

F22: Southside Camera Club Newsletter

December 2011

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

[flickr: http://www.flickr.com/groups/southsidecc/](http://www.flickr.com/groups/southsidecc/)



December Club Meeting - 7:30pm Wednesday 14th at the Burns Club, 8 Kett St., Kambah

2011 PROGRAM

PRESENTATIONS

Month	Topic	Coordinator(s)
December 14	AGM + Show and Tell	

MIDWEEK PHOTOWALK GROUP

Coordinator Rob Wignell – details regularly advised by email.

CALENDAR PRINTING

Those who have seen the 2012 Club Calendars would have been impressed with the quality of the printing. A number of members have asked where it was done.

The company is called KainosPrint – it's an on-line printing service accessed from www.kainosprint.com.au. They print a wide range of

things, from greeting cards to books. They also happen to be based in Canberra, although the calendars were printed in Sydney.

SNIPETS FROM THE WEB WORLD

LUMINOUS LANDSCAPE

A reminder about *The Luminous Landscape*, the web's most comprehensive site devoted to the art of landscape, nature and documentary photography using digital as well as traditional image processing techniques. You will find on its pages instructive feature articles, product reviews, travel and technical discussions, inspiring portfolios, and a Discussion Forum.

The site currently has more than 4,000 pages containing *articles, tutorials, product reviews and photographs*.

Sometimes it's all working for you and you still miss. Other times it all sucks and you get a terrific frame. You just never know. The one sure-fire way to get nothing is to not bother looking.

Joe McNally – *The Moment It Clicks*

INDUSTRY NEWS

FIRMWARE & SOFTWARE UPDATES

SOFTWARE

AN OPEN LETTER TO ADOBE SYSTEMS

Nov. 21 2:29 am



Dear Adobe:

As president of the **National Association of Photoshop Professionals (NAPP)** I represent more than 70,000 Photoshop users around the world. However as I'm writing this open letter to you today, I would say that most of our 70,000 members have no idea about the upgrade policy changes you just announced, or about how these changes will affect them.

From the information I've gathered, it appears to me that this new upgrade policy for the next version of Adobe Photoshop and the Creative Suite (presumably called CS6) will leave a significant number of your customers with no affordable upgrade path to Photoshop CS6 or the Creative Suite.

It's my understanding that when the next version of Photoshop and the Creative Suite is released, if you do not already own Photoshop version **CS5** or **CS5.5** (or the 5 or 5.5 Creative Suite):

(a) You will not be eligible to upgrade to Photoshop CS6 (or the CS6 Creative Suite). Instead the only way to get Photoshop CS6 at that point will be to repurchase the entire product again at its full price (presumably \$699 US). If you're a CS4 Creative Suite User, you'll have to buy the entire suite all over again to move to CS6.

(b) For Photoshop CS4, or CS3 users, their only real option is to pay to upgrade now to CS5.5 (though you are offering a 20% upgrade discount upgrade until the end of the year), and then to pay again to upgrade when Photoshop CS6 is released, or sign up for your new monthly subscription plan.

While I understand that Adobe needs to make business decisions based on how it sees market conditions, I feel the timing of this new pricing structure is patently unfair to your customers (and our members). Here's why: You didn't tell us up front. You didn't tell us until nearly the end of the product's life cycle, and now you're making us buy CS5.5 for just a few months on the chance that we might want to buy CS6 at a discount when it's released. Otherwise, we have to pay the full price as if we were never Adobe customers at all.

Those users who didn't upgrade to CS5 or 5.5, either couldn't afford the upgrade, or couldn't justify the

upgrade, or they would already be on CS5 or 5.5. But now you're kind of holding us hostage—you're making us buy something we don't need now, just so we will still have the option to get something that we may want (CS6) when it is released without buying it all over again from scratch. You're playing hardball with your customers—either upgrade twice or you're out. That's not the Adobe we know.

I have always felt that Adobe was very customer centric, and that their decisions were based on what's best for their customers, but in this particular instance I can't see how cutting off CS4 and CS3 users, and making them either pay two upgrades in a row, or pay the full retail price to get CS6, benefits anybody but Adobe.

With that said, here's my plea to Adobe:

If you really want to be fair to your customers, at the very least don't start this policy yet. Start it with Photoshop CS7. Make CS6 your new upgrade pricing transition version, and tell everybody now, up front—at the start of the product's life cycle, that everybody will need to upgrade to CS6 at some point because the next version (CS7) won't support older users. That way, we're not spending money just to spend more money again. Adobe, you can still have what you want—you can still get everybody on the current version, but it gives us time to save, time to plan, and anybody still left behind at that point will have had more than fair warning.

Another option I feel would be very fair to Adobe customers would be to offer a tiered upgrade which rewards your best customers (customers who upgraded to CS5 or 5.5) by giving them the best upgrade deal, but then offer CS4 users a reasonable upgrade path (they would pay more for their upgrade, but they're getting all the features added in CS5.5 as well, so that's fair) and then why not even offer an upgrade path to CS6 for your CS3 users? They would certainly wind up paying the most in upgrade fees, but at least it wouldn't be the full \$699 (or even more if they're on the CS3 suite). This tiered approach gives everybody an opportunity to stay on as an Adobe customer, but still gives your best customers preferential upgrade pricing.

I know, Business is business...

I understand that Adobe is not in business to be our friend or our buddy. Adobe is a public corporation with a responsibility to its employees, partners and shareholders to continually generate and grow profits. We don't buy Adobe products because we think they're our friend—we buy Adobe products because you make amazing products and tools for creative people like us. You have the right to charge \$5,000 for the Creative

Suite if you want, and likewise we have to make decisions based on what's right for us and our business. I also know that the clearest message you can send any company is not to buy their product and I am not suggesting in any way that we intentionally don't buy Adobe products, but I am afraid for many people, including many of the Photoshop users I represent, that will be the case. Photoshop CS4 will wind up being their last version of Photoshop ever, and I for one would hate to see that happen. I think that would be a lose/lose for everybody.

Adobe, it's not too late

You can still fix this. You can stand by your customers and make CS6 the "Transition upgrade"—the one where going into it from the start ,everybody will know that after CS6 there will be a new upgrade policy. That way you don't leave anybody behind that wants to stay with you. Nobody can say you pulled a fast one on them at the last minute, or didn't give them reasonable notice about the next upgrade. You never go wrong by doing the right thing.

Thanks for listening, Adobe.

All my best,

-Scott Kelby

President, The National Association of Photoshop Professionals

FIRMWARE

LEICA CAMERA OFFERS FIRMWARE UPDATE 1.176 FOR THE LEICA M9 AND M9-P

Leica Camera, Inc. announces the latest firmware update, 1.176, for the Leica M9 and M9-P, the world's smallest, full-frame digital system cameras. Users wishing to benefit from the new offerings can download the firmware update from the Leica Camera website. Firmware update 1.176 eliminates a rare fault occurring during the formatting of SanDisk cards, ensuring compatibility with the Leica M9 and M9-P in accordance with the cameras' respective standards. All card types available from SanDisk have been fully tested by Leica's expert technical team and firmware version 1.176 guarantees their proper function, resulting in the previous constrictions on the cards being revoked.

Leica Camera is dedicated to providing products that exhibit mastery in optics and mechanics, high-quality design and outstanding craftsmanship, resulting in an uncompromised customer experience. The company thanks all affected customers for their patience and

support in searching for the cause of the compatibility issues as well as SanDisk for their intensive technical assistance.

For installation instructions and to download firmware update 1.176, please visit: http://en.leica-camera.com/service/downloads/rangefinder_cameras/m9_m9-p/index.html.

SONY FIRMWARE V1.04 UPDATE FOR A77 AND A65 SLT MODELS

Sony has released the firmware v1.04 update for its A77 and A65 SLT models. The updates add two additional lenses to the list that the cameras can correct for and also promise to improve image quality, response time and 'usability.' The updates for both cameras promise the following improvements:

1. The number of automatic compensation compliant lenses supported has been expanded.

- Vario-Sonnar T* DT 16-80mm F3.5-4.5 ZA (SAL1680Z)
- DT 16-105mm F3.5-5.6 (SAL16105)

2. Functional improvements.

- Improvement of response time.
- Improvement of picture quality.
- Improvement of usability.

Windows:

[Click here to download firmware v1.04 for SLT-A65V](#)

[Click here to download firmware v1.04 for SLT-A77V](#)

Apple:

[Click here to download firmware v1.04 for SLT-A65V](#)

[Click here to download firmware v1.04 for SLT-A77V](#)

[Canon updates EOS 5D Mark II firmware to v2.1.1](#)

FIRMWARE UPDATE FOR CANON EOS5DMKII

Canon has updated the firmware for its EOS 5D Mark II full-frame DSLR. Firmware v2.1.1 corrects a bug that meant only a single image was captured in continuous shooting mode or AE bracketing continuous mode.

[Details here.](#)

EQUIPMENT

SLR Magic

RELEASE E-MOUNT 23MM F1.7 PRIME FOR SONY-NEX SYSTEM AND 12MM F1.6 PRIME FOR MICRO FOUR THIRDS CAMERAS



SLR Magic expands the E-mount lens lineup with the new SLR Magic HyperPrime 23mm F1.7 wide angle lens. With this latest addition, the portfolio of lenses for the E-mount system is now comprised of four focal lengths. The world's fastest interchangeable camera lens with APS-C coverage in this focal length, the SLR Magic HyperPrime 23mm F1.7 will be available in January 2012.

The field of view of this new HyperPrime Lens corresponds to a 35mm lens in 35mm format and this fast wide angle of view opens up many new creative composition opportunities, particularly in the fields of candid, street, and landscape cinematography and photography. A minimum focus distance of 0.15m allows for pleasing defocused backgrounds. Additionally, a fast max aperture of F1.7 makes the SLR Magic HyperPrime 23mm F1.7 ideal for available-light photography.

We place our highest priority in the development of all HyperPrime lenses to fulfill the demands of professional cinematographers and photographers. The design and build of the SLR Magic HyperPrime 23mm F1.7 is solid and reliable.

The SLR Magic HyperPrime 23mm F1.7 will be available from authorized SLR Magic dealers by the end of January 2012.

SLR Magic is currently looking for volunteers to test this lens at a special price. If interested:

1. Send an email to sales@noktor.com with the subject "SLR Magic 23mm F1.7 volunteer".
2. Include sample videos/photos or link to photo/video reviews you have done

SLR Magic expands the micro four thirds lens lineup with the new SLR Magic HyperPrime 12mm F1.6 ultra wide angle lens. With this latest addition, the portfolio of lenses for the micro four thirds system is now comprised of five focal lengths. The world's fastest lens in this focal length, the SLR Magic HyperPrime 12mm F1.6 will be available in November 2011.

The field of view of this new HyperPrime Lens corresponds to a 24mm lens in 35mm format and this



ultra fast wide angle of view opens up many new creative composition opportunities, particularly in the fields of interior, architectural and landscape cinematography and photography. Additionally, an ultra fast max aperture of F1.6 makes the SLR Magic HyperPrime 12mm F1.6 ideal for available-light photography.

We place our highest priority in the development of all HyperPrime lenses to fulfill the demands of professional cinematographers and photographers. The design and build of the SLR Magic HyperPrime 12mm F1.6 is solid and reliable.

The SLR Magic HyperPrime 12mm F1.6 will be available from authorized SLR Magic dealers end of November 2011.

TAMRON'S FIRST HIGH-POWER ZOOM FOR SONY'S NEX-SERIES

Tamron announced the introduction of a new lens, the 18-200mm F/3.5-6.3 Di III** VC (Model B011). The new high-power zoom lens is designed for the Sony E-mount system of its NEX series interchangeable-lens, lightweight and compact digital cameras. Sales in Japan will commence from December 15, 2011.

Product Features



18-200mm F/3.5-6.3 Di III VC (Model B011)

- 1.High-power 18-200mm*1) lightweight and compact zoom lens weighing 460g with a 62mm filter is designed for the E-mount system of Sony's NEX series mirrorless interchangeable-lens cameras. Equipped with Tamron's acclaimed VC (Vibration Compensation), the lens enables easy handheld shooting from 18mm wide angle to 200mm full telephoto.
- 2.Striking appearance worthy of the NEX series design. The metallic lens barrel exterior is available in two colors: black and silver.

- 3-Stepping motor adopted for the AF drive, a construction that accommodates Contrast-detection AF and shooting video.
- * "Mirrorless interchangeable-lens cameras" are also known as "Compact System Cameras."
- **Di III (Digitally integrated design): A designation Tamron gives to lenses engineered specifically for mirrorless interchangeable-lens cameras with no internal mirror box or pentaprism, adopting an optical design that matches the characteristics of the digital camera. (Note: These lenses cannot be used with digital SLR cameras with built-in mirror box or conventional 35mm film SLR cameras).
- (*1) As the NEX series cameras (NEX-3, NEX-C3, NEX-5, NEX-5N as of December 8, 2011) have an image sensor equivalent in size to APS-C sensors, the angle of view is 27-300mm when converted to 35mm format.

The 18-200mm F/3.5-6.3 Di III VC (Model B011) (referred to below as 18-200mm Di III VC) is a high-power zoom lens, developed by zoom lens pioneer Tamron, for use with the E-mount system of Sony's NEX series compact interchangeable-lens cameras. Tamron brings 19 years of high-power zoom lens development technologies to this product.

Tamron has created a lens that is compact and lightweight, featuring a 62mm filter and weighing only 460g, at the same time delivering superlative image quality. This size allows users to easily enjoy shooting across the whole range - from wide-angle to full telephoto - with just one lens.

Featuring a striking appearance befitting the NEX series design, the lens is available in silver and black.

The AF drive has a stepping motor that is optimal for the Contrast-detection AF system employed by NEX series cameras. This has also enabled improvements in AF performance when shooting video. In addition, ease of operation is enhanced with the Direct Manual Focus (DMF) function, which allows the user to make fine manual adjustments after initially focusing by AF.

The focal length coverage is 18-200mm. Converted to the coverage of a the 35mm format, this is equivalent to a range of 27mm wide-angle up to 300mm full telephoto. This allows the user to take wide-angle shots of expansive landscapes and powerful telephoto images that enlarge the details of distant subjects—all with one lens. In addition, by setting the lens at the telephoto end (200mm) and moving in to the minimum focus distance of 0.5m, flower petals, jewelry and other small objects can be shot as expanded close-ups.

Equipped with Tamron's acclaimed VC (Vibration Compensation), and thanks to its light weight and compact size, this lens allows easy handheld shooting of sharp images with no camera shake over a wide range

of settings, from everyday snapshots to memorable travel scenes.

Black/Silver

This lens was developed, manufactured and will be sold based on the specifications for the E-mount that was disclosed by Sony Corporation under Tamron's license agreement with Sony Corporation.

- About the stepping motor

The B011's autofocus mechanism uses a stepping motor that is an ideal match for the Contrast-detection AF system used in Sony's NEX series cameras. The stepping motor's actuator allows finely tuned control of angular rotation, and since it drives the focusing mechanism directly without an intermediate reduction gear, it also provides superbly quiet performance.

- VC (Vibration Compensation)

Tamron's VC mechanism employs a three-coil system, whereby three driving coils activate the shake-compensating VC lens group electromagnetically via three steel balls. The VC lens elements are held in place only by contact with the steel balls, achieving smooth movement with little friction. This provides a stable viewfinder image with excellent tracking performance that eliminates the blur from handheld shots for cleaner, crisper shots.

- About the new VC mechanism (moving coil system)

Tamron's conventional VC (Vibration Compensation) unit has a moving magnet system with heavy magnets in the vibration-compensating lens. However, the new VC mechanism adopts a lightweight moving coil system that reduces the load on the drive system. This allows the drive to be operated with smaller coils and magnets, reducing the weight and size for the entire VC unit. In addition, improvements to software and other elements of the VC mechanism used in the 18-200mm Di III VC have made the mechanism even quieter

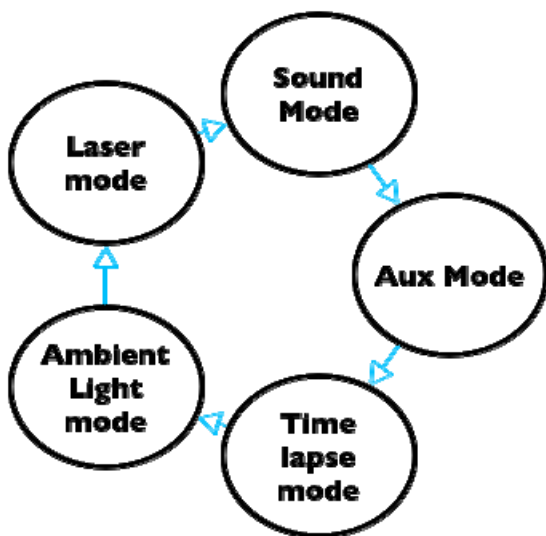
TRIGGERTRAP: WHAT DOES IT DO?

TriggerTrap is a light, laser and sound-sensitive programmable camera trigger with built-in time-lapse function.

by [Haje Jan Kamps](#)



Triggertrap Functionality What does it actually do?



To get even more in-depth, check out [the Triggertrap User Manual](#), which has info about all of the below, but written in more of a 'how to use the Triggertrap' type of style.

OVERVIEW

LCD display, touch-sensitive buttons, and it is RED! How can you not like a bright red gadget.

The Triggertrap has have five built-in modes (although you can add your own, if you want to. More about that later). Just as a quick refresher, the modes are:

- Light trigger
- Laser trigger
- Sound trigger
- Time-lapse
- Auxiliary

You can select these modes by pressing the Mode button, it'll cycle through from mode to mode. Each mode will have certain settings, which you can choose via the Select button. Let's talk about each mode individually!



The TT has a 3.5mm mini-jack port to connect to your camera

Connecting the Triggertrap to your camera

With a wire - The Triggertrap has a 3.5mm mini jack port. This is where you plug in your camera. Of course, different cameras have different ports where you connect a remote trigger, but as you can see from [our supported cameras list](#), we're planning to support most types of cameras.

Hell, when I discovered that there were some cameras we couldn't support out of the box, I went ahead and put together guides for you, so if you're handy with a soldering iron, you can connect [Ricoh cameras](#), [CHDK-hacked cameras](#), and even [flashes](#) directly to the Triggertrap.

I love geeking out and writing, so I'll be adding more cool Triggertrap hacks whenever I can. Simply keep an eye on [the Hacking and Extending Triggertrap category](#) here on Triggertrap.com.



If supported by your camera, you can connect wirelessly via IR.

Wirelessly – In addition to the 3.5mm port, Triggertrap has an IR-LED built-in. This is the same kind of LED that you would find on a remote control, and we're currently looking into how we can add support for as many digital cameras as possible, using IR remote control. In theory, if your camera supports an Infra-red remote, the Triggertrap should be able to trigger it. In practice, we'll try to build in as many IR codes as we can; but because the Triggertrap is hackable, you could always add your camera separately later!

USING TRIGGERS

Laser & Light modes



A laser-beam across a footpath triggers the camera, photographing all the runners passing

The Triggertrap has two very fast light sensors built in – one is an ambient light sensor, the other is a directional light sensor. The former measures the light in the room (“ambient light”), the latter is a directional light meter, which is perfect for use with a laser beam.

These two light sensors can be used for all sorts of awesome things. Point a laser beam at it the laser sensor, and you have a laser trigger – when someone breaks the laser beam, the Triggertrap knows about it, and you can trigger the camera.

We are going to include three modes in the triggertrap:

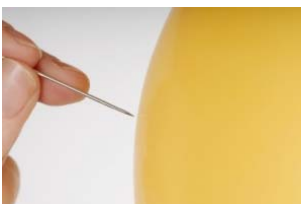
1. **Trigger on break.** A laser beam is aimed at the Triggertrap, and it triggers when the beam is broken
2. **Trigger on make.** No laser beam is aimed at the Triggertrap, but it triggers when it detects a laser beam.
3. **Trigger on change.** Combines both of the above. It triggers once when it detects a laser beam, and again when it detects the beam has been broken.

Settings

Laser and light modes will have a **time delay** setting, adjustable from a few milliseconds to a second or so. great if you want to delay the triggering slightly after the Triggertrap detects a trigger event.

The ambient light sensor also has a **sensitivity setting**, which helps you ensure that the trigger works both in daylight and at night.

Sound mode



Trigger camera in 3... 2... 1...

The Triggertrap has a built-in sound sensor, which works by ‘trigger on start’ – whenever the

sound gets louder than the sensitivity level set, it takes a photo.

Settings

Sound mode has the same settings as ambient light mode: **Time delay** and **sensitivity**, to help you get the perfect shots

Time-lapse mode

Timelapse photography is the art of taking a photo at an interval. Then, when you show them in rapid succession as a video, you get an animation of the world moving at high speed. The effect is pretty incredible – and [Wired has a load of great examples collected](#) here, if you need a bit of inspiration.

Linear time lapse. You choose how often you want to take a photo, and then you press ‘start’. The camera will take photos every X seconds (or minutes).

We are also considering releasing a non-linear time lapse later on, which would enable you to take timelapse sets where it appears that the action accelerates or slows down – stay tuned on this!

Auxiliary mode

Wire the Triggertrap to the light in your fridge, and add a 1-second delay.

Now, a second after the fridge door opens, your camera takes a picture.

Why you would want to do that is beyond me, but “because you can” springs to mind.



The Aux mode is one of the things I’m most excited about on the Trigger trap, because it’ll let you connect nearly anything to your camera.

Need some ideas? Well, how’s about this:

- Take a photo when you press your car horn
- Take a photo when someone opens a door
- Take a photo when the temperature drops below a certain temperature
- Take a photo when the sun comes up
- Take a photo when someone rings your doorbell
- Take a photo whenever someone loads a web page
- Hook it up to a clock and take a photo at noon every day
- Take a photo whenever someone switches on the TV
- Take a photo when your dogs step on a pressure-sensitive mat by their food bowl

If you can think of it, you can find a way of connecting it to the Triggertrap – and to take photos of it, too, of course! And if you can’t figure out how to make it happen, I’m sure the Triggertrap community would be more than happy to help you along. I already have a couple of cool ideas for auxiliary mode tutorials that I’ll be sharing with you over the next few weeks.

Settings

Aux mode will have **sensitivity** and **time delay** settings.

Other features



With a built-in USB port, you'll be able to extend the features of the Triggertrap yourself. Or get your geeky neighbour to do it for you.

The Triggertrap has a built-in **display** so you see what you're doing – much easier to work with than guesstimating delays and sensitivity settings, for example, and it'll give you useful feedback about the features you're using at the moment.

The Triggertrap is controlled with **touch-sensitive buttons**. That means that even if you have slightly grubby paws, the Triggertrap should keep working.

We weren't able to environmentally seal the Triggertrap, but if you want it to be **completely water proof**, get yourself a nice [DryCase](#) – it has a water-sealed 3.5mm mini jack built in, so you can leave your Triggertrap in the rain for days on end if you want, without causing it to explode in a rain of sparks and hellfire.

The Triggertrap is **battery powered**, and runs on three AA batteries. We highly recommend you get a good battery charger and some high-amperage rechargeable batteries ([Sanyo Eneloop batteries](#) are a great compromise between price and quality): It's better for the environment, better for your wallet, and they last much longer than Alkalines, as well. It's a win-win-win!

The Triggertrap can also be **powered via the USB port**, for extra-long projects. [Plug it into the wall or a computer using the Micro USB port](#), and you can take photos until the earth runs out of electric power.

We have implemented a **power-saving feature**, so that when you've set up your Triggertrap, it goes into 'sleep' mode. This disables the touch-sensitive buttons and the display, so it can run in the background. This means that the batteries will last much longer, and you can just leave it to do its thing while you go to the pub.

We understand that you love your camera, so we've done everything we can to protect it. Your camera is **optically isolated** from the rest of the Triggertrap (read more about [opto-isolators](#) if you're geeky enough). This means that there is no copper wires physically connecting the Triggertrap to the camera – so if you do something unspeakably stupid (such as connecting your Triggertrap to a lightning rod to try to photograph lightning), there's a fighting chance that your camera will survive the encounter.

In addition to all of that, Triggertrap will have an USB port, which you can use to **add your own functionality** to the device by programming it. We're working on making the Triggertrap [Arduino](#) compatible, so you should be able to use the [Arduino programming environment](#) (which is based on the [Processing](#)

[programming language](#)) to create your own features and functionality. The USB port also means that if we add additional functionality to the Triggertrap later, you can do a software update!

SIGMA CORPORATION RELEASE 17-50MM F2.8 EX DC HSM FOR SONY, AND FOR PENTAX

The Sigma Corporation is pleased to announce the new Sigma 17-50mm F2.8 EX DC HSM for Sony, and for Pentax.

This large aperture standard zoom lens is designed for digital SLR cameras and covers a focal length from 17mm wide angle. It is a compact lens with an overall length of just 91.8mm (3.6"). This lens offers a large aperture of F2.8 throughout the entire zoom range, making it ideal for many types of photography such as portraiture and landscapes. Two FLD ("F" Low Dispersion) glass elements, which have performance equal to fluorite glass, compensate for color aberration. Two glass mold and one hybrid aspherical lens, provide excellent correction for field curvature and astigmatism. The Super Multi-Layer Coating reduces flare and ghost. This lens has superior peripheral brightness and provides sharp, high contrast images even at the maximum apertures. High image quality is assured throughout the entire zoom range. Incorporating HSM (Hyper Sonic Motor), the lens provides fast and quiet AF. The lens has a minimum focusing distance of 28cm (11") throughout the entire zoom range and a maximum magnification ratio of 1:5. The rounded 7 blade diaphragm creates an attractive blur to the out of focus images. The inner focusing system eliminates front lens rotation, making the lens particularly suitable for use with the supplied petal-type lens hood and circular polarizing filters.

17-50mm F2.8 EX DC OS HSM for Sony and for Pentax will be discontinued with the launch of this lens.

NIKON ANNOUNCES THE SB-910A FLAGSHIP SPEEDLIGHT



Nikon announced the addition of a new flagship speedlight, the powerful and capable SB-910 speedlight. Building on the versatility of Nikon's Creative Lighting System (CLS), the SB-910 incorporates an

enhanced intuitive operating system and graphic user interface (GUI). The SB-910 speedlight comes equipped with a wide zoom range covering the most popular focal lengths as well as FX/DX-format identification that optimizes zoom settings based on the camera body. This new speedlight also provides more efficient battery usage as well as an enhanced Thermal Cut-Out function. "As Nikon's new flagship speedlight, the SB-910 provides exceptional high performance and versatility that users have come to value in Nikon's Creative Lighting System," said Lisa Osorio, general manager of marketing at Nikon Inc. "By addressing the needs of photographers that work in challenging lighting scenarios, the SB-910 delivers a new level of portable lighting functionality, with performance and intelligent features that adapt to a wide range of lighting challenges."

The SB-910 speedlight is designed to provide easy operation and menu navigation, with its enhanced operating system featuring illuminated function buttons, a dedicated Menu button with quick access to custom settings and an improved LCD screen graphic user interface. Whether the unit is used as an on-camera flash, wireless commander or remote, the SB-910 speedlight will provide dependable and consistent flash exposure. Engineered to address the creative lighting challenges faced by today's photographers, the SB-910 speedlight includes quick on-demand performance and the ability to adapt seamlessly to nearly any possible lighting scenario.

Additionally, the new SB-910 incorporates a new Thermal Cut-Out function, which offers protection against damage to the flash panel and body from overheating during continuous flash use. Now, the flash recycling time is automatically delayed if a significant rise in temperature is detected, rather than ceasing operation to protect the unit. For additional durability, heat-resistance and ease-of-use, the SB-910 uses new hard-type color compensation filters for fluorescent and incandescent color temperature balancing. When using these filters, the flash automatically recognizes which filter is being used and adjusts white balance accordingly on the connected Nikon D-SLR camera. Additionally, the AF-assist illuminator of the SB-910 is

compatible with the complete line of AF systems used in Nikon D-SLR cameras.

The SB-910 speedlight features three illumination patterns (standard, center-weighted and even) which are designed to match almost any shooting situation when utilizing the speedlight. The "standard" pattern will cover all conventional, standard flash coverage. The "center-weighted" pattern provides larger guide numbers than other light distribution types at the same focal lengths. This illumination pattern is ideal for subjects such as portraits, in which the light falloff at the image edges can be disregarded. When "even" is selected, the light from the flash will cover a subject from the center to the edges without light falloff. This pattern is applicable for shooting group photographs indoors. For coverage with a variety of lenses, the SB-910 speedlight incorporates a multi-step power zoom range that covers a wide 17-200mm angle of view, and can automatically detect Nikon FX and Nikon DX formats to help select suitable light distribution.

The SB-910 speedlight includes support for Nikon's advanced wireless TTL operation and can function as a wireless commander with control over three separate groups of speedlights or as a remote speedlight triggered by other SB-910 speedlights, SB-700 speedlights, SU-800 Wireless Commander or the built-in speedlight set to Commander Mode on compatible Nikon D-SLR cameras. The SB-910 incorporates a high-speed recycling time of approximately 2.5 seconds for full power with NiMH batteries, and approximately 3.0 seconds with AA Alkaline batteries.

Optional water guards will be available for select cameras to protect the connection between the flash and camera, allowing users to utilize the flash when weather conditions are less than ideal. The SJ-4 Color Filter set provides a Warming, Red, Yellow or Blue filter for adding color to the background, foreground or just to accent the scene. The SB-910 will come equipped with the AS-21 Speedlight Stand, SW-13H Diffusion Dome, SZ-2FL and SZ-2TN hard type Color Compensation Filters and SS-910 soft case.

WHAT'S ON



NATURALLY BEAUTIFUL - KATHERINE GRIFFITHS
HUW DAVIES GALLERY 8 December 2011 to 29
January 2012



Images: Katherine Griffiths, *Pip* and *Pip #2*

PhotoAccess offers residency opportunities to a number of artists each year. An aim of the residency program is to assist emerging artists to develop their practice and present work to a wider audience.

Support for artists in residence includes PhotoAccess membership, use of facilities and equipment, access to courses and workshops, help with grants applications, mentoring and advice, technical and creative support and, in some cases, exhibition opportunities.

PhotoAccess is a strong supporter of the ANU School of Art's Emerging Artists Support Scheme (EASS): two of our residencies each year are awarded to School of Art final year graduates. Katherine Griffiths and Natalie Azzopardi are our residents from the 2010 graduating year. Support from the ACT component of the Visual Arts and Craft Strategy allows us to help emerging artists show their work as part of the HUW DAVIES GALLERY exhibitions program. For many this is their first solo exhibition, helping build a bridge between their student and future lives as contemporary visual artists.

Katherine Griffiths had a very busy year in 2011, with two residencies, two solo exhibitions and work in five group shows. 'Naturally Beautiful' is her first solo exhibition in a public art gallery and a good finish to the year.

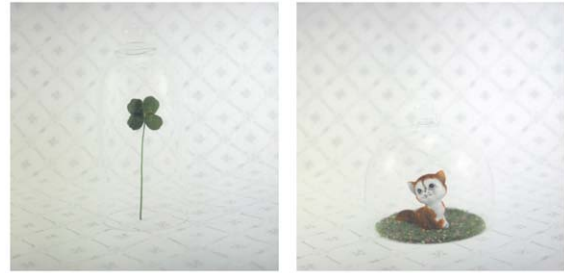
The idea for the exhibition was first discussed with us early in 2011. It was unclear then how she might successfully and without sensation tell a story of the societal pressures on girls, as she says:

'... aged between 12 and 13, an age where [they] begin to shape their identity through physical appearance and body image. At this age, they are vulnerable to the various constructed ideals of beauty that are projected by the media and general pop culture'.

That Griffiths has done so effectively and with such subtlety and sensitivity is a tribute to her conceptual and technical skills. Her wall images reference the apparent need young girls have to project a more alluring and grown up image, an image that can lead to danger. The accompanying short film, *Dance with me*, is not quite so subtle as it points to the sexualisation of girls through the influence of pop culture and social media.

PhotoAccess is proud to present Katherine Griffiths' 'Naturally Beautiful', including her short film 'Dance with me', to visitors to the HUW DAVIES GALLERY.

BEYOND THE LAUGHING SKY - NATALIE AZZOPARDI
HUW DAVIES GALLERY 8 December 2011 to 29 January 2012



Images: Natalie Azzopardi, *Clover* and *Cat*

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Unlike many of our artists in residence, Natalie Azzopardi has been a consistent visitor through 2011. She has used the darkroom and other facilities and participated in several courses. The work in 'Beyond the Laughing Sky' has a connection with PhotoAccess, but a much stronger link with Azzopardi's imagination. She says it is:

'... a frozen world, preserved and presented as a 'Wunderkammer' or cabinet of curiosities ... I have combined many different elements from my past including pattern and objects, which embody a memory, time or place, creating a delicate imagery with the unrealistic colour of the imagined or remembered. Nostalgic and sentimental, this work aims to remind viewers of the simple happinesses'. We need more reminders of the simple happinesses'.

Natalie Azzopardi has given us a thoughtful and evocative reminder in 'Beyond the Laughing Sky', her first solo exhibition. The process of painting the exhibition images also reminds us of a time when the hand had a more important place in photography. We are proud to share Natalie Azzopardi's 'Beyond the Laughing Sky' with visitors to the HUW DAVIES GALLERY

DIGITAL IMAGING SPECIAL INTEREST GROUP

Convenor Graeme Kruse

Dates - Fourth Wednesday of every month: February—November.

NOVEMBER MEETING REPORT

Report on November Digital SIG meeting: Eight members came to the November to get the low-down on meta data. Meta data in regard to photographic digital images is rather similar, in concept, to the card catalogue system that existed in libraries for finding books. The 'standard' meta data that is part to all digital photographs can be added to to show such things as the author and their contact details, a title, description, keywords, location details and job identifier. And this can be done on a batch processing or individual basis. One feature not to be overlooked is that all this 'standard' meta data is not program specific. That is, it can be revealed by any program that is capable of showing the image's meta data be it iPhoto, Photoshop Elements, Light Room, CS, Aperture etc. Indeed, the cataloging capability of these programs is built/based on the 'standard' meta data. I have also found that recent computer operating systems (egg Windows 7) now have the ability to display 'standard' meta data. Then there was quick demonstration of adding meta data to a set of images using batch processing, how to create a meta data template and apply it singularly or to whole sets of images. The presentation was concluded with a 'Find' that would locate and display all the images that satisfied the 'Find' criteria - be they in a single folder or across many folders.

Brian Moir at an earlier SIG meeting put up a panorama image the he was having troubles with - there was a diagonal banding in the blue sky that corresponded to the number of images used to create the panorama. To cut a long story short the problem was the software

being used - a more recent version of the software has eliminated the banding problem in the sky.

Digital SIG for 2012: I have already made the bookings with the Burns Club for 2012. There will 10 meetings the first being February and the last November.

2012 February Digital SIG meeting: At the first meeting of 2012 Rob Wignell will be giving us a overview of 'DxO'.

Digital SIG survey: I have had a look at the responses to the survey and will have a comprehensive report for the February meeting. However, in brief 3 survey questions stood out in the results. They were;

Question 4. To help you further your photo editing skills would you be interested in being put in contact with a person experienced with the same software. **13 of 16 respondents said YES**

Question 5. Would you be interested in participating in a one day photo editing course specific to the software that you use

13 of 16 respondents said YES

Question 6. Do you have any specific areas of photo editing that you wish to have presented at a Digital SIG meeting e.g. dodging/burning, advanced selections, setting black points and white points, colour correction, photo restoration etc, etc, etc **The majority of respondents were very keen to have 'how to' sessions and there were lots of suggestions in addition to those mentioned.**

Finally, thanks to all those who have helped me out during the year. I have enjoyed the meetings and I hope you will all return for what is going to be a very informative series of meetings.

Until then, Merry Christmas and Happy New Year

Graeme

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