f22: Southside Camera Club Newsletter

November 2012

http://www.southsidecameraclub.com/ flickr: http://www.flickr.com/groups/southsidecc/

Club Meeting - 7:30 pm Wednesday 14 November 2012 at the Burns Club, 8 Kett Street, Kambah

2012 Program

Presentations

Month	Topic	Coordinator(s)
November 14	Landscape Photography	Paul Kowalski
December 12	AGM + Show and Tell	

November Outing

I don't recall any details on a November outing but a Christmas Party is planned for 5 December at the Burns Club. Norm Fisher has offered to co-ordinate and he will provide more details at the Club meeting on 14 November. Contact Norm on nfisher1@tpg.com.au. Payment in advance is required to secure your place.

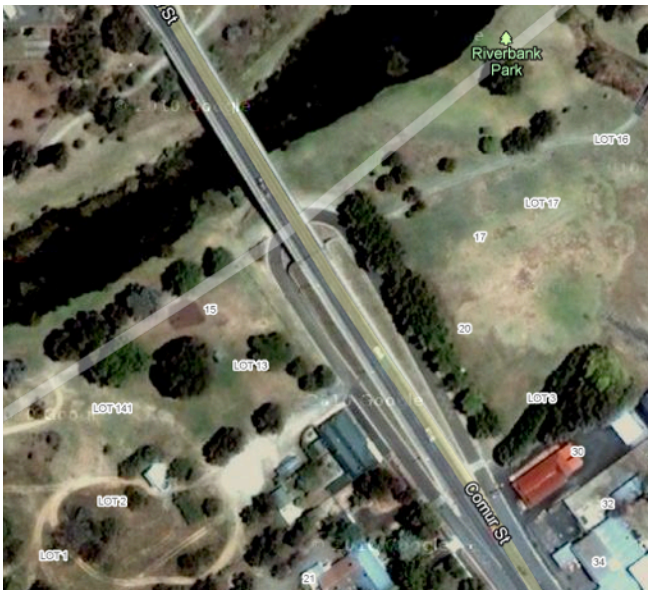
Sadly, I will have my second cataract operation on that day and won't be able to attend. Ed.

Walkabout Group

Month	Activity	Coordinator(s)
November 21	Yass	Laurie Westcott

The last Walkabout Group for 2012 is planned for Yass on 21 November. Laurie Westcott has done some reconnaissance and will lead this outing.

Meet at the car park down to the left of the Hume Bridge (that crosses the Yass River) at 9:45 for a 10:00 am start. Laurie has planned a three part exploration involving a walk along the Yass River, a drive through some Yass Streets (Yass district was first settled in the 1830's) followed by a walk through the "CDB" and refreshments at a local cafe.



Contact Laurie to let him know if you are going, if you need a lift to get there or if you can give someone a lift. Home: 6251 6233. Mobile: 0407 544 263. email: westcott16@bigpond.com). Early advice is appreciated.

The Walkabout program will start again in February 2013.

Digital Imaging Special Interest Group

Convenor: Graeme Kruse
Venue: The Burns Club
Time: 7:30
Dates: Fourth Wednesday of each month, February to November.

Show and Tell

Bring along the images that you would like to receive some advice/help with-composition and/or editing. Especially for this meeting, bring any HDR sequence that you would like to see worked on by Peter.

October DIGSIG Report

Because this edition of the Newsletter has been published before the October DIGSIG meeting, there is no report on Peter Bliss' HDR presentation.

Software Buddies

The Club now has all bases covered in regards to you being able to contact someone for image editing help for all the significant software programs currently being used by Club members. So, if are in need of some advice or help your relevant 'Software Buddy':

Photoshop CS – Graeme at *gkruse@bigpond.net.au*

Photoshop Elements – Peter at *Peter.Bliss@water.nsw.gov.au*

Photoshop Light Room – Peter at *Peter.Bliss@water.nsw.gov.au*
Shane at shane@sb.id.au

Apple Aperture – Claude - claudemorson@gmail.com

October Monthly Meeting Report - HDR

Peter Bliss made a presentation on HDR for the October Monthly Meeting. One of his references was an article titled HDR Imagery by N. David King. A slightly modified version of this article follows:

HDR Imagery

INTRODUCTION

"HDR" stands for "High Dynamic Range" and refers to an image which is able to exhibit a greater dynamic range (the range of detail from the highlights to the shadows) than a single frame of film or capture from a chip can capture. The problem is twofold. First is the issue of capturing all that data. And then comes the issue of being able to render then display it on a medium that especially in the emulsion-based world generally cannot present the same range of data as the film or chip can capture.

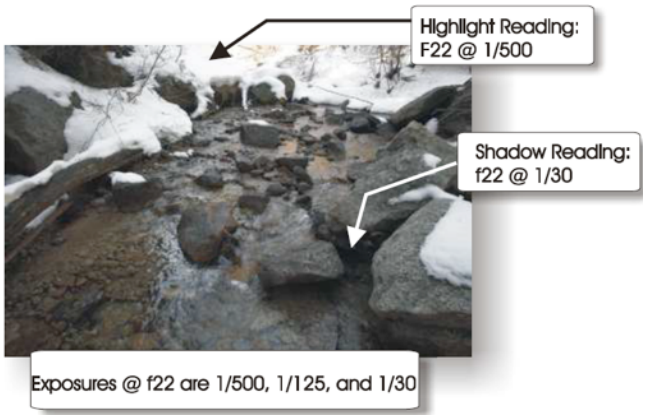
So why do it? The reason is that the human eye can detect a far greater dynamic range than film. A chip can capture more than many films but is still far short of the eye. That is because the eye continually "re-exposes" by opening and closing the pupil as we look at brighter or dimmer parts of a scene. An HDR images comes very close to being able to render a scene as we see it without losing detail.

There are basically two approaches to creating such an image. The first and best approach is by using a program specifically designed to apply an image editing process **known as "Tone Mapping."** The second is simple image blending using a photo editor such as Photoshop™. We'll look quickly at both[1] but first we have to acquire the image in our camera in the first place.

CAPTURE FOR HDR IMAGES

Because high contrast scenes contain tonalities beyond the camera's ability to capture in a single frame, multiple exposures are required. To determine the number of exposures, first take a spot reading of the lightest highlight area in which you will want detail. Take a note of the exposure. Choose the aperture needed for the depth of field required and then note the shutter speed. It is the shutter speed you will be changing from shot to shot.

Now take a spot reading to determine the shutter speed at the chosen aperture, for the darkest area in which you will want detail. You will need to take a series of exposures at 2-stop intervals from the brightest to the darkest settings. Depending on the scene and the dynamic range from brilliant specular highlight to deep shadow, you may have to take three, five, or even more exposures.



Be sure your camera is on a solid tripod so that each exposure is PRECISELY registered relative to the next. They are going to be overlaid so this registration is critical to the success of the final image. 2 No shaking and no moving between frames is allowed here.

Use Digital or Film?

Either works… sort of. If you shoot film the various exposures will have to be scanned. Base all scan settings on the middle (normal) exposure. Remember, cropping must be precise since the images will have to be overlaid in perfect register to process the HDR image. Consequently it is easier to do the shooting in digital but you can use anything.

TONE MAPPING

Tone mapping is a more flexible and usually more successful method of rendering the resulting HDR image. The problem is a true HDR image has a far greater dynamic range than can be rendered in RGB color space or printed in the limited dynamic range of a photo or digital print. In order to simulate it, the tones in the HDR image, once made, need to then be remapped so they fall within the range of our medium. So true HDR creation is a two step process: Create the image with the HDR data in it (which looks awful on screen) then apply the tonal map so we can use it properly. The third step is then to edit/retouch the image for specific areas. Starting with version CS2 Photoshop has an HDR function of sorts. However it is largely a simply automatic blending function. It certainly is better than nothing but compared to a proper HDR tone mapping such as Photomatix Pro™ by HDRSoft it is pretty anemic.

The following are the three various exposures. All three were shot at F22 for maximum depth of field. The top frame was shot at 1/500 based on the reading for the snow in the background where the sun was hitting it. Shadows are blocked up. The middle frame was shot at 1/125. It still is slightly dark in the foreground but it is 2 stops lighter than the first so there is good overlap of tones. The bottom frame is shot at 1/30. This is still fast enough to stop the slow stream water and is 2 stops lighter than the middle shot yet light enough to pick up detail in the rock shadows. Now, of course, the snow is blown out even in the shadows.

The example was done in Photomatix Pro™ then finalized in Photoshop.

The three exposures (From a Canon 5D) show clearly how far the scene's dynamic range is more than the camera can handle. When you can see detail in the sun-lit area the rocks are all blocked up in shadow yet when you can see good detail in the rocks, the sun lit portion is completely blown out. The final image was finished in Photoshop. A little extra saturation was added to the yellows and reds and then it was sharpened using the "find edges" routine.

This is far closer to what the image "felt like" when looking at it.

IMAGE BLENDING

Image blending is very similar to something we've already done in a topics called "stacking" where we used duplicate layers of a scene, brought out the dark detail via a "screen layer blend, then simply erased through (using the layer mask for easier corrections) so we were left with the detail of each version we desired. In our previous cases we used the same image but the approach is identical when simply overlaying differing exposures. However you need to be very good at using selection and masking techniques in order to isolate tonal areas of a complex or highly detailed image. It can be done but it is far from easy.

HDR IN PHOTOSHOP

I'm sure it is obvious that I've not taken any time with the "Merge to HDR" function in Photoshop. It has been around for a few iterations but in CS3 has actually gotten better. Still, it is no match for the power of a stand alone program like Photomatix. Nevertheless, many will use it and it is certainly better than single exposure frames. So here is a brief overview of the Merge to Photoshop steps and then we'll compare the same image capture tonemapped in Photoshop as compared with Photomatix. Then you can judge whether or not it is worth the extra money for an additional program.

One can always do manual merging by putting each exposure on a separate adjustment layer and by playing with the curves function select only those tonal areas of interest from that layer. It is truly a pain to do. Fortunately Photoshop has a more automated approach to it. Here is a Step/Action table to show you how to do it.

Step	Action	Result/Remarks
1	Load the capture files into photoshop	
2	Select Menu Item: **File ZAutomateZMerge to HDR**	This opens the file selection dialog.
3	Use the dialog to access the already open files (or you could select others	This creates layers for each file and merges the results into a 32 bit file. It will be extremely contrasty since it cannot be displayed correctly.
4	Set the White Point slider based on the highlights and how you want them to appear. Then press "**OK**."	This will create a tentative tone mapped 32 bit file.
5	Change the Bit Depth to 16 bit **ImageZModeZ16 bit**	This will open a conversion dialog allowing you specific optionals adjustments.
6	Set "Exposure & Gamma"	Be very careful of losing highlights
7	Set "Local Adaptation"	Keep "Radius" fairly low for a realistic looking image and then set "Threshold" to taste.
8	Press "**OK**"	You now have a normal 16 bit file you can edit as usual in Photoshop. It is at the same stage of processing in this system as the file coming from Photomatix.

That doesn't seem too hard does it. But how well does it do the job? First lets look at the initial exposures for this scene. It is five shots taken in the White Mountains of Central California and has an extreme tonal range. The aperture was F11: all exposure adjustments were in 2 EV increments using the shutter speeds only.

So here are the initial shots. First they were processed in Photoshop as outlined above to achieve the next results.

It's not too bad. And from looking at the initial capture shots it is clear that this range could never have been captured with a single exposure. The closest is shot number 3 but the trees are in deep shadows with no detail and in shot 4 where you can see the trees and rocks OK the sky is blown out.
Further work could make this file a lot more brilliant because there is sufficient material in all important tonal ranges to work with. But that work needs to be done before this is a finished picture. So it is clear that the process can work in Photoshop and with a little additional editing a result can be achieved that is far better than anything that can be captured in a single frame by with film or digital.

So how about PhotoMatix? When that program kicks a file out and ready to edit what does it look like? That final shot is below. You can decide for yourselves whether or not it is worth it.

Me? I'll stay with Photomatix.

1 In the film-based world a number of techniques had to be applied in concert to achieve the same or similar effect. These included Zone System exposure and

development, film pre-flashing, compensating developers, water bath development at both film and print stages, contrast masking, and multiple image printing techniques. All in all it required some very advanced darkroom skills and techniques.

2 It is possible to simulate this effect in large degree by shooting a single image in RAW and then using the converter software to give you a + 2 and -2 Stop exposure versions. This is handy when a moving item in the shot makes actual multiple exposures impossible. But to work, the basic exposure needs to be nearly perfect so that exposure changes in the converter actually reveal high and low tones from the subject. Try this on shots that are exposed perfectly with the single exposure; it will amaze you to see it.

HDR Resources (compiled by Peter Bliss)

Below is a list of HDR resources. This is just a small amount of what's on the net.

A list of HDR software. (Picturenaught is probably the easiest to use): http://www.hdrone.com/everything-hdr/hdr-software/

Two excellent free HDR One magazines: http://www.hdrone.com/about-hdr-one/download-hdr-one-magazine/

HDR explained, quite technical but includes a worked example: http://www.cambridgeincolour.com/tutorials/high-dynamic-range.htm

Here's an Android App for Canon DSLRs. Among many other things, it extends the range and number of exposures when using AEB: http://dslrcontroller.com/about.php

Huge resource of HDR images for inspiration: http://www.hdrspotting.com/

HDR how to: http://www.pixiq.com/article/hdr-photography-how-to

October Outing - HDR at Mt Stromlo

It turned out to be great weather and after showing a few members how to set up their cameras for AEB shooting, we spent 3 hours shooting everything from flowers to dark interiors through dirty glass. Of course we finished off the morning with a coffee at Scope Cafe and Rod shooting a few birds.

It looks like a good time was had by all. Make sure you get to the DIGSIG at the Burns Club on Wednesday 24 October at 7:30 to see Peter Bliss use some of the Sunday photos to produce some amazing results.

Exhibitions

The meaning of life

Science photographer Malcolm Ricketts' stunning images of plants and animals are the result of almost thirty years documenting the work of University of Sydney scientists.

Ricketts images appear as part of a new exhibition *The Meaning of Life* at the Macleay Museum which chronicles some of the Australia's most significant advances in the biological sciences in the last 50 years.

The exhibition is open until 8 March 2013.

For examples of Ricketts' photos see: http://www.abc.net.au/science/photos/2012/10/10/3598520.htm

News

Yearbook 2012

The Club will publish a yearbook for 2012. All members are eligible to enter their ***two best shots made in 2012***, and shot selection is your choice. Shane Baker has kindly offered to co-ordinate the yearbook production.

The book itself will be produced through Blurb, and be printed in 8" by 10" format - to keep prices reasonable.

One copy will be purchased by the Club for display and archive purposes, and then the book will become available for members to order through the Blub.com web site.

If you wish to see how it will look, check out the 2011 book here: http://www.blurb.com/books/2249349

Requirements
For you and your work to be recorded for posterity, you need to provide Shane with:
1. Two images made and chosen by you in 2012.
2. Captions for both images in *text file format*, including technical details. For example:
Kangaroo tracks near Durras Lake, NSW.
Nikon D300 with 18-200mm lens at 34mm. 1/50 second at f16 and ISO 320.

(This technical information is available through your photo editing software. For example, in PhotoShop, it's under File > File info. In Lightroom, it's all in the metadata tag in the Library module.)

3. A head shot of you at least 600 pixels on the larger side, and
4. A few words about you – to a maximum 100 words.
5. Images must be:
- JPEGs saved to the highest quality (12).
- Cropped and colour-corrected as you intend them to be printed. I
- The s*mallest* side at least 2,000 pixels.
- RGB colour space – *not* CMYK.
- So I don't lose track of the file, they must be named in this format: your family name-given name-etc.

    e.g.:
    - Baker-Shane-2.jpg,
    - Baker-Shane-mugshot.jpg, or
    - Baker-Shane.txt.

As you will see from the earlier yearbooks, one portrait and one landscape image makes it easy for Shane to lay out your work – though this isn't compulsory.

Please get these files to Shane by email or USB stick by 1 March 2013 (shane@sb.id.au).

Membership Subscriptions

Club membership subscriptions are due in August each year. The preferred payment method is for direct transfer payment into the Club Account. The Treasurer willp email the club bank account details to all members soon.

Single Membership - $20-00

Family Membership - $30-00

The annual fee should be paid directly to the club account. The details are:

Bank - Community CPS Australia

Account Name - Southside Camera Club

BSB - 805022
Account - 03483070

If you pay by the above method, the use your surname as the reference.

If you wish to pay cash, see me at the next club meeting and I will take the money and write you a receipt.

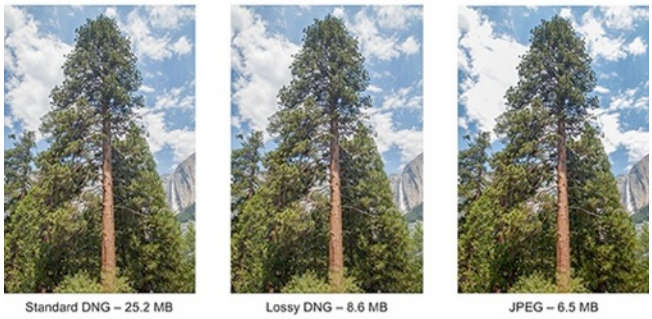
Life members please ignore this base request for money.

Adobe expands DNG spec with lossy compression … and why it matters to you

While the majority of people use their digital cameras to shoot JPEG files, serious photographers swear by RAW, which offers much increased possibilities in post processing.

But while RAW images are of a higher quality than their JPEG counterparts, they also take up a lot more space and require more processing power to work with.

That's why Adobe has included lossy compression in the recently announced 1.4 specification for its Digital Negative (DNG) RAW file format.



As digital cameras have seen improvements in things like their dynamic range and an increase in megapixels, the gulf between the quality of RAW and JPEG files has been getting bigger and bigger … unfortunately, so has the size difference. RAW files can often be seven or eight times the size of a JPEG, which can be a problem when it comes to processing images and, to a lesser extent, storing them.

Adobe is addressing this by including the option of a lossy compression format of its Digital Negative (DNG) RAW files. These new lossy DNGs, which are based on the same compression algorithm as JPEG, come in at about a third of the size of full RAW, but retain much of the flexibility to adjust things like White Balance while preserving detail. This means that they could come in handy if you realize you've underexposed a shot (just not by the six stops you might be able to recover in full RAW), or have a lot of batch processing to do.

Unless you have a Pentax, Leica or Hasselblad, the chances are that your camera doesn't allow you to shoot in DNG. However, because Digital Negative (DNG) is an open RAW format rather than the proprietary RAW your DSLR probably shoots, it is more future proof, and is slowly being added to more new cameras.

Because no-one knows what backwards compatibility there will be in software for proprietary RAW files in the future, many photographers also convert their RAW files to DNG for archiving. DNG files also open in most photo editing programs without the need for software updates every time a new camera is released.

Other updates to the 1.4 specification include the ability to apply an in-camera crop to an image (such as different aspect ratios) but then "un-crop" the image in post-production to see the entire sensor area, and combine data from multiple stitched files into a single DNG with "transparent" pixels allowing for undefined areas. New Floating Point (HDR) capabilities also mean DNG files can now retain a larger amount of dynamic range information from multiple RAW files.

Source: Adobe

Secret Nikon Business

On October 19, Ken Rockwell's web site had a link to a web site titled "Why Pros shoot the Nikon D3". For the full story see: http://chrisbilodeauphotographyblog.com/2012/10/19/why-pros-shoot-the-nikon-d3/

No doubt this will warm the hearts of Nikon owners. Pentax and Canon owners are not required to check this story.

Guthega surprise

A couple of years ago on a trip to Guthega, Jenny Thompson found a blue worm on a log.

Recently, I contacted Jenny to ask if she had been able to find out more about the worm.

Below is the response she got from CSIRO and a photo of the worm.

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Dear Jenny,

Your photo provided a fun Friday afternoon distraction here at the ANIC.

Everyone agrees that the animal in your photo is a land planarian or flatworm, and most likely a Blue Flatworm,*Caenoplana coerulea*. None of us can comment on its abundance (no planarian experts here, I'm afraid), but if you google the name there are many sites with interesting information about these worms.

I hope this helps with your enquiry,

Beth Mantle_____

Dr Beth Mantle
Collection Management & Delivery I Australian National Insect Collection
CSIRO Entomology
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Flatworm. Jenny Thompson

100 Views of Canberra - deadline extended to 30 November 2012

100 Views of Canberra -- deadline extended to 30 November

With more than a reverential nod to Katsushika Hokusai and his *100 Views of Mt Fuji,* PhotoAccess is pleased to announce its major Centenary of Canberra project, *100 Views of Canberra*.

Supported by the ACT Government's Community Centenary Initiatives Fund, ***100 Views of Canberra*** is a project inviting Canberra region photographers to submit images showing Canberra in all of its guises—the public face, the homely, the grungy, the youthful and everything that makes our vibrant contemporary city tick.

100 images by 100 photographers will be selected for an exhibition in the Huw Davies Gallery at the Manuka Arts Centre accompanied by a high quality book in August 2013.

Entry is free but entrants must be or become PhotoAccess members and agree to comply with the PhotoAccess Constitution and Code of Conduct. Photographers selected for the book and exhibition will be required to pay an upfront fee of $100 for the printing of their exhibition work, some gallery costs and a copy of the book.

Entries will be received **up to 30 November 2012**. A full set of terms and conditions and instructions for submitting entries, including image requirements, can be found on the PhotoAccess website www.photoaccess.org.au

For more information please email barbie@photoaccess.org.au

Barbie Robinson
Exhibitions and Marketing Manager
barbie@photoaccess.org.au
02 6295 7810
www.photoaccess.org.au

Photoshop 101

Ted's Blog has started a series of tutorials on Photoshop called Photoshop 101. See here for more details: http://www.teds.com.au/blog/photoshop-101-part1?utm_source=salmat&utm_medium=email&utm_content=blog%20-%20photoshop%20101%20pt1&utm_campaign=october%20newsletter%202012

At this address you can also access a three part tutorial on using flash.

Lightroom Laura

Laura Shoe has a Lightroom blog. A recent entry on this blog is titled "What Is the Tone Curve in Lightroom (And Camera Raw and Photoshop)?

It has a very good go at answering this question and adding to our knowledge (or confusion). See: http://ht.ly/ewyLs

Nik Software Tutorial

As a follow up to Shane Baker's presentation in September on Nik software, Shane has fowarded a reference to a webinar that gives additional information on using Nik Software tools. See: http://www.niksoftware.com/learnmore/usa/index.php/webinars/archives/crafting-images-using-nik-software-with-john-barclay/0/0/0/new-to-old/0

New Book from LIFE

LIFE The Pocket Guide to Digital Photography: Everything You Need to Shoot Like the Pros, Scott McNally.

Amazon has this book for sale in paperback (US $10.91) and Kindle (US$9.56).

Book description:

When LIFE published the first edition of this book in 2010, Scott Kelby, Editor-in-Chief of Photoshop User magazine (and a guru in the world of digital shooting), wrote, "Joe McNally has put together the LIFE Guide to Digital Photography, which is packed full of tips, tricks, how-to, and beautiful pictures from Joe's thirty-

plus-year photo career. If you've ever experienced one of Joe's workshops or seminars, you know he's a fantastic teacher, and this book is an extension of that. While he does write about the basics of photography, if you know Joe, you know that he's found a way to work his own sense of humor and familiarity in with all the nuts and bolts to make it an entertaining read."

This seems like it could be interesting. Ed.

Digital Photography Review - October 2012

For more details from DPReview see:
www.dpreview.com

23 October
- Nikon D600 Preview Updated with Resolution and Menu pages
- Using your tablet as a photographic light source

21 October
- Fashion Shoot Tips from a Pro

19 October
- Reader's concept prompts question: what would your ideal camera be?
- Consumer Electronics Association names Ultra HD definition of 4k video
- 11 Cool Photography-related Kickstarter Projects

18 October
- HTC One X Review
- National Geographic photographer's surprise encounter with deadly predator
- Snapjoy app offers mobile viewing of online photo library
- X-Rite announces latest round of 'webinar' free online teaching sessions
- Canon EOS-1D X firmware update allows focusing with F8 lens combinations
- Sony firmware for E-mount lenses, NEX-7, SLT-A37, A57, A65 and A77

17 October
- GoPro Hero 3 Black Edition goes 4K, while re-bodied Hero 2 gets 'pro' output
- PQI Air Wi-Fi MicroSD to SD adapter reviewed by DCWatch
- Watch time-lapes video of Shuttle Endeavour's voyage across L.A.
- Nikon Coolpix P7700 Preview Updated with Studio Comparison Images

16 October
- Why Google+ has become a key community for photographers
- 1" sensors could save the compact camera says Aptina's Sandor Barna

15 October
- Panasonic Lumix DMC-LX7 review
- Interview with Sony Electronics President Phil Molyneux

14 October
- Tablets for photographers - the best options
- Does the iPad have a role to play in your photo workflow?

13 October
- Tips for taking your smartphone into the ocean
- Travelling with an iPhne - a professional's perpective

12 October
- Cameras get smart to survive - a look at a camera Wi-Fi options
- VSCO Keys offers costly shortcut to Lightroom efficiencies

11 October
- Images from lastest Sony E-mount lenses on NEX-6
- Latest Sony 12MP sensor allows brighter lenses for enthusiast compacts

10 October
- Sony Alpha SLT-A99 samples gallery
- DxO Optics Pro 7.5.5 Elite adds Canon EOS-1D X and Nikon D600

9 October
- Announcing connect.dpreview.com
- A sneak peek at our forthcoming camera test scene
- DxO launches DxOMark Mobile - device IQ analysis as used on Connect
- Lytro provides more exposure control and additional colors

8 October
- Sony Cyber-shot DSC-RX1 sample images
- Aptina details 1" sensor for mirrorless, bridge or broadcast-video cameras
- Getty Images' Flickr licensing deal reaches 1/2 million images

6 October
- Book Review: The Practical Zone System for Film and Digital Photography

5 October
- Adobe expands DNG format with inclusion of smaller, Lossy DNG option (see separate article)

4 October
- Nikon D600 Preview Updated with Noise and Noise Reduction Samples
- AT&T brings Samsung Galaxy Camera to USA, but at what cost?
- Accessory Review: Nimbus Cloud Dome

3 October
- New dpreview.com forums system
- Adobe releases Camera Raw 7.2 and Lightroom 4.2, adding 21 cameras
- Eye-Fi gets larger and faster with 16GB Class 10 Wi-Fi SD card

2 October
- Lens Reviews to return to dpreview.com
- Panasonic Lumix G X Vario 35-100 F2.8 hands-on review
- Sony revises specification of DSC-RX1 full frame, fixed-lens compact
- Olympus stabilizes legacy lens video with OM-D E-M5 firmware v1.5

1 October
- Quick Review: Apple iPhone 5

- Benro adds colorful, convertible travel tripod/ monopod to MeFoto range
- PetaPixel asks: What should we call connected, app-based cameras?

Competitions

mEye World Photographic Competition

Your one eyed editor is pleased to give this competition pride of place.

Classifieds

Film Street Photography Lab

The details that follow came from the Film Street Photography lab. It looks good value (perhaps even better value than Big W or Harvey Norman).

Hi there

At the Film Street photo lab, we've reduced our digital printing prices by a further 30%.

That means an 8x12 inch print now costs only $1.40 each. Amazing value for silver halide printing on Fuji Crystal Archive paper.

All new members still receive two 8x12 inch prints free in their first digital print order.

Why have we reduced our prices? For a few reasons. First, we are a small start up business swimming in the gigantic sea of the internet and need to attract our customers. Second, as we have no fully automated software at the moment, there is a little more input required by our customers when ordering, although our current system has been created to make ordering and uploading as easy as possible. Third, we want to print your photos. We operate on a high level of customer service and high quality output is very important to us.

The homepage of our website is: www.filmstreet.com.au

email: thomas@filmstreet.com.au

Thank you to all existing customers who have supported us and if you think this information may be useful to some people you know, please forward this email to others. Remember, we ship Australia wide.

Thanks for reading and we hope to see you use our free print offer to test our great quality and service, and now everything is 30% cheaper, that's amazing.

Regards

Thomas

Editor's Note

Hi All

Because I am going away for a few weeks on 25 October I had to get this Newsletter out early. With that in mind I forewarned in the last edition that the Newsletter might be a bit slimmer (electronically speaking). So, I have been delighted to be overwhelmed with content for this month.

We are all in debt to Peter Bliss for his informative presentation on HDR (some notes and references are included above for those who missed out) and for the complementary presentation at DIGSIG using photos taken at the October excursion to Mt Stromlo.

I have updated the DPReview extracts up until the last minute before the Newsletter was distributed and will continue the unpublished October listings in the December issue where I will be able to include all the November listings as well.

I haven't seen anything that I can particularly recommend so far in this months listing except, perhaps,.the 19 October question of "What would your ideal camera be?". Having spent a weekend carting my 2 Kg camera and lens combination around Charlotte Pass, through a fast flowing, cold and deep Snowy River and out onto the main range the words light and weatherproof came to mind.

As luck would have it, one of my colleagues found a weatherproof Panasonic Lumix in the melting snow at Charlotte pass. The battery was flat and there was condensation inside the lens, but we were able to view the SD card. The last photo had been taken on 31 August 2012 so the camera had been lost for quite some time (there were no compromising photos in case you thought of it). It is possible that the camera could be dried out by leaving it in a box of silica gel for a few weeks but we were unable to test whether it worked or not. We had a long discussion about how to find the camera owner but the "spirits" of the mountain (the ones I consumed) have blurred my memory of how it could be done.

At the last meeting Shane Baker (taking advantage of being in the chair) expressed the strong opinion that we should buy a better projector to do justice to the excellent photos that members bring for "show and tell". Fortunately, Shane is a man of his convictions and as well as expressing his opinion to the meeting has followed up with a note to the club executive.

There has already been a lot of consideration of what the club could usefully use and there seems to be lots of new and improved models appearing all the time.

Action to buy an improved projector is underway and hopefully we will have one in the near future.

On the cataract saga, my ophthalmologist has given me the all clear to have my second cataract operation on 5 December.

Cheers

Rob

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