all club positions for the coming year. After a number of years of service Graeme Kruse stepped down as Secretary–Treasurer, many thanks to Graeme for his contribution to the club. Kim Barnabas has taken on the role for 2009, thank you to Kim. The club positions for 2009 are:

President – Rod Burgess
Secretary Treasurer – Kim Barnabas
Newsletter Editor – Warren Hicks
Webmaster – Warren College

Reminder: Maintaining Irish Club Membership is now the responsibility of members as regulation changes mean membership can no longer be paid on your behalf by the club.

2009 Program

PRESENTATIONS

Month	Presentation & Coordinator
Jan	Look up, look down - how to see outside the square (Kim Barnabas)
Feb	Street/Candid photography (Claude Morson)
March	Night Photography (Bob Shobbrook, Norm Fisher)
April	Bird Photography (Rod Burgess/Bob Shobbrook)
May	Advanced Photoshop (Photoshop Special Interest Group - Shane Baker coordinating)
June	Colour inkjet printing/monitor calibration (Warren Hicks/Rod Burgess)
July	
August	
September	Landscape Photography (Robert Deane)

Other suggested topics:

Travel Photography (Giles West to indicate preference for time, Claude Morson and Laurie Westcott also volunteered to assist)
Photoshop Basic (Rod Burgess and other members)
Nature Photography
Portrait photography (Susan Hey to advise of preferred time).

EXCURSIONS

Month	Excursion & Coordinator
Jan	Lotus Bay 4.00pm (also club BBQ) Norm Fisher Date tba.
Feb	Guthega overnight - Rob Wignall (may need to be cancelled due to roadworks at Guthega)
March	Canberra Balloon Fiesta (7, 8 or 15 March)
April	Blundell's Cottage
May	Night Photography (9 May late afternoon) Paul Edstein Railway Museum
July	Table top/Close up Photography
Aug	tba
Sept	Coast overnight (Giles

	West)
Oct	Botanic Gardens, (possibly overnight to Laurel Hill near Batlow as well)
Nov	Outdoors location - Wadbilliga, London Bridge, Legoland, Tidbinbilla …

Other popular options were Wee Jasper and Orroral Valley Homestead.

UNDERSTANDING HISTOGRAMS

http://luminous-landscape.com/tutorials/understanding-series/understanding-histograms.shtml

Possibly the most useful tool available in digital photography is the histogram. It could also well be the least understood. In this article we will look at what a camera histogram tells the photographer and how best to utilize that information.

Virtually every digital camera, from the simplest point-and-shoot to the most sophisticated digital SLR has the ability to display a histogram directly, or more usually superimposed upon the image just taken. (*The Hasselblad H1, the latest generation of film & digital capable cameras, can display a histogram on the camera grip's LCD while the image is separately displayed on the digital back's LCD.*) On most cameras though the histogram display takes place on the rear LCD screen, and most cameras can be programmed to do this both on the image that is displayed immediately after a shot is taken, or later when frames are being reviewed.

The 21st Century Light Meter

When I teach my landscape and wildlife field workshops and am using a DSLR (*which I usually am these days*) I am frequently asked why I frequently look at the LCD after taking a shot. The answer is that I'm barely even aware of the image on the LCD, it's the histogram that commands my attention.

In Bloom. Costa Rica — February, 2003

Canon EOS 1Ds with 16-35mm f/2.8L lens @ 24mm. ISO 200
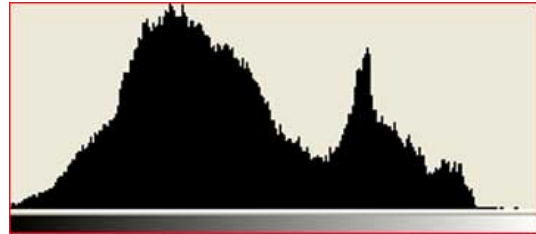
This histogram shows an almost perfect distribution of tones covering about a 4 stop dynamic range — from deep shadows on the left to just short of bright highlights on the right. This fits comfortably within the approximately 5 stop dynamic range capability of most digital imaging chips.

A light meter reading tells you what exposure will render a standard 18% gray reference card as a mid tone. This reading may have been made because the camera read a variety of areas of the scene and averaged them out, or because you read the highlights, the shadows and some other areas and decided that a particular setting would yield the best compromise exposure for that scene.

This setting, like every other that you or your automated camera makes, is a compromise. In most real world situations there is no such thing as an ideal or "perfect" exposure. There is simply one that places the tonal values found in the scene most appropriately within the capability range of the camera's imaging chip. And "most appropriately" means that the mid-tones found in the image fall roughly half way between the darkest and the brightest values. Hold that thought while we digress for a moment and look at the concept of dynamic range.

Dynamic Range

The digital imaging chip in your camera is very similar to colour transparency film when it comes to its sensitivity to light.

Like slide film, if a part of the image receives too much light it becomes burned out, and if too little light it is rendered as black. A recognizable image is only recorded if the light hitting the chip falls within a range of about 5 F stops. (*Remember — each F stop is a doubling or halving of the amount of light hitting the film). With digital things are much the same and even the dynamic range is about the same as for slide film; about 5 stops. Also keep in mind that the total range of brightness values encountered in the real world is only about 10 stops — from the dimmest light that you can read in to the brightest beach or snow scene in which you might find yourself).*

Surf & Turf. Big Sur California — February, 2003

Canon EOS 1Ds with 135mm f/2.0L lens @ ISO 100

In an image recorded in 8 bit mode (*we'll ignore 12 , 14 and 16 bit modes for this tutorial*) there are 256 discrete brightness levels between absolute black (0) and absolute white (255). 18% gray (*the point that all exposure metering measures*) has a numeric value of about 128, half way between black and white. If you think about it this is fairly logical. This means that if you are exposing for an average subject, say something like a scene with people, trees, grass etc, these subjects will be exposed at about the mid point of the camera's dynamic range. Why is this important?

This is because if a subject is exposed too close to either extreme you will run into the limitations of the chip's ability to record the image. Too close to 0 (absolute black) and there won't be an image at all, or it will be very dark and noisy, and too close to 255 (absolute white) and there will be nothing there except oversaturated pixels with no image information.

The Histogram

This is where the histogram comes in. It is a simple graph that displays where all of the brightness levels contained in the scene are found, from the darkest to the brightest. These values are arrayed across the bottom of the graph from left (darkest) to right (brightest). The vertical axis (the height of points on the graph) shows how much of the image is found at any particular brightness level.
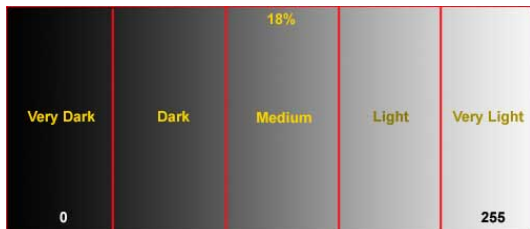
Note that I somewhat arbitrarily labeled each of the five zones (or F stops) containing the dynamic range recordable by the cameras as **Very Dark / Dark / Medium / Light / Very Light**. But each of these 1 stop ranges contains within it just over 50 discrete brightness

levels. (5X50=250 not 256, but who's counting?) Seriously though, it's a good idea to consider about 4- 5 points at the very bottom (black) and another 4-5 points at the very top of the scale (white) to be so close to the extremes as to not really be part of the image-forming segment of the graph. (**NB:** *This is an oversimplified explanation. For how the data is* really *distributed please read my tutorial* .)

This view of the rear LCD on a Canon 1Ds shows a histogram for a particular shot and also the dotted vertical lines that Canon has engraved on the display separating the 5 stops of dynamic range that are available. As you can see this image has most of its content either in the shadows, or the highlights, with little in the mid-range.



Scanning The Scene. Costa Rica — February, 2003

So now things start to become clearer. The histogram shows us quite a bit, and just as a glance at the hands of an analogue watch instantly tell you the time without your even being conscious of the exact numeric values, similarly once you become proficient at "*reading*" a histogram you'll be able to almost instantly evaluate the quality of the exposure that the camera is making. This is especially true when the histogram is superimposed on or just next to the image itself, making the graph that much more meaningful. Lets look at some examples.

Examples

As mentioned earlier, with the exception of a histogram that is very heavily bunched up to the right (overexposed) there really isn't such a thing as a "bad" histogram, or for that matter a "good" one. The histogram simply shows you the way things are, and its then up to you to decide if

what it is telling you needs to be acted upon. Here are some examples.
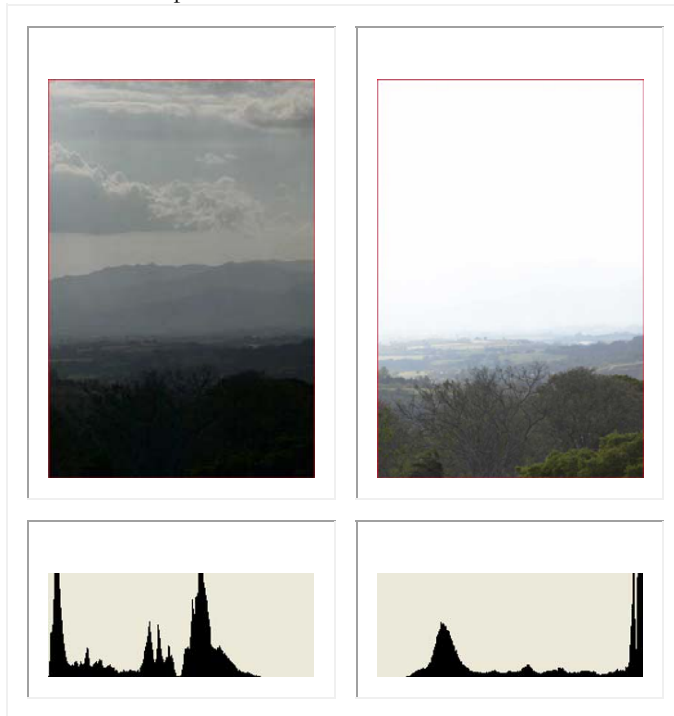
Here we see the same photograph taken with exposures about three and a half stops apart. Both were at an aperture of f/9. The one on the left was shot at 1/2000 sec and the one on the right at 1/200 sec. The histogram of the one at the left is bunched up at the dark end (underexposed) and the one on the right is bunched up at the light end (overexposed).

There wasn't an exposure with today's digital (or transparency film) cameras that could encompass the full dynamic range of this photograph — which is about 8 stops. You therefore have to make some decisions on how to handle such a scene. To stuff 8 stops worth of dynamic range into a recorded image that can only handle 5 stops your choices are....

— *use balanced fill flash on the foreground*

— *use a graduated neutral density filter*

— *take multiple exposures and merge them digitally*

— *go home*

Fill flash wouldn't work in this case because the foreground subject was too large and too distant. I didn't have any graduated neutral density filters with me (*I no longer use them*), and going home wasn't what I had in mind. Instead I shot the two frames seen above at about 3 1/2 stops apart and merged them digitally using one of the processes described in my tutorial Digital Blending. The image below is the result. Not great art, but it illustrates the point.
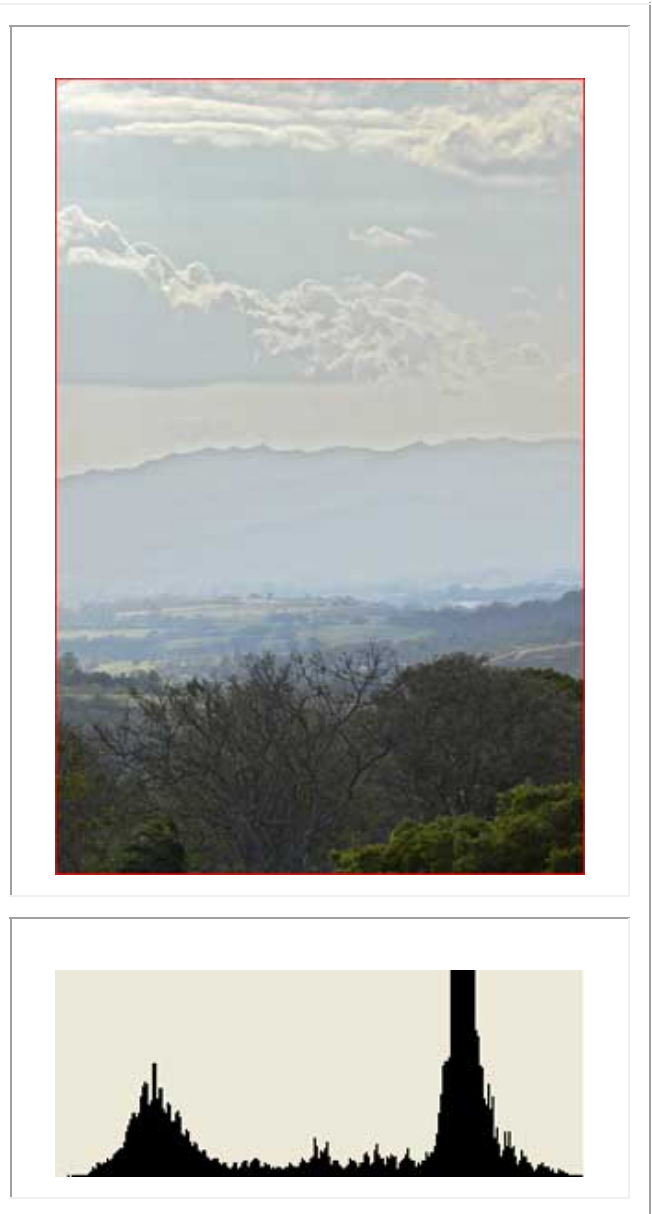
Histograms Just "Are"

As mentioned earlier, with the possible exception of showing badly blown out highlights there really is no such thing as a *bad* histogram. They just *are*.
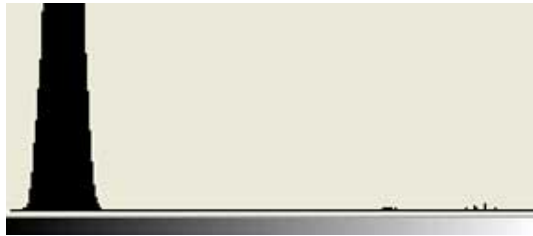
This low key shot's histogram shows that almost all of the data in the image is down in the lowest areas (darkest) with just a small amount of data showing the bright moon. But since the dark areas aren't right up against the left hand side and the light areas aren't up against the right hand side of the histogram, the subject falls within the dynamic range that can be captured. The detail in the moon is what "makes" this shot.

In this "high key" image we see just the opposite. Almost every value seen is toward the right side of the histogram, in the highlight area. That's where I wanted it to be to properly reproduce the brightness found in this snow scene. Yet, since it doesn't bump up against the right hand side of the histogram I know that none of the highlights are blown out.

Not too long ago a histogram was something mysterious. Today it has become a valuable tool for the photographer who wants to gain mastery of their digital camera's image quality. I hope that this tutorial has helped remove some of the mystery for you.

Start using the histogram review feature of your digital camera. Set your camera to display a combined thumbnail and histogram for 5-10 seconds after every frame. Get in the habit of glancing at it. It's the greatest invention since the built-in light meter.

Industry News

DSLR D3X

Nikon's new FX-format digital SLR combines 24.5 megapixels of stunning resolution and image quality with the renowned handling of the D3

The Nikon Corporation announced the introduction of the Nikon D3X digital SLR. This exciting new camera employs a Nikon FX-format CMOS imaging sensor (35.9 x 24.0 mm) with an imaging area equivalent to 35mm film, and its 24.5 effective megapixels deliver images of striking quality and resolution.

Designed to meet the demands of a growing multitude of serious professionals, such as studio photographers, for whom exquisite detail is a vital part of their work, the D3X achieves resolution comparable to medium-format cameras — with an entirely new level of operating ease. It's perfect for the broadest range of detailed work, from fashion and product shootings, to weddings, architecture, landscapes and large poster production. And it shares the robust body structure of the D3, for superior mobility and operation in virtually any shooting environment, indoors or out.

- Newly developed Nikon FX-format CMOS sensor (35.9 x 24.0 mm sensing area)
- 24.5 million effective pixels
- Superior-resolution image quality equivalent to medium-format digital cameras
- High-speed continuous shooting of up to approx. 5 frames per second in FX format (24.5 megapixels) / 5:4 (20.4 megapixels); 7 frames per second in DX format (10.5megapixels)[*1]

- Wide ISO sensitivity of 100 to 1600 at normal setting, with low noise performance
- Two Live View modes — Handheld and Tripod
- High-density 51-point (world's largest number[*2]) AF system

*1 In 12-bit A/D conversion mode
*2 For a digital SLR camera (as of Dec. 1, 2008, based on Nikon research)

Development background

The Nikon D3 digital SLR, released November 2007, has garnered glowing tributes for image quality, sensitivity and speed performance from leading professional photographers throughout the world. This stunning success has prompted a mounting demand for a similar Nikon model that would offer a greater pixel count and higher resolution. A camera that would provide superb mobility and ergonomics while offering image quality equivalent to medium-format digital cameras.

In response to these requests, Nikon has developed the D3X, an exciting new digital SLR with a Nikon FX-format CMOS sensor (35.9 x 24.0 mm sensing area) that delivers 24.5 effective megapixels, uses the same body structure as the D3, and boasts the same outstanding mobility and operability.

Major features

Nikon FX-format CMOS sensor with 24.5 megapixels

The D3X employs a new Nikon FX-format CMOS sensor with 24.5 effective megapixels covering an area of 35.9 x 24.0 mm to achieve truly amazing resolution. What's more, we've optimized the pixel characteristics to provide a higher S/N ratio and wider dynamic range by securing a greater amount of light received by each pixel, thereby reducing lost highlights and shadows, and ensuring smoother tone reproduction with minimized noise.

Wide sensitivity range starting at ISO 100

At normal setting, the D3X offers a wide range of sensitivity — from ISO 100, suitable for stroboscopic setting in studio shoots, to ISO 1600. It realizes superior image quality with less noise at ISO 1600 as well as at low sensitivity settings. What's more, the sensitivity range can be increased by two stops (up to ISO 6400 equivalent) and decreased by one stop (down to ISO 50 equivalent), offering an even greater diversity of shooting possibilities. Auto sensitivity control is also available.

New EXPEED-based image processing

A new image processing system, based on Nikon's comprehensive EXPEED digital image processing and specially optimized for the D3X, provides superior image quality, faster processing speeds and lower power consumption. This advanced system achieves precise colour reproduction for the broadest spectrum of hues, plus vivid saturation and smooth gradation, conveying colours as you see them, even with the slight changes in colour tones you perceive. Furthermore, Nikon's advanced noise processing function, which was designed to minimize noise occurrence, achieves this without interfering with other factors, including hue.

High-speed performance meets the most rigorous professional demands

Just like the D3, the D3X achieves a start-up time of 0.12 second*1 and a shutter release time lag of 0.04 second*3*4. It delivers a continuous shooting speed of approx. 5 frames per second in FX format (36 x 24) or 5:4 (30 x 24), and 7 frames per second in DX format (24 x 16)*4*5. Also, the D3X is fully compatible with UDMA, the new-generation high-speed card that enables 35-Mbyte recording equivalent to the D3. The D3X is capable of recording approx. 7.1 MB (JPEG, image size L, NORMAL) of data captured in FX format at speeds of approx. 5 frames per second.

*3: Based on CIPA Guidelines
*4: In 12-bit A/D conversion mode
*5: The maximum frame rate can be chosen using Custom setting d2 [Shooting speed]. The rate is tested under the following conditions: focus mode set to C, exposure mode set to S or M, shutter speed set to 1/250 sec. or faster, with other settings set to default. If VR is on when a VR lens is used, the indicated speed may not be attained. The maximum number of shots at the maximum frame rate is determined by the selected image size and quality. The frame rate slows when the memory buffer fills.

Realizing reliable auto control: Scene Recognition System

As with the D3, the D3X recognizes subjects and shooting scenes using a 1,005-pixel RGB sensor that precisely controls exposure by detecting not only the brightness but the colors of the subjects as well. The results are applied to control Autofocus, Auto Exposure, i-TTL Balanced Fill-flash and Auto White Balance, thereby achieving control of the highest.

AF system employing high-density 51-point AF

The Multi-CAM 3500FX autofocus sensor module, originally incorporated in the D3, offers proven outstanding performance. All 51 focus points, including the 15 cross-type sensors located at the centre, are effective in all AF NIKKOR lenses with a maximum aperture of f/5.6 or larger. Three AF-area modes — Single point, Dynamic-area AF and Auto-area AF — are available to maximize the use of the 51 focus points by selecting the most suitable one to match subject conditions. Moreover, in Scene Recognition System, subject identification and tracking information is applied to improve subject acquisition performance in Dynamic-area AF mode and focusing accuracy for human subjects in Auto-area AF mode.

Superior durability

Magnesium alloy is used for the exterior cover, chassis and mirror box to ensure light weight and rugged reliability. Strict O-ring sealing at critical connected parts effectively restricts dust and moisture. The shutter unit, developed and manufactured by Nikon, employs a new material (carbon fibre/Kevlar® hybrid) for the shutter blades, guaranteeing excellent durability through 300,000-cycle release tests with the shutter actually loaded. Precision is also maintained with a shutter monitor.

High-resolution 3-inch LCD monitor with approx. 920k¬-dots (VGA), 170° wide-viewing angle and reinforced glass

The D3X incorporates a large, 3-inch LCD monitor with ultra-high resolution of approx. 920k-d¬ots (VGA). Enlarged playback images also appear in extremely high resolution for easy focus confirmation. The wide viewing angle of 170° makes it easy to check composition in Live View shooting for both high and low angles.

Two Live View modes available

In Handheld mode, which allows the frame to be recomposed prior to actual shooting, ordinary TTL phase-difference AF using all 51 AF points is activated. Tripod mode is designed for precise focus with still subjects and tripod stabilization; It allows focal-plane contrast AF on a desired point within a specific area. Optional software Camera Control Pro 2 enables monitor focus and control shutter release from a computer. And optical Wireless Transmitter WT-4 enables wireless remote camera control and image transfer.

Picture Control System

Picture Control System offers four kinds of Picture Controls: Standard, Neutral, Vivid, and Monochrome. Choose one and use as is, or adjust image creation factors (Sharpening, Contrast, Brightness, Saturation, and Hue). Optional Picture Controls (Portrait, Landscape, D2XMODE I, D2XMODE II and D2XMODE III) are available at the Nikon website for downloading and installation to your camera.

Active D-Lighting — reproducing brightness as you see it

In settings with strong contrast, Active D-Lighting, used in combination with 3D Matrix Metering II, determines an exposure by utilizing a gradation of highlights, detects lost shadows, then reproduces them after digital processing. Rather than simply expanding the dynamic range, Active D-Lighting prevents images from looking flat through localized tone control

technology, and creates realistic contrast while compensating lost shadows and highlights. Choose from Auto, Extra High, High, Normal, Low or Off setting prior to shooting.

Electronic virtual horizon

An accelerator sensor incorporated in the body of the camera detects inclination and displays it in the LCD monitor. In Live View shooting, virtual horizon is displayed in the LCD above the monitor image. It can also be displayed in the top control panel and in the exposure indicator of the viewfinder.

UDMA-compatible memory card double slot

The CompactFlash (CF) card slots are UDMA-compatible for high-speed data transfer. With the double slot, you can choose from Continuous recording, Backup recording, and RAW + JPEG Separation recording (records the same image in RAW and JPEG on different cards). You can also copy the data from one card to another.

GPS Unit GP-1 (optional)

GPS records shooting information such as latitude, longitude, altitude and date of shooting. Coordinated with map information, you can create an original map using images.

Other features

• Lateral chromatic aberration reduction creates images with a clear periphery using original image processing technology to significantly reduce color aberrations

- • Vignette Control effectively prevents reduction of light at the periphery
- • Optical viewfinder achieves approx. 100%[6] frame coverage and 0.7x[7] magnification in FX format
- • Three sensing areas: FX format (36 x 24), DX format (24 x 16), and 5:4 (30 x 24)
- • Customizable function button
- • Choice of black or white letters for shooting information display
- • AF fine adjustment with professional standard of accuracy
- • Compliant with HDMITM for high-definition image playback
- • Lets you shoot up to approx. 4,400 frames on a single battery charge[8]

*6 Approx. 100% (vertical/horizontal) in FX format, approx. 97% (vertical/horizontal) in DX format, approx. 100% (vertical) and approx. 97% (horizontal) in 5:4

*7 With 50mm f/1.4 lens set at infinity, -1.0m-1

*8 Using EN-EL4a lithium-ion battery at Single-frame [S] mode; based on CIPA Standards

FIRMWARE UPDATES

[Panasonic - new flash and firmware for DMC-LX3](#)

Panasonic has announced the launch of the compact FL220 flashgun and will update the DMC-LX3's firmware to accommodate it. Firmware v1.1 not only allows full compatibility with the DMW-FL220 flash unit, it also promises to improve Auto White Balance performance. Firmware v1.1 will be available for download on 15th December, 2008. (more)

[Panasonic updates DMC-G1 firmware](#)

Panasonic has posted the first firmware update for its DMC-G1 Micro Four-Thirds camera. The update is said to improve the AE Lock and MF Assist features, along with the overall performance. It also lets the user make color adjustments to the camera's LCD and EVF. (more)

SOFTWARE UPDATES

Nikon has announced updates to its Capture NX and Camera Control Pro software. The latest version of both extend support to the D3X. Version 2.1.1 of Capture NX also includes a number of fixes and improvements, including issues with non-display of GPS information and error messages while setting grey point on multiple images. Camera Control Pro 2.4.0 resolves minor issues pertaining to both Windows and Mac users.

[Click here to download Capture NX v2.1.1 (Windows)](#)

[Click here to download Capture NX v2.1.1 (Mac)](#)

[Click here to download Camera Control Pro v2.4.0 (Windows)](#)

[Click here to download Camera Control Pro v2.4.0 (Mac)](#)

[Adobe releases Photoshop Lightroom 2.2](#)

Adobe has updated Photoshop Lightroom to Version 2.2. The latest version extends RAW support to the cameras included in the recent Camera RAW 5.2 release. The latest update also builds-in the camera profiles, previously available from Adobe Labs, that attempt to mimic the camera manufacturers' intended output. (more)

Breeze Systems release D90 & D300 Remote software

Software maker Breeze Systems has launched remote capture software for the Nikon D90 and Nikon D300 DSLRs. Both enable users to control focus from a PC, shoot time-lapse sequences and display live images. They incorporate the company's Photobooth shoot and print feature designed for event photographers. The packages are the first time Breeze Systems has supported remote capture for Nikon cameras, having covered Canon DSLRs since 2001, and trial versions are now available. (more)

Canon responds to black dot and banding concerns

Canon has published a statement in response to concerns raised about the EOS 5D Mk II. The announcement addresses the widely discussed 'Black Dot' and 'Vertical Banding' issues being reported by owners and potential owners who have been scrutinizing the camera's output. The company says it is investigating both issues and will work on 'measures to reduce or eliminate these phenomena.'

Canon statement:

To Owners of the EOS 5D Mark II Digital SLR Camera

Thank you for using Canon products.

We have learned that some users of the Canon EOS 5D Mark II digital SLR camera have identified two types of image quality phenomena that appear under certain shooting conditions.

1. "Black dot" phenomenon (the right side of point light sources becomes black)
2. Vertical banding noise

We are currently investigating and analysing the causes, and examining measures to reduce or eliminate these phenomena by providing correction firmware. An announcement will be made on www.canon-europe.com as soon as measures have been determined.

Details of the phenomena and shooting conditions under which they are likely to occur are as follows.

1. "Black dot" phenomenon (the right side of point light sources becomes black)
When shooting night scenes, the right side of point light sources (such as lights from building windows) may become black. The phenomenon may become visible if the images are enlarged to 100% or above on a monitor or if extremely large prints of the images are made.

2. Vertical banding noise
If the recording format is set to sRAW1, vertical banding noise may become visible depending on the camera settings, subject, and background.
▪ Vertical banding noise is not noticeable if the recording format is set to **sRAW2**.
▪ Vertical banding noise does not occur if the recording format is set to **RAW** or **JPEG**.
▪ Noise can be reduced if **C.Fn II-3: Highlight tone priority** is set to **0: Disable**.

Canon apologizes for any inconvenience caused and thanks photographers for their patience.

What's On – Exhibitions & Events

Exhibitions

BRUTAL, TENDER, HUMAN, ANIMAL: ROGER BALLEN PHOTOGRAPHY

Roger Ballen (b.1950), Twirling Wires, 2001.

Disquieting and confronting, the works of internationally renowned artist Roger Ballen are some of the most challenging in contemporary photography. This exhibition provides a powerful and thought-provoking vision of the human condition, exploring poverty, the psychology of human beings and the theatrical possibilities of photography.

When: 26 Nov 08 - 29 Mar 09
Where: National Library of Australia
Cost: Free
Contact: Info: 02 6262 1111
Booking: 02 6262 1111

Upcoming Events

Australian Blues Music Festival - The National Festival of Australian Blues Music

It is The National Festival of Australian Blues Music and showcases the very best of emerging and established Aussie blues talent. The line-up includes acoustic and electric acts with a range of styles from the roots of blues music to the music that has been influenced by blues.
Features include: Australian Blues Music Awards, open mic/jam throughout the weekend, Youth in Blues Jam, Pro-Jam, vintage guitar and amp shop, workshops with the artists, buskers & markets.

When: 12 Feb 09 - 15 Feb 09
Where: Various venues around Goulburn
Cost: 3-Day Pass, single day, youth and single venue passes available.
Contact: **T**he Festival Office is located in the Goulburn Visitor Information Centre
201 Sloane Street (Locked Bag 22), Goulburn NSW 2580
Free call: **1800 353 646**
E: info@australianbluesfestival.com.au

A Celebration of Heritage & Roses Festival

Goulburn's annual Celebration of Heritage & Roses Festival

This is a cooperatively organised, community-run festival incorporates Cathedral Week and is proudly supported by Goulburn Mulwaree Council.

This Festival is held in March each year to coincide with the City of Goulburn Annual Rose Show and Goulburn's birthday on the 14 March.

Royal Letters Patent issued by Queen Victoria on 14 March 1863 established the Diocese of Goulburn giving Goulburn city status and making it the first inland city.

The existing St Saviour's Church became the Cathedral. The festival also incorporates 'Cathedral Week' activities.

The many Festival activities will transport you back to the early 1900s and bring history to life.

FEATURED EVENTS INCLUDE:

SPECIAL OPENINGS, TOURS, PRESENTATIONS & LIVE PERFORMANCES including St Saviour's Cathedral Week (7-15 March) and City of Goulburn Rose Show (7 & 8 March).

Autumn is a perfect time to enjoy the city in full bloom. The heritage of the Goulburn district reaches into the future and is alive and growing.

Come - be a part of it!

Additional events will be added to this page as they are confirmed.

When: 7 Mar 09 - 15 Mar 09
Where: Various venues around Goulburn NSW

Contact: To join the Celebration of Heritage & Roses Festival mailing list and/or receive a free copy of the full printed program please contact the Goulburn Visitor Information Centre. 201 Sloane Street, Goulburn NSW 2580

2009 National Autumn Balloon Spectacular

Where: Lawns in front of Old Parliament House, King George Terrace, Parkes, Canberra, Australian Capital Territory, 2600Get yourself down to the lawns of Old Parliament House for the 2009 National Autumn Balloon Spectacular. Enjoy the sight of bright, multi-coloured balloons as they take flight over Lake Burley Griffin. There will be plenty of music and entertainment for everyone and breakfast will also be available. Weather permitting, the balloons will fly every day so make sure you check out the action during this nine day Spectacular. Be sure to bring your camera and capture a truly uplifting event!

When: Date: 07–15 March

Telephone Enquiries: 02 6285 1540
www.events.act.gov.au

Be there before the sun comes up for the best views!

Position	Person	e-mail address	Phone (ah):
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