

722: Southside Camera Club Newsletter

September 2012



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

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

**Club Meeting - 7:30 pm Wednesday 12 September 2012
at the Burns Club, 8 Kett Street, Kambah**

2012 Program

Presentations

Month	Topic	Coordinator(s)
September 12	Photography in the Flinders	Rod Burgess and Bob McHugh
November 14	Landscape Photography	Paul Kowalski
December 12	AGM + Show and Tell	

Walkabout Group

Month	Activity	Coordinator(s)
September	TBA	Denis Walsh

Digital Imaging Special Interest Group

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

August meeting report

The August meeting topic was photo restoration. The intention was to show members that using simple editing tools found in most widely used programs a damaged and stained photo can be readily repaired. I began with converting the colour scan of the B&W photo to B&W. Immediately the

yellow stain on half of the image vanished. Had it persisted, or been of a colour that did not 'vanish', I would have delved into the colour sliders that control the conversion of that colour to a grey scale tone to minimise/hide its effect. Next I grabbed the Clone tool and used it to hide some cracks in the emulsion. I did this on a new layer so as not to alter the 'background' layer and to be able to delete it if I stuffed up the cloning-you can also switch it on and off to check how well it blends in with the 'background' layer. The final step was to hide what looked like a water mark. I did this by selecting and copying a similar looking bit of the image on the 'background' layer and pasting it onto another new layer. I then dragged it into position over the water mark-water mark was now hidden! Turning

722: Southside Camera Club Newsletter

off the layers, including the B&W conversion, enable us to view the original image. Instead of a stained and damaged image there was now an image that could be slipped into the family archive or tree that would bring a smile to current and future generations.

If you are interested in doing more of this type of work then I can recommend a book I bought a number of years ago - Photoshop Restoration & Retouching - Second Edition, Katrin Eismann, 2004, New Riders.

September meeting, Wednesday 26th - B&W



Shane Baker will be giving a presentation on Silver Efex Pro by Nik Software-a dedicated program for creating B&W images. Shane will give an overview of the software in terms of compatibility (Mac, Windows) and how to run it (plug-in or stand alone). Shane is also aiming to have some finished examples (digital or print) and will do a demo of converting a colour image to B&W using Silver Efex. The November meeting (the last for 2012) will be a follow up on B&W where members will be presenting B&W prints-more details to follow.

Show and Tell

Bring along your images that you would like to receive some advice/help with-composition and/or editing.

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 gruse@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

August Meeting - Portrait Photography

Ken has kindly provided the notes on his presentation. It was full of useful information and is reproduced below:

PORTRAIT PHOTOGRAPHY

INTRODUCTION.

The study of portrait photography divides itself into two main sections. The first, and by far the most complex, is the study of studio lighting, and this would take up several talks on its own. So I will address some of the other aspects involved, such as preparation, posing, camera angles, and the like. Most of those items are mainly a matter of common

sense, so my objective is not so much to lecture you, but to encourage you to think about them. Portrait photography is essentially an exercise in attention to detail, and what we are going to talk about applies to varying extents to all portraits, not just formal portraits.

With portraits we are confronted by many of the same problems as with landscapes and other photography. We can take a good photograph of the subject, or we can take a photograph of a good subject, or we can take a good photograph of a good subject; and in portraiture with the words "good subject" I don't mean an attractive subject. I mean a

722: Southside Camera Club Newsletter

subject well prepared, and well posed to give us a good composition.

Let us look at some of the basic issues involved.

PREPARATION.

Before we go too far with our preparations for a portrait, we must give some thought to the purpose of the portrait, and the type of portrait envisaged. Is it intended to be (or hoped to be) a framed portrait? For example, are we looking for a close up, a serious or an informal portrait, an environmental portrait, or perhaps a black and white or sepia toned portrait? Are we looking for a horizontal or vertical format?

All of this a bit unnecessary at this stage, you think, but if we don't sort things out in our minds at the beginning, we will finish up with a portrait that might fit in broadly with some of those categories, but is outstandingly good in none of them.

We must also give very careful thought to the backdrop for the portrait. If it is inside, a suitable blank wall or curtain will often suffice. If neither is available, try fixing a sheet or table cloth to the curtain rail. Do you want the background in focus, out of focus, or something in between? Either way, remember that the backdrop is as much part of the photograph as the subject, and should be simple if it is not to be a distraction.

Of even more importance, we must remember that the zones of sharp and blurred focus behind the subject depend as much on the ratios of the distances from camera to subject, and subject to background or backdrop. If a flash is being used, too, the further the background is from the subject, the less light the background gets from the flash and the darker it will be.

There are two basic rules that we should be familiar with when we are considering the set up we will use for our portrait photography.

The first is that if, for example, we double the distance over which the light must travel, the light will spread out twice the width and twice the height, that is four times the area, and will only be a fourth (not half) in brightness. This situation is expressed as the Inverse Square Law, which says that the intensity of the light falling on a subject is inversely proportional to the square of the distance between the subject and the light source. This law will usually determine the distance we place the lights from the subject in order to get a particular lighting effect.

In much the same way, two identical lighting units used together will not give twice the light on the subject as one used alone. If one light alone provides

one unit of light, two used together provide 1.4 units, three together would provide 1.7 units, four lights 2 units, etc.

The second rule to remember is that light striking a surface at an angle is reflected at the same angle as it strikes it, so a reflector is fairly useless unless we take this into account.

EQUIPMENT.

Portrait photography need not be particularly demanding in terms of equipment, but a suitable lens, a tripod, a cable or similar release, and a lens hood are all necessary for serious portraits. We should also ensure that the camera or other equipment can take exposure readings of the face's highlights and shadows, because the camera will usually record much more contrast than our readily adjustable eyes will suggest.

In all this too, we must remember that exposure meters, including cameras, presume that all images comprise colours which when mixed together reflect light equal to mid-grey. In fact the dark colours and tones in isolation require less exposure, and light colours more, to be portrayed accurately. An approximate adjustment would be:

Flesh tones..... + 0 stop.

White..... + 2 stops.

Pink, Skyblue, Yellow, Lime Green + 1 stop

Red, Royal Blue, Orange, Green, Purple, Gold.

As metered.

Maroon, Forest Green, Dark Orange,

Brown - 1 stop.

On the other hand, with digital photography, if in doubt it is preferable to underexpose and correct in editing rather than grossly overexpose and lose all highlight detail.

Why should we worry about this, you say? Well usually we don't have to worry about it too much, but if you get involved in such things as wedding portraits, you might find that with the different coloured dresses and fabrics, you are confronted with a choice of which dress or dresses you have to get right in the camera in terms of colour and detail. We have the fallback position of computer editing, but if you don't have samples of the dress materials to check the colours as you go, it will be extremely difficult to get it right. One way to overcome this is to make up a card with the primary colours, black, white, and mid-grey, and photograph it under the existing light conditions..

If we use a reflector, or bounced flash, we must keep in mind that the colour of the reflector can make a big difference. A gold reflector will reflect red and yellow wavelengths more strongly than blue. Silver or white will reflect all colours fairly accurately, and as mentioned earlier, the angle of the light to the reflector

722: Southside Camera Club Newsletter

will influence the amount of light reflected. With bounced flash, the height, colour, and shape of the ceiling and walls is important, and we must avoid creating dark eye sockets and shadows under the nose and chin.

With studio lighting, it is easiest to start with one light (and perhaps a reflector) and build on that as required. It is best to use only as many lights as you find necessary, and the simpler the lighting the easier it is to control it.

The main or key light would be the most powerful light used, and has by far the greatest influence on creating the specific lighting effect we are trying to achieve. It can provide direct or diffused lighting according to the nature of the portrait, and can be used in a wide variety of positions. A good starting position would be at about thirty to forty five degrees from the camera to model axis, and at an elevation of about thirty degrees. If it is placed too high it will result in the model's eyes being shaded by the forehead area and appearing as dark sockets.

A fill light could then be added to provide diffused illumination to those areas which would be in heavy shadow if we worked with the key light alone. Basically this light would usually remain to the front of the model, close to the camera to model axis to fill in or lighten shadows. It is usually from one half to three stops dimmer than the main light. Its intensity on the model can be lessened by placing it further away if it cannot be otherwise adjusted. As a starting point, the difference between the well lit and shadow areas on the face of a female model should be no more than about half a stop. With a male model it should be no more than usually two stops, or three if we are seeking to portray a very strong character.

Another light to illuminate the model's hair could be added. It would usually be a spotlight placed behind and perhaps below the subject's head, and care must be taken in positioning it to ensure that no light from it spills on the face of the model. A backlight to light the background area behind the model could also be used to offset any shadows from other lights or for a particular effect. It should ideally be at least one stop less in intensity than the lighting on the subject. The best lighting is usually the simplest that will achieve the results you seek.

If you are new to portrait photography, practise in a dimly lit room by using a volunteer, statuette or doll, and with lights such as table or bed lamps or even a torch. The most important areas to be observed are to see that the eyes are lit adequately, and that the shadows cast by the nose and chin are controlled. Focus should be on the eyes, the nearest eye, or the nearest part of the nearest eye, as dictated

by the pose. Indoor portraiture is not difficult. It only requires practice and a lot of attention to detail.

CLOTHING AND MAKEUP.

With photographs to be taken at a formal occasion such as a wedding, we have little influence on the clothing worn, but otherwise if you have an opportunity, talk to the intended subject about it.

With a normal prearranged portrait, it is usually best if the subject can avoid the temptation to wear "Sunday Best". It is rarely the most suitable. Aim for mid-tone clothes to reduce contrast problems. If the clothes worn are too light or too dark, it could be extremely difficult to expose satisfactorily for both skin tones and clothing detail. Avoid clothes with folds or creases. They can create deep, distracting shadow areas, so have some small clothes pegs available to use at the back of clothes to remedy those folds and creases. Elaborate clothing can also be distracting.

If the intended subject has noticeable skin blemishes, we should be quite clear in our minds before the shoot as to how we are going to cope with them. Filters, makeup, or digital editing might help, but sometimes makeup or other remedies can worsen rather than help the problem.

POSE.

With most portraits, we must make a judgement as to whether the subject is sufficiently experienced or has the personality to initiate suitable poses, or whether we should provide guidance and perhaps direction. Experienced models seem to prefer us to suggest the initial pose we would like, and are happy to improvise from then on with or without suggestions from us. Either way, talk to the model, and encourage and relax him or her. Silence can be rather intimidating and create uncertainty. If you are stuck for conversation, tell the model what you are doing and why. Similarly, if we take too long about it or spend too much time fiddling around with the equipment, boredom will set in and this will show in the portrait.

In any case, remember that your model is a special, particular person, with a different personality to every other person ever photographed. Your portrait should try to illustrate this, and be a special, individual portrait rather than a copy of a particular style.

If you don't feel too confident about posing alternatives, it is usually easiest to have a chair for the subject, but the subject doesn't necessarily have to sit on it. He or she could lean on it, kneel or rest against it, sit back to front, or do whatever takes his or her or your fancy. Perhaps the best starting pose is to have the subject sit on a chair placed at an angle of about 45 degrees to the camera, with the face looking over the forward shoulder at you or the camera lens.

722: Southside Camera Club Newsletter

As a starting point, look at the model to see which side of the face looks best, and whether any facial defects or the hairdo need to be considered. If it is a waist up portrait, see that the model's hands don't look enlarged because they are closer to the camera. Try to get the hands side on, perhaps with the fingers curved, and avoid having the fingers interlocked. As mentioned earlier, focus on the eyes, and avoid letting the line of the subject's nose cut the line of the cheek. It can make the face look distorted.

In all of this, don't be rushed, and let the model know what you want and what you are trying to achieve. Experiment, and be satisfied with your setup before starting to photograph.

An old photographic adage says "Fill the frame", but be careful with positioning and cropping. Do not crop too close. Cropping and composition are more important with portraits than with most other types of photography. Often the subjects appear to need a little breathing space, or the direction and degree of his or her attention might need space between the subject and the frame, and remember that we read from left to right. That is, our eye initially enters the frame from the left, and moves across the frame to the right. A subject looking at the left hand side of the frame might look as if he or she is expecting something, and looking to the right might suggest he or she is looking at something which has just passed.

CAMERA POSITION.

An aspect which is generally not given sufficient attention is camera height and angle. With children or pets, for example, we usually find it is best to get the camera lens down to their eye level, but with adults it is far more complex. Apart from a downward camera angle making the subject look more submissive and an upwards angle making the subject look more aggressive or assertive, the angle and height can make a lot of difference to how the subject's features are portrayed.

We have all seen those lists in books which give advice on how to correct body and facial proportions, but apart from the length of those lists, they seem to assume that we are all perfect apart from one defect. Common sense will usually suggest an acceptable remedy, for example:

A long or angular nose: Tilt the chin up, and face the lens.

Baldness: Lower the camera.

Double chin. Tilt the chin up, or use a high camera position.

Heavy set figure Use dark clothing, or blend with the background.

Glasses : Tilt the glasses at an angle to the light.

Before you press the button, make a last check of the model's hair, the clothes for undesirable folds, and the precise pose adopted. If the subject's hair needs fixing, it is helpful if you have a mirror, brush and comb handy. See that all clothing is neat and in its proper place, and if necessary use pegs behind the model to take out unwanted folds and creases. But at all times remember the cardinal rule. Don't ever touch the model.

CONCLUSION.

As a final word, remember that very few subjects believe that the portraits taken of them are an accurate portrayal. This could often have been offset if we had given more time and thought to the photograph.

They say that the camera cannot lie, but in most cases with portraits, if you are going to satisfy the subject, it is up to you to see that it does.

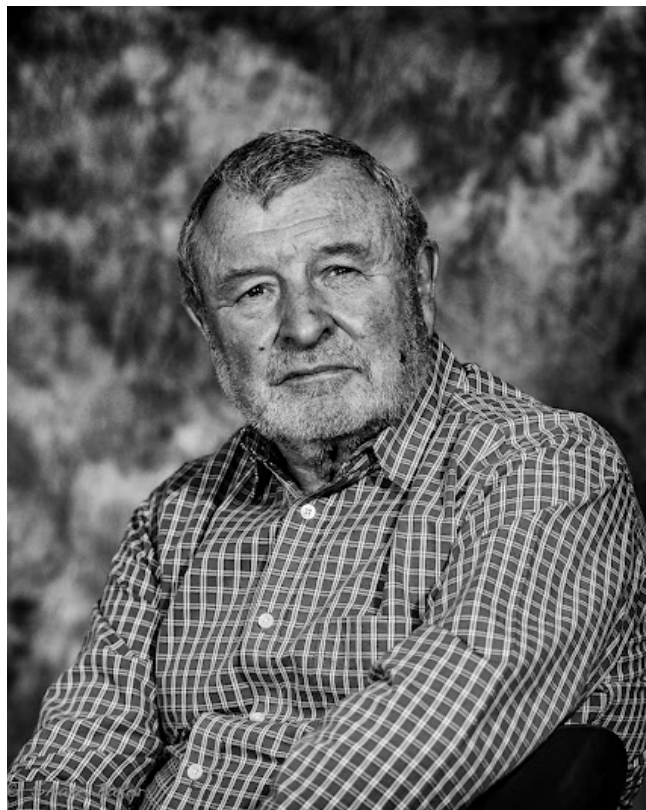
KDC
8/8/12

722: Southside Camera Club Newsletter

Photos from Portrait Workshop

About 20 members met at the Burns Club on 12 August for a portraiture workshop. Using the Club's continuous lighting kit, (which had been donated last year by Ken Crawford) and studio flash equipment lent by Iain Cole, members took it in turns to be models.

Shane Baker enjoyed this workshop and sent in some of his photos. The first shows some photographers hard at work. The others are the ones that Shane is most proud of:



I thought that these were a great result from the club workshop using club lighting. If you like the black and white results that Shane has produced from his Nikon D300 it probably has a bit to do with his use of the software he uses. Come along to the club meeting in September to hear Shane demonstrate how he gets these results.

If you need some lights and backgrounds for a project you have in mind then your first point of call should be to borrow the club's equipment.



722: Southside Camera Club Newsletter



Exhibitions

Future exhibition at the National Gallery of Australia:

25 August 2012 to 13 January 2013: Project Gallery: Carol Jerrems, photographic artist 1968-1978. "Carol Jerrems's gritty, poetic and elusive images show people trying to find a new way of life and action in the 1970s. Her images have come to define a decade in Australia's history."

Saturday 8 September 11 am - 4.30 pm and Sunday 9 September 11 am - 2 m: Carol Jerrems: a celebration, is a two-day program of events, including talks, a forum and film screenings. For event details, visit nga.gov.au/WhatsOn.

Art Gallery of NSW

Exhibition of work by Eugène Atget and Man Ray.
From 24 Aug - 4 Nov 2012.



Close to Home

The 2012 Australian Photographic Society (APS) Contemporary Division Exhibition, which will be shown in the exhibition space at the Queenbeyan Performing Arts Centre ('The Q') from 28 August to 10 September, then at APSCON in Canberra from 15-21 September.

722: Southside Camera Club Newsletter

News

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 will 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 - 085022

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.

100 Views of Canberra

Andrée Lawrey has brought this event to our attention.

100 Views of Canberra - PhotoAccess

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 from 9 July to 9 October 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

Inland Heart: The photography of Jeff Carter



ABC 1 broadcast a program called *Inland Heart: the photography of Jeff Carter*. It was a great program about a great Australian photographer. The program which can still be seen in iView. There's a piece on the program here: <http://www.abc.net.au/arts/artscape/inland-heart-the-photography-of-jeff-carter/default.htm?site=sydney>

Digital Photography Review - July 2012

31 August

- Sigma US announces DP1 Merrill at \$1000, arriving in mid September

30 August

- Accessory Review: Pixel Vertax D12 Grip for Nikon D800/E
- Wikipedia launches 'world's largest photo contest' to expand image collection
- Carl Zeiss presents CZ.2 28-80mm T2.9 cinema zoom lens
- Carl Zeiss announces CP.2 25mm T2.1 fast cinema prime

29 August

- Samsung's Android-powered Galaxy Camera: the most connected camera?
- Sony Alpha NEX-5R hands-on preview
- Samsung announces Galaxy Camera hybrid camera with Android 4.1 OS
- DxO Optics Pro 7.5.4 adds Sony RX100 and Pentax K-30 support

722: Southside Camera Club Newsletter

- Sony announces Alpha NEX-5R Wi-Fi capable mirrorless camera with hybrid AF
- Sony announces 'PlayMemories' Camera Apps to extend NEX-5R
- Canon unveils EOS C500 4K cinema video camera and four lenses
- Canon announces EOS C100 professional video camera

28 August

- Sony Cyber-shot DSC-RX100 review
- Pentax K-30 studio test shots as part of rolling review
- Adobe posts Lightroom v4.2 and ACR 7.2 release candidates

27 August

- Rick Sammon: Realistic HDR images
- Chase Jarvis writes about Neil Armstrong's 'Inspirational' moon photos

24 August

- Kodak to exit consumer photography, while tech giants gang-up to buy patents

23 August

- Martin Evening: Using Lightroom's Import dialog for better image management
- Adobe updates Revel cloud-based image service to v1.5

22 August

- Pentax announces X-5 DSLR-like 26x zoom 16MP CMOS superzoom
- Nikon announces Android-powered Coolpix S800c smart Wi-Fi superzoom
- Nikon Coolpix P7700 preview - 12 MP CMOS-based enthusiast compact
- Olympus releases SP-820UZ and SP-720UZ 14MP superzooms
- Nikon launches minuscule Coolpix S01 3x ultra-compact with 10MP CCD sensor
- Olympus launches Stylus VH515 12 MP CMOS 8x and VH-410 16MP CCD 5x

21 August

- Article: Rules of composition
- Canon announces PowerShot SX500 IS and SX160 IS 16MP superzooms
- Canon EOS 650D / EOS Rebel T4i review
- Sony uses clear pixels to offer low-light performance and 'HDR movies'

17 August

- Hipstamatic moving 'full force ahead' despite major layoffs
- Olympus working on new body of 'Pro' Four Thirds lenses
- Mobile Arts Festival touted as world's largest

16 August

- Sony NEX-F3 review
- Instagram 3.0 update adds mapping feature
- Photographer adds camera control with home-made computer accessory grip

15 August

- Video tests of the Canon EOS 650D / Rebel T4i's Hybrid autofocus system

- Getty Images bought by management and Carlyle Group for US\$3.3bn

14 August

- Our review of the Samsung NX210 Wi-Fi capable smart camera
- Canon extends allergy recall on EOS Rebel T4i / 650D
- Eric Kim on the pioneering color photographer Stephen Shore

13 August

- 'Editing on the Road' by travel photographer Steve Davey

10 August

- Look to the skies - Perseid meteor showers reach their peak this weekend
- Usain Bolt captures the moment of his double-double Olympic triumph

9 August

- Nikon 1 J2 mirrorless camera refreshes 1 System's consumer model
- Evolution of an image
- Nikon adds Nikkor 1 11-27.5mm F3.5-5.6 lens and underwater housing to 1 System
- Nikon launches Coolpix L610 14x, AA-powered compact superzoom camera
- Samyang creates cinema versions of 14mm, 24mm and 35mm lenses

8 August

- Mars rover camera project manager explains 2MP camera choice
- Canon acknowledges autofocus glitch with EF 40mm F2.8 STM pancake lens
- Nikon addresses 1 V1 and J1 flaws with firmware v1.2

7 August

- NASA's Curiosity rover sends back first color images from Mars
- Can photos tell the full story? Watch 'Honor the Treaties': A documentary film about Aaron Huey
- Canon releases promised Firmware v2.0.0 for EOS 7D
- Pilgrimers journey to explore community connection behind Instagram
- Reuters showcases EOS-1D X multiple exposure modes

4 August

- Nikon 800mm F5.6 at the Olympics - Leon Neal's First Impressions
- Book Review: 'Envisioning Fmaily' by Tamara Lackey

3 August

- Casio Europe releases Exilim EX-ZR300 Mini DV high-speed compact camera
- Japan Hobby Tool makes urban camouflage cover for Nikon 1 system

1 August

- Nokia's Damian Dinning responds to 808 PureView review
- Dan Chung live blogs from the Olympics with iPhone and Snapseed

722: Southside Camera Club Newsletter

- Roger Cicala investigates Canon's AF marketing claims
- 8K video and gigapan images show the Olympics in high resolution

Competitions

mEye World Photographic Competition



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

For details visit: <http://www.visionscapedirect.com.au/templates/meyephotocomp.aspx?messageID=13280&contactID=3315699>

Entries close on 14 September 2012

Geoscience Australia

Chris Fitzgerald has sent details about a Geoscience Australia photo competition closing on 22 September

2012. Images must relate to Earth science in Australia.

Chris comments that "Although Earth Sciences covers a large area, a landscape photo with rocks will suffice."

This reminded me that in some of the road cuttings in Canberra there are some excellent examples of geological faults. Ed.

For further details see: <http://www.ga.gov.au/education/public-events/top-geoshot-2012.html>

Yass Antique Motor Club

Photo Competition - entries due by 10 October

The details for this competition were forwarded to all members by Warren on 23 August.

Full details are available at: www.classicyass.com

First prize is \$250

Classifieds

Rob Wignell is looking for a 35mm SLR camera for a student. Contact me by email if you have something that needs to go to a good home.

rob_wignell@hotmail.com

Editor's Note

One of the sources for this Newsletter is the dpreview site. Each month I have copied down each heading for the articles and reviews that they post. I quite enjoy doing it as I keep coming across things that I would not otherwise have found out about. Or at least, not found out about so quickly. For me, most of the camera announcements are in the "ho hum" category. Primarily, this is because I am not in the market for a new camera although the general idea of the Nikon 1 initially caught my interest when I saw that

they were making an attachment that enabled many of my existing lenses to be attached to the Nikon 1. This would make my 70-300mm zoom work as if it is a lot longer focal length (I haven't done the maths to work out how much longer) but I haven't found a reason to buy one yet.

This month I read the full article by Martin Evening on an aspect of using Lightroom 4. I have a book of his on Lightroom 3 and I found his approach very

722: Southside Camera Club Newsletter

considered and very useful. I recommend reading his article from DPReview on 23 August.

The other impressive items were the Canon Video Cameras and the Zeiss Lenses designed for Video Cameras. A Canon 4K camera and a couple of Zeiss zoom lenses for them would set you back more than \$50,000.

The August meeting on Portraits, presented by Ken Crawford was practical and informative. I was unable to attend the Portrait Workshop on the following Sundayat but it seems like it produced some great results.

I was asked a question at the Pine Island Walkabout. I thought I knew the answer and proceeded to thoroughly confuse my questioner. Each attempt at clarification only made things worse. Focal lengths and 35mm equivalent Focal lengths were the general topic and I made a complete hash of explaining how these things work and why it is useful to know.

I suspect that the answer is better demonstrated than explained. I would be grateful if anyone is prepared to have a go at a short article that will help members understand how a 300mm lens on a Nikon D3 or

Canon 5D III (both "full frame 35mm cameras") is "equivalent" to a 450mm lens on a Nikon D300 (DX Format) and "equivalent" to a 480mm lens on a Canon EOS 60D (I don't know what Canon calls its almost DX sensor format). Also it might answer my question about how to work out the 35mm equivalent lens on a Nikon V1.

Cataract report: After a month of 2 hourly drops, my left eye is improving and the swelling has gone down. Along with that my sight has improved somewhat but not returned to where it was immediately after the cataract operation. Another six weeks of drops 6 times a day "may restore my sight to somewhere close to what it was". I wasn't too keen to hear such conditional language. However so far, things are going in the right direction.

Cheers
Rob Wignell

PS. I am off for a week's skiing and this has been prepared in haste. All errors are mine. I will proofread the final edition of the Newsletter, but you have the hot off the press early edition that the sub-editor hasn't checked.

Club Office Bearers

Position	Person	e-mail address	Phone
President	Warren Hicks	sscc.president@gmail.com	0427 883 689 (ah)
Sec/Treasurer	Ian Cole	icole@grapevine.com.au	
Newsletter Editor	Rob Wignell	rob_wignell@hotmail.com	0416 055 322