

F22: Southside Camera Club Newsletter

June 2010



**June Club Meeting - 7:30pm Thursday 10th
at the Canberra Irish Club, 6 Parkinson Street, Weston**

2010 PROGRAM

PRESENTATIONS

Month	Presentation & Coordinator
10 June	Plant Photography Pamela Finger

EXCURSIONS

Month	Excursion & Coordinator
20 June	National Carillon and Aspen Island - The challenge is photography of or from the Island - <i>limited to 12 shots</i> . The challenge is to pre-visualise your shots - just like the "good old days"! :-)} - Please Shane know if you are coming.

LAST MONTH'S 20TH ANIVERSARY DINNER

Four images from the Club's dinner on 13 May, featuring our Life Members, are now on the [Club web site](#).

PHOTOGRAPHY ON-LINE

There's substitute for making photos – but there's also much to learn on the internet. These are some links you may like to explore:

This Week in Photography (TWiP) – *it's time to take that lens cap – off.*

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

Listen to the weekly podcast through iTunes
The first time I listened to the podcast, I nearly turned it off after a couple of minutes, but I persisted – and I'm glad I did. Lots of tips and photography news – if a little Apple-centric!

Joe McNally – blog and links to other good stuff

<http://www.joemcnally.com>

Joe McNally's books *The Moment It Clicks* and *The Hot Shoe Diaries* are must reads for photographers. His site has his blog – and examples of his work.

And a couple of sites promoting **photographer's rights**:

Arts Freedom Australia

<http://www.artsfreedomaustralia.com>

I'm a Photographer, Not a Terrorist! (UK)

<http://photographernotaterrorist.org>

Shane

INDUSTRY NEWS

FIRMWARE & SOFTWARE UPDATES

HASSELBLAD RELEASES NEW PHOCUS 2.5 FEATURING EXTENDED THIRD PARTY FILE SUPPORT FOR MAC USERS

In addition to a range of new photographer-oriented features, Phocus 2.5 for Apple computers allows users to import RAW files from more than 150 DSLR cameras, and features support for most standard image file formats, making Phocus more flexible and powerful than ever before.

Hasselblad today announced the release of Phocus 2.5 for Mac, breaking new ground by adding RAW support for more than 150 third party digital cameras, including cameras from Canon, Nikon, Leica, Sony, Fuji, Olympus, and more, as well as support for the most common file formats such as TIFF, JPEG, DNG, and PNG. This added file support results in a single, comprehensive - and free - solution that will enable all Hasselblad photographers to streamline their work process by working with both Hasselblad images and those captured with their 35mm DSLRs in one and the same application. Phocus 2.5 also contains a number of new and exciting features that improve workflow and image quality, in addition to further enhancing Phocus's open environment by enabling the photographer to share keywords from Aperture and Lightroom. Photographers who use Leaf digital backs also benefit from this upgrade, with the inclusion of RAW support for Leaf digital backs.

"This new version of the software is perfectly in line with our overall ambition of providing the most seamless, photographer oriented tools possible," says Peter Stig, Product Director at Hasselblad. "Most high-end shooters work with a range of cameras, some Medium Format, some 35mm, depending on the challenges of the job at hand. Phocus 2.5 allows Mac users to stay in the same familiar and powerful Phocus environment, regardless of what type of camera the files come from. In addition," he continues, " the support for Leaf backs gives photographers the ability to accurately evaluate the benefits of moving towards an integrated Hasselblad product, such as one of our new medium format DSLRs H4D-40, H4D-50 or H4D-60."

The key to Phocus 2.5's file support capabilities is a

clever use of Apple's OS X, as Peter Stig explains: "The new Phocus 2.5 architecture has been tailored to use the imaging engine of Apple's OS X operating system and takes full advantage of OS X's support for a wide range of digital cameras, allowing us to support this range of non-Hasselblad files. Support for additional cameras will come with each new version of OS X. Tethered capture is not supported."

"In addition," says Peter Stig, "for 35mm DSLR shooters considering the move up to Medium Format, Phocus 2.5 for Mac provides a great opportunity to get acquainted with the Hasselblad world of Medium Format photography and image processing, including workflow options with browsing, adjusting and processing 35mm RAW image files."

Maintaining the strengths of Phocus 2.0, the new release allows current Phocus users to seamlessly transition to version 2.5, with no learning curve. For those previously unfamiliar with Phocus, switching to the "lite" mode provides a user-friendly and streamlined interface that still provides access to the most important core features such as browsing, and the new full quality printing and slideshow creation options.

"With the launch of Phocus 2.5," Peter Stig concludes, "Hasselblad continues to deliver upon its commitment to provide the world's best camera systems to the world's most demanding photographers."

Phocus 2.5 for Mac is free of charge and available for download from the Hasselblad web site on May 19th 2010.

ADOBE HAS RELEASED CAMERA RAW 6.1

Adobe has released Camera Raw 6.1, its raw processing software plug-in for Photoshop CS5. The final version of the update, originally posted as a 'release candidate' on the Adobe Labs site, is available for immediate download. The latest version is based around a revised processing engine and includes the Lens Correction feature that applies profile-based corrections. It also extends RAW support to the same cameras that were supported in v5.7, with additional support for the Olympus E-600.



[Click here to download Adobe Camera Raw v6.1 \(Windows\)](#)

[Click here to download Adobe Camera Raw v6.1 \(Mac\)](#)

FIRMWARE CHANGES



EOS 5D MARK II FIRMWARE UPDATE VERSION 2.0.7

This firmware update (Version 2.0.7) incorporates the following improvements and fixes.

1. Fixes a phenomenon in which the aperture exhibits abnormal movement when shooting movies in manual exposure mode and Aperture Priority AE (Av mode) using some Canon lenses (such as macro lenses).
2. Fixes a phenomenon in which the exposure level shown in the LCD panel differs from what is shown in the viewfinder when shooting still images in manual exposure mode.
3. Fixes a phenomenon in which the Wireless File Transmitter (WFT-E4 or WFT-E4 II) may not automatically power off when used for FTP transfers.

These phenomenon only occur with the Version 2.0.4 and Version 2.0.3 firmware.

The Version 2.0.7 firmware being released this time is for cameras with firmware up to Version 2.0.4. If the camera's firmware is already Version 2.0.7, it is not necessary to update the firmware.

[Download firmware update Version 2.0.7 here.](#)

FIRMWARE UPDATES FOR PANASONIC G1, GH1 & GF1



Firmware updates for the DMC-GF1, DMC-GH1 and DMC-G1 Micro Four-Thirds cameras have been released and can be downloaded

from the Panasonic website:

[Firmware v1.2 for Lumix DMC-GF1](#)
[Firmware v1.2 for Lumix DMC-GH1](#)

[Firmware v1.4 for Lumix DMC-G1](#)

EQUIPMENT

MAMIYA INTRODUCES THE NEW RZ33 MEDIUM FORMAT DIGITAL CAMERA

BRINGS LEGENDARY MAMIYA RZ SYSTEM INTO THE LARGE-SENSOR DIGITAL ARENA

Mamiya announced the new Mamiya RZ33 large-sensor digital camera kit for professional photographers. The Mamiya RZ33, featuring a high performance



33 megapixel CCD sensor, advances the long adored Mamiya RZ line to a new level, bringing the famous ease-of-use and versatility of the Mamiya RZ

camera system to the large-sensor digital arena. With no cables necessary, RZ33 users simply add their favourite razor sharp RZ lens and a CF card, and they are ready to produce big, detailed, gorgeous images.

"The RZ camera system has always been a favourite of professional photographers around the world," says Mamiya Product Marketing Manager Mike Edwards. "Now, what has been a favourite film camera for so many photographers through the years is poised to become their favourite digital camera. The new RZ33 brings all the ease-of-use advantages of the tried and true RZ camera system to large-sensor digital photography while making tremendous use of the existing line of world-renowned Mamiya RZ optics and accessories."

With the demand from photographers to provide their clients with clearly superior digital image quality, Mamiya's new RZ33 digital camera kit is the result of an evolution into the next generation of digital large-sensor cameras. It offers advanced microprocessor technology for direct communication of all camera functions to its 33mp digital back through its MSC (Mamiya Serial Communication) system. The result is cable-free digital operation just as smooth and trouble-free as shooting with film.

The new Mamiya RZ33 is ideal for existing Mamiya RZ system owners that already know and love the system as well as those professionals looking to add

the quality of medium format photography to their workflow. It features cable-free integrated-operation, a large 33 megapixel CCD sensor, is fully compatible with all Mamiya RZ system lenses, viewfinders and most accessories. Of course, the RZ's legendary Vertical-Horizontal rotation is built-in so there is no need to ever turn the camera.

The new RZ33 also offers professional photographers the same exclusive features of its legendary predecessors such as:

Precise Rack and pinion bellows focusing, with left and right course and fine focusing adjustment knobs plus a locking focus lever. The bellows focusing system provides for close-up focusing capabilities with every RZ lens, as well as infinity focusing—all without mounting-and unmounting cumbersome adapters.

Interchangeable Mamiya world-class quality lenses, with built-in leaf-shutters offer shutter speeds from 8 to 1/400sec. (plus T-setting for up 32 seconds). Electronic flash synchronization is achieved at all shutter speeds and intermediate shutter speeds can be set on the camera's speed dial setting for more critical digital exposure control.

Interchangeable Viewfinders, offer multiple viewing options. Choose from the waist-level finder (included) for low-angle versatility, or one of the eye-level prisms, such as the AE Prism Finder FE701 which provides A/S Matrix metering, 1/6 f/stops exposure accuracy plus an LED function display in the viewfinder.

Interchangeable power winder (optional). The Power Winder 2 is powered by AA batteries or an AC Adapter and adds ease of use by cocking the shutter and resetting the mirror automatically. It produces single or sequential exposures at about 1 frame per second. It can also be remote controlled with radio or infrared transmitters.

Many fail-safe system checks, warn the photographer both with visual and audible warning alert signals. And, the new RZ33 is system compatible with all existing RZ lenses and most accessories.

Specifications Highlights

Capture File Format: .mos RAW file, 16 bits/channel

Included Capture Software Packages: Capture One DB and Leaf Capture

CCD: 48 x 36mm, 33 Megapixel

Largest file size: 190 MB 16 bit TIFF

ISO: 50-800

Capture rate: 1.1 sec/frame

Digital imaging user interface: 2.4 x 2.7 inch (6x7cm) LCD touchscreen

Pricing and Availability The new Mamiya RZ33 digital camera kit, including Capture One and Leaf Capture software, will be available in the U.S. for \$17,990 and will begin shipping in July 2010.

POCKETWIZARD ANNOUNCES THE ZONECONTROLLER

Controls three independent groups of lights from camera position.

To make multiple light set-ups easy to adjust when using the ControlTL™ system,



PocketWizard

introduces the ZoneController. The ZoneController gives the photographer control over three independent zones of light whether working in E-TTL or manual mode. The PocketWizard ZoneController will be available early 2010.

The ZoneController slides into the upper hot-shoe of an on-camera MiniTT1 or FlexTT5 radio and communicates with a FlexTT5 at the flash that has been set for either zone (or group) A, B or C. The three dials on the ZoneController independently adjust the A-B-C zones and allow for 1/3 f-stop increments of power control with a +/- three f-stop range (six stops total) when used in manual control. When used for TTL auto flash, the ZoneController adjusts the relative light level of each zone independently.

Three switches on the ZoneController allow the photographer to switch from manual control to TTL auto flash or to completely turn off a zone. The unit receives its minimal power from the host MiniTT1 or FlexTT5 radio so no additional battery is needed. An LCD screen and AF assist were avoided to minimize the power requirements, maintain a lower cost and allow for a small size.

The ZoneController will work with studio flash systems to allow photographers to turn on and off three zones of lights as needed (studio flash units need to be connected to either a FlexTT5 or MultiMAX transceiver for this capability). Future capabilities for studio flash are planned.

The ZoneController is in development and is

planned for delivery early 2010. The retail price has not been set at this time.

PANASONIC INTRODUCES WORLD'S SMALLEST AND LIGHTEST* DIGITAL INTERCHANGEABLE FISHEYE LENS FOR LUMIX G-SERIES

Compact and Lightweight Lens Features 180-Degree Diagonal Angle View



Panasonic introduced the LUMIX G Fisheye 8mm/F3.5 lens, the H-F008, with a 35mm camera equivalent 16mm lens, the world's smallest and lightest* digital interchangeable fisheye lens

compatible with the LUMIX G Series, DSLR Micro (DSLM) cameras.

Featuring a 180-degree diagonal angle view, the LUMIX G Fisheye 8mm/F3.5 lens offers a distinctive perspective and unique deformation effect, creating a creative view for both photos and video. Additionally, its compact size can be attributed to its ten lenses in nine groups, which takes advantage of the Micro Four Thirds system standard to achieve dramatic downsizing.

"The addition of this lightweight LUMIX fisheye lens gives photographers of all levels the ability to enjoy a range of photo-taking possibilities and expand their creativity," said Darin Pepple, Senior Product Manager, Imaging, Panasonic Consumer Electronics Company. "This lens is not only extremely compact, making it easy to carry, but it allows for photos and videos to be made both up close and from far away – while capturing truly creative images."

The adoption of an ED (Extra-low dispersion glass) lens achieves a stable, descriptive performance at all distances, to minimize chromatic aberration and distortion. The LUMIX G Fisheye 8mm lens has the ability to capture extreme close-ups from far away, due in part to its advanced inner focus system.

The H-F008, Fisheye 8mm lens allows for use of the high-speed and accurate contrast AF system when mounted on the Panasonic LUMIX G Series DSLR cameras, for more comfortable and enjoyable shooting. Seven blades give the aperture a rounded shape that produces an attractively smooth effect in out-of-focus areas when shooting at larger aperture settings. The inclusion of a stepping motor allows

for smooth and silent focusing in both photo and movie recording modes.

DELIVERY OF THE LEICA SUMMARIT-S 35 MM F/2.5 ASPH. BEGINS



With the LEICA SUMMARIT-S 35 mm f/2.5 ASPH. Leica expands their range of lenses for the Leica S2 professional camera with another significant focal length. Following the LEICA SUMMARIT-S 70 mm f/2.5 ASPH. and the LEICA APO ELMAR-S 180 mm f/3.5 lenses, the Summarit-S 35 mm f/2.5 ASPH. is now the first fast wide-angle lens of the Leica S-System. The lens is now available from selected specialised camera dealers.

The focal length of the LEICA SUMMARIT-S 35 mm f/2.5 ASPH. provides an angle of view equivalent to that of a 28 mm lens for 35 mm photography (crop factor 0.8). With a maximum aperture of 1:2.5, it offers a significantly higher speed than other lenses available in the medium format segment and provides superior imaging qualities at all apertures from its closest focus setting to infinity. The LEICA SUMMARIT-S 35 mm f/2.5 ASPH. therefore satisfies not only the needs of landscape and architectural photographers but is also ideal for use in the studio or out on reportage assignments. The extreme maximum aperture of the lens enables photographers to use selective focus and is particularly effective for creative photography.

Absolute dedication to superior imaging quality is a key factor in the design and construction of all Leica S lenses. This is, for instance, the reason for the use of specially formulated glasses in their construction. At the same time, extremely narrow tolerances in the manufacturing process guarantee the superior performance of all S-System lenses. Vignetting and aberrations, such as distortion and chromatic aberration, are reduced to a hardly detectable minimum.

This naturally also applies to the LEICA SUMMARIT-S 35 mm f/2.5 ASPH.: its sophisticated construction with eleven elements in nine groups (incorporating two aspherical lens surfaces and five special glasses with anomalous partial dispersion) and rear group focusing ensure consistently high imaging quality from infinity to its minimum focusing distance of 55 centimetres. The LEICA SUMMARIT-S 35 mm f/2.5

ASPH already reveals its outstanding performance at maximum aperture: outstanding contrast in even the finest structures and excellent reproduction of details across the entire image field.

As with all Leica S-System products, the design of the LEICA SUMMARIT-S 35 mm f/2.5 ASPH. is tough and built to last a lifetime. The lens is equipped with a robust bayonet mount and is elaborately protected against dust and water spray. This ensures absolute reliability even under the harshest conditions.

IMAGES WITH THE LEICA SUMMARIT-S 1:2,5/35 mm ASPH.

REVISED VERSION OF THE LEICA SUMMILUX-M 35 MM F/1.4 ASPH



Leica Camera AG presents the LEICA SUMMILUX-M 35 mm f/1.4 ASPH, a revised version of the Leica M rangefinder system's popular wide-angle lens.

The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. sets a whole new standard in the fast wide-angle lens portfolio, utilizing the latest developments in the fields of optics and precision engineering. Regardless of the situation, from selective focus in the close-up range, high-contrast available light applications or landscape shots with immense depth of field, the lens delivers incomparable results.

The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. differentiates itself from its predecessor by offering a floating element: the lenses behind the aperture blades are constructed as a floating group that changes its position relative to the front lens group during focusing. This ensures outstanding imaging performance at closer focusing distances.

Additionally, the new LEICA SUMMILUX-M 35 mm f/1.4 ASPH. features a full-metal, rectangular, screw-mount lens hood that significantly contributes to the compact dimensions of the lens. The optical design has been optimized for use on the digital Leica M models and reveals the full extent of the lens' superior performance, especially when mounted on the LEICA M9. The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. also delivers excellent results on analogue M models and is predestined to become an indispensable component of every M system.

"Thanks to the sum of its qualities, this 35 mm lens is a universal tool for every photographer," says Stefan Daniel, Head of Product Management at Leica Camera AG. "Its moderate wide-angle characteristics, on the one hand, and its natural reproduction of perspectives, on the other, make it ideal for a particularly broad spectrum of photographic uses ranging from portraiture to landscapes. Having produced countless iconic images in the history of photography, lenses of this focal length are counted among the classical entry-level lenses for building an M camera outfit."

Even wide open, the LEICA SUMMILUX-M 35 mm f/1.4 ASPH. offers an optical quality without precedent in the field of compact 35 mm lenses: outstanding imaging performance over the entire focusing range, from infinity to minimum focus, excellent contrast even in the finest structures, superb rendition of details across the entire image field, good field flattening and, stopped down to f2 and onwards, almost complete freedom from coma effects.

The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. is a nine-lens design, five of which are manufactured from glasses with a high refraction index. One lens element has an aspherical (non-spherically formed) surface that makes a significant contribution to the compact construction of the lens. Combined with its light weight of only 11 ounces, this lens is an ideal choice for a light travelling outfit or reportage assignments.

Like all other Leica lenses, the LEICA SUMMILUX-M 35 mm f/1.4 ASPH. was designed and developed by Leica's optical specialists in Solms, Germany, and represents a perfect combination of optical and technical expertise. A particularly reliable product with enduring value, the LEICA SUMMILUX-M 35 mm f/1.4 ASPH. is manufactured from only the best materials and assembled in an elaborate process entirely by hand. The combination of cutting-edge technologies and meticulous manufacturing procedures guarantees the consistently excellent quality of every single Leica lens.

The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. is sold with a particularly high-quality, all-metal lens hood. The hood not only protects the lens effectively against reduction of contrast by extraneous light but also against damage and accumulation of dirt on the front lens element. The lens hood should always remain mounted whenever the lens and camera are in use.

The LEICA SUMMILUX-M 35 mm f/1.4 ASPH. will be available in July 2010 at authorized Leica dealers for

\$4,995. For more information on Leica, please visit www.leica-camera.us.

OPTICALLY STABILISED VERSION OF THE APO 120-400MM F4.5-5.6 DG HSM LENS IS NOW AVAILABLE IN SONY AND PENTAX MOUNTS

The Sigma Corporation released its optically



stabilised version of the APO 120-400mm F4.5-5.6 DG HSM lens is now available in Sony and Pentax fit. Sigma's original OS (Optical Stabiliser) system allows the use a shutter speeds approximately 4

stops slower than would otherwise be possible. The effect of lens based stabilisation is visible through the viewfinder so allows the photographer to easily check for accurate focus and ensure there is no subject movement.

Three SLD (Special Low Dispersion) glass elements provide excellent correction for chromatic

aberration. This lens is equipped with the rear focus system that minimises fluctuation of aberrations caused by focusing. It provides optimum image quality throughout the entire zoom range. The super multi-layer lens coating reduces flare and ghosting. High image quality is assured throughout the entire zoom range.

The minimum focusing distance of 150cm throughout the entire zoom range and has a maximum magnification of 1:4.2 make it useful for close-up photography. This lens incorporates HSM (Hyper Sonic Motor), which ensures a quiet and high-speed AF as well as full-time manual focus override.

The addition of the optical 1.4x EX DG APO or 2x EX DG APO Tele Converters produce a 168-560mm F6.3-8 MF ultra-telephoto zoom lens or a 240-800mm F9-11 MF ultra-telephoto zoom lens respectively.

- Incorporates Sigma's original OS (Optical Stabiliser) system
- Special Low Dispersion glass elements
- Inner focusing system
- HSM (Hyper Sonic Motor) motor and full time manual focus
- Minimum focusing distance of 150cm at all focal lengths

WHAT'S ON

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)

CANBERRA NARA CANDLE FESTIVAL

Join in the celebration of Canberra's sister city relationship with Nara, Japan. Take part in origami, calligraphy, didgeridoo and boomerang painting. Make your own Japanese lantern for the evening procession. Purchase Japanese cuisine and beautiful designer Japanese handicrafts. At dusk marvel at more than 2000 floating candles arranged in the dry riverbed of Canberra Nara Park. See the candles flicker into the evening sky and illuminate the park

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with a soft glow as the sun sets. No admission charge.

When: 18/09/2010

Where : Lennox Gardens, Canberra Nara Park

www.events.act.gov.au

Contact: 13 2281

Email : events@act.gov.au

Website : www.events.act.gov.au

Entry: Free

Floriade 2010



When: 11/09/2010 to 10/10/2010

Unlock your imagination in 2010 with Floriade, Australia's celebration of spring. See over a million

flowers bloom; setting the scene to stimulate your imagination – the theme for Floriade 2010. Be intrigued by the inspired garden bed designs. Get captivated by the artistic entertainment. Take part in demonstrations and workshops. Be fascinated with the engaging exhibitions. Get absorbed into family time with fun kids' activities. Experience the beautiful ambience of Floriade's ticketed night event NightFest. Plan your short break to Floriade now.

Free entry

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[Offers to club members.](#)

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
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

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