July Club Meeting - 7:30pm Friday 14th August
at the Canberra Irish Club, 6 Parkinson Street, Weston

2009 PROGRAM

PRESENTATIONS

Month	Presentation & Coordinator
August	Advanced Photoshop (Photoshop Special Interest Group - Shane Baker coordinating)
September	Landscape Photography (Robert Deane)

EXCURSIONS

Month	Excursion & Coordinator
August	tba
September	Coast overnight (Giles West)
October	Botanic Gardens, (possibly overnight to Laurel Hill near Batlow as well)
November	Outdoors location - Wadbilliga, London Bridge, Legoland, Tidbinbilla …

SPECIAL INTEREST GROUPS

See end of Newsletter for Photoshop SIG program.

THE CREATION AND APPRECIATION OF ART IN PHOTOGRAPHY

By Charles S. Johnson, Jr.

PART II: Understanding What Makes a Good Image and Learning How to Use That Knowledge

New cameras don't just capture photons; they compute pictures, Brian Hayes

Finally I found in the appearance of the real world the same abstraction as in pictures, René Magritte

WHY DO IMAGES ATTRACT OR REPEL?

Now we come to the crux of the matter. Why do we respond as we do to art? It is easy and fun to speculate. Consider the following suggested "attractants":

Representations and reminders of stimulating experiences: Representational art certainly reminds us of people and events. Food, games, combat, and attractive people are all featured in popular art. This brings to mind good documentary photography that has impact and evokes feelings. At a deeper level all art represents nature, and some universally satisfying features of images reveal our evolutionary past. Natural landscapes are preferred, especially ancestral landscapes like the African savanna. Furthermore, images of natural objects such as mountains, clouds, and trees often reveal patterns that repeat at increasing magnification. For example shorelines may have a similar appearance, at least statistically, when viewed from 1000 ft, 5000 ft, and so on. The complexity of these images can be characterized by a similar "fractal" dimension, and it turns out that observers prefer images that have the fractal dimension of nature even for things like skylines of cities.

Sexual stimulation, overt or subconscious: At the simplest level images may remind the viewer of sex objects or sexual activities that are stimulating. The suggestions may be more subtle as, for example, hidden faces or subliminal images in artworks. It has been suggested that Stone Age cave paintings contain abstract representations of vulva. At a different level art may serve as the plumage of the artist to impress potential mates, *á la* ostrich. Similarly, the ability to appreciate art or even afford art can confer status.

Curosity/inquisitive tendency: Animals tend to explore neighboring areas even when food is plentiful in the vicinity. This can have survival value when environmental conditions change, and curiosity appears to be an essential feature of our genetic makeup. This may explain the stimulating effect of art since art involves novelty as well as repetition. In our search for novelty we travel to new places, we visit museums, and sometimes we even attempt to create art. This line of thought fits well with the idea that all forms of fictional experience including art, drama, and imagination play an important roll in organizing the brain - a major adaptive task throughout life.[1]

This list is intuitive and may capture important attributes of art, but it is in the category of suggestions or maybe "trial balloons" rather than proofs. Experience shows that the brain is not only capable of creating art and judging art, but that it is inclined to commit its resources in those directions. In recent decades functional imaging of the brain by neuroscientists has revealed details of the operation of the visual system and has pinpointed areas of the brain that are involved in various tasks. This is very encouraging to those who are attempting to discover the biological basis of art creation and appreciation. However, we are very far from being able to understand anything about our emotional response to art from physical studies of the mind in action.

At this stage we must be satisfied with a descriptive approach based on cataloging the way the mind perceives and reacts to art. This is an experimental study, and through the millennia artists have unknowingly served as neurologists in determining which constructions and compositions stimulate the mind. Our museums are filled with works of art that have stood the test of time, and every day new works of art including all varieties of photographs are competing for approval. The take home message is that we already have a vast collection of works of visual art that have been found to stimulate the mind, and this reveals to us the way the mind functions. We can use the successful features of works of art in new creations, and we are free to experiment with new art forms to determine their compatibility with the structure of the human mind. Humans have very similar visual capabilities, but our schemata are all different. This accounts for subjectivity in the evaluation of art; but, in spite of that, there is wide consensus on what represents good art.

What we can learn from successful images: Just as the conscious mind thrives on the consistency and stability of our world view in spite of the plethora of sensations and the jumpy nature of eye movements, it responds favorably to simplicity in framed images. That does not mean that details should be missing, but rather that there is a center of attention and a minimum of distractions. The eye should be directed into the most important areas by visual clues and should not be confused by areas of equal importance. Similarly, framed images are favored that are balanced and are not boring. This has to do with composition, that is to say the location of features that have been selected for inclusion by the artist and their effect on the overall impact of the work.

Beyond the simple admonitions to keep it simple and avoid distractions, we can list features that have found favor with most observers. These guidelines to composition can save time and, to some extent, substitute for experience for beginning photographers. With digital photography, where each captured image costs practically nothing, it is all too easy to shoot away without planning and later to realize that the compositions lack something important. I believe that lists of guidelines can increase awareness about composition and motivate planning by photographers. They may also forewarn about likely reactions of critics.

With the usual caveat that guidelines are not rules and that there are exceptions to all of them, I list a selection of guidelines that are frequently encountered.

1. Establish a major object or area of interest. It should be easy to answer the question, "What is the subject of this photograph?" The object of interest can be isolated by means of placement, background, and depth-of-field. In some cases natural lines and contours can be used to direct the eye to the subject. Natural frames within the image can also be helpful.

2. Avoid distractions. Some of the major distractions are competing points of interest such as bright areas especially at the edges, large fuzzy areas in the foreground, busy backgrounds, and lines that run directly to a corner.

3. In general avoid placing objects directly at the center of the frame unless symmetry demands it. Center placement, especially of small objects, makes balance difficult and tends to be boring. As a corollary, avoid placing the horizon exactly in the center of a picture. The subtle difference in composition of Figs. 1 (a) and (b) is sufficient for most observers to find (b) more pleasing.

Figure 1: Placement of objects on and off center.

4. Consider using the rule of thirds. Divide the image into thirds in both the horizontal and vertical directions by means of imaginary lines to make nine blocks. The crossing points of these lines, namely one-third of the way in from both the vertical and horizontal edges, make favorable "hot spots" for the placement of objects or points of interest in the image. Placement at a crossing point works for the geyser in Fig. 2; however, the symmetry and size of the orchid in Fig. 3 leaves little choice about placement.
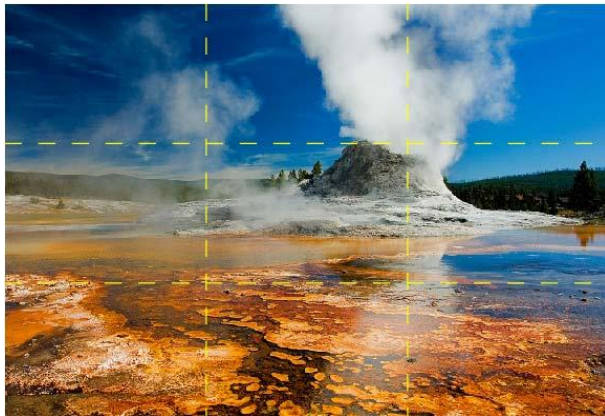

Figure 2: Castle Geyser and the rule of thirds.

Figure 3: Orchid symmetry controls the composition.

5. Give moving objects extra space in front for their anticipated movement. This is obviously desirable in most cases. In the event that the moving object has a "tail" such as the wake for a boat or the jet trail of an airplane, it may be better to assume that the tail is part of the object.

6. Avoid awkward clipping of objects or features at the edge of images. For example, windows in walls should usually be totally in or out of the frame. Tight cropping to show a face or perhaps a waist length portrait may be fine, but avoid clipping small parts. For example, try not to clip a hand or an ankle and foot.

This list simply attempts to put into words some of the features that contribute to our like or dislike of certain images. Sometimes placement is so obvious to most people that a rule is superfluous. Consider, for example classic portraits created over many decades of

faces that show two eyes. The faces are seldom straight on, and the dominant eye tends to be in the exact center of the canvas with remarkable consistency. The location of noses and mouths is much more variable. This observation is interesting but not particularly helpful.

With all this discussion of composition, one should not lose sight of the importance of subject matter. A valid criticism of any work of art is that there is no inherent interest in the subject. This immediately gets us into the most subjective part of art criticism. One photographer may find art in the placement of a cigarette butt on a sidewalk or the location of a weed growing from a crack in concrete while another photographer is bored stiff by the same subjects. The choice of the subject is quite personal. I personally am attracted to images that help me see the world in a new way. That might mean detail and colors in insects and birds, frozen action in sports, or composition and color in landscapes. The reader can insert their choices here as well.

HOW KNOWLEDGE OF THE VISUAL SYSTEM CAN ENHANCE THE ARTIST'S BAG OF TRICKS

According to the aphorism, "knowledge is power," and knowledge of the characteristics of the human visual system should impart some advantage to photographers and other artists. I suggest two strategies for the use of this knowledge. The first and more serious one has been used by successful painters perhaps without their understanding. Thus artists have given conventional images extra impact through the use of unrecognized illusions. For example there is impact resulting from the use of equiluminant objects and backgrounds.[2] A commonly cited example is Monet's "Impression Sunrise" that is shown in Fig. 4. When properly reproduced, the solar disk and its background have the same luminance, and for many observers the sun attracts attention because our visual system has a hard time fixing its position.
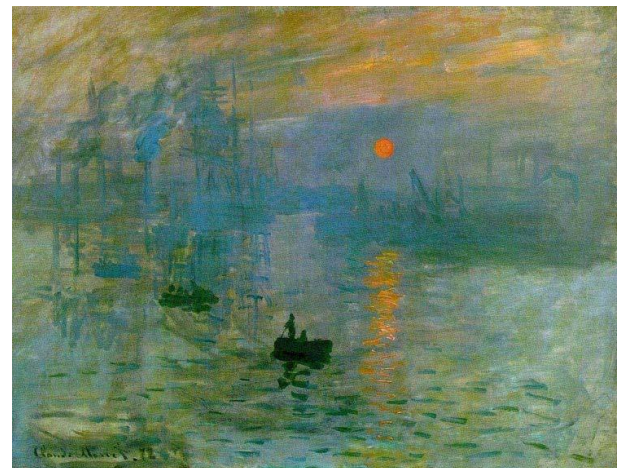

Figure 4: Monet's *Impression Sunrise*.

There are also illusions of motion resulting strictly from the geometry of an image, and in particular from closely spaced lines of high contrast. High contrast layers adjacent to equiluminant layers can impart the impression of motion. Here again Monet comes to mind for his genius at making water appear to flow in his paintings. I have put together an illustration of this effect in Fig. 5 where I hope the reader will experience a sense of flow in the solid areas.
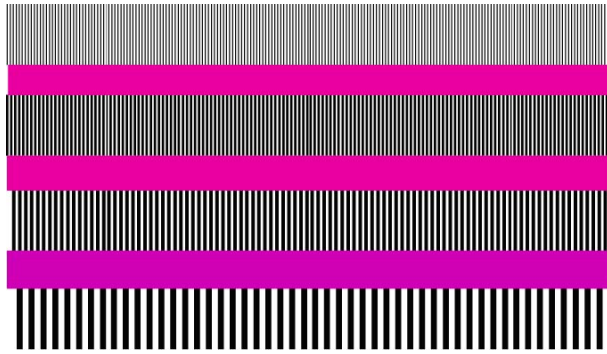
Figure 5: Impression of flow, a visual illusion.

Still in the category of conventional images I would mention hidden images within pictures that take advantage of the human propensity to recognize faces from a minimal set of clues.[3,4] A famous example is Salvador Dalí's *The Slave Market with Disappearing Bust of Voltaire* (1940). Numerous examples can be found online, but as far as I know they have been limited to paintings. However, with the capabilities of readily available photo processing software, the introduction of hidden images is within easy reach.

The second category of images, suggested by the operation of the human visual system, are images that have been designed to have shock value by defying the built-in assumptions of our bottom-up awareness system (inductive inference engine).[5] By that I mean images that at least at first glance appear to represent impossible or extremely unlikely situations. Images that provide contradictory clues for determining depth are easy examples. In Fig. 6 three identical images of an egret are located in a beach picture to give conflicting clues about size. The basic rule is that the perceived size of an object projected on the retina is proportional to the perceived distance to that object.

Figure 6: Identical images of an egret in three locations.

Visual dissonance is a state of psychological tension that results from seeing something that is different from what one expects to see. Functional imaging studies show that this state leads to the activation of more areas of the brain that would be required for the processing of expected scenes. This increased stimulation may lead to attraction or repulsion, but at least it is different. Surreal art such as that created by René Magritte an Man Ray provides numerous examples.[6] In Fig. 7 I show a composite photograph motivated by the work of Magritte.d

Figure 7: Moon Space, a hole in reality.

Here the illusion of the Moon over the Sandia Peak is disturbed by a look at the dark space. Another example of dissonance results from impossible reflections in mirrors. A fanciful mirror photo of the impossible is shown in Fig. 8.

Figure 8: Me me me ...

CONCLUSIONS

This brings me to the end of my excursion into art in photography. The take-home message is that the world as we perceive it is a creation of our brains based on limited information. It depends not only on the capabilities and limitations of the human brain, but also its history of visual stimulation. Art exists because (1) the human mind enjoys stimulation by visual images and (2) the response of our visual system is sufficiently universal that we can share the pleasures of visual aesthetic stimulation with others. Artists through the millennia and neurologists more recently have discovered empirically what types of images appeal to the human mind, and the experiments continue to our great benefit. What I have learned from this study is something about how the human mind copes with the limitations of our visual system, and more importantly that there is a vast world of wonderful art to be enjoyed. And last, but not least, there is still a world of wonderful art yet to be created by us photographers and other artists.

NOTES

1. Gazzaniga, M. S., *Human*, (HarperCollins Pub., New York, 2008).

2. Livingstone, M. *Vision and Art* (H. N. Abrams, Inc., New York, 2002).

3. Solso, R. L, *Cognition and the Visual Arts* (MIT Press, Cambridge, MA, 1994).

4. Solso, R. L, *The Psychology of Art and the Foundation of the Conscious Brain* (MIT Press, Cambrdge, MA, 2003).

5. Palmer, S. E., *Vision Science* (MIT Press, Cambridge, MA, 1999).

6. Meuris, J., *René Magritte* (TASCHEN America, Los Angeles, CA, 2004)

Excerpted from *Science for the Curious Photographer*.
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Charles S. Johnson, Jr. taught physical chemistry at the University of Illinois at Urbana, Yale University, and The University of North Carolina at Chapel Hill where he held the title of Smith Professor of Chemistry. He has publised approximately 150 papers on magnetic resonance and laser light scattering as well as books on laser light scattering and quantum mechanics.

His interest in photography goes back to the 1950's; however, for many years his career in science left little time for serious photography. Now he is making use of his scientific background to research and write about the physical and psychological bases of photography. His recent book, SCIENCE FOR THE CURIOUS PHOTOGRAPHER, includes discussions of light and optics, sensors, and the human visual system. In addition, it provides an introduction to human perception of color, appreciation of art, and cognitive limitations. The table of contents and additional excerpts from this book can be found at photophys.com. Arrangements for hardcopy publication have not yet been completed

INDUSTRY NEWS

FIRMWARE UPDATES

RICOH RELEASES FIRMWARE UPDATE FOR GR DIGITAL II

Ricoh has released a firmware update for its GR Digital II compact camera. Version 2.40 improves playback features and assigns more functions to the ADJ lever of of the camera. It also fixes minor issues related to orientation information. **Click here for more information and to download the firmware v2.40 for Ricoh GR Digital II**

PENTAX POSTS FIRMWARE V1.01 FOR K-7 DSLR

Pentax has released a firmware update for its K-7 mid-level DSLR. Version 1.01 adds a new custom function that defines the default behavior of the the four way controller when in manual AF-point-selection mode. The default can be switched between AF point selection and direct access to four key functions. The update also claims to make stability improvements to its general performance. **Click here for more information and to download the firmware v1.01**

CANON RELEASES FIRMWARE UPDATE FOR EOS 50D DSLR

Canon has posted a firmware update for its EOS 50D digital SLR. Version 1.0.7 corrects the a magenta cast that can appear on images in specific shooting modes. It also fixes incorrect indications on the Arabic, Romanian, Spanish and Ukrainian menu screens. The firmware is available for immediate download from Canon's website. Click here for more information and to download the firmware v1.0.7

EQUIPMENT

NIKON UNVEILS S1000PJ - THE WORLD'S FIRST PROJECTOR CAMERA

Nikon has unveiled the world's first compact camera with an in-built projector. The S1000pj projects images up to 40 inches in size with a VGA resolution and at a maximum distance of 2 meters. The camera is supplied with a remote control and stand for ease of use. It features an optically stabilized wide angle 5x zoom lens (28-140mm equiv.), 2.7 inch LCD and a 12.1MP sensor.

NIKON INTRODUCES D300S WITH HD VIDEO RECORDING

In a move that won't surprise anyone that has been listening out for rumours, Nikon has launched the D300S, a refreshed version of its successful mid-level DSLR. Compared to the D300, It offers full 720p HD video recording, a faster 7 fps continuous shooting and Dual CF and SD card slots. It also sees an addition of a new Quiet drive mode and a dedicated Live View and Info button. The camera's recommended selling price is $1799.

Jump to:

- Press Release
- Specifications
- Additional images
- Brief hands-on

NIKON GUIDES THE WAY WITH THE LAUNCH OF THE D3000

Nikon announces the simplest, most accessible DSLR to date, the D3000.

DSLR, pure and simple

The D3000 is designed for anyone who wants to take pictures without worrying about settings. You can select from a choice of subject parameters and the camera will do the rest, and the instant response time means you never miss a moment. The 11-point autofocus system ensures everyone is in focus, and the bright viewfinder means you get what you want, when you want it.

Great pictures, automatically

The 10.2 megapixel sensor, powerful EXPEED processing system and brilliant NIKKOR lenses ensure excellent pictures wherever you are, whatever you or your subject is doing. The comprehensive exposure metering system, ISO 1600 sensitivity and built-in pop up flash make light work of dark places.

Guide the way

For the DSLR first timer, the intelligent Guide mode helps you get the most from the potential DSLR photography offers. It simplifies the camera set up and shows you how to get better pictures. If you want to develop your picture taking, you can. If you want to concentrate on the subject, you can do that too. Either way, the D3000 does it effortlessly and automatically.

3-inch LCD screen

The 3-inch LCD screen means you can share your efforts with family and friends and makes retouching your pictures in camera great fun. Beyond the Guide mode, the GUI menus are larger and simpler to use thanks to extensive use of visuals instead of text. The wide variety of exciting in-camera processing effects means you can get really creative with your pictures and share them with friends and family.

Anytime and anywhere

Whatever you do, wherever you go, the D3000 is a must have for any family event or day out. The camera's comprehensive technologies and tough exterior are ready to handle whatever your free time can throw at it. The exclusive dust reduction system with Airflow control minimises the impact of dust on the image sensor and its compact size and weight – and tough housing – on both body and lens make the D3000 impossible to leave behind.

Key features:

- o 10.2megapixel CCD sensor. Even in low light the image resolution makes easy work of big prints and sharp enlargements.

- o 11-point autofocus system. Keeps even the fastest moving subjects in focus, often the biggest challenge for compact cameras

- o Fast response. The start up time and shutter lag means you can capture the shot almost instantly, without the delayed response time common of compact cameras

- o Guide mode. Simply the easiest way to get great pictures, without having to read the manual

- o 3-inch TFT. With pictures this good, you will need a great screen to share them with friends and family

- o EXPEED image processing. Exclusive system to deliver rich, bright results close to what you saw with your own eyes

- o Picture Controls. Lets you set the look and mood of your images before you shoot

- o 3 fps continuous shooting allows you to capture fast-moving action at 3 frames per second

- o Intuitive ergonomics. We challenge anyone to pick up a D3000 and it not to feel part of your hand

- o Stylish discrete appearance. The D3000 does not become a barrier between you and your subject, resulting in natural looking expressions

- o Compact, light and durable. It won't fit in your pocket, but with pictures this good you will find a shoulder to hang it on

New Guide mode

In-camera guidance is provided by the new Guide mode, which employs an easy-to-use interface that makes it easy for first-time users to select shooting modes. Additionally, after selecting an item in Guide mode, camera settings can be further adjusted in order to obtain optimal results.

Nikon DX-format CCD sensor; 10.2 effective megapixels

At 10.2 effective megapixels, the D3000 produces high-resolution images that enable beautiful enlargements without loss of sharpness. Normal ISO sensitivity is ISO 100 to 1600 but for added shooting versatility, a Hi 1 setting increases sensitivity to ISO 3200.

EXPEED image processing system

The D3000 is equipped with Nikon's EXPEED image processing system. EXPEED realises excellent resolution, long tonal scale, and superb colour while also making possible fast processing of the D3000's advanced imaging functions such as Scene Recognition and Active D-Lighting.

Scene Recognition System

This feature improves accuracy for exposure, white balance, and autofocus by analysing colour and illumination over the entire scene milliseconds prior to shooting. It then adjusts the camera settings accordingly for optimal picture quality.

Active D-Lighting

The D3000 incorporates Nikon's Active D-Lighting function which can vastly improve shadows and highlights of high-contrast scenes. Like the Scene Recognition System, Active D-Lighting utilises the 420-pixel RGB sensor to analyse a scene then adjust exposure to achieve images that closely resemble what the human eye sees. During processing, this function also restores details in the highlight and shadow areas of the image that may have been lost.

11-point AF system with Multi-CAM 1000 autofocus sensor module

Employing 11-point autofocus, driven by Nikon's Multi-CAM 1000 autofocus sensor module, the D3000 delivers fast, precise focus over a wide area of the frame. Four versatile AF modes are available: single-point AF for stationary subjects, especially ones that are off-centre; dynamic-area AF for moving subjects; auto-area AF when you want the D3000 to automatically determine the proper focus method; and 3D-tracking (11 points) AF for maintaining focus on subjects even if the composition changes.

3.0-in. LCD monitor

Image playback and viewing menus is now easier than ever thanks to the 3.0-in., 230k-dot TFT LCD monitor. Text size is also 20% larger than on previous Nikon digital SLR cameras.

Picture Control System

The Picture Control System gives users the ability to customise key digital image capture characteristics to suit personal preferences. Six settings are available: Standard, Neutral, Vivid, Monochrome, Portrait, and Landscape.

In-camera photo editing

After shooting, the D3000's photo editing functions allow for in-camera retouching, reducing the need for a computer to enhance or modify images. The D3000 introduces a new Miniature effect under its Retouch Menu that modifies images to look like pictures of miniature models. Each editing function is applied to a copy of the image, with the original left unmodified.

Nikon Integrated Dust Reduction System

Dust reduction is handled by the Nikon Integrated Dust Reduction System. This is a comprehensive solution that reduces the generation and accumulation of dust as well as measures to remove dust. A key element of the solution is the Airflow Control System, which directs dust away from the image sensor. The system also includes an image sensor cleaning function that activates automatically when the D3000 is powered on or off. This vibrates the low-pass filter (located in front of the sensor) to free it from dust.

Superb NIKKOR lenses

The D3000 opens up a wide range of possibilities for creative shooting thanks to full compatibility with the extensive lineup of NIKKOR AF-S and AF-I lenses. From ultra wide-angle and micro to super telephoto, NIKKOR lenses give users the means to explore their creativity to the fullest.

Nikon D3000 Other Features

- Extensive playback options that allow viewing of images one at a time or in batches of 4, 9, and 72 as well as Calendar view that organises images by shooting date and time. A histogram display is also available that shows exposure data for a magnified area of the image.

- Highly durable shutter unit tested to 100,000 cycles.

- Long-lasting Rechargeable Li-ion Battery EN-EL9a that provides up to 550 shots per charge. (CIPA standard, with AF-S DX NIKKOR 18-55mm f/3.5-5.6G VR and flash fired at full power once every other shot.)

- Built-in flash with a guide number of approx. 12/39 (ISO 100, m/ft., 20°C/68°F) and support for Nikon's i-TTL flash control.

- Support for the Nikon Creative Lighting System when using SB-900, SB-600, or SB-400 Speedlights, or the SU-800 Wireless Speedlight Commander.

- Compatible with all NIKKOR AF-S and AF-I lenses that have an autofocus motor.

- Compatible with the optional Wireless Remote Control ML-L3. There are two shutter release modes available when using the control: Quick Response mode for immediate triggering of the shutter as perform NEF (RAW) image release and Delayed Remote mode, which delays triggering for two seconds.

- Viewfinder grid lines that aid in picture composition.

- Compatible with SD and SDHC memory cards

- Includes Nikon ViewNX image browsing and editing software, which lets you organize, label, and select images as well editing adjustments and conversions.

- Photos captured with the D3000 can be used with optional Nikon Capture NX 2 photo-editing software, which features patented U Point® technology and powerful tools for quick and easy photo editing, including enhanced NEF (RAW) Editing.

NIKON RELEASES AF-S 70-200MM F/2.8G ED VR II

In addition to its camera releases, Nikon has unveiled the AF-S Nikkor 70-200mm F/2.8G ED VR II, a completely redesigned version of its workhorse professional telezoom. It features an entirely new optical formula which is designed to deliver sharp images all the way into the corners of the frame even on FX format cameras, using no fewer than 7 ED elements to minimize aberrations and Nano Crystal coat to combat flare. 'VR II' Vibration Reduction technology offers a claimed four stops benefit, and a new A/M focus mode provides autofocus priority when the manual focus ring is handled during shooting; however the lens loses the AF stop buttons of the original. It's also shorter but heavier than its predecessor and incorporates extensive sealing against dust and moisture. It will be available from November 2009 at an RRP of £1999 / €2430 / $2399.95.

Jump to:

- Press Release
- Specifications
- Additional images

NIKON ANNNOUNCES AF-S DX 18-200MM VR II LENS

Nikon has also revealed an update to its popular DX-format superzoom, in the shape of the AF-S DX Nikkor 18-200mm F3.5-5.6G ED VR II. The revised version features a new zoom mechanism to combat 'zoom creep' (one of the most common user complaints about the original lens), along with a zoom lock switch to keep the lens compact when carried. Improved 'Super Integrated Coating' promises to reduce flare and ghosting while size, weight and optical

construction remain unchanged. The lens will be on sale from September 2009 at an RRP of £729.99 / €887.00 / $849.95.

Jump to:

- Press Release
- Specifications
- Additional images

NIKON ISSUES SERVICE ADVISORY ADVISORY FOR D5000

Nikon has released a service advisory for its D5000 DSLR. It addresses power issues with a specific batch of D5000's. Affected cameras can be identified by their serial numbers, which will apparently be added to Nikon's website next week. These cameras will be repaired for free by contacting the company's customer support center.

CANON DEVELOPS HYBRID IMAGE STABILIZATION SYSTEM

Canon has developed a 'Hybrid Image Stabilizer' that corrects for both linear and rotational shake. The system, which the company claims is a world's first for SLR lenses, will be incorporated into a lens that will be released before the end of 2009. It is designed to offer improved stabilization performance at closer subject distances, and particularly for macro shooting.

## COSINA ANNOUNCES F & K ADAPTER FOR MICRO FOUR THIRDS.

Cosina has today announced Voigtländer branded adapters to connect F and K mount lenses with Micro Four Thirds camera bodies. The adapters are designed for Voigtländer and Carl Zeiss lenses with Nikon F or Pentax K mounts. They provide only a mechanical connection between the lens and body so only lenses with a manual aperture ring will be compatible.

WHAT'S ON – EXHIBITIONS & EVENTS

EXHIBITIONS

VANITY FAIR PORTRAITS: PHOTOGRAPHS 1913-2008
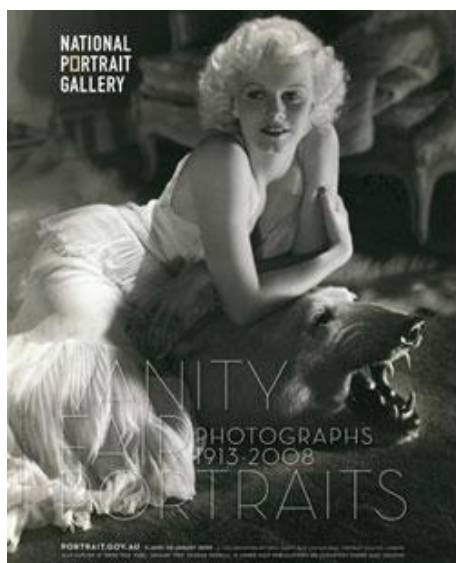
VANITY FAIR PORTRAITS 1913-2008
NATIONAL PORTRAIT GALLERY
5 JUNE - 30 AUGUST 2009

Temporary Exhibition Gallery

Wrap yourself in the covers of Vanity Fair magazine this winter. Stroll among rare vintage prints and contemporary classics of the great thinkers, actors, artists and celebrities of the 20th century including the works of master photographers such as Edward Steichen, Cecil Beaton, Annie Leibovitz and Mario Testino.

Vanity Fair Portraits traces the birth and evolution of photographic portraiture through the archives of Vanity Fair magazine. Visitors can expect to see many familiar and famous faces in this exhibition depicting the history of celebrity portraiture for which Canberra is the only Australian venue. This is a touring exhibition from the National Portrait Gallery London.

NATIONAL YOUTH SELF PORTRAIT PRIZE 2009

A selection of entries, including the prize-winning work, will be displayed at the National Portrait Gallery and as an online exhibition from 23 July–13 September 2009.

UPCOMING EVENTS

CANBERRA NARA CANDLE FESTIVAL

Join in the celebration of Canberra's sister city relationship with Nara, Japan. Fun and interesting activities for children include origami, calligraphy, didgeridoo and boomerang painting. You can even make your own Japanese lantern, then participate in a spectacular lantern procession in the evening. A variety of Japanese cuisine and beautiful designer Japanese handicrafts will be for sale. At dusk the scene is set for the event's centrepiece - more than 2000 floating candles arranged in the dry riverbed of Canberra Nara Park. As the sun sets, the candles flicker into the evening sky and illuminate the park with a soft glow.
Where: Canberra Nara Park, Lennox Gardens, Yarralumla
No admission charge.
When: 26-09-2009-09-
Enquiries: events@act.gov.au
Ph: 13 2281
URL: www.events.act.gov.au

2009 WORLD MOUNTAIN BIKE AND TRIALS CHAMPIONSHIPS

Where: Stromlo forest Park

When: 01/09/2009 - 06/09/2009, -

FLORIADE 2009

Saturday 12 September to Sunday 11 October

PHOTOGRAPHIC WORKSHOPS

Morning workshop times

7.00-9.30am (followed by breakfast at Cafe Valenti)

• Saturday 12 September

• Saturday 19 September

• Saturday 3 October

• Saturday 10 October

Twilight workshop times 4.30-7.00pm (followed by refreshments at ActewAGL Look and Learn Marquee)

• Wednesday 30 September

• Thursday 1 October

• Thursday 8 October

Workshop format

Workshops will be run by Geoff Comfort and Ben Kopilow, both members of the Australian Institute of Professional Photography and experienced photographic lecturers. Geoff and Ben will both attend each session. The sessions are stand alone and not part of a series. Short course notes will be supplied to participants. The sessions will include two hours of hands-on workshop and a 30-minute debrief and photo critique.

To get the most value from the workshops it is recommended that participants bring a camera that has a manual override.

Workshop numbers

Numbers will be limited to a maximum of 12 participants so book early to avoid disappointment. Workshops will also require a minimum number of eight participants to run.

Workshop cost $154 per person (GST inclusive).

Price includes:

• 2.5 hour photography workshop by Geoff Comfort and Ben Kopilow

• Breakfast for the morning sessions and refreshments for the evening sessions

• A Floriade bag containing a Floriade cap and mug.

How to book

Workshops are limited and bookings are essential.

Please download the booking form.

Complete the form and address it ATTENTION TO THE FLORIADE PHOTOGRAPHIC WORKSHOP COORDINATOR.

Return the form by one of the following ways:

Email susie.dunn@act.gov.au

Fax 02 6205 0629

Post Australian Capital Tourism Locked Bag 2001 Civic Square Canberra ACT 2608

Terms and Conditions, Booking and payment form (PDF)

Experience and be inspired by a rich harvest of workshops and presentations to inspire throughout Floriade.

COMPETITION

POSTCARDS FROM YOUR TOWN

Each year ActewAGL and TransACT produce an annual calendar distributed free to schools, community groups and businesses throughout the capital region.

For our 2010 calendar we are looking for the 12 best photos, from photographers young and old, that best depict life in the towns of our region.

The winning photos will feature on the 2010 ActewAGL and TransACT calendar, with each winning photographer pocketing $500.

Webpage:http://www.actewagl.com/promotions/Postcards/default.aspx

HOW TO ENTER

To enter, submit a landscape (horizontal) format image that represents your community. It can be of anything – people, teams, landmarks or monuments.

Along with your image, please supply your:

• name
• postal address
• email address
• phone number
• description of the image in 10 words or less.

ELECTRONIC ENTRIES

Images should be no bigger than 4MB and can be emailed, along with entry details, to postcards@actewagl.com.au

POSTAL ENTRIES

Images submitted by post should be a high-quality laser print or supplied on a CD no bigger than 4MB. Images and entry details can be posted to:

Postcards From Your Town
ActewAGL and TransACT
Marketing and Corporate Affairs
PO Box 250
Civic Square 2680
Entries close at 5pm on Friday 18 September 2009.

Competition terms and conditions apply

Position	Person	e-mail address	Phone (ah):
President	Rod Burgess	rodnkym@actewagl.net.au	6292 6698
Sec/Treasurer	Kim Barnabas	gerkims@tpg.com.au	
Newsletter Editor	Warren Hicks	hicks@netspeed.com.au	6288 3689

SOUTHSIDE CAMERA CLUB - PHOTOSHOP SIG MEETING TOPICS 2009

August 13	*Presentation to Club- advanced PhotoShop topics*		*Irish Club*
August 27	HDR	Claude Morson	18 Bancks Crescent, McKellar
September 24	TBA		
October 22	TBA		