



March Club Meeting - 7:30pm Thursday 11th at the Canberra Irish Club, 6 Parkinson Street, Weston

2010 PROGRAM

PRESENTATIONS

Month	Presentation & Coordinator
11 March	Travel photography – experiences of members Rob Wignell, Robert Deane and Rod Burgess
8 April	Pinhole Photography Kim Barnabas
13 May	20 th Anniversary Dinner, Irish Club, Weston Norm Fisher & Shane Baker
10 June	Plant Photography Pamela Finger

EXCURSIONS

Month	Excursion & Coordinator
13 March	Balloon Fiesta – meet 6:45 at Regatta Pt. Rod Burgess
* 10 – 11 April	Temora Aviation Museum Iain Cole Day to be decided. Arrive by 10:00.
21 – 23 May	Wadbilliga National Park & the Coast (overnight) Giles West Laurie Westcott

* Day to be decided

CLUB WEBSITE

Our website is back on-line. Details of administration, member's gallery upload procedure to come.

<http://southsidecameraclub.com/>

TRAVEL PHOTOGRAPHY

ROB'S TRAVELLING KIT

My purpose is to say how I chose the camera setup I use and the changes I am considering. However, to start with I should say that my aim in taking photographs is to record where I have been or who I am with. As a result, a lot of my photos look just like travel and family photos. Within that setting I try to take the best photos that I can. For film photography I use a Nikon FA with a 55mm Micro lens. I miss taking photos of small things.

I have owned a few digital point and shoots starting with a Nikon 2.1 megapixel that cost over \$1100. It was a great disappointment and I have very few photos that I kept from that time. My current point and shoot is an Olympus waterproof that produces quite good pictures but it is almost impossible to see the screen in daylight.

My DSLR, a Nikon D40, was a Christmas present in 2007 (about \$750 at the time). It's significant features are that with the kit lens it is very light, it has a flash sync speed of 1/250th and its 6MP sensor seems more than adequate for the A4 prints that are the largest I make.

In the 2 and a bit years I have had the D40 I have added a few extra bits but I have tried to keep it as light as possible.

MY CURRENT KIT

Camera: D40

Lens: Nikon 18-200mm VR

Filters: Standard UV plus Hoya Circular Polariser and Tiffen Graduated Neutral Density (all 77mm)

Step up ring: 72mm 77mm

Filters: Hoya UV, Hoya Circular Polariser, Tiffen Graduated Neutral Density 4, White balance filter

Camera bag: Lowe Pro Nova Mini AW

Flash: Nikon Speedlight SB400

Monopod: Leki Sierra Photo walking stick (from Mountain Designs)

Quick Release: Gorillapod (screws onto top of walking stick and adds about 150 gm)

In my luggage I carry a small "Netbook PC" (1Kg) for backing up photos and, if I am disciplined enough, viewing, rating and naming.

MY APPROACH

The point about travel photography is that you are seldom at the right place at the right time with the right light. However, if you want to make a record of the fact that you were there then you have to try and take the best shots that you can to record the experience or the event. These are often "stereo pairs" of the photos you took in Italy, Paris, Canberra or Guthega. However, we will also be amazed at the different shots we got from the same locations too.

The "stereo pair" phenomenon can be dismissed as yet another boring photograph but, in the context of taking travel shots, it also reflects the route you take, the limitations placed on where you can actually get to to take a "more interesting" photo and the fact that given these limitations many of us have chosen the same spot because it gives the best view in the near vicinity.

The other fact of travel photography is that I often travel with a group or partner that have/has a different agenda from "wandering off to take photos". I have to live within that reality.

Given these limitations (challenges) I upgraded the kit lens (18-55) to a longer 18-200 lens soon after getting my DSLR. The bigger lens is much heavier (685g) than the kit lens (300g) but has two advantages.

First, the ability to reach out to 200mm (300mm equivalent in 35mm parlance) has a significant offsetting effect on not being able to get to the place where you would like to take the picture from. It also means that you are less likely to miss shots that would otherwise require a lens change.

The second advantage is that the longer lens is fractionally faster and is a VR lens so it can be handheld in very low light. I use the walking stick in very low light too. By connecting the camera to the ground I estimate that I get the equivalent of an extra stop before camera shake takes over. Note. Since my Guthega mishap I have replaced the kit lens

USING MY ACCESSORIES.

I don't use them very much. But, the Tiffen Graduated ND filter is very good for getting darker skies with better detail in the foreground and can be put on and taken off relatively quickly (at the cost of not going too wide).

I hardly ever use a polarising filter but I know of times when I could have got a better result if I had thought a little more about what result I wanted.

I use the flash for filling a subject in bright sunlight, especially on the snow. It has the effect of brightening the subject and slightly underexposing the background and brings the viewer's eye to the main subject. I also use the flash to bounce off the ceiling for inside shots. Even without doing colour balance tests, it significantly offsets the colour casts from incandescent and fluoro lights and takes away the "Peter Pan" shadows that stand right behind people who get flashed directly in the face by the camera.

I seldom use the Leki Sierra walking stick unless I am on rough ground (even that didn't help me at Guthega) but I do carry it in my backpack and have used it to offset low light situations. I wouldn't use it without the quick release.

Camera bag. I like this bag. It is big enough to carry everything I have mentioned above (but only one lens at a time) and I carry it slung to the front or the side. The side is easier on my neck, the front is fractionally easier to get at the camera. I usually leave the lens hood off and put a lens cleaning cloth in the bottom of the bag so that the lens goes straight onto it.

The AW in the bag's name stands for All Weather. To earn this moniker it has a waterproof cover built into the bottom of it. This can easily be accessed and pulled over the bag when it is raining. It keeps the bag much drier than if it wasn't used.

The bag also is well padded and seems to protect the camera very well on the numerous falls it has managed. (Who has managed these falls? - Ed)

CAMERA CONTROLS

On advice from numerous people, I usually set the camera on P for professional and an exposure adjustment of - 0.7. This generally gives good exposures. If however, I want to make something darker or lighter it is trivial to press the +/- button on the top of the camera and simultaneously scroll the knurled knob at the back of the camera to adjust the exposure by up to 5 stops plus or minus.

White Balance can be adjusted by taking reading off a white card. I have had a few successes with adjusting the white balance but also, especially on my first attempt, some spectacular failures.

The white balance filter should be used in the same way as an incident light meter. ie. stand in a position that gets the same light as the subject and point back to where the camera will be and follow the "set white balance" instructions. I have the filter but haven't used it in the way it is designed. My first tests produced a cold colour so I need to do more playing around before I am satisfied with it.

FUTURE DIRECTIONS

In preparing for this talk I reviewed the photos I took on a trip to Kyoto in late October to early November last year. In two weeks I took about 2000 photos and filtered them down to a set of about 130 "keepers" (it was the keepers that I reviewed). I wanted to see if there were any patterns in the focal lengths that I had chosen. I was surprised to see that more than 80% were in the range 18 – 60mm. About 10% were taken between 60 and 100mm, about 5% were taken at the full 200mm and the rest were spread between 100 and 200mm.

In my film days I mostly used a Nikon FA with a 55mm Micro lens. I really miss being able to take photos of the small things in our world. My 18-200 lens doesn't get very close to things and the VR replacement 18-55 doesn't get much closer. When I bought my camera there were no Nikon Micro lenses specifically designed for the D40 (it needs the Nikon Silent Wave lenses that have the focus motor in the lens). However, now they have released a (quite expensive) 85mm Micro lens.

In line with my statistics, an 85mm lens should be very suitable for taking the 10% of photos between 60mm and 100mm. It would also open up a world of macro photography that I am currently missing out on. The new VR 18 to 55mm lens could really be all I need for most other things.

I have no desire to replace the D40 as it does all I need and has enough megapixels for the size of enlargements that I want to do.

Rob Wignell

SPECIAL INTEREST GROUPS

See end of Newsletter for Photoshop SIG program

COMMERCIAL PHOTOGRAPHY TOURS

ANTARCTICA 2010: A PHOTO ODYSSEY

In November 2010, nature photographers David Burren AAPS and Martin Bailey are leading a 3-week photographic expedition to South Georgia and Antarctica with Aurora Expeditions.

Along with taking photographers to these stunning locations, David and Martin will be providing photography tuition through seminars and hands-on instruction throughout the voyage. Details of the voyage can be found online at <http://antarctica2010.com>

Places are limited and are filling fast, so book now!

About the instructors:

David lives in Melbourne, and has been a member of the Australian Photographic Society since 2001 and of Knox Photographic Society since 2002. He is known to many camera clubs as a judge, a speaker, and as a photographer. Some of his Antarctic photography is featured in the 2009 ANZANG Nature Photography exhibition, currently touring WA.

<http://davidburren.com>

Martin lives in Japan, and is known to many Australian photographers through his blog and podcast.

<http://martinbaileyphotography.com>

COMPETITION



Date: 27 March 2010

Time: 07:00 - 20:00

Place: Yarralumla Gallery

Feb Special - Standard Tickets: \$41 Now Selling

Feb Special - Team Combo Tickets: \$37 Now Selling

Standard Tickets: \$45 On Hold

Team Combo Tickets: \$41 On Hold

PHOTOSHOP TURNS 20

Adobe will celebrate 20 years of its flagship Photoshop image editing software on February 19, 2010. Since the launch of version 1.0 in 1990, the software has been developed and features added to take into account the changing needs of different industries (not least the arrival of the Internet), helping it to become the *DE FACTO* industry standard. To mark its anniversary, the National

Association of Photoshop Professionals (NAPP) in the US will host an event, presided over by the company's senior management and the co-creators of the software, Thomas and John Knoll.

COMMUNITY CELEBRATES SOFTWARE THAT CHANGED THE WAY WE VIEW THE WORLD

AN JOSE, Calif., — Feb. 18, 2010 — Adobe® Photoshop®, the software product that redefined creativity in the **digital age**, turns **20** on Feb. 19, 2010. Around the world, Photoshop fans are celebrating the impact their favorite software has had across **photography, art, design, publishing and commerce**. In the United States, the **National Association of Photoshop Professionals (NAPP)** will be hosting a special **Photoshop 20th Anniversary** celebration for over a thousand attendees in San Francisco at the Palace of the Fine Arts Theater today. The event will feature Adobe's senior vice president of Creative Solutions, John Loiacono, as well as vice president of Photoshop Product Management, Kevin Connor, Photoshop co-creator Thomas Knoll and famed Adobe creative director and Photoshop evangelist, Russell Brown. To be a part of this celebration and view the live Webcast, visit: www.photoshopuser.com/photoshop20th.

The festivities continue overseas in Japan, Southeast Asia and throughout Europe. In honor of the 20th anniversary, Adobe Germany will host a special 20-hour online marathon, featuring over 15 local Photoshop "gurus" demonstrating their favorite tips and tricks live for Photoshop fans. In India and France, digital imaging contests will be held to showcase the work of Photoshop users. A special **Adobe TV** broadcast will also air on the anniversary date at <http://tv.adobe.com/go/photoshop-20th-anniversary>, reuniting the original "**Photoshop team**" for the first time in 18 years, to discuss their early work on the software and demonstrate **Photoshop 1.0** on a rebuilt Macintosh computer.

The **Photoshop community** is also sharing their favorite stories online, with the product and its over 400,000 fan-strong Facebook page, the hub for a worldwide look at the product's impact. A new "Celebrate" tab directs users to a 20th anniversary logo, which many have already personalized with Photoshop and used as a replacement for their profile image.

"For 20 years Photoshop has played many different roles – it has given creative people the power to deliver amazing images that impact every part of our visual culture and challenged the eye with its

ability to transform photographs," said Shantanu Narayen, president and chief executive officer at Adobe. "It's no exaggeration to say that, thanks to millions of creative customers, Photoshop has changed the way the world looks at itself."

The **impact of Photoshop** is everywhere – billboard signs, magazine covers, major motion pictures, even the logo on the coffee cup you drink out of every morning. All have likely been touched by the software. Over 90 percent of **creative professionals** have Photoshop on their desktops and today Photoshop is used by **professional photographers, graphic designers and advertisers**, as well as **architects, engineers** and even **doctors**. Whether it's bringing **visual effects** to life in the blockbuster film *Avatar*, helping save lives in partnership with **forensics** departments and the **Center for Missing and Exploited Children**, or challenging the human eye to determine if an image is **real or fake**, Photoshop continues to find new uses and advocates.

How It All Began

In 1987, **Thomas Knoll** developed a pixel imaging program called Display. It was a simple program to showcase grayscale images on a black-and-white monitor. However, after collaborating with his brother **John Knoll**, the two began adding features that made it possible to process **digital image** files. The program eventually caught the attention of industry influencers, and in 1988, Adobe made the decision to license the software, naming it Photoshop, and shipping the first version in 1990.

"Twenty years ago, Adobe predicted that it would sell 500 copies of Photoshop per month," said Thomas Knoll, co-creator of Photoshop at Adobe. "I guess you could say, we beat those projections! It's amazing to think that millions of people use this software today. We knew we had a **groundbreaking technology** on our hands, but we never anticipated how much it would impact the images we see all around us. The ability to seamlessly place someone within an image was just the beginning of Photoshop's magic."

Over its 20-year history, Photoshop has evolved significantly from a simple original display program to a wildly popular application that has over 10 million users worldwide. With each release, Adobe has introduced **technological innovations** that defy the impossible. **Layers**, introduced in Photoshop 3.0, gave designers the ability to create complex compositions easier than ever before. The **Healing Brush**, another groundbreaking feature introduced in Photoshop 7.0, allowed users to magically retouch images by seamlessly removing blemishes

and wrinkles, while preserving lighting and texture. Photoshop tools like **crop**, **eraser**, **blur** and **dodge** and **burn** have become part of the creative vernacular worldwide.

The Photoshop team thrives off its rich **beta tester** program, with active and vocal users who have submitted requests and helped shape the development of features throughout the years. Adobe has maintained a strong connection with its customer base through blogs, user research, customer support, forums and feedback from Adobe “**evangelists**” who travel the world to engage with Photoshop users.

SUBMERGED CAMERA'S MEMORY CARD RETAINS PHOTOS

Photos captured by a digital camera thought to have spent over a year in the Atlantic ocean have been discovered. According to the BBC, trawlerman Benito Estevez fished the camera out with five holiday pictures intact on its SD card, off the west coast of Europe. One picture includes the cruiseliner QE2, that made its last voyage in 2008, helping date the images. Although no details of the camera model is available, it reflects well on the resilience of solid-state memory.

INDUSTRY NEWS

FIRMWARE & SOFTWARE UPDATES

CANON FIRMWARE & SOFTWARE UPDATES

FIRMWARE UPDATE FOR EOS 5D MARK II

Canon has announced that the long awaited, video-related firmware for its EOS 5D Mark II will be available from mid-March. Firmware version 2.0.3 enables full 1080p HD video recording at 24, 25 and 29.97fps to match the PAL and NTSC broadcast standards. It also adds a new histogram display while shooting movies and allows users to manually control sound recording levels. Audio sampling frequency has also been increased to match broadcast material standards.



FIRMWARE UPDATE FOR REBEL T1i / EOS 500D

Canon has posted a firmware update for its Rebel T1i / EOS 500D digital SLR. Version 1.1.0 brings improvements to live view shooting and fixes bugs in the English, Arabic and Swedish language menus. The firmware is available for immediate download from Canon's website.



CANON UPDATES DPP & OTHER CAMERA SOFTWARE

Canon has posted updates for several camera software programs including the 'Digital Photo Professional' Raw conversion software. The latest version of DPP extends support to the recently released EOS T2i/550D DSLR and comes with a new image rotation tool. The updated versions of the other pieces of software including EOS Utility and Picture Style Editor also extend support to the EOS 550D DSLR. The updates can be downloaded from the DSLR support pages of individual cameras from Canon's website.

PENTAX POSTS K-7 FIRMWARE UPDATE

Pentax has posted a firmware update for its K-7 mid-level DSLR. Version 1.03 provides lens correction compatibility for additional FA lenses, improves movie recording stability with specific SDHC cards and offers minor usability improvements. The firmware is available for immediate download from Pentax's website.



NIKON POSTS FIRMWARE UPDATE FOR D3S PRO DSLR

Nikon has released a firmware update for the D3S professional DSLR that fixes a series of bugs. Firmware v1.01 rectifies errors pertaining to movie recording, exposure preview, live view and the 'CHA' error message displayed while using some CF cards. It also revises the simplified Chinese menu. The firmware is



available for immediate download from Nikon's website.

OLYMPUS ANNOUNCES FORTHCOMING E-P1 FIRMWARE UPDATE

Olympus has announced a forthcoming firmware update for its E-P1 Micro Four Thirds camera. Version 1.3 will address the occasional freezing of the camera display while manually focusing.



APPLE RELEASES APERTURE V3.0.1



Two weeks after releasing Aperture 3, Apple has released an update to its raw-conversion and photo management software. Version 3.0.1 improves overall stability and fixes a number of

bugs. The update can be accessed via the Software Update feature or is available for immediate download from Apple's website. The company has also posted a Digital Camera RAW Compatibility Update v3.1, extending RAW support to additional cameras including the Panasonic DMC-GF1 and Olympus E-P2.

[Click here for more information and to download Apple Aperture v3.0.1](#)

[Click here for more information and to download Digital Camera RAW Compatibility Update v3.1](#)

APPLE RELEASES APERTURE 3

New Features Include Faces, Places & Brushes

Aperture™ 3 released, the next major release of its powerful photo editing and management software, with over 200 new features including Faces, Places and Brushes. Building on the innovative Faces and Places features introduced in iPhoto® '09, Aperture 3 makes it even easier and faster to organize large photo libraries. Aperture 3 introduces new tools to refine your photos including Brushes for painting image adjustments onto parts of your photo, and Adjustment Presets for applying professional photo effects with just one click. Stunning new slideshows let you share your work by weaving together photos, audio, text and HD video.

"Millions of people love using iPhoto to organize, edit and share their digital photos," said Philip



Schiller, Apple's senior vice president of Worldwide Product Marketing. "Aperture 3 is designed for both professionals who edit and manage massive libraries of photos and iPhoto users who want to take their photos further with easy-to-use tools such as Brushes and Adjustment Presets."

"Aperture 3 gets it right," said National Geographic photographer, Jim Richardson. "The image editing tools are exactly what I have been asking for, they're so easy to use and give me a level of control that I never even thought possible."

"I chose Aperture because it was the most powerful archiving application around, but it's now an unbelievable imaging tool as well," said Bill Frakes, Sports Illustrated staff photographer. "I am beyond impressed with the massive changes made in Aperture 3."

Aperture 3 allows you to organize large photo libraries with even more flexibility using Projects and the new Faces and Places. Faces uses face detection and recognition to find and organize your photos by the people in them. You can view faces across your entire photo library or view just the faces that appear in selected projects. In a new view that speeds up the organization process, Aperture 3 displays faces that have been detected but haven't yet been named. Places lets you explore your photos based on where they were taken, and like in iPhoto, Places automatically reverse geocodes GPS data into user-friendly locations. In Aperture 3, you can assign locations by dragging-and-dropping photos onto a map or by using location information from GPS enabled cameras, tracking devices or your iPhone® photos.

The new Brushes feature allows you to add professional touches to your photos by simply painting effects onto the image. Aperture 3 includes 15 Quick Brushes that perform the most popular tasks like Dodge, Burn, Polarize and Blur, without the complexity of layers or masks. Brushes can automatically detect edges in your images to let you apply or remove effects exactly where you want them. Aperture 3 includes dozens of Adjustment

Presets that apply a specific style or look to the entire image with just a click. You can create your own custom presets or explore the techniques of other photographers by importing theirs.

Aperture 3 makes it easy to share your work with stunning slideshows that weave together photos, audio, text and HD video. You can select one of six Apple designed themes or choose your own transitions, background, borders and titles, and even add your own soundtrack. You can export your slideshows directly to iTunes® to take with you on your iPhone or iPod touch®. You can also share photographs as beautiful prints, create custom-designed hardcover books and publish to online photo sharing sites like Facebook and Flickr, right from Aperture 3.

Pricing & Availability

Aperture 3 is available through the Apple Store® (www.apple.com), Apple's retail stores and Apple Authorized Resellers for a suggested retail price of \$199 (US) and existing Aperture users can upgrade for a suggested retail price of \$99 (US). A downloadable 30-day trial version is available at www.apple.com/aperture/trial. Aperture 3 runs as a 64-bit application on Mac OS® X Snow Leopard® on Macs with Intel Core 2 Duo processors. Full system requirements, online tutorials and more information on Aperture 3 can be found at www.apple.com/aperture.

Apple ignited the personal computer revolution in the 1970s with the Apple II and reinvented the personal computer in the 1980s with the Macintosh. Today, Apple continues to lead the industry in innovation with its award-winning computers, OS X operating system and iLife and professional applications. Apple is also spearheading the digital media revolution with its iPod portable music and video players and iTunes online store, and has entered the mobile phone market with its revolutionary iPhone.

BIBBLE LABS ANNOUNCES BIBBLE 5 PRO V5.0.2

Bibble Labs has posted another update to its Bibble 5 Pro software just three weeks after posting the previous version. v5.0.2 fixes bugs and extends RAW support to additional cameras including Leica M9 and Ricoh GXR. It also adds a Soft Proofing option that enables users to check previews of prints for color accuracy, amongst other improvements. The latest version is currently available as a free upgrade for existing v5 customers from Bibble's support forum.



EQUIPMENT

PANASONIC RELEASE A RANGE OF MICRO FOUR THIRDS CAMERAS & A 14-42MM LENS

PANASONIC LUMIX DMC-G2 ANNOUNCED AND PREVIEWED

Focus on Imaging 2010:

Eighteen months after unveiling the world's first Micro Four Thirds camera, Panasonic has introduced its successor- the Lumix DMC-G2, with touch control shooting. Built around the same body design as the G1, it records 720p HD videos in AVCHD Lite format and features a touch sensitive 460K dot 3.0" LCD. Its advanced touch features allows shooting by just tapping the subject on the LCD. Other features include AF tracking, a dedicated movie mode and a faster Venus Engine HD II processor. We've had a pre-production example in the office and have put together a hands-on preview.



PANASONIC UNVEILS DMC-G10 MICRO FOUR THIRDS CAMERA

Focus on Imaging 2010: Panasonic has released what it calls 'the world's lightest interchangeable lens camera with a viewfinder' in the shape of Lumix DMC-G10. It features the same 12.1MP Live MOS sensor and Venus Engine HD II as the DMC-G2, also announced today. It also comes with a 460K dot 3" LCD but without the tilt/swivel and touch options of the G2 and gets a lower resolution Sviewfinder. The G10 can record 720p HD movie in Motion JPEG format. Both cameras can accept the high-capacity SDXC format cards and are offered with a new 14-42mm kit lens.



PANASONIC RELEASES 14-42MM LENS FOR G MICRO SYSTEM

Focus on Imaging 2010:

Alongside the Lumix DMC-G2 and G10 Micro Four Thirds cameras, Panasonic has also released the Lumix G Vario 14-



42mm F3.5-5.6 ASPH Mega O.I.S. image stabilized lens. Offering an equivalent zoom range of 28-84mm, the lens is a new optical design but offers a similar specification to the original 14-45mm G System zoom. The new lens, known as the H-FS014042, loses the image stabilization on/off switch and metal mount of its predecessor and comes in a slightly larger body.

NOKTOR INTRODUCES HYPERPRIME 50MM F/0.95 LENS

After a brief online campaign, US-based company Noktor has announced its first product: the HyperPrime 50mm f/0.95 lens for Micro Four Thirds cameras. This ultra-fast manual focus lens with manual aperture control bears an uncanny resemblance to the Senko 50mm f/0.95 C-mount CCTV lens and shares almost all of its vital specifications. The company, that appears to be registered to a residential property in Canton, Georgia will start shipping the lens from April 15, 2010 at a retail price of USD 750.)



NEW SIGMA LENSES

SIGMA LAUNCHES STABILIZED 70-200MM F2.8 TELEZOOM

PMA 2010: Sigma has launched into PMA with a veritable salvo of interesting new products. First up is the APO 70-200mm F2.8 EX DG OS HSM, an image-stabilised fast telezoom with ultrasonic-type silent focusing that provides a direct alternative to recent arrivals from Canon and Nikon. The all-new optical design uses two elements made of Sigma's newly-developed 'FLD' glass (plus three of SLD glass) to reduce aberrations, a 9-blade circular aperture for attractive bokeh, and features full-time manual focus override. The Optical Stabilisation system promises up to four stops benefit when hand-holding, and like other recent Sigma lenses, can be used by owners of Sony and Pentax cameras (the lens will also be available in Canon, Nikon and Sigma mounts). Last but not least, a dedicated adapter that extends the length of the hood for APS-C users is supplied as standard.



SIGMA RELEASES 85MM F1.4 EX DG HSM

PMA 2010: Sigma has announced the 85mm F1.4 EX DG HSM, a large-aperture short telephoto lens which is bound to pique the interest of budding portraitists. Featuring a hypersonic focus motor with full-time manual focus override, the lens uses a 9-blade diaphragm for attractive background blur, and has a minimum focus distance of 85cm. It comes with a lens hood adapter for ASP-C/DX users that extends the length of the hood to give more effective shading, and will be available in mounts for Canon, Nikon, Pentax, Sigma and Sony SLRs.



SIGMA RELEASES 17-50MM F2.8 EX DC OS HSM

PMA 2010: Third on Sigma's long list of introductions is an image-stabilized fast standard zoom for APS-C SLRs. The 17-50mm EX DC OS offers a slightly wider angle of view than the company's previous models in this class, and alongside optical stabilization also adds a hypersonic autofocus motor for users of all mounts (Canon, Nikon, Pentax, Sigma and Sony). It uses two elements made from Sigma's new 'FLD glass', plus two glass mold and one hybrid aspherical elements, to reduce aberrations. The minimum focus distance is 28cm across the entire zoom range, giving a maximum magnification of 0.2x, and the 77mm filter thread does not rotate on focusing.



The HSM

SIGMA GOES ULTRAWIDE WITH 8-16MM F4.5-5.6 DC

PMA 2010: Continuing our way through Sigma's bag of goodies, we come to the widest-angle rectilinear lens yet made for APS-C DSLRs, in the shape of the 8-16mm F4.5-5.6 DC HSM. Essentially an equivalent of the company's 12-24mm lens for full-frame, this features a disorientatingly-wide angle of view of 121 degrees for exaggerated perspectives. It has a built-in petal shaped hood, HSM focusing with full-time manual override, and a minimum focus of 24cm. Again, it will be available to fit Canon, Nikon, Pentax, Sigma and Sony SLRs.



SIGMA STABILIZES 50-500MM ULTRA-TELEZOOM

PMA 2010: Last but not least of the lenses, we come to Sigma's upgrade for its popular 50-500mm ultra-telephoto zoom which now incorporates Optical Stabilisation - a hugely welcome addition to such a long lens. Again Sigma claims the OS offers up to four stops benefit, and works with Sony and Pentax SLRs as well as Canon, Sigma and Nikon models, with the stabilized viewfinder image aiding in focusing and composition. The all-new optical design uses 22 elements in 16 groups, including four SLD glass elements, but the filter size has grown to a whopping 95mm.



COSINA RELEASES VOIGTLÄNDER APO-LANTHAR 90MM SL II

Cosina has announced the Voigtlander-branded Apo-Lanthar 90mm F3.5 SL II close focus lens for Canon, Nikon and Pentax mounts. Maintaining the same 50cm minimum focusing distance and optical construction of the previous, SL version, the lens has been redesigned with a smaller body. Additionally, by mounting the included close up lens, its closest focusing distance can be reduced down to 32cm, giving a magnification ratio of 1:1.8. Priced at ¥58,000 (~ US \$645) for the Canon EF mount and ¥55,000 (~ US \$610) for the Nikon Ai-S mount and Pentax KA mount, it will be available in Japan from early March 2010.



NIKON RELEASES TWO NEW LENSES

NIKON 16-35MM F/4 G ED VR STABILIZED ULTRA-WIDE ZOOM

Nikon has announced the worlds first image stabilized ultra-wide angle zoom for full frame cameras. The AF-S Nikkor 16-35mm f/4G ED VR lens includes a Silent



Wave autofocus motor and VR II technology, which Nikon claims gives up to four stops benefit against camera shake when hand-holding. Other goodies include Nano Crystal coating to combat flare, a magnesium alloy barrel, and weather sealing. (04:00 GMT)

NIKON RELEASES 24MM F/1.4 G ED FAST WIDEANGLE LENS

Nikon has released the AF-S Nikkor 24mm F/1.4G ED wide aperture prime lens for full-frame DSLRs. It features an anti-reflective Nano Crystal coating and both ED and aspherical lens elements to help minimize distortion and chromatic aberration. The lens comes in a weather-resistant body and includes a Silent Wave Motor for quieter autofocus operation. (04:00



SEITZ SPEEDS UP ROUNDSHOT VR PANORAMA HEAD

Swiss manufacturer Seitz Phototechnik AG has announced the Roundshot VR Drive 's', a faster version of its motorized panorama head. Capable of capturing both cylindrical and spherical panoramic images, it can complete a 360° revolution in 8 seconds. It also features a 'quality mode' for High Dynamic Range work, and is billed as compact and lightweight at 1.65kg. Existing users of the Roundshot VR Drive can upgrade to the speed (s) version for €333, while new buyers can avail themselves of it for €1870.



HYPERDRIVE ALBUM - WORLD'S MOST ADVANCED PORTABLE PHOTO STORAGE AND VIEWER

Huge 640GB Storage And Brilliant 4.8" LCD To Backup And View Photos From Memory Cards On The Go



Sanho Corporation, the maker of the award winning HyperMac batteries, HyperDrive range of storage devices, introduces [HyperDrive Album](#), a portable photo backup device designed with the viewing of high resolution photos in mind, for professional and casual digital photographers alike. With a whopping 640GB storage capacity, it is capable of downloading 2GB per minute with full data verification. It is also the only storage device in the market that can decode and display true RAW images from any camera on its 4.8" high resolution widescreen VGA (800 x 480 pixels), 16 million colors LCD screen. New data management, security and advance image viewing features round up what is arguably the most advanced portable photo storage on the market.

Designed for digital photographers on the move who require huge storage space or redundancy backup for their photos and the ability to view them anytime but do not wish to carry a laptop computer, the HyperDrive Album offers a very fast, reliable, yet compact and affordable solution. Travel Photographer of the Year, Lorne Resnick has this to say, "Reliability is naturally vital. I found the HyperDrives in use to be flawless. I shot more than 5,000 images and downloaded all of them without a hitch. The actual speed of the drives was by far the most impressive. The difference it makes in the quality of your travel cannot be discounted."

With lower dollar per GB costs than even the most affordable memory cards, HyperDrive Album presents an attractive alternative to buying additional memory cards to meet the massive storage demands of high definition RAW image and video files.

While similar devices exist, HyperDrive Album is undoubtedly the most well featured and specified storage device. Michael Reichmann of The Luminous Landscape said, "I have surveyed just about all of the devices currently available and spoke with quite a few photographers who own different ones, and to my mind the HyperDrive is the current king of

the hill."

The HyperDrive Album sports a brilliant high resolution widescreen VGA (800 x 480 pixels) LCD screen capable of a wide color gamut of 16 million colors to display every photo with amazing clarity and color accuracy. It is currently the only photo storage device in the world that can display true RAW images from virtually any digital camera, even medium format digital backs. It is capable of UDMA 40MB/s transfer speed, backing up 2GB in 1 minute with full data verification. Incremental Backup allows the download of only new data on the card or USB device, skipping previously saved data. The faster speed coupled with a new higher capacity rechargeable lithium ion battery now allows up to 200GB of backups per battery charge.

Data integrity and security is of utmost importance in the HyperDrive Album. Real-time CRC copy verification ensures data integrity of the backup without increasing the download time. S.M.A.R.T. monitors the hard drive status and look out for potential problems. Built-in data recovery tools recover formatted, deleted, lost or corrupted files from the memory card. Password protection at startup prevents unauthorized access to the contents.

Previously the domain of computers and specialized software, HyperDrive Album now has the ability to perform advanced file management and speed benchmarks on memory cards and hard drives.

HyperDrive Album is the latest model from a line of successful HyperDrive products that have won consecutive PhotoForum Product of the Year awards in 2007 and 2008 as well as prestigious international awards from the Consumer Electronic Show (CES) and Photo Marketing Association (PMA).

Features and Benefits

- Fast UDMA 40MB/s download speed - backup & verify 2GB memory card in 1 minute
- Huge 640GB high capacity SATA hard drive with built-in multiple partition format support. User upgradeable hard drive.
- Long lasting rechargeable lithium-ion battery performance - up to 200GB of downloads per battery charge. Rechargeable via AC adapter, USB and 12V car charger.
- Brilliant 4.8" high resolution widescreen VGA (800 x 480 pixels) LCD with a wide color gamut supporting 16 million colors.
- Support for all types of photo/RAW image formats. Fast real RAW image decoder displays photos up to pixel level with the ability to use actual camera CCD/CMOS sensor data to find dead pixels.

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- Photo display tools like gamma and color temperature correction
- R/G/B/L histogram, slideshow, EXIF information display.
- Real time CRC data verification during the backup process with zero overhead on copy speed and time.
- S.M.A.R.T. (Self-Monitoring, Analysis and Reporting Technology) monitors internal hard drive for potential problems
- Memory card data recovery tools
- Supports incremental backup - backup only new data on memory card, skipping data that was copied previously
- High-speed USB 2.0 interface with fast (32MB/s) connectivity to computer
- Advanced file manager with copy/cut/paste/delete, create new folder and sort file directory by name/date/type.
- Hard drive and memory card speed benchmark tools
- CF/SD slots with full speed support for CompactFlash UDMA 300X and Secure Digital (SDHC) Class 10.
- Tiny and compact at just 6" x 3.5" x 1.2" (153 x 88 x 30 mm) and weighing only 14.1 ounce (400g)

Price and Availability

The HyperDrive Album is available now at the following manufacturer's suggested retail price (0GB:\$299, 160GB:\$349, 250GB:\$399, 320GB:\$449, 500GB:\$549, 640GB:\$599). It is available at all fine photo retail stores

WHAT'S ON

CANBERRA FESTIVAL BALLOON SPECTACULAR



06/03/2010 to 14/03/2010

Celebrate the Canberra Festival in the air or on the ground. Both are great spots to enjoy the 2010 Canberra Festival Balloon Spectacular. There's nothing like standing right next to a massive hot air balloon as it inflates and then rises gently into the skies. Witness the beauty of the balloons floating across the national capital's iconic buildings from 6.30am each morning on the Lawns of Old Parliament House. Enjoy a delicious hot breakfast and a variety of live and free entertainment.

Location: Lawns of Old Parliament House
www.events.act.gov.au/?/canberrafestival/event/28

Contact Details

Email : events@act.gov.au

Website :

www.events.act.gov.au/?/canberrafestival/event/28

Opening Times 6.30am - 9am daily.

CANBERRA AND DISTRICT HISTORIC ENGINE CLUB'S 8TH HERITAGE RALLY

20/03/2010 to 21/03/2010

Visit Canberra and District Historic Engine Club's 8th Heritage Rally and step back in time. Learn about farming from the past. See vintage



engines, tractors and farm machinery on display. The feature of the rally will be the reinstating of the original 1904 Hornsby engine on its original platform at the Homestead. See tractor ploughing, hay making, and a tractor pull. Take part in the swap meet. Enjoy family entertainment, children's rides and food stalls.

Venue : Tuggeranong Homestead

Address : Johnson Drive Richardson Australian Capital Territory 2905

Contact Details

Email : nsolman@ozemail.com.au

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Opening Times

Saturday : 10am - 4pm Sunday : 10am - 4pm

Free entry

NATIONAL LIBRARY OF AUSTRALIA WOLFGANG SIEVERS: PHOTOGRAPHER

Wolfgang Sievers AO (1913-2007) documented Australia's prosperity over five decades. Fearing persecution in Nazi Germany because of his Jewish heritage, Sievers emigrated to Australia in 1938. Sievers' career as a photographer flourished after the war. Commissioned by the government and many of Australia's most influential companies,

including Alcoa, Comalco and Shell, Sievers' strikingly composed images, with dramatic contrasts between light and dark, documented and promoted Australia's emerging prosperity and modernity. The National Library holds the largest collection of Sievers' work. On display are reproductions from this collection of over 11 700 prints and 51 000 negatives.

When: 05 Mar 2010 to 12 Sep 2010

Where: Display area (4th floor)

Position	Person	e-mail address	Phone (ah):
President	Shane Baker	shane@sb.id.au	6231 0965
Sec/Treasurer	Kim Barnabas	gerkims@tpg.com.au	
Newsletter Editor	Warren Hicks	hicks@netspeed.com.au	6288 3689

PHOTOSHOP SIG MEETING TOPICS 2010

Date	Topic	Presenter	Location	Comment
25 March	Colour correction	Rod Burgess	24 Tatchell St Calwell TBA	Apologies from Shane
22 April	Blending images	Pamela Finger	TBA	
27 May	Perspective tool	Paul Livingston	3 Laurel Place Jerrabomberra	
24 June	Masks and layers	Shane Baker	104 Bacchus Circuit Kambah	
22 July				
26 August				
23 September				
28 October				
25 November				

NB: Each meeting will include a Tips and Tricks segment, where members will informally share useful information they have picked up in the recent past.

Convenor: Shane Baker – shane@sb.id.au – 6231 0965

Ideas for presentations:

- Printing in monochrome
- White balance
- Channels
- Selections

FOR SALE / WANTED TO BUY / FREE TO A GOOD HOME

No items this month

Email the editor to have your item included



**Southside Camera Club
Photoshop Special Interest Group**

Converting to monochrome

25 February 2010

Shane Baker
shane@sb.id.au

Some images just look better in “black and white” - i.e. in monochrome.

While most cameras will save files in monochrome, this isn't recommended for two reasons:

- You have no control over how the camera will save your image, and
- The image may turn out to be better in colour!

The better option is to capture in colour – preferably in **raw**, then make the conversion in an application such as Photoshop.

Like most things in Photoshop, there are many ways to make these conversions. In this session, I will examine five:

- In the **raw conversion**
- Using Photoshop's B&W conversion (CS3 and later)
- Channels
- Mode
- Desaturation.

Raw conversion

It seems that every version of Adobe's Camera Raw application gains in strength. Indeed, after a **raw** conversion, there's often little to beyond a quick crop and a touch of sharpening.

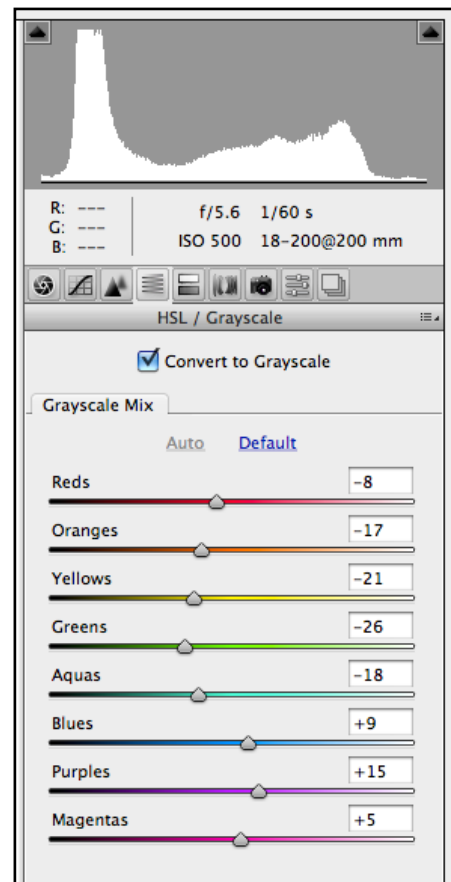
In **raw**, after the usual adjustments to contrast, vibrance, etc, one selects the **HSL/Greyscale** tab.

By selecting the **Convert to Greyscale** tick box, PS sets the *colour mix* to default settings. You will note there is also an *Auto* option.

I generally then push the sliders around, using common sense and the view on the screen to achieve the look I want. I'm not aware of any rules of thumb for this process, although the *Auto* option generally provides a good start.

Once converted, you can either open the file in PS, or save to a particular format.

This way you can always open your **raw** file “negative” again if the results are disappointing.



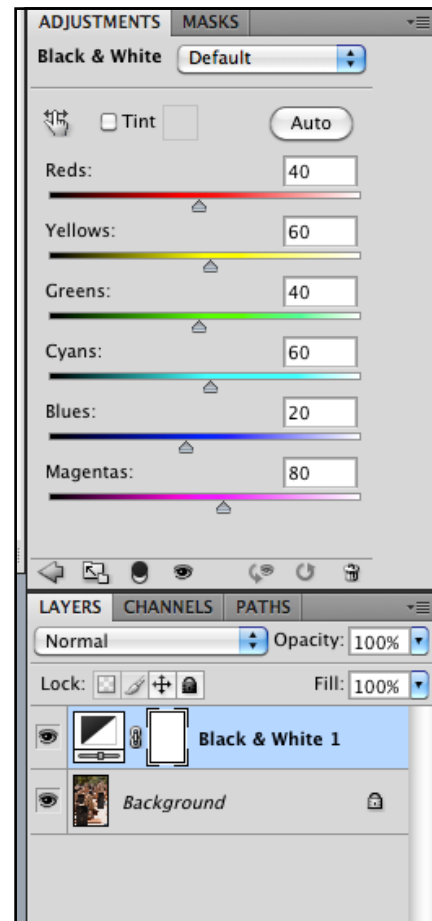
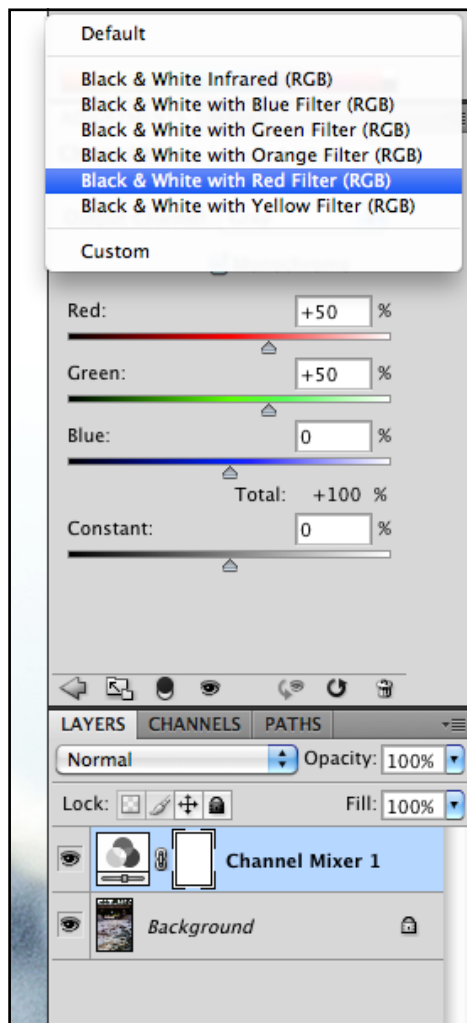
Using Photoshop's B&W conversion (CS3 and later)

If conversion in *raw* isn't your preferred option, take heart. PS CS3 introduced a B&W Conversion facility. While this can be seen in the familiar **Image > Adjustments** drop down menu, a much better option (as always) is an **adjustment layer**.

This has the option of *default* or *custom* adjustments very similar to the raw dialogue, or selecting one of the options from the drop-down menu, which emulate a variety of traditional optical filters.

Being an adjustment layer, it can be

- re-adjusted later,
- its opacity (i.e.: its effect) can be varied,
- it can be applied using a mask, and
- it can be deleted.



Channels

By using a **Channel Mixer** adjustment layer, you have the choice of converting to monochrome manually, using the three RGB sliders, or using a range of settings to emulate mono using a range of filters.

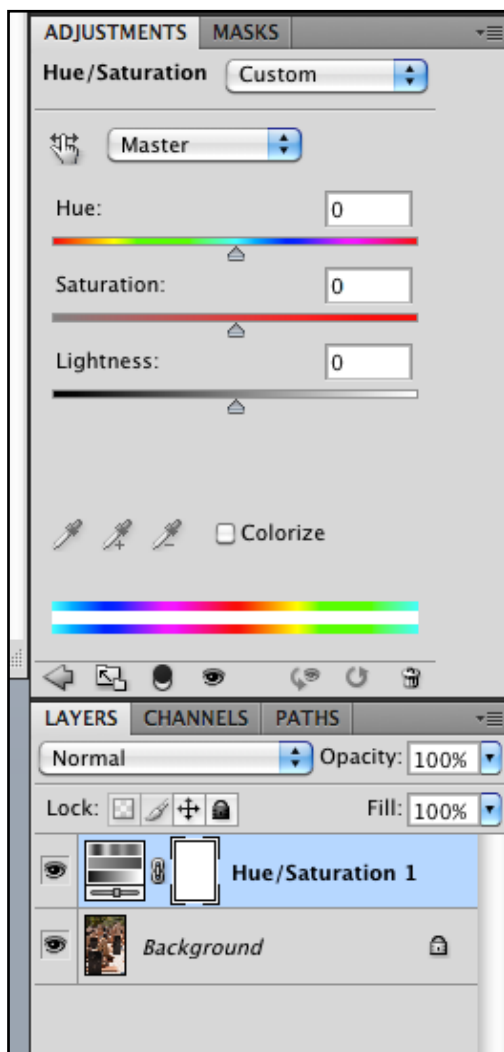
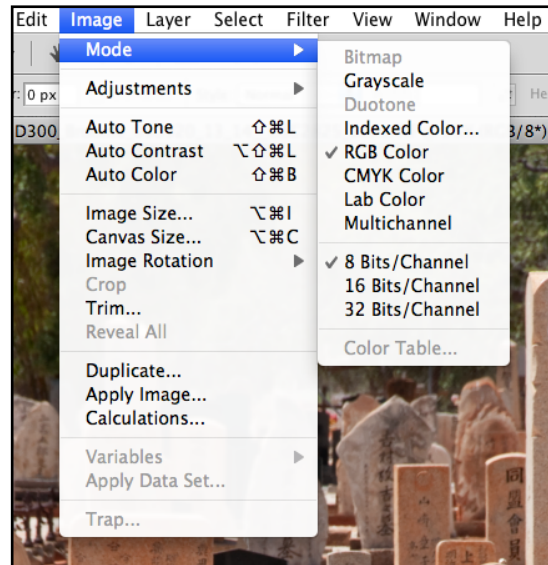
For me, the choice is obvious: a fiddly way with the sliders - or a quick and effective way with the drop-down menu.

Mode

Mode is an easy, but rather basic way of converting to mono - it simply dumps the colour information from the file.

It's done by going to **Image > Mode . Grayscale**.

Results are rather flat and uninteresting, though they could be enhanced with curves and/or levels to lift the contrast.



Desaturation

This is basically the same as a Mode conversion. It involves creating a **Hue/Saturation** adjustment layer, and pulling the *saturation* slider to the left.

This has advantages over the Mode technique. Being an adjustment layer, it can be:

- Opened and changed.
- Its overall effect adjusted using the layer's opacity slider.
- Partially used.
- Used with a mask to desaturate only part of the image.
- Deleted, without affecting the image.
- To "tint" an image - e.g.: sepia.