

# F22: Southside Camera Club Newsletter June 2011

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

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



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

### 2011 PROGRAM

#### PRESENTATIONS

Month	Topic	Coordinator(s)
June 8	Aperture, focal length and depth of field	Shane Baker
July 13	Antique cameras	Peter Bliss
August 10	Two favourite photographers	Jenny Thompson & Giles West
September 7	Artificial lighting	Kim Barnabas
October 12	Macro	Warren Colledge, Ken Crawford & Graeme Kruse
November 9		
December 7	AGM + Show and Tell	

#### TOPICS – TO BE ALLOCATED

- CT Photographer (guest)
- Photoshop workflows for photography
- Street photography
- Wildlife photography

#### EXCURSIONS

Month / Date	Location	Coordinator(s)	Comments
Sun 5 June	Early morning shoot	Norm Fisher	
Sunday 17 July	City West Architectural photo walk	Warren Hicks	
August September	Eden weekend	Giles West	

October	Wind Farm Spring snow Guthega/Charlottes Pass	Peter Bliss Rob Wignell & Giles West
November	Artificial lighting	Kim Barnabas
December	tba	

### PEOPLE PICS STICK BUT SCENIC SHOTS FORGETTABLE



From The Conversation  
Author [Sunanda Creagh](#) Editor

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Photos with humans in them are more likely to be remembered than landscape shots without, a U.S. study showed. Aan Anugrah, Fotopedia.

Photos of beautiful landscapes may be lovely while you look at them but it's the photos of fellow Homo sapiens that you'll remember long after the album has gone back on the shelf, a new study has found.

Neuroscientists from MIT in the U.S. have shown that photographs that feature humans are the most memorable, followed by indoor scenes. We are least

likely to remember outdoor shots of landscapes, no matter how breathtaking they may be.

"Pleasantness and memorability are not the same," says MIT graduate student Phillip Isola, one of the lead authors of the [paper](#).

The researchers asked 665 human subjects in the study to look through a collection of 10,000 images featuring a range of scenes, including streetscapes, interiors, people and nature shots.

They were asked to press a key on their keyboard when an image appeared that they had already seen. The images most likely to be forgotten were those landscape scenes without humans in them, while people shots were more likely to be remembered.

The results were developed into an algorithm that can predict the memorability of images and could be used by book publishers, photo editors or smart phone photo app developers, the researchers said.

Izabela Pluta, a lecturer in photomedia in the School of Media Arts at the College of Fine Arts, said the discovery

could also have applications for companies that want to identify memorable images for marketing purposes.

"When we have a human figure or person, we have contact recognition. When there is eye contact, that sense of interaction is stronger and therefore there's something that embeds itself in your memory," she said, adding that, in her experience, images that 'speak' to the viewer emotionally are also usually more memorable.

"I also think colour and composition have something to do with it. I noticed a lot of the images they classified as memorable feature the colour red. The study also said images can be memorable if they feature an unexpected element, which makes sense," she said.

"Images that are slightly uncanny or alter our expectations will stick."

The MIT study was supported by a National Science Foundation grant and the U.S. Department of the Interior.

## INDUSTRY NEWS

### SONY WORLD PHOTOGRAPHY AWARDS

#### 2012 ENTRIES OPEN 1 JUNE 2011

- **New categories for the Professional and Open Competitions**
- **Moving Image Awards expand following success of its inaugural award**
- **New Youth competition for under 20s**

**01 June 2011:** The World Photography Organisation (WPO) today opens entries for the Sony World Photography Awards 2012.

The Sony World Photography Awards is the world's most comprehensive photography competition. It includes a **Professional competition**, which invites entries from the world's leading photographers and 'serious enthusiasts', and an **Open competition** for everyone with an interest in photography. Each competition has been refreshed with new categories for 2012. A 'Nature & Wildlife' category has been introduced to the Professional competition and three new categories in the Open competition include 'Enhanced', 'Split Second' and 'Low-light'. For a full list of categories, please see notes to editors.

A new **Youth competition** has been launched for younger photographers under 20 years of age and the **Student Focus** competition will continue to support and connect the next generation of photography pros. The **Moving Image Awards** have been expanded to include

six categories following the great success of the inaugural Moving Image Award in 2011.

Entries for the 2012 Sony World Photography Awards close on 04 January 2012 and the vast majority of winners will be presented with their trophies at a ceremony in London in late April 2012. The winner of the L'Iris D'Or Sony World Photography Awards Photographer of the Year Award will also be revealed and presented with \$25,000 (USD) plus Sony digital SLR camera equipment. The overall Open competition winner will receive \$5,000 plus Sony digital SLR camera equipment.

A display of entries and winning work – the **SONY WORLD PHOTOGRAPHY AWARDS WINNERS' SHOWCASE** - will be exhibited at Somerset House in April and May 2012 as part of the World Photography Festival 2012.

The World Photography Festival returns to London's Somerset House after great success at its new venue in 2011. The Festival is an opportunity for photographers from around the world to meet and discuss the latest trends, challenges and innovations in photography today. Before London, the World Photography Festival will tour to New York and São Paulo plus other cities to be announced.

Commenting on the Sony World Photography Awards 2012, Scott Gray, Managing Director of the World Photography Organisation, said: *"The 2011 competitions generated entries from a huge*

international community. by refreshing the awards for 2012 we aim to keep the awards dynamic and pertinent to both photographers around the world and to those who consume photography whether in professional capacity or otherwise. we wish everyone luck with their entries”.

Full details about the World Photography Organisation and Sony World Photography Awards can be found at: [www.worldphoto.org](http://www.worldphoto.org)

## FIRMWARE & SOFTWARE UPDATES

### SOFTWARE

#### LIGHTROOM 3.4.1 AND CAMERA RAW 6.4.1 ARE NOW AVAILABLE

Lightroom 3.4.1 and Camera Raw 6.4.1 are now available on [Adobe.com](http://Adobe.com) and through the update mechanisms [available in Photoshop CS5](#) and Lightroom 3. This update addresses an issue introduced in the Lightroom 3.4 and Camera Raw 6.4 release where, in very rare cases, [JPEG files could become corrupted after editing the metadata in the file.](#) This update also corrected another rare issue that could cause valid JPEG files to appear with incorrect colour.

ACD Systems Announces the Only All-in-One Photo Editing and Management Product for Pro Photographers



#### **ACDSee Pro 4 Provides Best Combination of Capabilities to Reduce Time, Cost and Complexity**

ACD Systems announced the availability of ACDSee Pro 4, the most complete solution for the enhancement and control of image production demanded by professional photographers. Pro 4 is the only solution that allows photographers to carry out the essential elements of the photography creative process and distribution in one place. Over 50 million ACDSee products have been downloaded worldwide.

ACDSee Pro 4 lets photographers create, organize and distribute the highest quality images so that they can increase revenues while enhancing their reputations and market reach. As the amount of photographs taken using digital photography explodes, photographers search for the best combination of editing and management capabilities that reduce time, cost and complexity. With ACDSee Pro 4:

- Photographers receive the highest flexibility for the best artistic control. The patent-pending LCE (Lighting and Contrast Enhancement) single exposure HDR (High Dynamic Range) algorithms are built into Pro 4's RAW technology. ACD developed the technology to give users a simple and efficient means of dramatically improving lighting and contrast in photos. Photos are fine-tuned to more accurately reflect the subject, and if desired, enhance the representation of the original subject. With LCE, photographers can increase the exposure of dark (underexposed) photos, increase the contrast and vibrancy of dull photos, correct uneven lighting, correct backlit photos, selectively brighten dark areas and darken bright areas (automatic dodge and burn), and create an HDR image from a single exposure.
- Original RAW images are rendered in full-size and at amazing speeds. Lighting and exposure problems, including high contrast and backlit scenes, insufficient flash, dull images, and under and overexposure are corrected in seconds. The alternative, multi-exposure HDR, is extremely labour intensive and requires additional, specialized software. It can also result in motion blur, as well as process and capture complexity.
- Photographers never have to import or export images into a vendor-controlled database resulting in a virtual view. Unlike other solutions, Pro 4 allows them to edit photographs in real-time, directly from the source – whether it be a camera memory card, hard drive or computer system – and then save those changes to the original equipment.
- Allows edits to be seen in real-time and previewed in full screen. Batch processing is intuitive and very fast. Photographers can

experiment, yet have the peace of mind of knowing that their originals are always safe with Pro 4's non-destructive editing capabilities.

- ACDSsee's catalogue-based technology stores key identifying metadata for each image, including date, location, and equipment used. This makes it fast and simple to perform tasks such as search according to keywords, dates and other important information, and to drag and drop images to compare characteristics and tags with other images.
- Gives photographers the freedom to organize photos and their digital workspace according to their individual needs and preferences. They can customize their application toolbars and layout to reflect the way they naturally work with their images—Manage, View, Process and publish Online.
- Allows photographers to view and manage a wide range of file types.

"As a professional photojournalist, I have to be able to take world class photos, quickly edit them and send them anywhere in the world within minutes," states Peter Pereira. "A product like ACDSsee Pro 4 can make or break me. I was recently in Mexico to photograph the Chichen-Itza ruins. I happened to be there during the Spring Equinox. I took photos and immediately realized their value. While out in a remote area of the Yucatan, I was able to have the best editing tool on my laptop and could send photos I was proud of to an editor in Boston interested in purchasing them. That's the kind of thing ACDSsee lets me do. It would take at least three other products to give me what Pro 4 does incredibly well. I've used it for years and it's been game changing for me."

Photographers can quickly and easily share photographs using ACDSseeonline.com, a free, cloud-based photo sharing site. Privacy controls are set by the photographer, ensuring the highest levels of control and security. And ACDSsee Pro 4 allows selected contacts to download password protected full resolution images. Photographers can also share images on the most popular social media sites such as Facebook, Twitter, Flickr, SmugMug and Zenfolio, and/or via their own websites.

And ACDSsee Pro 4 doesn't dictate what editing tools photographers use. For example, they can use editing products such as Photoshop and then import their images into Pro 4 for management and distribution.

"At ACDSsee we pride ourselves on being intensely customer-focused," said Doug Vandekerkhove, CEO of ACD Systems. "We're nimble enough to quickly respond to what photographers tell us they need, yet established enough to be able to execute market-changing products that have a dramatic impact and will last. ACDSsee Pro 4 maintains that legacy and demonstrates our dedication to helping our customers make a difference. Photographers have responded by making this product our most popular to date."

## FIRMWARE

### CANON FIRMWARE UPDATES FOR EOS-1D MARK IV AND EOS 5D MARK II

Canon has updated the firmware for its EOS-1D Mark IV and EOS 5D Mark II digital SLRs. Firmware versions 1.1.0 and 2.0.9 respectively both improve read/write speeds with UDMA 7-compatible CF cards, and also correct minor bugs and menu language errors. The firmware will be available for download from Canon's regional websites.

#### EOS-1D MARK IV CHANGES

This firmware update (Version 1.1.0) incorporates the following improvements and fixes.

1. Improves the writing/reading speeds when using UDMA 7-compatible CF cards.
2. Fixes a phenomenon that occurs when using high-capacity (32 GB or greater) CF cards: If either a CF card with only a little available space remaining or the battery is removed and then reinserted into the camera, and then the user attempts to start shooting movies immediately, shooting may stop.
3. Corrects some mistakes in the menu screens displayed in Arabic and Portuguese.

#### EOS 5D MARK II CHANGES

This firmware update (Version 2.0.9) incorporates the following improvements and fixes.

1. Improves the writing/reading speeds when using UDMA 7-compatible CF cards.
2. Fixes a phenomenon that occurs when custom function C.Fn III-2 is set to [5: IS start] to assign

IS start to the AF stop button on the lens: When used with lenses that do not have an AF stop button, the IS function will not work.

3. Corrects some mistakes in the menu screens displayed in Arabic, Portuguese, Spanish, and Thai.

#### CANON POSTS FIRMWARE UPDATE V1.0.1 FOR EOS REBEL T3I / 600D

Canon has posted a firmware update for its EOS 600D digital SLR. Firmware v1.0.1 clarifies the on-screen feature guide description of the digital zoom function in movie mode, and fixes a bug relating to computer connectivity via USB. The firmware is available for immediate download from Canon's website.

#### EQUIPMENT

##### PENTAX O-GPS1 GEOTAGGING MODULE

PENTAX has released the PENTAX O-GPS1. Designed for use with PENTAX digital SLR cameras, this versatile GPS unit not only provides basic location data, but also offers an array of original features that allow users to effortlessly track and record details of their favourite photographic locations.

By simply mounting the O-GPS1 onto the hotshoe of a PENTAX digital SLR camera,\* users can record the latitude, longitude, altitude, universal time coordinated (UTC) and aspect of the location they are shooting directly onto each image they capture. Image files carrying GPS location data, can then be used to track shooting locations and review location data on a PC. GPS location data stored on such files also makes it much easier to sort and file recorded images.

By coupling GPS data with the camera's SR (Shake Reduction) system, the unit offers a range of unique, advanced applications, including ASTROTRACER, Simple Navigation and an Electronic Compass.

##### Major Features

##### 1. GPS function for effortless recording of shooting location data

The O-GPS1 can be mounted on the hotshoe of a compatible camera and will record the **latitude, longitude, altitude, universal time coordinated (UTC) and direction** of the shooting location onto captured images. Using mapping software such as Google Earth™, the user can then easily recall shooting locations and directions on a map. This function can also make sorting and filing recorded images easier.

*Note: When the O-GPS1 is used in locations where it*

*cannot receive signals from GPS satellites, location data may be in error or missing.*

##### 2. ASTROTRACER for effortless astronomical photography

When mounted on the PENTAX K-5 or K-r camera body, the O-GPS1 also offers the advanced **ASTROTRACER function,\*\*** which couples the unit with the camera's SR (Shake Reduction) system and enables users to photograph celestial bodies. The unit can calculate the movement of stars, planets, and other bodies using the latitude obtained from GPS data and the camera's alignment data (horizontal and vertical inclinations and aspect) obtained from its magnetic and acceleration sensors, then shifts the camera's image sensor in synchronization with the movement of the objects.\*\*\* As a result, **stars and other bodies are captured as solid points** rather than blurry streaks, even during extended exposures. This is the ideal tool for those interested in astronomy and it makes taking images much simpler, as it eliminates the need for additional accessories such as equatorial telescopes.

##### 3. Simple Navigation to allow photographers to easily find favourite photo locations

The O-GPS1 offers a Simple Navigation function, which calculates the direction and distance to a given destination from the user's current position. The user can either locate destinations using location data stored on recorded images, or register and/or **assign them by uploading location data created on a PC.\*\*\*\***

##### 4. Electronic Compass function to indicate and record direction

The O-GPS1 comes equipped with an Electronic Compass function, which displays the direction in which the user's camera is pointing on its LCD monitor with great precision. This function works by using geomagnetism detected by the unit's magnetic sensor and combining this with its GPS location data. The unit will then indicate the aspect of the camera in relation to true north. The user can also record directional data on captured images.

##### 5. Other features

- 1) Simplified weather-resistant construction for use in light rain
- 2) Independent power source (one AAA-size battery) to eliminate the need to draw power from the camera body

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NEW LEXAR PROFESSIONAL USB 3.0 DUAL-SLOT READER DRAMATICALLY ACCELERATES DIGITAL WORKFLOW



Lexar Media, a leading global provider of memory products for digital media, announced the new Lexar® Professional USB 3.0 Dual-Slot Reader, a high-performance card reader that enables professional and advanced amateur photographers and videographers to maximize their workflow with blazing-fast transfer speeds. The reader leverages [SuperSpeed USB \(USB 3.0\)](#) technology to deliver high-speed performance that supports the latest CompactFlash® (CF) UDMA, Secure Digital Extended Capacity™ (SDXC)\*\*, and SD Ultra High Speed-I (UHS-I) memory cards. The versatile reader is also backwards compatible with standard CF, SD™, and Secure Digital High Capacity™ (SDHC) memory cards and USB 2.0 host devices. For additional information about the Lexar Professional USB 3.0 Dual-Slot Reader, visit [www.lexar.com](http://www.lexar.com).

“USB is the most popular connectivity option for PCs, and it’s critical that professional photographers and videographers have convenient and versatile tools to maximize their workflow and fully leverage the performance of their high-speed memory cards,” said Manisha Sharma, director of product marketing for cards, Lexar Media. “The Lexar Professional USB 3.0 Dual-Slot Reader combines extremely fast performance with a versatile, innovative design to provide pro and hobbyist shooters with a reader that dramatically reduces image transfer time. The speed offered by the reader enables users to move large volumes of high-resolution images and HD video faster than ever, allowing them to spend less time at the PC and more time on other activities.”

The Lexar Professional USB 3.0 Dual-Slot Reader features the new SuperSpeed USB 3.0 interface, which operates at 500MB per second; while the Hi-Speed USB 2.0 interface operates at 60MB per second\*. The Lexar Professional USB 3.0 Dual-Slot Reader takes advantage of the performance of high-speed cards. Real-world tests prove that today’s high-performance cards can be read more than six times faster with the Lexar Professional USB 3.0 Dual-Slot Reader than with previous generation USB 2.0 card readers, and future high-performance cards are likely to enable an even faster data transfer experience. The reader can transfer content from both SD and CF cards simultaneously, and allows for easy file transfer from one card to another. The USB 3.0 Dual-Slot Reader also features an innovative, pop-up mechanism that lets users close the reader when not in use, protecting it from dirt and debris. Its compact, portable design means users can take it on the go, and its smooth contours help it slip easily in and out of a photo bag or briefcase.

The Lexar Professional USB 3.0 Dual-Slot Reader provides consumers with the quality and reliability they have come to expect from Lexar Media. All Lexar product designs are tested in the Lexar Quality Labs, a group of facilities where all Lexar product designs undergo extensive testing to ensure performance, quality, compatibility, and reliability with more than 800 intended digital devices.

The Lexar Professional USB 3.0 Dual-Slot Reader comes with free, dedicated customer support and a five-year limited warranty. The reader is available now for purchase on [www.lexar.com](http://www.lexar.com), and will be available from leading photo retailers in June, with an MSRP of \$49.99.

## WHAT'S ON

### NATIONAL PORTRAIT GALLERY

#### **Between Light and Shadow** Portraits by Stuart Campbell

Stuart Campbell's portraits record the actors, directors and writers of the cinema renaissance of the 1980s known as the Australian New Wave.

Stuart Campbell (1951–2009), born in Ballarat Victoria, studied at Swinburne Technical College in Melbourne where his love affair with photography began. In 1972 he moved to Sydney and studied at the National Institute of Dramatic Art. After graduation Campbell played on stage with major theatre companies and appeared in a number of films including *Caddie* (1976) and *Starstruck* (1982), and on television in *Cop Shop* and *Patrol Boat* among others.

Campbell had modest success as an actor, but excelled as a photographer. In the early 1980s he began taking sensitive portfolio portraits for his friends. These included actors such as Mel Gibson, Colin Friels and Judy Davis, and filmmakers Gillian Armstrong and Peter Weir. Campbell stayed faithful to the sensuous darks and lights of black and white film, valuing the richness and honesty of the medium. Other photographic projects included taking the notorious male centrefolds for *Cleo* and celebrity portraits for *Vogue*.

*"Stuart Campbell's gifts as a photographer were many but what made him unique was his ability to disarm his subjects with outlandish wit, shocking them out of their self-consciousness so that they revealed more of themselves than they had ever intended"*

- author and friend, Lee Tulloch.

**When:** 30 April - 17 July 2011

**Where:** National Portrait Gallery



LOGIC WILL GET YOU FROM A TO B,  
IMAGINATION WILL TAKE YOU EVERYWHERE ...

#### HUW DAVIES GALLERY 2–19 June 2011



**Evgeniy Bastrakov + Veronica Boero + Karen Costanzo + Jane Greagg + Thea McGrath + Ann Robb + Miguel Gallagher**

Image Evgeniy Bastrakov, 'Sun: Down'

It's fitting that our longest course in recent memory, if not of all time, should have our longest ever exhibition title. Einstein's sage observation seems to sum up very neatly what is at the heart of the creative mind and, just maybe, gives 'creatives' an out on logic and organisation.

Evgeniy Bastrakov, Veronica Boero, Karen Costanzo, Jane Greagg, Thea McGrath, Ann Robb and Miguel Gallagher were well enough organised, though, to come though the late 2010 and early 2011 Work to the Wall course with Ed Whalan and agree on this title for a group of images made as one outcome of the course. All this and they have managed to show imagination and solid technical skills in a diverse group of works reflecting different and clearly very personal subject interests.

Work to the Wall was designed for people wanting to take a conceptual leap with photography and work towards a 2011 group exhibition in the HUW DAVIES GALLERY. The course was intended to encourage participants to develop and produce a new body of work and also covered presentation options, including file preparation, printing and mounting, and writing and submitting an exhibition proposal. I know Ed put a lot of time and effort into Work to the Wall and

PhotoAccess and the course participants acknowledge his support.

It's interesting, but probably coincidental, that so much of the work is concerned with landscape and the natural world given recent natural disasters and current debate about the future for the planet. Ann Robb's images start way at the top, with clouds showing their many moods, colours and positive or destructive potential. Veronica Boero's ice caves are suggestive of the most intimate and fundamental foundations of life. Evgeniy Bastrakov gives us an unashamedly passionate tribute to the beauty in landscape. Karen Costanzo invites us to contemplate a world made up only of 'peaceful, pleasant places'. Thea McGrath encourages us to find the 'simple yet beautiful' and comprehension of the bigger picture in

the small details of Tasmanian beaches. Jane Greagg's subtle and beautiful images on silk also build on elements of the marine environment.

Only Miguel Gallagher departs from the natural world theme, inviting viewers '... to contemplate the possibilities of the sleazy adventures, private business negotiations or simple holiday relaxing that has taken place' in his rooms.

We are pleased that Work to the Wall seems to have succeeded in helping these members to develop new work for 'Logic will get you from A to B, imagination will take you everywhere ...' and pleased to share the work with visitors to the HUW DAVIES GALLERY.

### DIGITAL IMAGING SPECIAL INTEREST GROUP

Convenor Graeme Kruse

**Dates** - Fourth Wednesday of every *other* month:

June 22, August 24, October 26.

At the April Digital SIG meeting a new meeting format was agreed upon. The format will be:

- Main topic
- Break for a cup of tea, chit chat and socialising
- Show and tell (images - print or digital - that show the application of the previous meeting's Main Topic)

#### JUNE DIGITAL SIG MEETING

**Burns Club, Wednesday, June 22, 7.30pm**

Topic - Merging images to create a High Dynamic Range (HDR) image

Show and Tell - Digital B&W and duotones

### CLUB OFFICE BEARERS

Position	Person	e-mail address	Phone (ah):
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