

722: Southside Camera Club Newsletter

May 2012



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

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

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

2012 Program

Presentations

Month	Topic	Coordinator(s)
April 11	Lightroom 4	Shane Baker
May 9	The amazing photographs of Sergei Mikhailovich Prokudin-Gorskii photographer to the Czar.	Peter Bliss
June 13	Two great photographers	Giles West and Jenny Thompson
July 11	Wedding Photography	Claude Morson
December 12	AGM + Show and Tell	

Walkabout Group

Month	Activity	Coordinator(s)
May 16	Rural ACT/NSW	Laurie Westcott

Note: Details of the May walkabout will be circulated by e-mail the week before.

Moving to the M4/3 System - David Wilson

Judy and I have been Olympus users since the days of the OM-1 and OM-4 film cameras.

We tried the early Olympus digital cameras (in fact our first digital camera was an Olympus with a 1.3Meg

sensor). Subsequently, we looked for an Olympus DSLR but were disappointed with the E-1, the long wait for signs of a successor and the perception that Olympus was becoming more marginalised. So we switched to Nikon.

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While we are perfectly happy with our Nikon gear, our main interests are photographing our recreational activities - bushwalking, bicycle touring, and 4WDing and camping. And we are getting older! The size and weight of our Nikons became of increasing importance.

We began looking for a better balance between convenience and performance. The consensus seemed to be that m4/3 cameras provided convenience with adequate performance, while DSLRs were less convenient (bigger and heavier) but with better performance. While some say the smallest DSLRs should be convenient for our purposes, we don't agree. The advantage of m4/3 is that (because the sensor is smaller) the lenses are smaller, and the overall package is far more portable.

Our smallest DSLR package (Judy's D90 with a 18-200mm lens - a useful 'walk-around' combo), weighs 1400g. By contrast, our Olympus PEN with the 14-42mm kit lens (equivalent to 28-84mm) weighs 500g. My D200 with a 17-55mm f2.8 lens (my favourite) weighs 1900g.

However, we were concerned to ensure that we were not buying into a dead end 'standard' with poor lens choice. The continuing development of new m4/3 bodies and lenses by Olympus and Panasonic, and the entry of other lens makers, convinced us to take the plunge. The m4/3 system now has a very good range of lenses available, especially fast primes. The release of adaptors allowing the use of older non-m4/3 lenses was also of interest as we have some good Zuiko and other brand film lenses. A viewfinder was essential as almost all photos would be taken outdoors and we much prefer not to hold the camera at arm's length squinting at a screen. The incorporation of image stabilisation (IS) in the body (as Olympus does) has the advantage of working with older lenses attached, and balances to some extent the ISO compromises of the system; in our older hands, IS seems to work well.

Areas where m4/3 cameras currently lag behind DSLRs include focus speed, dynamic range and high ISO performance. All should change over time as more resources are put into a significantly growing market share and as sensor technology improves.

We bought our Olympus PEN on special with the (slow but small) kit lens and the electronic viewfinder (EVF), and subsequently have purchased a Panasonic 20mm f1.7 lens - small and very sharp. We're about to buy the new Olympus 45mm f1.8 prime for which the reviews have been excellent. Further down the track may lie a new Olympus OM-D which appears to meet all our requirements - weatherproof, fast focus, built-in viewfinder, good high ISO performance and the right size. It even looks like an OM-4 !

I've used a couple of our older film lenses (after purchasing an adaptor on eBay for \$16) and the 90mm f2.8 Tokina is proving a favourite (it's the equivalent of 180mm). These older lenses need to be focused manually but focussing works well even in the absence of a split prism due to the ability to magnify the critical part of the scene in the viewfinder.

For the PEN, auto focus is slower than that of our Nikons, shutter lag is noticeably worse and an ISO of 800 is about the usable maximum for acceptable photos. However, the EVF is excellent in all light conditions (although I still prefer an optical viewfinder) and the controls on the back of the camera are reasonably intuitive.

The camera is a delight to carry in the hand while walking around, and I feel 'less intrusive' when using it in crowds. With a bit of practice, one can anticipate subject movement, but we wouldn't consider using this PEN, with any lens, for action photography.

The colour rendition of the images is very good and we find that the RAW files tend to be closer to the final result than RAWs from the Nikons.

Port Fairy Folk Festival - David Wilson



I have included 2 photos, both taken in RAW and converted to JPEGs in Lightroom. The first, of a performer at the Port Fairy Folk Festival, was taken with the Tokina lens (manually focused) using f4 @ 1/25 sec and ISO 800. Considering the context, it

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works pretty well. The second, of a church in Akaroa NZ, was taken with the Olympus kit lens using f8 @ 1/100 and ISO 200. It's a standard travel scene.

We still use the Nikons when portability is not the primary factor, but we are happy with the output from the PEN.



Akaroa Church NZ - David Wilson

Digital Imaging Special Interest Group

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

April Meeting Report - Graeme Kruse

The topic for the April meeting was setting black/white points and white balance. I did not have any accompanying notes this time but the following is a summary of the presentation-PS CS3 was used to demonstrate these techniques.

Setting Black & White Points

Evaluate the image in terms of whether setting B & W points is relevant (eg, low/high key images may only need one of these, other images may not require either). To set the the white and black points (assuming that is your goal after evaluating the image) proceed as follows for users of Photoshop CS. Select the two reference points (the point that will be rendered black-no shadow detail, and the point that will be rendered white-no highlight detail) then using the white and black eye droppers in the Curves layer dialog box click on the respective points. If you do like the result then choose different black and white reference points.

White Balance

When it comes to setting white balance if the high and low values of rgb (red, green, blue) curves are made neutral (set to the same value) then in the majority of cases all that falls between will also be balanced. First, open up a Curves adjustment layer. Then go to the Channel drop down box and select the red channel (R). At the bottom of the graph drag the highlight slider into the line with the right hand edge of the curve. Do the same for the shadow slider. Repeat

this process for each colour. Once all tree colours have been adjusted close the Curves dialog box and examine the result. If you do not like the result then alter the adjustments you have made.

There are cases though when this may not be sufficient - white clothing (eg wedding dresses) may pick up colour casts from nearby surrounds. The way to approach this problem is by colour sampling say at 3 points on the white dress - select points on the lightly shaded side of a fold in the dress. Now look for trends in the values of the rgb values of the 3 samples - eg the green values are greater than the red and blue in all 3 instances. Make a decision on which colour sample you will try to balance out and then adjust the respective values by dragging the high end of the respective curves inwards - to the left. With whites you would bring the lower values of a colour sample up to the highest value shown in that colour sample. For example, the colour sample that you decide to base your correction on may be r-192, g-210, b-205. Adjust r and b channels up to 210 by dragging the high ends in - to the left. Again, if you do not like the result then alter the adjustments you have made.

All the above adjustments are in your hands. Also, these can be saved and applied to other images with a few clicks of the mouse - very useful if you have a series of images taken under the same circumstances.

May 25th Meeting

Presentation

While quite a few members use Photoshop (the CS series) there are a similar number using PS Elements. So our resident Elements buff, Peter Bliss, is going to cover the same ground as above but doing so in

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Elements. This should be of great interest to users of Aperture as I have been told it is similar to Elements.

Members are finding the discussion/advice component of this segment very useful and interesting.

Show and Tell

Bring along your images for showing off your recent exploits (in the field and/or on the computer).

Yearbook 2011

The Club's 2011 yearbook is now available from [Blurb.com](http://www.blurb.com). The book can be previewed on-line at <http://www.blurb.com/bookstore/detail/3164587#about-book> along with pricing for various options.

If you were to purchase the top printing option you would pay \$46.95 plus \$10.99 postage. To give members an opportunity to save on postage and access the multiple books discount (5% for 7-9 books, 10% for 10-49, 15% for 50+) we are organising a club order.

If 50+ books are ordered, the postage cost drops to \$2.66 per book. The ordering process is as follows:.

1 Email the the Treasurer Iain Cole icole@grapevine.com.au by the 16th May indicating you would like to order a yearbook along with details of the type (e.g. soft cover/hard cover).

The options are: Softcover; Hardcover with dust jacket and Hardcover Imagewrap.

2 When we have final numbers you will receive an email with the cost incl. postage and bank account details for the funds transfer and a final date for payment.

3 Payment will be by funds transfer to the club's bank account.

4 Orders that have not been prepaid will not be processed.

5 Books will be available for pick-up at the club meeting following their arrival. Delivery is usually 14 days from ordering.

Hammerforum.com

It was Warren Colledge's quick wit that sent a copy of the following blog for publication here. (Editor)

(for complete blog and comments see: <http://www.lensrentals.com/blog/2012/03/hammerforum-com>)

Posted [March 30, 2012](#)
by [Roger Cicala](#)

With the recent camera releases I've been rather amazed watching various photography forums have major melt downs during the last few weeks. I said something about cameras and lenses just being tools, not life and death, and got immediately annihilated. They aren't just tools, I was told, they are the means to make a living for some people, and the passionate hobby of others. That got me thinking, though: I have friends who make their living as carpenters, and others for whom woodworking is a passionate hobby. I got to thinking how silly their forums would seem if they acted like we do:

So, here's a thread from Hammeruser.com



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Thread Title: Nails for Stiletto TB15?

Hammeruser: I've saved up for months and just got my [Stiletto TB15SS](#) titanium hammer. At \$220 they're pricey but with the replaceable stainless steel face, ultra light weight handle, and excellent balance I can see myself using this for many years. I've had it 3 days now and it's just wonderful. Does anyone have any suggestions for a good framing nail to use with this hammer?



Hammergeek: You say it's wonderful but I don't see any photos of nails you've driven. I think it's just overpriced crap.

Hammerfiend: You know, Ken Rockbuster said the Stiletto is really overpriced and he wouldn't have one. For \$14 you can get a Tekton rubber mallet set. It's not any good for driving nails, but it is great for body work on your car. That's what Ken recommends.



MC: If you really were a professional, you'd be using a Graintex SH 1660 sledgehammer. It's got a 36 inch handle and 20 lb head and can tear through walls in a heartbeat. Your Stiletto can't touch this.



Hammeruser: I do framing work and carpentry, so tearing through walls really doesn't apply to my work.

M.C.: That's because you have absolutely no skills. A good hammer user can drive nails with a 20 pound sledgehammer with no problem. You're one of those rich doctors, aren't you, that thinks upgrading your hammer is going to make you a better carpenter?

Hammeruser: Here's a picture of some framing I did with the hammer yesterday in about 2 hours. I really think it's going to make me more productive.



Hammertime: I blew up those pictures 200%, ran them through Photoshop and measured the arctan radius of the depth of the nailheads. It's obvious that you were torquing the hammer from right to left when using it, which makes all of the framing you did

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inconsequential and of no use to anyone. A better hammer doesn't make up for poor technique.

Banger: A real carpenter could have done that with rusty wire and a rock. It's not about the equipment, it's about the carpenter.

Hammerangel2: User, don't pay any attention to M.C., he's an absolute Graitex fanboy and has lost all perspective.

M.C.: How would you know what I am? I've made hundreds of dollars every year with my Graitex tearing down walls, which makes me a full-time professional. You amateurs make me sick.

Newhammerer: I've got an order in for mine through Amazon, but I'm concerned about getting a bad copy. How do I test the hammer when I first get it to make sure I have a good copy?

Thor: You guys are all wrong. I do all my work with an SE 11" rock pick. M. C., haven't you watched Shawshank Redemption? That guy hammered through a prison with an SE 11. Sure it took a few years, but anything you really love doing you'll be doing for years. Just because something is newer, doesn't make it better.



Hammeruser: Could anyone make some suggestions about good nails?

WhammerHammer: Why don't you read the manual, do a Google search, and stop wasting our time with inane questions? Besides which, if you were a really good hammerer it wouldn't matter what type of nails you used.

Whacker: H2O just released their latest Impact Index and the Stilleto rated 92.745, the highest impact per oblique force applied they've measured (except for jackhammers).

BigBanger: I don't trust anything H2O measures, they're numbers are all crap and don't reflect real-world hammering. Besides, they down score everything to be equivalent to a 6 ounce jewelers hammer, which makes no sense. I prefer a 'hand's on' review. Maxwell's reviews over at SilverHammer.com really let you know how a hammer does in the real world.

Nailguru2: Hammeruser, while others will stick with the mainstream manufacturers, I'd take a real hard look at Grip Rite galvanized zinc coated sinkers. They're a classic design, the sharpest nails made, and have amazing microcontact. Plus they're hand assembled in Germany, not mass-produced in Taiwan.



Hammergeek: All I can say is after reading this thread I've cancelled my order for the Stilleto TB15. I'll wait until the price drops. In the meantime I'm thinking about buying a used TB10 on the Buy and Sell forum.

Banger: Why don't you rent one for a few days and see how you like it? Hammerrentals.com has them for \$29 for 4 days. You could build a nice shed in that amount of time and really get a feel for how it works for you.

WhammerHammer: I agree with Hammergeek. The price is insane. I've started a petition to boycott Stilleto until they make their prices more reasonable. They think just because there's a 4 month waiting list for their new hammers they can charge whatever they want. They'd sell twice as many if they just charged \$25.

Euronailer: You guys think you've got it bad? Over here the Stilleto is 300 Euros and we've got 17% VAT. You guys in the U. S. need to stop complaining. I may fly over to the U. S. and pick one up, the money I save would pay for 1/162 of my air fare.

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Justgotmine. I just finished using my brand new Stiletto. Here's some shots of nails I've driven. Do you guys think I have a good copy of the hammer? The nails seem a little crooked to me, but that might just be technique.



Hammerguru: Justgotmine – looking at your images those are pretty long nails. Were you using good technique with a nail stabilizer? It also seems the hammer wasn't lined up square to the target. It's impossible for us to help you if you don't eliminate all the other variables. It could be the hammer, could be the nails, could be technique.

Nailed'em: Nailguru, you're always over here spouting about 'microcontact' and the way the nails 'render'. That's all BS put out by you Grip Right elitists. I can get 4 boxes of Smegma nails for what just one box of Grip Right costs and they work just fine.

Banger: I had to try 4 boxes of Smegma nails to get just one that was sharp.

Nailguru2: I'm not a Smegma fan by any means, but if you get soft nails you can send them back to the factory to be resharpened under warranty. I had them resharpen a box of mine and they were incredible!

Nailer: Did you guys see that Hammerrumors.com says that [Big Blu hammers](#) is coming out with an X-2 in time for Hammerkina? It's going to have a synthetic rubber grip, fiberglass shock absorbing, and a semi-square rocker face. I'm holding off any new purchases till I see some nails driven with that baby.

Roger: In this case, it truly is the user, not the hammer: [Hamvertime](#)
</Satire off>

Author's note: This little post got a lot more attention than I had expected. The most interesting thing to me is that it's now been reposted to forums involving gun collecting, coffee tasting, audiophiles, automobiles, computer programming, videography, racing bicycles, and (I should have known) various tools. All of whom identified with it. So I guess I learned today that it isn't just photographers who act like we act. Apparently it's people.

And from the "OMG are we sick or what?" department, Amazon is now nearly sold out of Stiletto TB15SS. Seriously. You guys just had to try it out, didn't you?

Finally, don't stop reading here. The reader's comments are much funnier than the blog post. As always, I thank everyone who took the time to post comments. Once again the reader's comments are better than the author's blog.

PS – for the several people who suggested nail guns should be included in the discussion, that wouldn't work because

. . . . wait for it

this forum doesn't discuss point and shoots.

INDUSTRY NEWS

New York Photo Archive

About 870,000 images of New York City have been made available online to the public for the first time.

The site, www.nyc.gov/records, retraces 160 years of the Big Apple's history. Among the 25 collections available online is a series of colour photographs of each building in the city, taken in the 1980s.

Another collection includes a selection of more than 15,000 photographs taken by municipal worker Eugene de Salignac, who served as the official

photographer for the Department of Bridges, Plant & Structures from 1906 to 1934.

There are also about 1,300 black and white photographs from the Great Depression, a series of drawings of Central Park, hundreds of crime scene photos taken by police, thousands of snapshots of daily life in New York throughout the ages, as well as maps and audio documents. The oldest photograph in the digital archive dates back to 1858.

From AFP

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Nikon Battery Recall

If you have an EN-EL15 battery pack with the 9th digit of the 14 digit lot number with either the letter E or F, you should immediately stop using it and remove the battery pack from the battery compartment. EN-EL15 battery packs with which the 9th digit is an A, B, C, D, G or any subsequent letter in the alphabet are not affected and not subject to this recall



The Nikon EN-EL15 battery pack is provided as a supplied accessory with the purchase of Nikon's digital SLR D800, D800E, D7000 cameras and the Nikon 1 V1 advanced camera with interchangeable lens.

(see: <http://www.nikonusa.com/Service-And-Support/Service-Advisories/hOndzaip/EN-EL15-Battery-Recall-Service-Advisory.html>)

High Quality Affordable Video Camera



Blackmagic Design, best known for its well designed, keenly priced video peripherals and the DaVinci color-grading software, has created quite a buzz at the 2012 National Association of Broadcaster's Show in Las Vegas. Like RED did five years ago, BMD seems to have suddenly changed the game by announcing a new digital cinema camera that breaks all the accepted conventions - including price. See <http://www.blackmagic-design.com/products/blackmagiccinemacamera/>

Canon 4K Video

Canon has just brought 4K video recording to the world of digital SLR cameras in the shape of the EOS 1D C. Developed to support the broadcast quality TV, motion picture high-resolution production industries, the new EOS family member is based on the core specs of the [EOS 1D X](#) (which has just been confirmed for a June 2012 release), with some features from last year's [C300](#) cinema camera thrown in for good measure.



Editor's Note: Video is generally outside the scope of SSCC interest but these are both technology leaps and could flag future developments.

iPhone Add-ons

The list of add-ons that let you to tinker with the photo taking capabilities of your iPhone is about to get even bigger with the launch of Magnifi. Rather than tacking a [zoom](#) or [fish-eye](#) lens onto the smartphone, Magnifi integrates an adapter into the case so that your phone can be hooked-up to most optical instruments with an eye-piece such as binoculars, microscopes or telescopes.



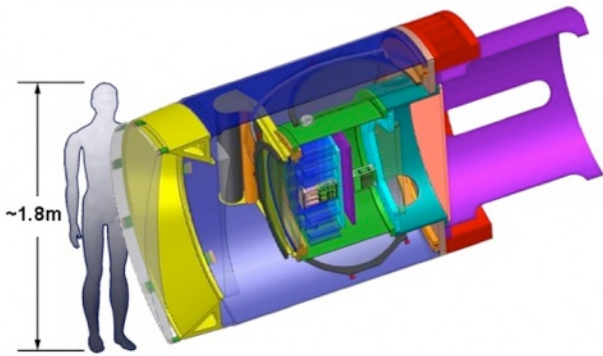
(see: <http://www.gizmag.com/magnifi-iphone-adapter-microscope/22116/>)

Large Camera

Although the pixel count for consumer cameras continues to rise, they will all pale in comparison to the 3,200-megapixel Large Synoptic Survey Telescope

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(LSST) camera. Although the enormous astronomical camera has yet to be built, last week the U.S. Department of Energy gave its approval for the project to proceed to the next phase of development.



This means that a detailed engineering design can begin, along with a production schedule and budget.

If everything goes according to plan, construction on what will be the world's largest digital camera should begin in 2014.

Rare Nikon Lens sells in London

It's getting rarer these days to find the kind of specialist shops that have so much stock from years gone by that they're more like a mini-museum than a retail outlet. Grays of Westminster is just such an emporium. Exclusively dealing in products spanning the whole history of the Nikon Corporation, the award-winning central London curiosity shop managed to generate a huge online buzz this week by announcing the sale of an exceptionally rare monster of a wide-angle Nikkor lens. Said to allow cameras to actually snap images of scenery behind the lens and weighing in at 11.46 pounds (5.2 kg), the mint condition 6mm f/2.8 Nikkor lens has just sold for an equally gargantuan price of £100,000 (US\$162,312) to an unnamed private collector.



Developed for use in scientific and industrial applications and special effects during portrait shoots, the 220° super wide angle – well, pretty extreme wide angle if truth be told – f/2.8 to f/22 aperture lens is said to have stunned attendees at the 1970 Photokina show in Cologne, Germany before going into very

limited production two years later. Nikon's Jeremy Gilbert told the UK's *Daily Mail* that the rare lens dates back to a time when "lenses had to be designed with a slide rule and individual ray diagrams."

Digital Photography Review Contents

DP Review April/May 2012

(www.dpreview.com)

The following details have been extracted from the Digital Photography Review website above. I have included the date of each entry to indicate its sequence.

1 May

- Book Review: Joe Sternfeld - First Pictures 30 April

- Just Posted: Olympus OM-D E-M5 review
- Triggertrap releases mobile app for iPhone-controlled cable release

28 April

- Just posted: Nikon D3200 hands-on preview with test samples

27 April

- Just posted: In-depth Review of the Panasonic Lumix DMC-ZS20/TZ30
- Adobe launches Photoshop Lightroom 4.1 Release Candidate 2
- Canon offers EOS 5D Mark III firmware v1.1.2

26 April

- Fujifilm provides modified-sensor X10 to address white-orb issues

25 April

- Nikon recalls batch of 1 V1, D7000, D800 and D800E batteries

April 24

- Just Posted: Nikon D3200 preview samples gallery
- Fujifilm issues firmware for X-Pro1 and XF lenses to silence chatter
- Dpreview launches redesigned and improved on-site search (beta)

23 April

- Martin Evening demonstrates extreme tonal edits in ACR7 and Lightroom 4
- Adobe announces Photoshop CS6 and CS6 Extended
- Mamiya Leaf announce Leaf Credo 80MP, 60MP and 40MP digital backs

21 April

- Software Review: CameraBag 2 for Mac/PC

20 April

- 645 PRO app for iPhone offers access to lossless camera output (but not Raw)
- Dan Chung speaks to Canon's Chuck Westfall about 4K Cinema EOS cameras

19 April

- Hands-on with Samsung NX20, heading refreshed lineup with NX210 and NX1000

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- Samsung brings smartphone-connected Wi-Fi to NX series
 - Nikon updates entry-level DSLR with 24MP D3200 and optional WiFi
 - Nikon announces AF-S Nikkor 28mm F1.8 G full frame wideangle prime
 - Olympus releases firmware v1.1 update for OM-D E-M
- 17 April
- 2012 Pulitzer Prize photography winners announced
 - Corel releases Service Pack 1.0.1 for AfterShot Pro
- 16 April
- Blackmagic Designs announces Blackmagic Cinema Camera
 - Carl Zeiss launches CZ.2 70-200/T2.9 Compct Tele Zoom cine lens
 - Canon acknowledges 'light leak' in the EOS 5D Mark III
 - Dan Chung asks Canon about EOS-1D at 4K launch
 - Richard Franiec offers clip-on cable-release mount for Samshung NX200
 - Unified Color adds Lightroom 4 compatibility to HDR software
- 14 April
- Making sense of Canon's 4K cameras with EOSHD
- 12 April
- Canon announces EOS-1D C 4K DSLR with 8-bit 4:2:2 1080p HDMI output
 - Canon working on Cinema EOS C500 4K professional rig
 - Canon says EOS-1D X will arrive in June, with 24-70mm F2.8L II USM in July
 - Canon adds CN-E-15.5-47mm and 35-105mm T2.8 L cinema zoom lenses
 - Danaher to buy color specialist X-Rite
- 11 April
- Just Posted: Panasonic Lumix DMC-FZ150 Review
 - DxO Optics Pro 7.2.2 gains Nikon D4 support in Elite edition
- 10 April
- Just posted: Sigma SD1/SD1 Merrill review
- 9 April
- Facebook buys photo sharing service Instagram for \$1bn
- 6 April
- Just Posted: Canon E)S 5D Mark III 'production' sample gallery
 - Tamron gives SP 24-70mm F2.8 Di VC USD price availability
- 5 April
- Panasonic DMC-GF5 12MP mirrorless camera announced and previewed
 - Carl Zeiss adds 15mm T2.9 and 135 T/21 Compact Prime cine lenses at NAB
 - Fujifilm issues X100 firmware v1.21, fixing minor bugs from v1.20
- 4 April
- Dan Chung posts 5D Mark III vs D800 video shootout
 - Flickr introduces users to Aviary as Picnik ends

Competitions

2012 Australian Interstate Photographic Competition

Canberra Photographic Society and Southside Camera Club members are invited to participate in this year's competition which will be organised and exhibited at APSCON 2012, Woden Southern Cross Club in September. The specifications have changed for digital entries this year and those for prints are the same as previous years, see below. Entries submitted in previous AIPC competitions are ineligible.

Entry categories

Monochrome prints
Colour prints
Digital Images Colour
Digital Images Monochrome

The subject matter for the competition is open. The entry specifications are as follows:

Digital Images:

Maximum dimensions are 1920 pixels horizontal and 1080 pixels vertical. Image file in the sRGB colour space, JPEG format for IBM-PC with a maximum file size of 2 megabytes.

Prints:

May be mounted (preferred) or unmounted with the overall size including mount at 40 x 50 cm. Total thickness of mounted print not to exceed 3mm.

Deadlines

Please bring prints or digital images on CD to the June meeting. The club will co-ordinate lodging these entries with AIPC.

National Centre for Farmer Health Photography Competition

The photography competition 'In Focus – Celebrating Farm Life' is part of the National Centre for Farmer Health biennial conference 'Sowing the Seeds of Farmer Health' taking place from 17th – 19th September, 2012.

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It follows on from the success of the inaugural conference and photography competition in 2010, which had 265 entries. Our focus is on broadening the understanding of agricultural health, well-being and safety.

Entries close 1 August 2012.

(see <http://www.farmerhealth.org.au/conference2012/photocompinfo>)

Classifieds

Wedding Photo Opportunity

The club has had a query via our website about a wedding photography job in February next year. See email below for further info. If any members are interested in the work please contact Roslyn directly.

My daughter is getting married in Canberra next February.

We are looking for a photographer to take photos and put them on a DVD/CD for her. No albums.

All the professional photographers we have contacted are much too expensive.

Is there someone in your club who is 'good' and willing to do the job for a much smaller fee.

Any help you can give would be appreciated.

*Regards
Roslyn MacRae
Colin & Roslyn MacRae*

*VS & R Training
2513 Mitchell Highway
VITTORIA NSW 2799
Ph: (02) 6368 7284
Fx: (02) 6368 7206*

Free to good home

Karina wants to re-cycle some camera equipment:

First: a Pentax SLR film camera, K1000, with an 18-200 mm zoom lens f1:4.5-5.6, 1:3.7 macro. and an 18-70 mm lens with a button you push to allow you to rotate to close focus settings.

Second is a small film camera - Ricoh Shotmaster Ultra Zoom Super. It has a 2 x wide zoom, panorama zoom and macro.

Contact Karina by email: karina@eml.cc if you would like any of this equipment. Karina plans to bring these cameras to the next camera club evening.

Editor's Note

Special thanks to David Wilson for his thoughtful article on using his Pen M4/3 camera.

I have just had a couple of weeks in New York so, naturally, I have been looking out for NY references. It is worth following the link included in the short article the New York Photo Archive. The photos are a treasure trove. One reference which particularly caught my eye was the reference to the series of colour photos taken of each building in city during 1980. What a fantastic project this could be for the Centenary of Canberra (even if it might be beyond the resources of this club).

Cheers

Rob Wignell

Club Office Bearers

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