



f22: Southside Camera Club Newsletter

August 2014

Club Meeting – 7:30 pm on Wednesday 13 August 2014
at the Burns Club, 8 Kett Street, Kambah

Events

Monthly Meeting topics for 2014

Meeting Date	Topic	Presenter
13 August	Vivian Maier Chicago street photographer	Presenter Shane Baker
10 September	TBA	
8 October	Talk on Lee Miller	Iain Cole John Franze
12 November	TBA	
10 December	Annual General Meeting	Warren Hicks to Chair

July Meeting Report

Rob Wignell gave an interesting presentation subtitled “What you need to know about White Balance but are too afraid to ask”. He took a slightly different approach to what you will find in most books on the subject, but that was a plus, not a minus.

He displayed a series of photographs that showed the effect of setting different white balance values in post processing. Rob chose a very relaxed model for these photos. His presentation provided very practical advice rather than going into deep technical detail, and it strengthened the case for taking photographs in RAW mode in circumstances where white balance or a very wide range of contrast may be a problem.

A copy of Rob’s presentation can be found at the end of this newsletter.

Message from the Treasurer

Iain Cole was unfortunately unable to attend the meeting nor will he be at the next one, however he wishes to remind all members that our annual subscriptions become due on the 1st of August. Here is repeat of the message he sent out.

SCC annual subscriptions are due from 1 August 2014. As I am unable to attend the August meeting, it would be best if you could make an electronic deposit to the club’s bank account. Annual membership is \$20-00 for a single membership or \$30-00 for a family. The details are as follows:

Account Name: Southside Camera Club. BSB: 805022

Account: 03483070

In the Description Field, please enter your SURNAME and whether you are paying SINGLE or FAMILY. In the Message/Reference Field, please enter your SURNAME.

Monthly Excursions for 2014

Date	Event	Location	Coordinator	Comments
August 16	Wide field astrophotography	Orroral Valley Homestead	Warren Hicks	If the weather is unsuitable fallback dates are August 23 and August 30.
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.

August Excursion

Wide field astrophotography

The idea would be to arrive late afternoon to catch the sunset or earlier for bbq/ picnic for those interested, then stay for the night/astrophotography and leave whenever you want. Last time we did an all-nighter as some people did time lapse over several hours. Note if you are travelling back at night, there are lots of roos on the road.

Fires are not permitted at the homestead so you won't be able to BBQ there but you can at the nearby picnic ground and old tracking station. Camping is also not permitted at the homestead. Note it could be very cold (elevation ~900 m).

The Orroral campground is nearby if you want to camp overnight. See http://www.tams.act.gov.au/parks-recreation/recreational_activities/camping-in-the-act/namadgi_national_park

for info, fees and a link to the mandatory pre-booking webpage

You can find a map at

http://www.tams.act.gov.au/_data/assets/pdf_file/0008/385667/Campgrounds_and_Picnic_Areas_of_Namadgi_National_Park.pdf

Walkabout Group

walkabout Group Calendar 2014

Date	Location	Organiser
August 21	Black Mountain Peninsula	Laurie Westcott
September 18	Gundaroo	Rob Wignell
October 16	Tuggeranong Lake	John Franze
November 20	Gordon Pond	Denis Walsh
February 2015	ANU	Laurie Westcott

August Walkabout

The August walkabout will be at the Black Mountain Peninsula. This location offers some good views around the lake and also some birdlife along the shore.

Excursion Reports

July Walkabout

Mid-week Walkabout on Thursday 17th July at Strathnairn Homestead by Laurie Westcott

Despite an intimidating forecast some 15+ members and guests arrived at Strathnairn to view and photograph the eclectic collection of buildings (studios, galleries and storehouses), supplies and artworks on the property at the end of Belconnen overlooking the Murrumbidgee River valley with wide views to the Brindabella Ranges. Wide enough to allow a very chilly wind to confront us throughout our stay. Most of us wandered through the buildings taking advantage of the diversity of subjects and landscapes at the property's perimeter. Some dissatisfied with the supply of chilled air sought more on the top of the knoll as well as its vistas over the Molonglo and Murrumbidgee Rivers to the south. After an hour or so of photography, the warmth of shelter and "hand-warmers" were needed. Unfortunately, the agreed opening of the cafe had fallen through and we needed to adjourn to the Kippax shopping centre instead. All in all, the walkabout was a rewarding and enjoyable experience.



Laurie Westcott



Laurie Westcott





Sheila Cudmore

July Excursion

Gundaroo on Saturday 19th of July

On another cold July day a group of about a dozen plus dedicated members made their way to Gundaroo. There we found plenty to photograph including old buildings, relics, and, particularly at the cafe where we all had a good yarn, each other. Later a few of us went on to Gunning, but in my humble opinion at least, it is not as interesting a place to photograph as Gundaroo.

Below are some of our efforts.



Norm Fisher



John Franze



Malcolm Watson



Norm Fisher

Malcolm Watson



F22 Gallery

Luis Bonilla

This month's F22 Gallery features photographs taken by one of the newer members of our club, Luis Bonilla. In the relatively short time he has been a member, Luis has enthusiastically entered into club activities and he is producing some excellent photos.

This is Luis setting up a group shot at our recent Gundaroo excursion.

Photo - Malcolm Watson



Most of the photographs below were taken by Luis at our two July excursions, Strathnairn Homestead and Gundaroo.



The warm coffee shop at Gundaroo.





Inside the pottery kiln at Strathnairn Homestead



And this is the same kiln from the outside.

Thank you Luis for contributing to the August F22 Gallery.

DigSig - 2014

The next DigSig will be held at 7.30 pm at the Burns Club on **Wednesday 27 August 2014**. Warren Hicks will be giving a talk titled *Specialist software for processing wide field astrophotographs*, which will work through various aspects and programs that are of use in processing widefield astrophotographs.

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

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.

Macquarie Digital Portraiture Award

22 August - 23 November 2014

This award is for digital portraiture and the rules specifically state that still digital photos are not acceptable, however I think that many members may find it of interest, so I am including it.

The Macquarie Digital Portraiture Award is an annual event intended to extend traditional notions of portraiture and reflects the National Portrait Gallery's commitment to fostering emerging artists with an interest in contemporary technology. With the generous support of The Macquarie Group Foundation, the National Portrait Gallery is offering a \$10,000 bursary to the artist judged to have made the most outstanding screen-based digital portrait. The Exhibition of the awardee and selected finalists will be displayed at the National Portrait Gallery from 22 August to 23 November 2014.

National Gallery of Australia

Photography Gallery:

Gifted artists: Donations by Patrick Corrigan AM 2011-2013

This information is direct from Ms Gael Newton, Senior Curator Photography, at the NGA.

A group of 24 contemporary photographs from the Patrick Corrigan gift under the cultural gifts program opens 14 August and will probably be on view until January.

Australian businessman, philanthropist and collector, Patrick Corrigan AO has been building collections since the early 1970s. His areas of interests range widely, from books, manuscripts, bookplates and memorabilia to the visual arts with particular focus on Indigenous painting and photomedia. In 2010 he offered the National Gallery the opportunity to select works from his extensive collection of Australian contemporary photomedia. Over the next three years seventy-six photographs were chosen, ranging in date from 1982 to 2008. A selection has been chosen for this display.

Of the twenty-eight artists represented in the gift Corrigan acquired works by photographers whose careers were well-established as well as collecting emerging artists, who continue to acknowledge his goodwill and practical support at a critical time in their careers. The Corrigan collection has especial value in the national collection because of its range and regional representation. The National Gallery

holds one of the most extensive collections of Australian photographs from the 1970s to the present and the Corrigan gift has contributed to this holding in a significant way.

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.

Faces of Australia

Our Memory of a Nation exhibition in Canberra includes Faces of Australia, a wall of photographs of Australians at work and at play.

Faces of Australia includes 227 images chosen from around three million images in the National Archives' collection. Most were taken by photographers working for the Australian News and Information Bureau in the 1950s and 60s, who travelled around the country to record life in an increasingly prosperous postwar nation. Their images show the face the Australian Government wanted to present to the world – people at work and at play, commemorating and celebrating.

Browse the photographs online from the link below.

[View Faces of Australia](#)

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.

Online Resources

DP Review can be found by clicking on the following link

www.dpreview.com.

The talk at this month's meeting will be by Shane Baker on the street photographer Vivian Maier. Paul Livingston provided the following link to a website about her.

[Vivian Maier: Street Photographer, Revelation, Interview with exhibition curator Anne Morin.](#)

Speaking of Shane Baker: he sent me a link to his photography blog [Miscellaneous thoughts of a photographer](#).

This blog contains some eminently practical advice written in a very clear manner and amply illustrated with photographs. Example headings include: *Sometime it's*

better to zoom with your feet, Even boring images can be made more interesting, and Shooting in the dark. Shane even uses some of his less successful photographs to illustrate certain facts about photography. Anyone wishing to learn more about our wonderful art could do far worse than visit Shane's blog.

For those of us with a philosophical bent about photography, the following link, also contributed by Shane Baker, may provide some food for thought.

[Changing our measuring stick](#)

Finally, Rod Burgess sent me a link to the [Australian Institute of Professional Photography](#). This is the perfect site to keep abreast of what's happening in Australian photography circles.

Member Profile

The subject of our profile this month is Ken Crawford. Ken is a foundation member of our club and as far as I am concerned at least, his dry wit is one of the factors that makes our meetings worth attending.

As an example, here is what Ken had to say about this profile, in the email which he sent to me: "When I read the profile, I am confident it will not cause any member to have a heart attack from excitement, but it should help to fill up your newsletter".

KEN CRAWFORD - A PROFILE

Not knowing anybody who even possessed a camera, my early associations with photography began in my late teens when I purchased a small film camera using 127 sized film, and to avoid processing costs, developed my own films and made contact prints. I later purchased a Hanimex 35mm manual camera with a fixed 45mm f2.8 lens, and an enlarger. My photography was mainly landscapes and the usual social photographs until I was posted to work in Europe for four years.



With the work I was doing a camera over the shoulder was out of place, and so my landscape photography was limited. I was obliged to use a small manual pocket camera that used 16mm film. It compelled me to get to know the basics of photography and its limitations in rather more detail.

Some time after my return to Australia I joined the Canberra Photographic Society, printing my own Cibachrome prints, winning the B Grade and then the A Grade colour print annual competitions, using mainly landscape, portrait, and macro photography. In those days I mainly used a Nikon for landscapes and macro work, and two Hasselblads for portrait work, with

Ilford FP4 black and white film and Fuji Velvia slide film. With landscapes it did not take long to realize that you can't improve on nature, but you can certainly make it look better. I was able to confirm this by taking a lasting interest in the work of Ansel Adams.

In May, 1990 six of us met in the home of Stephen Lees in Greenway after Stephen placed a notice in what later became the Chronicle seeking others with an interest in photography. The outcome was the formation of the Southside Camera Club. I was a foundation member and for four years its President. Since then I have given something like 40 talks to club meetings.

Over the years I have had work exhibited in numerous venues such as Canberra Link Gallery, Maitland Art Gallery, High Court, Australia Post Centenary Exhibition, Lanyon, and the Tuggeranong Art Centre. To put my photographic experience to some useful purpose I have done work at no cost for non-profit organizations, and recently did photographic work for a church and a retirement village. It included work for several background booklets for the church, a book on its stained glass windows, publicity material for the village, and articles in the Canberra Times and the Chronicle. My work was used for the Governor-General's web page after she attended a service at that church, and about 16 of my photos also ended up in the recent time capsule.

When out taking photographs, I try to avoid the temptation to take numerous photos of a subject then hope that one or two will turn out well. To me this seems to lead to a situation where in making a judgement the mediocre images become the starting point, then we seek the better images. Inevitably this would lead to the mediocre image becoming the standard, then seeing if there is something better. Consequently I try to spend adequate time assessing the image and the method to be used before I take any photograph. You might look at my photos and say "his photos don't give that impression", but I try.

Many thanks to Ken for contributing this profile and for the huge amount he has contributed to the club over the years.

And Finally ...

I recently read *Fifty Shades of Grey* to learn more about white balance.

And while in smart Alec mode I might as well ask you all the following question:

If you saw a drowning man and you had to choose between saving him, or capturing the moment, what aperture would you use?

Note from the Editor

Hello fellow SCC members

During the two excursions in July, the same discussion topic arose between some of us in both of the coffee get togethers. I mentioned that though I enjoy most club activities, I would like there to be more opportunities for some honest critiques of my photos (admittedly I might change my mind if the criticism was too devastating). This led to more general discussions about possible changes to current activities and the introduction of new ones.

Before continuing I should make a disclaimer that this editorial is not intended to be a call to arms for extensive changes to the club: I intend it as nothing more than a means to engender a wider discussion of the issues canvassed.

It was generally agreed that the present Show and Tell sessions at the main monthly meeting provide a valuable opportunity for all members to display their photographs in an accepting atmosphere, and this activity should not be changed. On the other hand, there was some consensus that the Show and Tells at the monthly Digsig meetings could be replaced by some form of constructive advice session. Time considerations would probably dictate that no more than two or three people would have their photographs considered at each Digsig, though with the dearth of speakers we are experiencing at present, it is not inconceivable that complete Digsig meetings could be devoted to photo critiques. Obviously only those of us who want to face this type of session would submit their photographs.

Two members who may wish to identify themselves at the next meeting felt moved to send me some written material on this topic. Here are their, slightly edited, contributions:

Our practice of having a Show and Tell at the Digital Image nights would be best abandoned. It detracts from the general monthly meeting Show and Tell sessions, and is more appropriately placed at these meetings.

The intention of offering less experienced members some advice concerning their photographs is a good one, but must be handled with care. For example, we should take the approach of “What else do we think we could do with the photograph?” rather than “How could we improve it?” If the owner of the image thinks it is a good image, then we should treat it as a good image.

We should also be prepared to offer any suggestions we give in relation to the software the person possesses, rather than software they do not have access to. For this type of exercise to be successful, perhaps members with experience who want to offer advice based on particular software could bring along their own computers which contain the software and with which they are familiar. The beginners, in turn, might also bring along on a memory stick the original untouched image as well as the edited one.

We could have an Edit Discussion segment or the like rather than a Show and Tell.

The second contributor also mooted the possibility of the club holding exhibitions of our photographs.

I believe we discussed two different, but related initiatives:

- **Critiques of images**

- This process would be strictly voluntary
- It would involve constructive comment on members' images submitted for critiques.
- Critiquing must be seen to be completely separate to "show and tell" activities - possibly via the Digital SIG meetings.
- Other options for this process could include:
 - A completely separate meeting stream, perhaps every other month - or even less often.
 - A virtual process, whereby images are uploaded to a location (Google??) and members of a critiquing circle could submit comments.
 - Informal meetings in member's homes of a few people to critique each other's work. Anyone with a laptop and a flat screen TV should be able to handle this.
- **Public exhibitions of members' work**
 - Again, purely voluntary.
 - Participants to jointly pay costs of the exhibition so that non-participating Club members (who will be in a large majority) do not bear the cost of the exhibition. I would anticipate the costs would be less than \$10 per item - possibly half that.
 - Another option would be for exhibitors to pay say half up front, but with a levy (10%??) on sales to cover the extra.
 - Items would be presented ready for sale - meaning they would be framed.
 - Consideration should be given to a single style of frame and mat. If this is unacceptable, then two or three standard formats should be required to provide a degree of cohesiveness to the exhibition. (As I noted today: the Portrait Gallery has a single style of framing for a vast array of images - and it works.)
 - Options for venues for such an exhibition include: Strathnairn Homestead, the Potters' place in Watson, the location mentioned by Rob (in Griffith??), and/or a suitable cafe.

I'm sure other ideas will come to mind, but for now: "that's all I've got to say about that".

There are ideas deserving of more discussion in both of these contributions and I believe that for the club to prosper we should all be prepared to consider and try new activities. If after a fair trial, an activity fails to engender enthusiasm, then drop it, but let's not fail to innovate just through inertia.

See you Wednesday.

John Franze

Club Office Bearers

Position	Person	Contact details
President	Warren Hicks	president@gmail.com 0427 836 689
Secretary/Treasurer	Iain Cole	icole@grapevine.com.au
Newsletter Editor	John Franze	jxk@netspeed.com.au 0434 558 925

Southside Camera Club - July 2014 Presentation

What you need to know about White Balance but are too afraid to ask!!!

Introduction

All cameras have a white balance control that can be accessed by a button, knob or menu item and which has a default value of Automatic. Until quite recently I left mine set on Automatic.

What I want to do is show you what the white balance setting does to an image. Discuss why and when you would want to change the setting from Auto and talk about some significant numbers.

First Principles

Definition: "The colour temperature of a light source is the temperature of an ideal black-body radiator that radiates light of comparable hue to that of the light source". "Colour temperature is conventionally stated in the unit of absolute temperature, the kelvin, having the unit symbol K".

There is a bit of scientific mumbo jumbo behind all this but, in practical terms, a match flame has a temperature of 1,700 K, a candle and sunrise/sunset has a colour temperature of about 1,850 K. Warm white fluorescent lights are around 3,000 K, Horizon daylight and cool fluorescent lights are about 5,000 K, vertical daylight is in the range 5,500 - 6,000 K, overcast daylight is 6,500 K to 7,500 K and deep shade can be 8,000 K or more. A clear blue poleward sky is 15,000 K and beyond.

If you take images in RAW format, the colour temperature setting is stored as a metadata element, along with ISO, aperture, shutter speed and many other bits of information about the image, along with the image information captured by each pixel on your camera sensor. This can then be used by your RAW converter when you come to post processing.

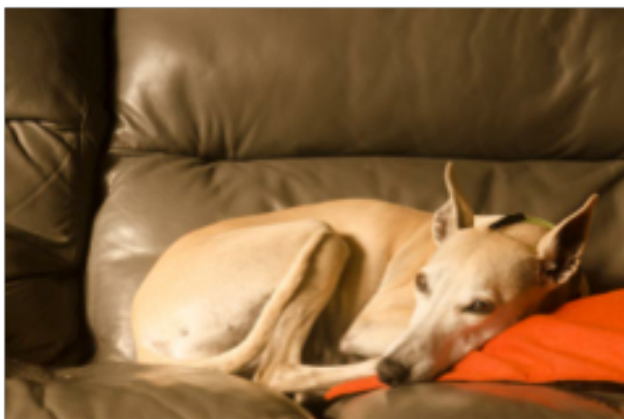
If you are taking JPG images, the colour temperature setting is incorporated into the image by your camera before storing it on your memory card.

Setting a colour temperature is relevant for RAW images because the colour temperature setting, either Auto or your choice, gets incorporated into the JPG image that displays on the back of your camera on review. If the light is at an extreme end you may get JPG images that mislead you into thinking that your result is not what you want.

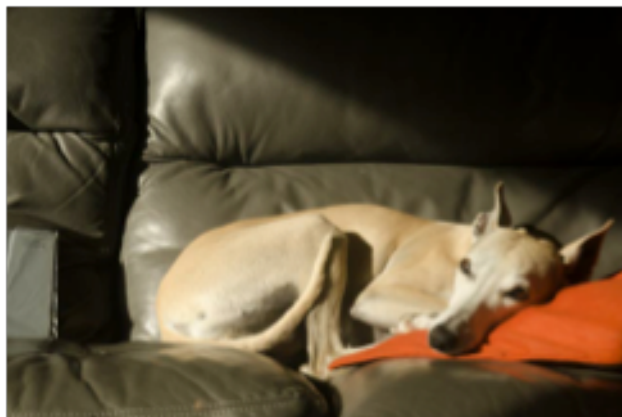
If you take JPG images, the colour temperature reading is incorporated into your image. This can be changed in post processing but it will degrade the quality of the image, usually by adding noise. It pays to get the colour temperature setting where you want it before you press the button for a JPG image.

Practical example

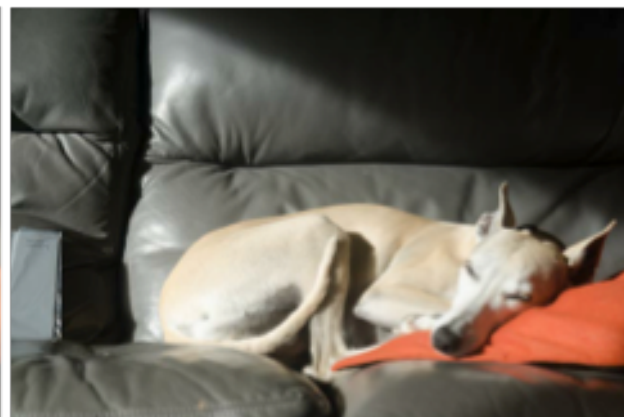
My model, consented to cast herself on my grey lounge suite, side lit by the afternoon sun while I took a series of images. For each image varying the White balance setting on my camera from 10,000 K down to 2,500 K (the range available in my Nikon D7000). Meet Winnie the whippet who didn't take much notice of my efforts to interrupt her rest.



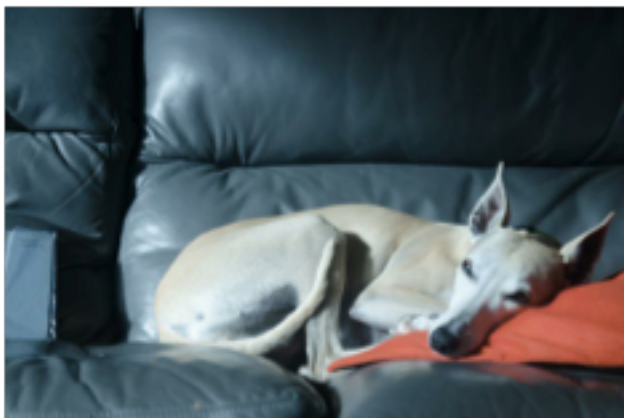
9900 K



6250 K



5000 K



3800 K



3100 K



2600 K

This selection of images shows how, by setting the white balance at the maximum, the image gets a yellow cast. At the other end of the temperature range the images have a very distinct blue cast.

Note that I set the camera at 10,000 K but this got interpreted as 9,900 by Lightroom, similarly my lowest setting was 2,500 K but this was converted by Lightroom to 2,600.

In the middle though, from 6,250 K down to 3,800 K are fairly reasonable representations of the colour of the dog, the lounge and the cushion.

Background information



4,500 K

My Nikon manual claims that the Auto White Balance (AWB) setting can be expected to give accurate readings of colour temperature between the ranges of 7,000 K down to 3,500 K. Thom Hogan (see bythom.com) wrote a manual for the D7000 and he suggests that this range is a bit narrower. When the same scene was shot using AWB, my camera read the colour temperature as 4,500 K and gave a good result although my eye tells me that there is a slight blue cast. (You may or may not see the colour cast according to whether your monitor has been calibrated recently.)

What can we learn from this

The first thing is that Automatic White Balance (AWB) does do a good job in normal light. But we have all had the experience of taking photos indoors using warm fluorescent lights and the skin tones had a nasty orange (or worse, orange green tinge). Similarly, photos taken in deep shade or very bright sunlight on the snow, will have a blue cast to the image.

We can control these colour casts by telling the camera to adjust to the extreme colour of light that is prevailing.

How do we do it?

All cameras, apart from the most basic, will have white balance settings with icons that give an indication of the prevailing condition. My D7000 has menu settings of: Incandescent, Fluorescent, Direct sunlight, Flash, Cloudy, Shade, Choose colour temp and Preset manual. It also has a combination of button and twirly knob thingies to get the same options shown on the top LCD. Your camera manual will show you how to find these settings.

What does Rob do?

I normally have my white balance set on the daylight setting, about 5,300 K on my Nikon. I have developed enough experience that I am reasonably confident that I can interpret what the JPG image on the back of my camera is telling me in terms of colour cast in extreme light. I have played with using a grey card (I normally carry a small one in my camera bag) for creating a Preset reading but I don't usually bother.

I once set a preset white balance in some difficult conditions and forgot to reset it the next time I used the camera. I ended up with too many images with a strong blue cast that spoiled the JPG images I had taken.

Because I now shoot in RAW, I can adjust the colour temperature in Lightroom from the "As shot" setting that defaults on importing images to the colour that suits the mood and intention that I had when I took the image (or that seems right at the time). For instance, a blue cast can easily be imposed on an image by moving the LR colour temperature slider to a lower number. Alternatively, a portrait that is cold can be "warmed" by increasing the colour temperature.

With RAW images these adjustments can be done with no degradation of the image. A JPG image will lose quality by changing the colour temperature but, despite the loss of quality if the image is important the loss might be acceptable.

Acknowledgements

Thanks to Paul Livingston who put me onto some references that clarified my understanding of the effect of changing colour temperature and its effect on image quality. Thanks to Thom Hogan whose D7000 manual has been a valuable source of information on my camera.

Rob Wignell
July 2014