



f22: Southside Camera Club Newsletter

July 2014

Club Meeting – 7:30 pm on Wednesday 9 July 2014
at the Burns Club, 8 Kett Street, Kambah

Events

Monthly Meeting topics for 2014

Meeting Date	Topic	Presenter
9 July	Photobasics	Rob Wignell
13 August	Judging Photographs	TBA
10 September	TBA	
8 October	Talk on Lee Miller	Ian Cole John Franze
12 November	TBA	
10 December	Annual General Meeting	Warren Hicks to Chair

June Meeting Report

The June meeting featured a panel discussion on the topic of “how do you approach taking your photos?” The panel consisted of Rob Wignell, Shane Baker and Iain Cole, with plenty of contributions from the audience.

The discussion was interesting as a variety of points of view were aired. The panel discussion format shows promise as a productive way to proceed when there is no individual speaker lined up for a meeting, provided that the panel members have time to prepare some provocative opinions to put to the audience.

Treasurer's Report

Iain Cole reported that the club has balance of \$2,269.00 in its coffers and he reminded us that our annual subscriptions become due on the 1st of August.

Monthly Excursions for 2014

Date	Event	Location	Coordinator	Comments
July 19	Gundaroo photo walk	Gundaroo	John Franze	Meet at 10.30 am 19th July in Gundaroo main street near St Marks Church and Sally Paskins Store. An option we can discuss is to proceed on to Gunning, if we exhaust the photographic possibilities of Gundaroo.
August	Wide field astrophotography	Auroral Valley	Warren Hicks	Warren pointed out that the weekend commencing Saturday 23 August will be the best time for astro-photography.
September	Winery/Tulip farm			
October	Spring snow photographs	Guthega	Rob Wignell	Weekend trip. Stay in Guthega ski lodge.
November				
December				
	Model aircraft photography (in flight action)		Rob Wignell	Some time in Autumn. Normally Sunday morning.

July Excursion

Gundaroo Photo walk

Gundaroo has some interesting old architecture and its cafes look promising. If members feel like moving on to explore Gunning, we can do that also.

Walkabout Group

walkabout Group Calendar 2014

Date	Location	Organiser
July 17	Strathnairn Homestead	Rob Wignell
August 21	Black Mountain Peninsula	Laurie Westcott
September 18	Gundaroo	Rob Wignell

Date	Location	Organiser
October 16	Tuggeranong Lake	John Franze
November 20	Gordon Pond	Denis Walsh
February 2015	ANU	Laurie Westcott

July Walkabout

The July walkabout will be at the Strathnairn Homestead located at 90 Stockdill Drive, Holt ACT. Meet there at 10 am on the 17th.

As well as the homestead there is a heritage listed shearing shed nearby, a bird hotspot, and Shepherd's Hill which features views of the Murrumbidgee and surrounding hills. Rob Wignell has arranged with the cafe proprietor for it to be opened for us for our customary coffee and chat. Rob will provide more information.

Excursion Reports

June Walkabout

Mid-week Walkabout on Thursday 19th June at Uriarra Crossing Eastside Picnic area - By Laurie Westcott

Although the Walkabout morning did not "augur well" (Garfield): leaden skies, low temperature and heavy fog covering the hills along the Murrumbidgee. However the Urriara picnic area was amazingly free of fog and when Rob Wignell arrived, Peter and Sheila were there with Sheila already walking around with her camera.



Photo - Sheila Cudmore

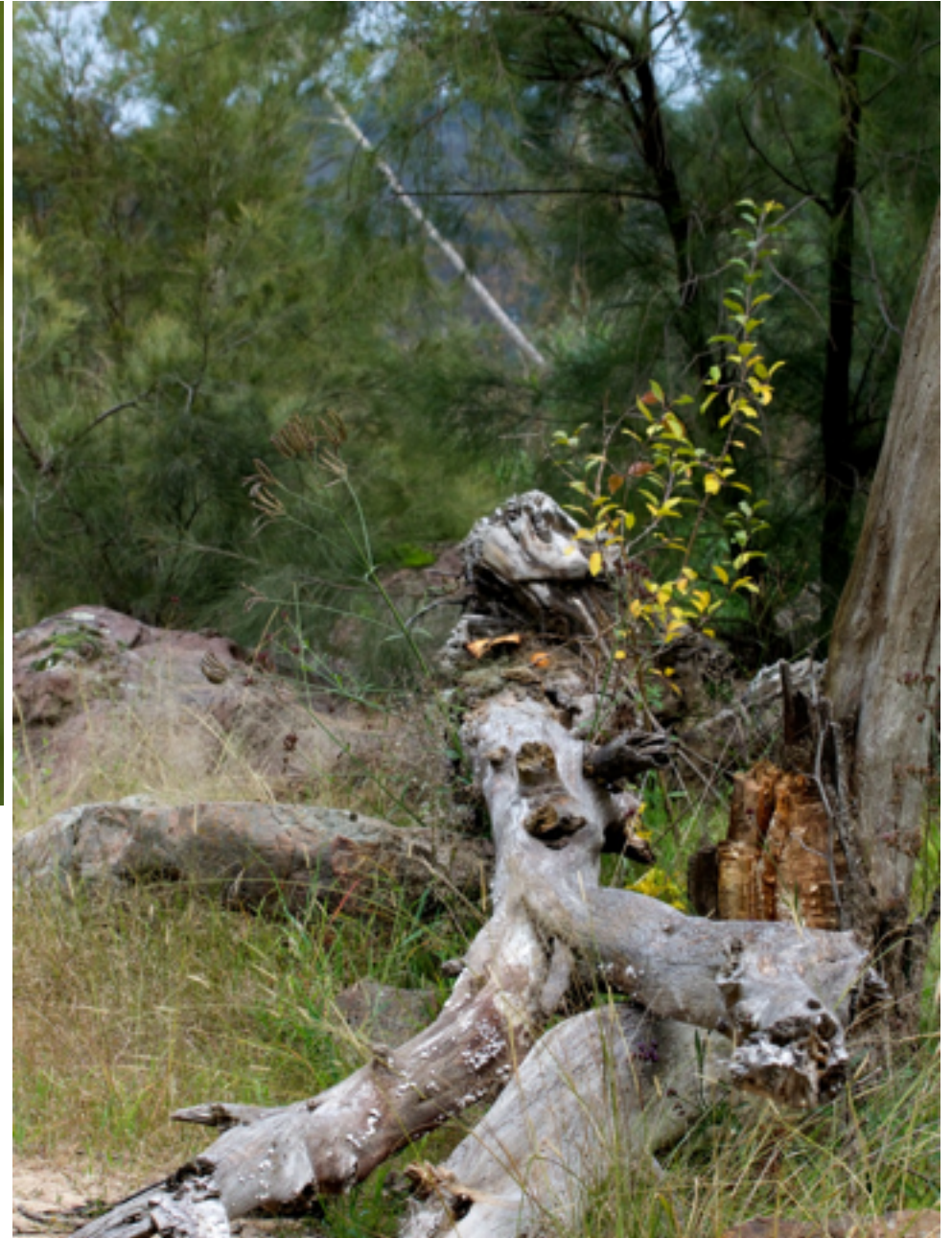


Photo - John Franze



Slowly others arrived and in all 12 members pitted themselves against the difficult photographic conditions - soft grey light and little or no colour other than the brown river, green hills and foliage and dark tree trunks. Following a pep talk by Rob (photography for 2 hours, reassemble for lunch/fire/talk), we dispersed to see what we could make of the area. The riverscape was the obvious attraction as vistas were restricted by the conditions. Among subjects chosen were rocks and lichens, wave and river current patterns, reflections in pools, tree trunks and tree limbs against the grey sky.

Photos - Laurie Westcott





Photos - John Franze

It was interesting to see how photography gave way to discussion about cameras and techniques and non-photographic subjects while others persevered with experimenting so as to know their cameras better, honing their macro skills or doing their darnedest to make something photogenic from their efforts. All in all, it was a good occasion to get to know our new members and those new to walkabout.

June Excursion

Canberra Railway Museum

On Saturday the 21st of June a group of us met at the Canberra Railway Museum for the monthly excursion. The excursion was ably organised by Sheila Cudmore.

Some of our photos follow.



Photo- Sheila Cudmore



Photo - Sheila Cudmore



Photo - John Franze

The excursion ended with the customary coffee, but unfortunately I wasn't able to attend (shopping to do).

F22 Gallery

Laurie Westcott

This month's F22 Gallery features photographs taken by Laurie Westcott on a recent trip to Kangaroo Island.

Notes provided by Laurie.



Olive tree plantation: Crossing over to KI by ferry from Cape Jervis takes about 40-45 minutes and before boarding we drove to a nearby coastal lookout. However it was the scene inland, patterned by the angle of early morning sunlight, that caught my attention. Olympus 50-200mm f2.8 lens at f7.1 1/400 ISO 320.



Hansons Bay in late sunlight: We stayed for a week in the Hansons Bay Cabins on the SW coast near the Flinders Chase NP. A great location with a coastal/sea vista across 3 bays in front of our cabin and balcony. With rolling seas from the Southern Ocean there was always something to catch your attention. On this occasion the late sun picked up the red/yellow of the dramatic cliffs that bordered the bays to the east. Olympus m12-40mm f2.8 lens at f11 1/80 ISO 200.



Kelly Hill Cave stalactites: The extensive dry limestone cave system in sandy soils can be accessed by a 3 hour, 9km walking track from Hansons Bay (or you can drive there). A collapsed roof (sink hole) led to its discovery in the 1880s. Though extensive, only 4 rooms with different rock and limestone formations, ornate and clean as depicted in the photo, are open to the public. I particularly liked the clean white colour and unusually shaped 'helictite' on the tip of this stalactite. The Cave lighting was sufficient for my photos. Olympus m12-40mm f2.8 lens at f/2.8 0.3ev 1/100 ISO 1250.



Remarkable Rocks, Flinders Chase NP: I chose a small aperture and some compensation for the bright sun to bring up the shadows and striations in the rock surfaces which has given me a deep blue sky. Olympus m12-40mm f2.8 lens at f22 1/100 -0.3ev ISO 200.



Male Superb Fairy Wren: Though perched in a distant bush, seemingly uninterested in our meal table, with plenty of Jenny wrens scavenging the ground below our deck, this fellow in a trice flew in and out snatching a cake crumb and proceeded to beat and eat it at a safe distance. Olympus 50-200 f2.8 lens at f16 1/250 ISO 1600.



Limestone sculpture: The limestone along Hanson's Bay was of a porous variety, severely eroded by the sea. The central column reminded us of a mummified person with lips pursed. Olympus m12-40mm f2.8 lens at f20 1/80 ISO 200.



Australian sea lions at Seal Bay (Mum and Bub under the boardwalk): Australian Sea Lions, along with the fur seals and whales inhabiting the southern waters of Australia, were all but decimated in the 1800-1900s. Unlike the Fur Seals, the Sea Lions lack a fur count of "15000/sq.cm" (their's is only "800/sq.cm") and need to spend more time warming up on land. They do roam quite extensively on land walking "on all fours, so to speak" - the Fur Seal has to 'hop' as it can't walk with its 2 front flippers: Olympus 50-200mm f2.8-3.5 lens at f/6.3 1/250 ISO 200.

DigSig - 2014

The next DigSig will be held at 7.30 pm at the Burns Club on **Wednesday 23 July 2015**. The DigSig convenor Dennis Lovatt is currently on the Wine Trail south of Strabourg in France, however he will be back in time for the next DigSig and he will be giving a presentation on: 'How I catalogued my 3000 images'.

Software Buddies

If you need help with using post production software, a few club members have volunteered to try and help sort out problems using Photoshop Elements, Photoshop Lightroom, Photoshop Creative Suite and Apple Aperture. The contacts are:

Photoshop Elements: Peter Bliss at bliss.images@yahoo.com.au

Photoshop Lightroom: Peter Bliss at bliss.images @yahoo.com.au

Photoshop Creative Suite: Graeme Kruse at gkruse@bigpond.net.au

Apple Aperture: Claude Morson at claudemorson@gmail.com

Club Websites

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

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

News

Current and forthcoming exhibitions

National Portrait Gallery

Beauty and strength: Michael Riley

21 March - 17 August 2014

Features portraits by influential Indigenous Australian artist Michael Riley (1960 - 2004) who created these portrait photographs between 1984 and 1990 - they stand as an intricately connected group portrait of the vibrant urban-based Indigenous arts community in Sydney's inner-west at a formative moment.

Arcadia: Sound of the sea

14 August - 26 October 2014

Arcadia is an exhibition of lyrical, richly-textured photographs by John Witzig, co-founder of Tracks magazine and founder of SeaNotes, with huge ink drawings by Nicholas Harding and psychedelic film footage by Albert Falzon. Imbued with a Romantic conception of the awesome and spiritually restorative force of the sea, it expresses the free-spirited, revolutionary character of a group of young and perfectly-formed Australian surfers in the early 1970s.

Image: Arcadia (Wayne Lynch and Bob McTavish) 1969 (printed 2011) by John Witzig (detail).

National Gallery of Australia

Photography Gallery: Finding your Place in the World

25 February – 10 August 2014

The current display in the photography gallery is a selection of work by artists from South and Southeast Asia: Indonesia, Malaysia, Thailand, Tibet and India. The department's focus in recent years has been to build up the holdings in this area. Ten years ago there were less than two hundred photographs in the collection from anywhere in Asia, with only about a dozen Asian-born photographers.

The artists included in the display are FX Harsono, Melati Suryodarmo and Mella Jaarsma (Indonesia), Yee I-Lann (Malaysia), Manit Sriwanichpoom (Thailand) Gonkar Gyatso (Tibet), Dayanita Singh and Pushpamal N. (India).

National Archives of Australia

A Place to Call Home? Migrant hostel memories

30 May 2014 to 30 September 2014

Nissen huts, boiled mutton, bottled milk and helping hands.

For many migrants after World War II, for better or worse, hostels were their first 'homes'. Short or long term, good or bad, hostel life was always memorable.

Rekindle memories with vivid photographs of life in Australia's migrant hostels. Unfamiliar sights, sounds and food. Friendships formed, challenges faced. The beginnings of a new life in Australia.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Discovering Mildenhall's Canberra

Discovering Mildenhall's Canberra is a **permanent display** of photographs capturing the construction of the national capital.

More information about this exhibition can be found at:

[Discovering Mildenhall's Canberra](#)

Canberra Museum and Gallery (London Circuit Civic)

Growing up in Downer

Sat 7 June – Sun 19 October

Open Collection Gallery

The Ault family came to Canberra in the early 1960s and made their home in the new suburb of Downer. Using historical material from the Ault Family Collection, *Growing up in Downer* tells the story of Christina Ault's childhood, adolescence and early adulthood. Kept safe in a tea chest and cabin trunk for many years, these photographs give a rich insight into a family, a suburb, and the growing city of Canberra.

Watershed: Lake Burley Griffin 1964 -2014

Sat 6 September – Sun 23 November

Gallery 5

This exhibition celebrates the 50th anniversary of the inauguration of Lake Burley Griffin. It touches lightly on a time before the lake then explores the design and creation of Lake Burley Griffin and its special place in the heart of the Canberra community.

News from Apple

Apple announced recently that it is stopping further development and support of both *Aperture* and *iPhoto*, in favour of *Photos*, a new photo app that covers both the desktop and IOS environment (iPad and iPhone). There has been quite a bit of speculation about this in emails between some club members including some quite

justified cynicism. The new app will use iCloud extensively thus leveraging Apple's investment in this facility.

More information is available at: <http://thenextweb.com/creativity/2014/06/27/demise-apples-aperture-iphoto-mean/>.

Online Resources

DP Review can be found by clicking on the following link

www.dpreview.com.

Paul Livingston contributed a series of links that will be of interest to many members.

To begin with, here is a link that will be of interest to Lightroom users:

It is a tutorial "How to Take Full Advantage of Lightroom's Develop Module, a Thorough Walkthrough". It is about an hour and sixteen minutes. The presenter does ramble a little but lots of great information for people wanting to know more about the develop module and how to use all those sliders.

<http://petapixel.com/2014/06/08/use-lightrooms-develop-module-successful-creative-workflow/>

I came across a link in the June AIPP Newsletter 'The Working Pro' for an e-book entitled *How to Win Photo Competition* by Peter Eastway, \$29.95, and about 90 pages. I don't own it but the link has another link to see a sample of the book.

<http://www.betterphotography.com/index.php/front-page/e-books/how-to-win-photo-competitions-detail>

I've seen a fair bit of Peter Eastway's work in the AIPP magazines and also in *Better Photography Magazine* which he is the Editor.

Since there was some discussion at the meeting about competition and judging I thought it might be appropriate to mention this book by an international photography judge. While most people were not interested in competitions they might be interested enough to see the minutiae that judges look for and to see the effect slight changes can make to their images.

There is also an article *The Problem With Photography Judges Is ...* in the *Better Photography Magazine* that you can read online at <http://www.betterphotography.com> along with some other interesting articles and lovely images pre and post processing.

10 Essential Colour Management Tips For You To Use Today
<http://www.ephotozine.com/article/10-essential-colour-management-tips-for-you-to-use-today-25664>

Although the article deals primarily with Eizo Monitors it provides some good advice and explanation of Colour Space & Gamuts along with some external links for more detailed information.

Paul also provided a link to the documentary film on photojournalism *Get the Picture*.

Photojournalist John G. Morris started his career as a photo editor for some of the world's most important publications in the 1930s. He was at the legendary Life magazine during some of the most turbulent moments in the 20th Century including the Spanish Civil War, the D-Day Normandy landings, Vietnam and Korea, just to name a few. At Life as well as the New York Times, Morris was instrumental in the early years of Magnum with his friends Robert Capa and Henri Cartier Bresson. This incredibly fascinating documentary is an exploration into the life and work of photojournalists told through the lens of one of the greats.

It is a great film with fantastic and disturbing images as well as insights from photojournalists. It is about 1 hr 12 minutes long and I found it well worth the time watching it.

http://www.viewster.com/movie/1200-17226-000/get-the-picture?utm_source=facebook&utm_medium=cpc&utm_campaign=getthepicture

And Paul's final link follows on from the photojournalism movie, which contains interesting material about Robert Capa: while he was alive there was no question

about his famous photo "Death of a Loyalist Militiaman" but after his death there was much speculation of whether it was a setup photo rather than a real shot. I just came across a *The New York Times* website called 'Lens' that reported in Oct 2013 that "a recently discovered recording of a radio interview made in October 1947 during which Mr. Capa describes what happened when the photo was taken." and includes the audio that tells how it was captured.

Another reason I mention it is because Helen Hall did a talk on War Photographers at the March meeting and I believe the question about Capa's photograph's validity came up.

<http://lens.blogs.nytimes.com/2013/10/22/finding-a-fearless-photographers-voice/>

Thank you Paul for all of these interesting links.

Shane Baker provided a link for Lightroom users:

I didn't know about this.

<http://www.tipsquirrel.com/make-lightroom-default-develop-settings-iso-specific/>

And note the final comment about serial number specific settings.

Nikon Tech Tip

Chris Fitzgerald provided a technical tip for Nikon users:



For the Nikon users of the D7000 (I know there are a few of them out there) I was at a 21st birthday party on the weekend and in a target rich environment. Then I had trouble, I suspect that my fat fingers fouled up and I lost the single focus mode. I don't like the multi-mode that is the only alternative. So I had to try and remember how to get back to it. After failing miserably, I sent an SMS to my daughter back in Canberra as she has a D7000 and a much better memory than I do. She set me straight and it's the centre of the auto/manual focus switch down under the lens on the left side (as you look at the back of the camera). If you depress the button and use the command wheel (under the thumb) you get the auto focus (A) or continuous (C) or my favourite single (S). If you use the same button but the secondary wheel (index finger) you get the focus mode of auto or point.

Member Profile

The subject of our profile this month is Sheila Cudmore. Sheila and her husband Peter, are enthusiastic members, always willing to help organise an excursion or walkabout.



How long have you been seriously interested in photography and what originally drove your interest?

I trained as an Orchid Judge about 15 years ago and started taking seriously, pictures of the flowers I was judging.

In what aspects of photography are you mainly interested and why?

I mainly take my pictures to make slide shows. The Australian National Botanic gardens sells my slide show 'Impressions of a year in the Australian National Botanic Gardens' set to bird songs of the ACT, to help with the finances of the Friends of the ANBG. I also make slide shows of family functions through the year, to give to our family for Christmas. Have also made slide shows of Eucalypt trees and Acacias but not for sale only for viewing.

Are there any particular photographers whom you admire or who have influenced you?

Since joining the club Ken and Shane and club outings have influenced me most. I also went to see an exhibition of Max Dupains photos and was most impressed with a picture that depicted people at a station in the distance and felt if those people had turned around, I could have recognised them the photo was so clear and sharp. I admire photojournalists, war photographers and extreme landscape photographers eg(Mt. Everest, the Pantanal and difficult parts of the earth).

Do you have a philosophy of photography and if so, will you discuss it?

My main philosophy of photography is to get out there and take the picture. If the picture doesn't look right, take it again and again using different exposures and different views of the subject even, if possible, going again on a different day with different light.

What is one thing that not too many people know about you?

I am a Guide at the Hospital, people are surprised when they see me there.

What other interests do you have apart from photography: do any of them tie in with photography?

Books and magazines. I am a volunteer in the library of the ANBG. The librarian always has small vase of native flowers which I photograph to make a calendar. I am allowed to use the more artistic aspects of photography for this. Nearly all my photographic learning comes from books and magazines.

Thank you Sheila for agreeing to share this information about yourself, and thank you for the impressive plant and flower photographs which you often display at *Show and Tell*. They have certainly inspired me to look more closely at what lies nearby.

And Finally ...

You may have noticed that I did not include sample photos from the exhibitions mentioned in the News section. This is because I am trying to reduce the size of the newsletter. Recently I received an email from a member who is now located in Townsville Queensland. The size of the newsletter is apparently playing havoc with her email system. I will do what I can to reduce the size of the publication, however I see the newsletter as a way for members to show their photography, so I don't want to dramatically reduce the number of photos. The reason I mention this is that I want to know whether other members are also finding the size of the newsletter a problem. Please let me know at the next meeting or via email.

Note from the Editor

Greetings.

In the last month or so, some photographs of iconic Australian scenes by several Queensland photographers have been on sale at the Woden and Belconnen shopping plazas. These photos were in wide format, very nicely composed, and very colourful. Very colourful indeed. In fact, in an email discussion which sprang up between some of our members, comments were uttered such as “The processing was grotesque! I’m going to enter my unmade bed in an art composition”, “violently over saturated and over cooked on the red channel” and “I thought that the snow gum was about to burst into flames”.

This got me thinking as to why several photographers who obviously know how to take excellent landscape shots, would push the saturation slider so high. One person doing it could be attributed to individual taste, but several together points to a new style: perhaps “Photography that sells to Queenslanders”? I know that this sounds elitist (at least my wife thinks so), but I would be very interested to know how well the photographs sold here, compared with Queensland. This was obviously a commercial venture, as rent for space at Westfield or Lend Lease premises doesn’t come cheap, so my conclusion is that past experience has taught these photographers that bright colours - extremely bright colours - sell.

The final link in the series provided by Paul Livingston in *Online Resources*, is evidence of something I alluded to in an earlier newsletter: the immense wealth of material now available on the Internet. To think that the actual voice of Robert Capa talking about his most famous photo, *Death of a Loyalist Militiaman*, is now only a few mouse-clicks away from almost anyone, is to me at least, simply miraculous. The sheer volume of material available on the Internet is an emergent treasure, but one with risks attached.

Effectively we have a huge library where nearly all the knowledge of the world is stored, but with an incomplete and shonky index system. The index system, our *search engines*, is not a static entity, but changes according to the type of searches conducted by each individual. So if you and I both enter the same search criteria into the same search engine, we will receive different results. The results are tailored to our interests as gleaned by previous searches we have performed. To add to this, an unknown percentage of the information out there is false, some of it is biased, some of it a mixture of truth and lies, and there is no obvious way to distinguish between the reliable and unreliable, since even the sources of information can be falsified. Obviously this is an over simplification, because most reasonably well educated people are capable of evaluating information they get from the Internet and can usually distinguish the dross from the gold, but there’s the catch, not everyone accessing this treasure is reasonably well educated. I’m not an educator and I have no knowledge of what content is included in media courses, but I strongly believe that a modern education should impart a sophisticated knowledge of the benefits and pitfalls of the Internet and should also develop a good understanding of how to access alternative sources of information.

Remember the iCloud I referred to in *News from Apple*? Free of charge, Apple provides every user of its mobile and desktop devices with up to 5 Gb of storage. If you need more storage than this to hold your photographs, contacts, calendars, documents and data, then for a small payment Apple will provide it to you. Not only can you place all of this information on a web of linked servers at indeterminate locations around the world, but **every** search you have performed in recent years (as search engines have matured) is recorded somewhere in a profile about you which you would have as much hope of perusing as of seeing the back side of the planet Zorgon in the lesser Magellanic Cloud. But don’t worry, while you or I can’t check our profiles, the authorities have already shown that they can bring enough pressure to be given access to them.

Happy winter.

John Franze

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