

F22: Southside Camera Club Newsletter

April 2011

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

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



April Club Meeting - 7:30pm Wednesday 13th at the Burns Club, 8 Kett St., Kambah

2011 PROGRAM

PRESENTATIONS

Month	Topic	Coordinator(s)
April 13	Organising photos	Chris Fitzgerald
May 11	Photographing the remote regions of China	Pele Leung (guest)
June 8	Aperture, focal length and depth of field	Doug and Chris Crawford
July 13	tba	
August 10	Artificial lighting	Kim Barnabas
September 7	tba	
October 12	Macro	Warren Colledge, Ken Crawford & Graeme Kruse
November 9	tba	
December 7	AGM + Show and Tell	

TOPICS – TO BE ALLOCATED

- CT Photographer (guest)
- Photoshop workflows for photography
- Street photography
- Wildlife photography - Helen Hall
- Black and white photography

EXCURSIONS

Month / Date	Location	Coordinator(s)	Comments
17 th April 8:30 am	Natl Museum	Shane Baker	12 shot limit Members may also want to submit monochrome
May	Wadbilliga National Park & the Coast (overnight)	Giles West	
June	tba		
July	tba		
August	Artificial lighting	Kim Barnabas	Burns Club - tbc
September	Eden weekend	Giles West	
October	Wind Farm	Peter Bliss	
November	tba		
December	tba		

INDUSTRY NEWS

COMPANY NEWS

TECHNICOLOR & CANON FORM ALLIANCE TO
LEVERAGE TECHNICOLOR COLOR SCIENCE
FOR CANON EOS DSLR CAMERAS

Technicolor announced it has formed a strategic alliance with Canon USA, Inc. to leverage Technicolor's colour-science in the development of a suite of creative tools for cinematographers to facilitate greater usability and integration of Canon EOS DSLR cameras into the motion picture and television production pipeline.

The new suite of creative tools will be inaugurated with Technicolor's CineStyle, that coupled with Technicolor's Digital Printer Lights™, will provide a more seamless pipeline, from principal photography into editorial, for projects filmed using Canon EOS DSLR cameras. Technical tests have been conducted with various camera-lens configurations under the supervision of Technicolor color-scientists with a number of renowned cinematographers.

"Technicolor, once again, is taking an innovative leadership position by their very forward-looking development of tools and workflows to support the deployment of Canon's EOS DSLR's into motion picture production," stated cinematographer, and past ASC president, Daryn Okada.

"Having shot a theatrical feature using Canon's EOS DSLR's (1-D Mark IV, 5D Mark II and the 7D)," stated Tom Stern, AFC, ASC, "I am very supportive of Technicolor and Canon working together to develop the 'CineStyle' profile. This can only help to serve greater utility of the EOS DSLR's in production cinematography. I applaud this effort."

The cooperation between Technicolor and Canon USA, Inc. took place over the last year and was prompted by key professional cinematographers eager to incorporate Canon EOS DSLR cameras into their creative palettes.

Technicolor CineStyle provides cinematographers with a look that allows for the greatest image latitude as production photography moves into editorial and ultimately digital intermediate color-grading and delivery. The new CineStyle will be unveiled at the [National Association of Broadcasters \(NAB\) Show 2011](#) in Las Vegas, Nevada April 11-14 as part of the display in the Canon booth (Central Hall #C4325).

"Technicolor has closely followed the adoption of Canon EOS DSLR cameras into the ranks of

professional productions," stated Technicolor's chief marketing officer, Ahmad Ouri. "We remain committed to cinematographers as they adopt new tools and techniques, and, based on the requests we've received from many of our creative clients, we have worked with Canon to provide a stable path, originating with these cameras and flowing effortlessly into our post pipeline."

"We are astounded at how well Canon EOS DSLR products have been received by the broadcast and film community, and very pleased with the beautiful and creative results that have been produced using our equipment," said Yuichi Ishizuka, executive vice president and general manager, Imaging Technologies and Communications Group, Canon USA, Inc. "We are excited about Technicolor's development of their new CineStyle for Canon EOS DSLR cameras, giving post-production professionals image files with much greater latitude and versatility when color grading EOS footage."

Technicolor remains an industry leader in guiding new means of digital cinematography into the post-production pipeline. Technicolor will also demonstrate at NAB its newest iteration of its industry-leading on-set system, DP Lights as part of the CineStyle demonstrations.

JAPAN EARTHQUAKE FORCES SHUTDOWN OF
CANON AND NIKON PLANTS

After the [devastating earthquake](#) and tsunami in Japan, Canon and Nikon have been forced to shut down major camera and lens manufacturing plants due to damage and injuries to employees. At Canon's Utsunomiya plant — which contributes to much of the company's lens output and appears as the letter "U" on the [date code](#) — 15 workers were injured and operations have been suspended indefinitely. [Nikon's Sendai plant](#) — which has produced all of Nikon's pro-level DSLRs including the D3S, D3X, and D700 — has been shut down as well after an unspecified number of workers were injured. No word on when operations at the plants might resume.

FIRMWARE & SOFTWARE UPDATES

SOFTWARE

CANON ANNOUNCES LATEST UPDATE FOR EOS MOVIE PLUG-IN-E1 FOR FINAL CUT PRO

Canon have released an update for EOS Movie Plug-in-E1 for Final Cut Pro, the application that provides quicker and easier editing of EOS Movie footage in Apple's Final Cut Pro software suite.

EOS Movie Plug-in-E1 for Final Cut Pro version 1.2 will make the importing of EOS Movie files even easier, allowing users to transfer files from any folder, without needing to mirror the folder structure on the camera itself. The update also enables smoother importing from Canon's EOS 7D, EOS 5D Mark II and EOS-1D Mark IV models, allowing users to import footage without requiring the THM file generated by the camera.

The plug-in allows users to convert footage at approximately twice the speed of Apple's standard conversion, creating a smoother workflow for the rapidly growing number of videographers shooting HD video content on DSLR cameras.

EOS Movie Plug-in-E1 for Final Cut Pro version 1.2 will be available to download for free from 25th April 2011.

BIBBLE LABS RELEASES BIBBLE 5.2.2 PRO & LITE

Bibble Labs has announced updated versions of its RAW workflow software. Version 5.2.2 extends RAW support to Canon's sRAW and mRAW format, Nikon's D1x, and Sony's A390 and A290 cameras. Both the Pro and Lite versions also fix minor bugs, improve stability and enhance interaction with third party plug-ins. They are currently available as a free upgrade for existing Bibble 5 customers.



NIKON UPDATES VIEWNX FOR WINDOWS

Nikon has released a Windows-only update for its ViewNX image viewing and editing software. Version 2.1.2 resolves the issue related to the incorrect display of the 'my Pictown' photo sharing and storage service when previous versions were not uninstalled before updating.



APPLE RELEASES APERTURE V3.1.2

Apple has released an updated version of its Aperture raw-conversion and photo management software. Version 3.1.2 improves overall stability, enhances iPhoto compatibility and fixes minor bugs. The update is available for immediate download from Apple's website.

ADOBE RELEASES PHOTOSHOP EXPRESS 2.0 FOR IPAD, IPOD & IPHONE

Adobe has released an updated version of its Photoshop Express image-editing and preview application for Apple's iPad, iPod and iPhone. Version 2.0 introduces the optional Adobe Camera Pack available via an 'in-app' purchase that adds noise reduction, self-timer and Auto-Review functions for \$3.99. Photoshop Express 2.0 is available as a free download from Apple's App Store for new users and as an update for existing users.



ADOBE ISSUES LIGHTROOM 3.4 AND ACR 6.4 RELEASE CANDIDATES

Adobe has released 'Release Candidates' of its Camera RAW 6.4 and Lightroom 3.4 raw processing software. The updates cover 7 additional cameras including Canon's 600D/T3i and 1100D/T3, Olympus's XZ-1 and E-PL2, and Samsung's NX11. They are available from the company's Adobe Labs site and also address a number of issues reported via customer feedback. The company uses the term 'Release Candidate' to denote software that is well tested but not yet the final version. (



FIRMWARE

CANON UPDATES FIRMWARE FOR EOS 60D

Canon has released a firmware update for its EOS 60D mid-level DSLR. Firmware v1.0.9 fixes bugs relating to Live View shooting in specific conditions. The latest version also changes name of the Art Filter feature in the Japanese market to Creative Filters keeping it consistent across all regions. The firmware is available for immediate download from the company's website. (



PENTAX RELEASES FIRMWARE UPDATES FOR K-5 AND 645D

Pentax has released firmware updates for its K-5 digital SLR and 645 medium format



camera. Version 1.03 for the K-5 improves overall stability as well and AF accuracy in low-light conditions. Firmware v1.03 for the 645D brings in a series of minor feature improvements to the camera. The latest firmware versions are available for immediate download from the company's website.

EQUIPMENT

NIKON D5100 ANNOUNCED



Nikon announced the new 16.2-megapixel Nikon D5100 Digital SLR designed for those ready to artistically express themselves and need a versatile camera that can keep pace creatively. The Nikon D5100 D-SLR houses a host of new and innovative features aimed at giving photographers the tools to shatter creative constraints and tell stories with amazing image quality and stunning HD movies.

The Nikon D5100 includes features designed to enhance the shooting experience, including an impressive new 3-inch, super sharp 921,000-dot Vari-angle LCD screen and full HD (1080p) movie recording with full-time autofocus. The 16.2-megapixel D5100 is also the first Nikon D-SLR to provide in-camera effects that can be applied to both photos and movies to deliver even more creative expression.

"Now more than ever, consumers want to pack only one device with them when travelling on excursions both far away and close to home," said Lisa Osorio, general manager of marketing at Nikon Inc. "By providing consumers with a simple path to creative freedom for both stills and movies, the Nikon D5100 is designed to become an essential camera for capturing all of life's occasions."

Ready for the Adventure of Life

The D5100 allows photographers of all levels to confidently execute new and creative ways to tell stories with amazing color and clarity. Whether shooting high over crowds or down low to a toddler's point of view, the swing out style Vari-angle LCD screen makes it easy to compose and share great images. Displaying even the most subtle details with clarity, the super sharp LCD has a 1000:1 contrast ratio and 921,000-dot resolution, with the ability to rotate 180 degrees horizontally and vertically.

To further test creative boundaries, photographers can take advantage of the D5100's in-camera Special Effects Mode. Applied to either stills or D-Movies, these innovative effects are easy to apply and add a high level of creativity and fun to the photo experience. By selecting the Effects position on the mode dial located on top of the camera, photographers can easily apply effects such as Selective Color and choose up to three different colors in a scene while the remainder of the scene is converted to monochrome. Color Sketch creates photos and a stop motion movie in a colorful sketched drawing style, while the Miniature effect records photos and high speed movies to bestow a feeling of a mini-scale scene. To record photos in extreme lighting conditions or to produce movies with a gritty appearance, the new Night Vision mode calls upon Nikon's pro D-SLR performance to offer extreme low-light capability by enabling the camera to shoot up to a super-high 102,400 ISO. In addition to the Effects mode, users can create photos with amazing tonal range by selecting the high dynamic range (HDR) function within the camera. With this selected, the D5100 will automatically expose two consecutive images in rapid succession – one over and one underexposed up to 3EV stops to produce a finished photo with an amazing range of midtones and highlights that wouldn't otherwise be possible in a single shot. Additionally, Active D-Lighting can be selected by itself or combined with HDR for an even more dramatic effect.

The versatile Nikon D5100 D-SLR will motivate shooters to further explore creatively with its advanced camera features including full manual controls (P,S,A,M on the mode dial) offering the ability to manage the camera's aperture and shutter speeds. Once the photo is captured, photographers have the flexible retouch menu at their disposal to apply additional in-camera effects and editing options including color and filter effects, red eye correction and NEF (RAW) processing.

The remarkably wide ISO range of 100-6400 (expandable to a staggering 25,600 ISO), allows photographers to shoot confidently in outdoor and indoor low-light situations, even handheld with low noise. In challenging lighting conditions such as when a subject is backlit, Nikon's Active D-lighting feature helps to keep shadows and highlights consistent for even exposures.

To further unleash creativity, the Picture Control system also affords users the choice for Standard, Neutral, Vivid, Monochrome, Portrait, or Landscape settings to apply a personal look and feel to their pictures. Additionally, the versatile Scene Modes let them choose from Portrait, Landscape, Child, Sports, Close-up or Night Portrait and more for stunning results in just about all possible lighting conditions.

Create Full HD Movies

The Nikon D5100 captures 1080p full HD movies with full-time autofocus and manual exposure control. Users can quickly switch focus modes to stay with the action through a variety of AF functions, including face priority which can track up to 35 human faces, subject-tracking and normal or wide-area autofocus. To activate D-Movie mode and Live-view, a new switch is ergonomically located on the top of the camera near the shutter button for easy access.

The D5100 D-SLR offers variable frame rates and resolutions for movies, and can record 1080p at a cinema-like 24 or 30fps, or a web-friendly 720p resolution at either 24 or 30 fps for up to 20 minutes per clip, in the AVC-HD H.264 codec. Once recorded, movie clips can be edited and trimmed in the camera to save time in post production. Whether utilizing a wireless or hot shoe mounted microphone such as the new ME-1, sound can be recorded via the stereo microphone input for professional audio results. Captured movies can be easily shared using the HDMI output, and controlled remotely with HDMI CEC compatibility.

Superior Image Quality

The 16.2-megapixel DX-format CMOS sensor is capable of capturing images that erupt with color and offer amazing sharpness and clarity to create images and full HD movies even in low-light conditions. Coupled with Nikon's exclusive EXPEED2 image processing engine, images are brought to life with vivid colors and amazing contrast, accurate exposure, and low noise levels resulting in brilliant image quality. The EXPEED 2 engine also drives the quick 11-point AF system on the D5100 to provide rapid focus acquisition even on fast moving subjects. When shooting action, split second shutter response and four frames per

second burst rate make sure no moment is missed, forever putting to rest the story of "the one that got away".

Whether shooting lush wilderness landscapes or an urban skyline, the D5100 utilizes Nikon's exclusive Scene Recognition System to analyze subject information from a database containing more than 30,000 images to optimize focus, exposure, i-TTL flash exposure and white balance. To assist in creating amazing imagery, the Scene Recognition System reads data from the 420-pixel 3D Color Matrix Meter RGB sensor that examines the scene's brightness and color data then optimizes the camera's performance prior to the actual exposure.

An entirely greater world of creativity will open up to photographers when adding versatile AF-S NIKKOR lenses to the equation. With a wide range of focal lengths and versatile features, AF-S NIKKOR lenses help to create a variety of photo perspectives to images and movies such as the ability to isolate subjects with a shallow depth of field or zoom close to the action from afar. Combining the D5100 D-SLR with NIKKOR lenses also delivers the sharpness essential for HD movies, and Nikon's innovative Vibration Reduction (VR) II technology helps to eliminate the effects of camera shake.

New ME-1 Microphone

To address the needs of the ever growing community of shooters abandoning their video cameras for the versatility of a D-SLR, Nikon now offers the ME-1 stereo microphone. Engineered specifically for a

D-SLR, the new ME-1 microphone attaches to the hot shoe and has noise dampening components designed to minimize noise resulting from AF operation. The microphone also has a low-cut filter to reduce wind and other noise not already blocked by the wind screen. Designed with D-SLR users in mind, the ME-1 is powered through the camera, and also features a cable stop to keep the cable out of the way when using the camera, and reduce instances of noise from unintentional contact. Because it utilizes a standard 3.5mm stereo jack, the ME-1 is ideal for the D5100 and other Nikon HD movie capable D-SLR's such as the D3s, D300s, D7000, as well as the COOLPIX P7000 and any other camera with a 3.5mm stereo input jack.

Price and Availability

The D5100 D-SLR camera will be available throughout the United States beginning mid April 2011 at an estimated selling price of \$799.95 for the body only, and \$899.95 for the body and lens outfit that includes the AF-S DX Zoom-NIKKOR 18-55mm f/3.5-5.6G ED VR lens. The new Nikon ME-1

microphone will be available in April 2011, and will retail at an estimated selling price* of \$179.95. For more information, please visit www.nikonusa.com.

CARL ZEISS ANNOUNCE VIDEO LENS SET



Carl Zeiss will introduce an attractive bundled lens set offer for its SLR lenses. The set contains the following lenses with F (ZF.2) or EF bayonet (ZE): Distagon T* 2,8/21, Distagon T* 2/28, Distagon T* 2/35, Planar T* 1,4/50 and Planar T* 1,4/85. This offer is a response to the strong demand from the HD Video segment for lenses with precise manual focus. With this offer Carl Zeiss supports filmmakers and still photographers entering the booming HD video market with the right equipment that meets their needs.



"Many production budgets don't justify investing in a set of cinematography lenses right away, like our Compact Prime CP.2 lenses. Our SLR lenses with their precise manual focus are a reasonable alternative for getting started in HD video," said Michael Schiehlen, Director of Sales for the Camera Lens Division of Carl Zeiss AG. Schiehlen stressed the benefit of these lenses for videography over lenses with autofocus. "Our SLR lenses feature an outstanding manual focus mechanism, so the precision when focusing is far higher than with a manually operated auto-focus." In addition, SLR lenses by Carl Zeiss are robust, offer a high aperture speed, and feature an especially harmonious rendering of the bokeh (the out-of-focus area).

The five lenses come in a special waterproof case (IP67), custom-made for this set and feature openings for six lenses. As common for photography lenses, each Carl Zeiss SLR lens has a different size and weight. Therefore a special inlay ensures that each lens fits perfectly inside the suitcase and protects the lenses from shock and vibration. The new SLR lens set will be offered at a recommended retail price of €4562 (\$6063), excluding VAT, and will be available starting May.

LENSBABY ANNOUNCES THE COMPOSER PRO

Lensbaby announced its newest SLR creative effects camera lens, the Composer Pro. The Composer Pro refines and enhances the popular and award winning [Lensbaby Composer](#) by upgrading the



swivel ball and focus mechanism to provide professional performance.

The Composer Pro's metal swivel ball design and refined focus

mechanism deliver ultra-smooth focus and tilt control. The updated focus mechanism features a fluid and accurate dampened focus ring comparable to the focus mechanisms of the highest quality professional manual focus lenses. This smooth, fluid operation makes the Composer Pro the perfect choice for discerning professional photographers and videographers who want to create groundbreaking creative imagery.

The Composer Pro is compatible with the [Lensbaby Optic Swap System](#) and ships with either the Double Glass Optic or the new Sweet 35 Optic installed. Each optic creates a Sweet Spot of sharp focus that photographers can move around the photo by tilting the Composer Pro's swiveling lens body. The Composer Pro is compatible with the complete range of creative optics in the Lensbaby Optic Swap System including the Fisheye, Soft Focus, Pinhole/Zone plate, Single Glass, and Plastic. Each optic can be swapped into the Composer Pro to deliver a different creative effect.

The Composer Pro joins Lensbaby's growing family of lenses, which now includes the Lensbaby Composer, Scout, Muse, and Control Freak. The Composer Pro will retail for \$300 with the Double Glass Optic installed or for \$400 with the Sweet 35 Optic installed. The entry-level Lensbaby Composer will remain in Lensbaby's product line but at a lower MSRP of \$250.

"The Composer Pro builds on the strengths of its siblings in the Lensbaby family. In addition to being a core element in the Lensbaby Optic Swap system, it is smooth, fluid and precise to meet the needs of our community of photographer who want to see their unique visions through a precision piece of

photographic equipment. Professional photographers continue to be at the core of our customer base.” said Craig Strong, Lensbaby Co-Founder and Chief Creative Officer. “The Composer pro is for them.”

Composer Pro Specs:

- Refined metal ball design delivers ultra-smooth focus and tilt control
- Ships with either the Sweet 35 Optic or Double Glass Optic installed
- Compatible with the Lensbaby Optic Swap System
- Focus Type: Manual
- Size/Weight: 2.25” (5.71cm) high x 2.5” (6.35cm) wide / 4 oz (113.4g)
- Tilts from zero to 17.5 degrees

Sweet 35 Optic Product Specs:

- Focal Length: 35mm
- 12 blade internal aperture, controlled by a dial on the front of the optic
- Aperture range from f/2.5 through f/22 (sweet spot size ranges from 15%, at f/2.5, to 40%, at f/22, of total image area on APS-C sensor cameras)
- Selective focus optic (creates a sweet spot of focus surrounded by gradual blur)
- Compatible with Lensbaby Composer, Scout, Muse, and Control Freak lens bodies*
- Focus distance when used with Composer Pro: 7.5” to infinity
- 4 multi-coated glass elements, in three groups
- 46mm front threads**

Double Glass Optic Product Specs:

- Focal Length: 50mm
- Low dispersion, high refractive index, multi-coated optical glass doublet
- Aperture Type: Interchangeable, magnetic aperture disks
- Apertures: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22
- Selective focus optic (creates a sweet spot of focus surrounded by gradual blur)
- Focus distance when used with Composer Pro: 18” to infinity
- 37mm front threads accept all Lensbaby accessory lenses

Composer Pro with Double Glass Optic is available now from Lensbaby-authorized photo specialty stores worldwide, and from adorama.com, amazon.com, bhphotovideo.com and lensbaby.com. Composer Pro with Sweet 35 Optic

will be available soon. Composer Pro with Double Glass Optic retails for \$300 MSRP and Composer Pro with Sweet 35 Optic retails for \$400 MSRP.

*The Sweet 35 Optic is not compatible with the Composer with Tilt Transformer for Micro 4/3rds and Sony NEX Cameras.

**The Sweet 35 Optic is not compatible with current 37mm Lensbaby accessories.

BOSSTRAP CAMERA SLING SYSTEM

BosStrap’s out-of-the-box engineering solved many of the inherent disadvantages of across-the-shoulder camera straps. Visually BosStrap™ stands



out because it does not require a cumbersome and roaming shoulder pad for a gear laden photographer to have all-day comfort.

BosStrap’s unique approach relies on a 1-1/2” wide nylon belt to distribute the weight of the camera on your shoulder, and a *BosTail™* that



remains attached to the camera. A TriggerLoc™ on the BosStrap attaches to a metal ring on the BosTail. In use the camera slides smoothly up to

your eye; at rest the camera sits at your hip. By using the left camera strap lug as an attachment point, the tripod socket is always available. Moving between hand-held shooting and a tripod is a breeze. Professional photographers, who tested the BosStrap system under studio and field conditions, give it exceptionally high reviews.

The BosStrap system includes the BosStrap and one BosTail for USD39.95 plus \$3.00 S+H. For your backup cameras, BosTails are available separately for USD6.95

WHAT'S ON

NATIONAL FOLK FESTIVAL

Exhibition Park, Canberra April 21-25, 2011

NATIONAL PORTRAIT GALLERY

Indecent Exposure

21 January - 26 April 2011



'Diving Venus' and 'the perfect woman' are two of the numerous descriptions applied to Annette Kellerman, the Australian-born endurance swimmer, vaudeville performer and silent-era film star who

achieved international fame during the early decades of the twentieth century. Indecent exposure presents a portrait of Kellerman with samples from the vivid material culture of her career - from sequinned mermaid suits and stage costumes to the film footage and photographs documenting her extraordinary and cinematic story. Click the image to read more about the exhibition and see scenes from the silent film 'Venus of the South Seas'

National Photographic Portrait Prize 2011

25 February - 26 April 2011



The NPPP exhibition is selected from a national field of entries. The annual exhibition, now in its fourth year, reflects the distinctive vision of Australia's aspiring and professional portrait photographers and the unique nature of their subjects. The exhibition will tour to selected venues across Australia.



Re-imaging the Classic Print - From Digital to Handmade

HUW DAVIES GALLERY 9 April-8 May 2011

10 am to 4 pm Tuesday to Friday and 12 to 4 pm weekends in the Manuka Arts Centre (closed on long weekends unless otherwise advised)

Wendy Currie + Silvi Glattauer + Karena Goldfinch + Kara Rasmanis



Wendy Currie, *Going Home—Amsterdam*



Karena Goldfinch, *Trentham*



Silvi Glattauer, *Etching Liquids*



Kara Rasmanis, *The Key to Flight*

Wendy Currie, Silvi Glattauer, Karena Goldfinch and Kara Rasmanis are Victorian artists who love the unique qualities of prints made by hand using alternative processes. Of course, some of the 'alternative' processes they use were standard processes not all that long ago.

'Re-imaging the Classic Print—From Digital to Handmade' was first shown in Melbourne, at St Kilda's Obscura Gallery, in 2009. This HUW DAVIES GALLERY showing is their first exhibition together in Canberra and our most comprehensive exhibition of alternative process work.

The four artists have diverse areas of interest. While many of the processes they use have roots in the nineteenth century, the Cyanotype for example dates from the 1840s, they have adapted some digital processes to their ends. The photogravure prints of Silvi Glattauer and Kara Rasmanis combine 19th century photographic processes with 21st century technological innovations, bringing digital media and photosensitive photopolymer printing plates together with traditional etching techniques. One result of this marriage of the old and the new is a technique that—because it avoids the hazardous acids, asphalt and copper of the traditional photogravure process—helps create a safer working process for artists.

From the mid 1880s the Pictorialists strived to create images that were more than straight photographs. They believed fine art photographers needed to create more painterly images, and their images were carefully crafted impressions using

filters or lens coatings, or heavily manipulated darkroom prints. Their dreamy interpretations of subjects paralleled the Impressionists and genre painters whose work was fashionable at the time. Many artists working with alternative processes today seem to share these beliefs and their hand crafted images have a strong affinity with images created more than a century ago. One difference is in their subject choices: the found and discarded objects in Silvi Glattauer and Karena Goldfinch's work would not have found a place in the Pictorialist catalogue.

The images in 'Re-imaging the Classic Print—From Digital to Handmade' are beautifully made, carefully composed, full of mood and nuance. They could encourage more widespread take up of alternative processes in Canberra. To that end we are delighted that Wendy Currie has agreed to present two one-day workshops at PhotoAccess in conjunction with the exhibition. The first is a Cyanotype workshop on 7 May and the second, on the Van Dyke process, is on 8 May. Bookings can be made online at www.photoaccess.org.au



Your story, our history

Frank Hurley: Journeys into Papua

These remarkable photographs by renowned Australian photographer and adventurer Frank Hurley were taken during two expeditions to Papua in the 1920s. An important historical record of our Pacific neighbour, the images shed light on a little-known aspect of Hurley's work.



18 March 2011 to 29 May 2011

Open daily from 9am to 5pm. Closed Good Friday.

National Archives of Australia

Queen Victoria Terrace

Parkes ACT 2600

DIGITAL IMAGING SPECIAL INTEREST GROUP – CONVENOR GRAEME KRUSE

DATES

Fourth Wednesday of every *other* month:

- April 27
- June 22
- August 24
- October 26

APRIL 27 BURNS CLUB 7:30 PM

Main topic - Photoshop Elements, an overview by Peter Bliss. Peter is currently version 8 and will present the overview using this version. He will also give an insight on the latest edition of PS Elements, version 9. This is popular digital photography editing program with a price tag in the AUS\$120 to AUS\$150 range. For a preview have a look at

<http://www.photoshopelementsuser.com/learning-center/>

Support topic - Converting to B&W, an overview and demonstration by Graeme Kruse. We will take brief look at the process and some of the software used - Photoshop (using CS3), Adobe Camera Raw (ACR) and third party plug-ins for PS.

OTHER TOPICS:

- Curves
- Masks and Layers
- Processing RAW
- Blending images
- HDR
- Other possible topics:
 - Alternatives to PhotoShop (Aperture, Lightroom, etc.)
 - PhotoShop plug-ins - PS Plug-Ins. Topaz products; Noise Ninja; Portrait Professional; Photomatrix HDR, free and purchased, etc

CLUB OFFICE BEARERS

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

35MM CAMERA PACKAGE

Camera

Pentax MG 35mm SLR

Lenses

Sigma Zoom-Master 35-70mm, 2.8-4
Astron 80-200, 1:4.5
Vivitar MC Teleconverter 2X PK-A/R-PK

Camera Bag

All of the above packed inside.
\$100 ONO

Contact Mike Gauntlett on 0412 368 463

[Email](#) the editor to have your item included

CLUB SUPPORTERS DISCOUNT OFFERS TO MEMBERS



<mailto:enquire@theframingbusiness.com.au>

The Framing Business
Ground Floor
32 Lonsdale St Braddon ACT
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(02) 6262 6893

Discount of 10–15%,
depending on the job.
Will do matt cutting only.



<http://www.clubframeco.com/index.php>

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23 Ceylon Street, Nunawading
3131 Victoria Ph: 03 8878 1700
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<mailto:info@clubframeco.com>

[Offers to club members.](#)