



January Club Meeting - 7:30pm Thursday 14th at the Canberra Irish Club, 6 Parkinson Street, Weston

2009 PROGRAM

PRESENTATIONS

Month	Presentation & Coordinator
January	Photoshop – advanced Photoshop SIG (Shane)
February	The life and landscapes of Ansel Adams Rod Burgess
March	Travel photography – experiences of members Rob Wignell, Robert Deane and Rod Burgess
April	Pinhole Photography Kim Barnabas
May	Plant Photography Pamela Finger

EXCURSIONS

Month	Excursion & Coordinator
January	Mt Stromlo Norm Fisher
5–7 February	Snowy Mountains (overnight) Rob Wignell
5–7 February	Multi-cultural Festival Norm Fisher
6–14 March	Balloon Fiesta Rod Burgess
April	
May	20th Anniversary Dinner
May	Wadbilliga National Park Giles West combined with coast trip

AUSTRALIAN SKI CLUB LODGE WEEKEND – GUTHEGA

So far we have around 20 people coming on this trip, but there are still a few vacant rooms available so if you like an opportunity to go to the Snowy Mountains in February, see some mountain flowers and possibly get away from the hot weather in Canberra let Rob Wignell know at the January meeting or contact him at rob_wignell@hotmail.com. (Note payment isn't due until late January.)

SPECIAL INTEREST GROUPS

See end of Newsletter for Photoshop SIG program

TECHNIQUES

PHOTOGRAPHIC COMPOSITION

By John Paul Caponigro

INTRODUCTION



WHY WRITE ABOUT COMPOSITION?

Why write about composition? Because I've had countless requests to do so. There seems to be a real hunger for it. Over the years my students have asked me for good resources on composition. They're looking for something sophisticated but not overly complex and ultimately practical. There are many good sources on composition for painters and designers. There are few good references written specifically for the photographer. While the fundamental principles of design are the same for all visual artists (and that means the concepts and resources produced for disciplines other than photography will also be insightful for the photographer), there are specific photographic considerations concerning both production and delivery that exert a strong modifying effect on both perception and application for the photographer and ultimately reception by their audiences.

Books on design can often be so abstract that it is unclear for the photographer how relevant the examples are, much less how to apply them. It is my hope that readers of this material will quickly see the relevance of abstract thinking and discover ways of applying abstract thought to more complex photographic processes and information.

The limitations of photography strongly influence the ways photographers approach making photographs and how they conceptualize what photographs are, frequently in too limited a fashion. Every discipline offers a set of limitations, which are accepted and exploited if mastery is achieved. For instance, it's challenging to render detail with painting, it's challenging not to render it with photography.

Digital imaging calls all the previous limitations into question. There are fewer limits and more possibilities. That means we can produce photographs in many more ways. And this in turn means we can make many more kinds of photographic statements. There's never been a better time for a discussion of photographic composition.

DEFINING COMPOSITION

How do you define something? One classic strategy is to let the dictionary define it for you. The Oxford English Dictionary defines composition in the following ways ...

... the act of combining; forming relationships (between things); synthesis; reasoning from the universal to the particular; combining arithmetical factors, ratios, forces, elements to produce a compound; chemical combination; combining words and sentences to produce a literary work; combining sounds to produce a musical work; settling differences or an agreement; arrangement; constitution of mind and/or body or both; a creation shared by individual parts; union; aggregate; mixture; structure; design ...

This paraphrases a more than one page definition. Reproducing the full version would be tedious. But I recommend you take a glance at the full definition to get a sense of how wide ranging the many definitions contained in this one entry are, which are used by many disciplines yet still related.

For the visual artist we could settle on a working definition, a simple statement that could be useful. Composition is the act of combining graphic elements to create a visual structure or it's the product generated by this act. That suffices. That's useful. But, while it's useful to settle this, it would also be useful not to settle this issue definitively. The tension set up by continuing to consider all of the ambiguities, contradictions, connections, and unanswered questions will lead to some marvelous insights. For this very reason, I recommend you settle on your own working definition. And then continue to refine it. Because, rather than settling it definitively, by continuing to work with the question you'll benefit even more.

ISOLATE THE VARIABLES

Composition is everything. It involves all the physical elements we see when looking at images. Some of the elements of design include point, line, plane, shape, size, volume, color, and texture. It's interesting to consider whether other dimensions exist in and of themselves or are they instead produced by a relationship of already existing elements, such as position, space, and orientation. Some important dimensions may even arise through psychological attributions, such as weight.

Composition can become so overwhelmingly complex it becomes hard to grapple with. But we can make this task manageable. Isolate each element. Study it. Practice it. Understand it

thoroughly. Then begin to explore the relationship each element has to other elements of composition; how it impacts and is impacted by other factors.

Exploring how each of these elements interacts with and potentially modifies the effects of the others becomes more clear and productive if we first identify the elements involved and how they function on their own. Doing this will increase our sensitivity to all of the elements involved.

Systematic thinking can be very useful. There's a time and place for it. When studying each element for the first time I recommend you try to be precise and concrete with maximum objectivity and minimum subjectivity. After your initial explorations, I highly recommend you incorporate your personal subjective reactions into your thinking and process. Develop a relationship with your material. Ultimately, while we all deal with the same issues, your relationship to them will be different from others'. The goal is not to solve the problem like a mathematical equation, coming up with the same answer every time, but rather to deepen our understanding of the issues so that we can make our work stronger on every level.

FUNDAMENTALS

Often, we take the fundamentals for granted. Having worked with them unconsciously for so long we may miss opportunities to refine and strengthen these aspects of our work with more conscious efforts. It can take distilling visual challenges to their most essential to focus intensely on a single element in order to strengthen it. This work is rewarding for any visual communicator at any stage, whether amateur or master. The complexity and order of activity may vary with development, but the fundamentals of the challenge will remain the same.

KEEP IT SIMPLE

I've tried to keep the text extremely simple. I've combined simple language with more visual information. And I encourage you to put these principles into action through exercises. Intellectual understanding is a very different thing than internalizing the information well enough to act on it, sometimes without thinking. I recommend that you keep the language of your

thinking on this subject simple too. Simplicity makes things memorable. Simplicity makes things useful. In the sciences simplicity is often seen as a sign of greater probability of correctness and along with this there is often an attempt to move from the particular to more universal principles. The same attitude works well in the arts. Simplicity is very different than taking a simplistic attitude towards things. A simplistic approach can be adopted instantly by taking a casual or even uninterested stance to a subject or issue. On the other hand, it takes a lot of work to make complex subjects simple. And, it takes experience (discovery, action, reaction) to see and feel deeply about things that at first seem simple but ultimately are profound. The ability to do these things is often seen as a sign of mastery.

PRINCIPLES OF VISUAL DYNAMICS

An orator can speak more effectively with an understanding of grammatical rules and conventions than without an understanding of them. It's the same for anyone who makes visual statements. Verbal language is composed of elements, principles, concepts, and conventions. The same can be said of visual language. A designer can work without consciously understanding the foundations of visual language, but his or her work will be stronger with an understanding of them. An understanding of these foundations is not a substitute for either inspiration or passion. When this material is truly understood it enables greater discovery of one and expression of the other. It fuels the fires.

If you like rules, remember exceptions prove the rules. Being too insistent on the application of hard and fast rules can blind you to many exceptional opportunities. If you don't like rules, remember that while there are no absolutes there are forces at work that have consistent tendencies. Denying or ignoring universal principles will lead to unpredictable unrepeatable results; you'll achieve success far less frequently and be far less able to repeat your successes.

Forget rules. Forget absolutes. Forget musts. Instead develop an awareness of visual principles. Look for the unique power each element has to influence a composition. Develop a sensitivity to how elements and combination of elements make the forces at work in a

composition stronger or weaker. Instead of composing formulaically, you'll then be able to improvise. Understanding the principles of visual dynamics will help make your decision making process more informed, it will not make choices for you. Awareness is the key. Better awareness brings better choices bringing better results.

Composition is an extremely complex subject. In any composition there are many variables at work simultaneously. Each variable exerts its own force, contributing to the whole. Each element influences the other, creating a cascading chain of action, reaction, interaction. The degree to which one variable is emphasized over or used to modify another gives the viewer visual clues about the creator's ways of seeing and intentions. Visual communicators dynamically combine these components to make statements. Versatility with many strategies enables visual communicators to more successful in varied situations and to make more varied statements. Consistency, strength, and distinctive (sometimes novel) approach indicates a signature style, communicating information not only about the subjects but also about the creator of an image or images. It's all about the quality of the relationships you create.

PHOTOGRAPHIC COMPOSITION

Photographic composition deals with all of the same elements as any other two-dimensional image making process, but has additional considerations that are specific to the medium. Painters "synthesize" while photographers "select." The great photographic historian John Szarkowski rendered more clearly an important distinction with respect to photographic composition by this choice of words. Not everything a painter renders in a single composition was before his or her eye at one time and it may not be rendered exactly as seen. The opposite is true for most photographers. Painters can choose to render elements indistinctly or not to render them at all, while photographers must use frame, angle of view, or exposure (brightness or duration) to subdue or eliminate elements. Photographers deal with what can be an overwhelming balance of concerns that extend beyond composition to include time constraints and changing conditions. These fundamental differences alter the relationships between both the author and the image and the image and the viewer. It changes

the way images are made; it changes the way images are perceived. It changes everyone's expectations. (The relatively recent use of digital technology calls these distinctions into question. It can no longer be made as absolutely as it was once asserted.)

Like any art, the art of photography is in many respects the art of compromise. Because photography does so much, because everything within the frame is typically included in the final composition, the compositions it generates are often not ideal. This lack of picture perfectness is often used as a cue to spontaneousness (natural/real) rather than control (staged). Imperfections may be seen as indicators of factual truth (ratification of verisimilitude and veracity). Seen in this light our perspective may change. Perfect composition may not be perfect. Perfection may lie in imperfections. Picture imperfect may be perfectly imperfect. Various genres of photography deal with perfection and imperfection in various ways; all of them deal with it. In the end, this will influence your use of the principles of composition.

PRACTICE

Theory is useful. So's practice. Both produce different kinds of understanding. When they work in concert with one another better results are produced in both. Better theory leads to better practice. Better practice leads to better theory. With this in mind I've designed exercises to stimulate your appreciation of each topic. You'll find them rewarding. I do.

There will be times when you simply want to practice the exercise, making an image that is insightful solely with regard to the element being explored, rather than making images that are successful in every way. These types of images may seem unsuccessful but nothing could be further from the truth. Though you may not display them as finished products, you may gain a great deal more from these unfinished images than exhibition worthy images that repeat your previous successes. When you're doing the exercises, concentrate on making images that excel at the one dimension you are focusing on. Make the finished images. But always return to the task at hand. You'll learn more and in time become more versatile, which will lead to many more successful images in the future. Even masters practice. Remember, practice doesn't

make perfect. Even perfect practice doesn't make perfect. Nothing is perfect. So let yourself off that hook. Practice makes better. And that's the goal. Improvement.

This is an online column and that means many things can happen that might not happen in traditional print. The content can be of any length. It can be updated at any time. It can be delivered in many media – text, image, audio, video. And, it can be interactive. I'm going to encourage readers to post their own images which are relevant to the recommended exercises to the Luminous Landscape forums and vote for the images they feel are most successful. I'll point out images from these community contributions that I think are particularly successful and comment on why I think they're successful. Links will be provided. Conversation will be stimulated. I hope my material will become a catalyst for material you in turn generate together. I think we'll all learn many valuable things. Collective distributed nonlocal asynchronous intelligence. It can be a powerful thing. Let the games begin!

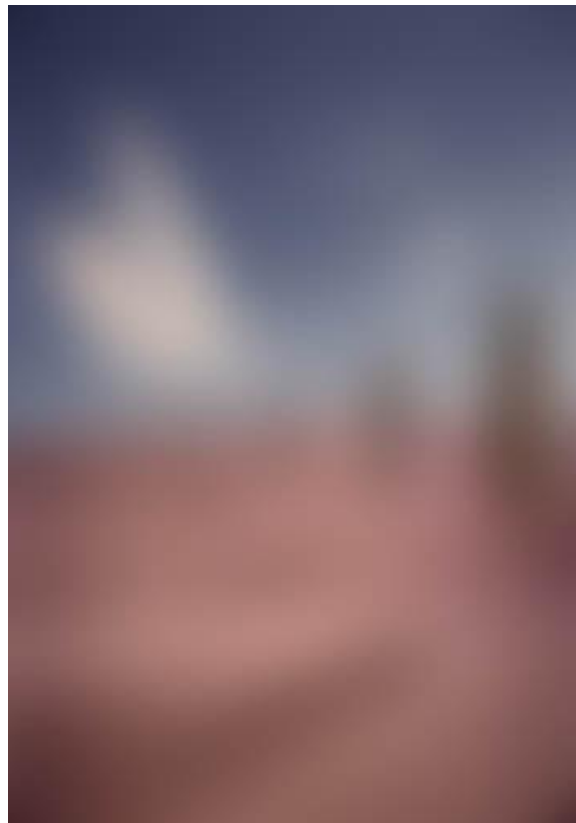
EXERCISE

REDUCING IMAGES TO THE ESSENTIALS

You can see the fundamental structures present and visual dynamics at work in your images by reducing the wealth of information found in photographs. You can use Photoshop to do this in countless ways. Here are a few.



- The full color image.



- Filter: Blur : Gaussian Blur displays fields of color.



- Filter : Pixellate : Mosaic displays color blocks.



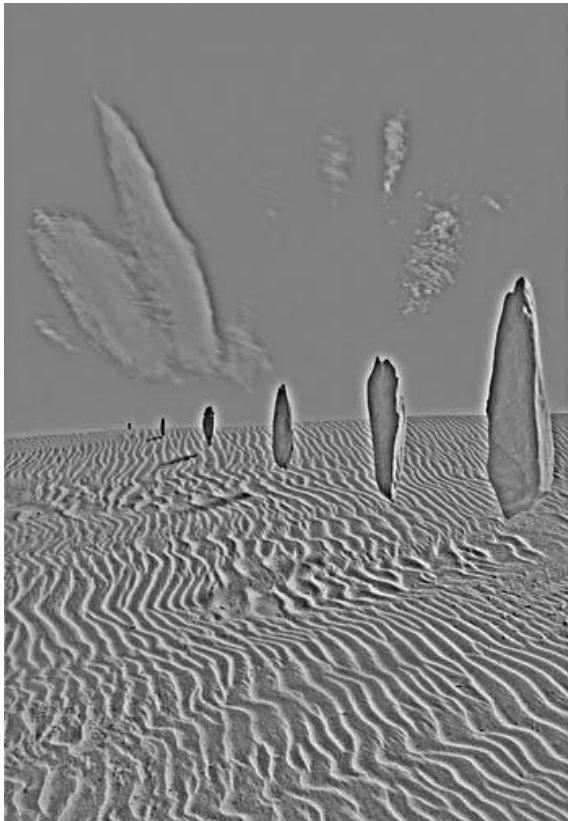
- Duplicating the Background layer, applying the filter Blur : Average; and changing the layer blend mode to Luminosity creates a map of hues.



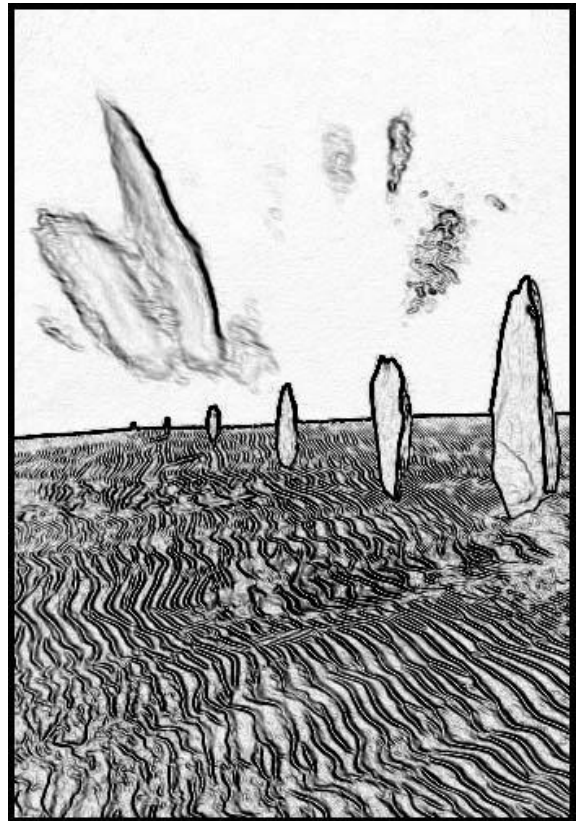
- Desaturating the image shows luminosity without the impact of hue and saturation.



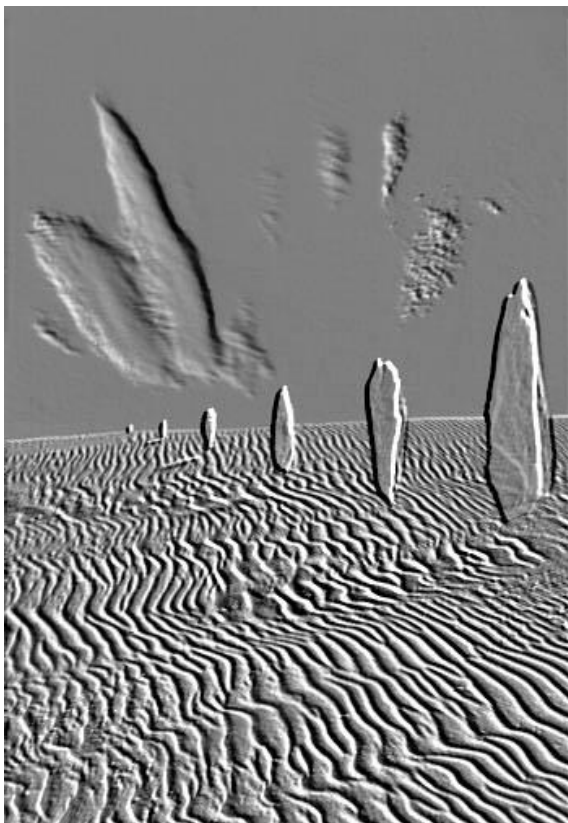
- Image : Adjustments : Threshold reduces the tonal structure to large blocks of black or white and shows texture.



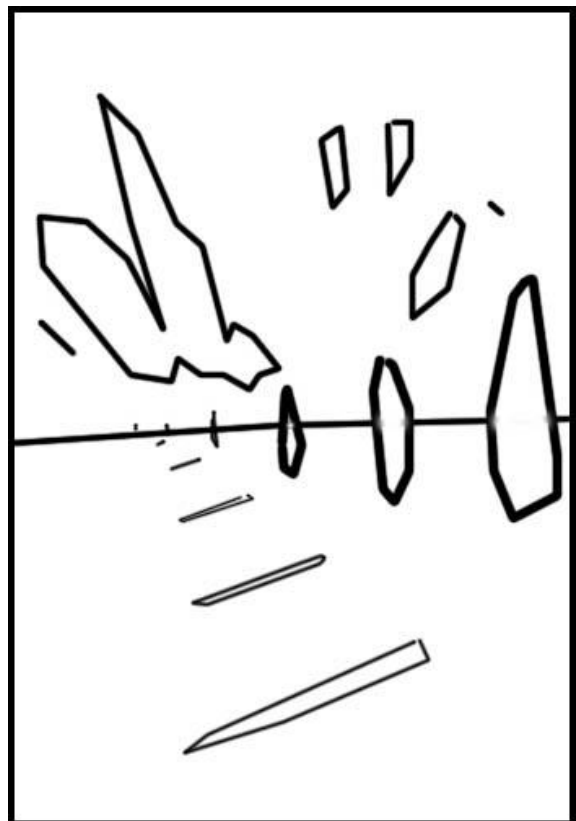
- Filter : Other : High Pass makes contours pronounced.



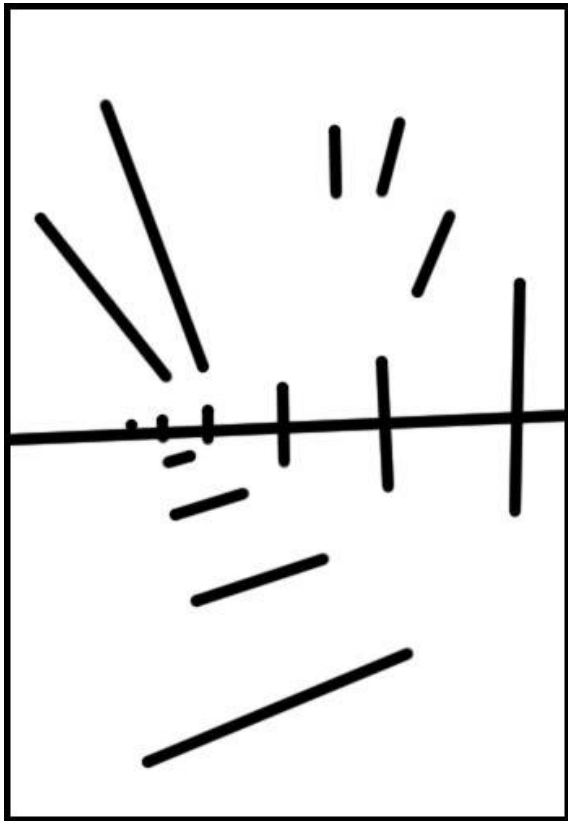
- Filter : Stylize : Find Edges makes contours pronounced.



- Filter : Stylize : Emboss makes contours pronounced.



- Contours isolated by tracing simple straight lines drawn on a new layer.



- Directional vectors can be found by tracing simple straight lines down the center of significant elements.

John Paul Caponigro

June, 2009

<http://luminous-landscape.com/columns/jp-composition-intro.shtml>

INDUSTRY NEWS

FIRMWARE & SOFTWARE UPDATES

NIKON D3X, D3, D700 & D300S GET FIRMWARE FIXES



Nikon has posted firmware updates for its D3X, D3, D700 & D300S digital SLRs. With the latest firmware, all four cameras will now support 64GB

CompactFlash cards. The updates also bring in a host of improvements and bug fixes, and are available for immediate download from Nikon's website.

Click below for if you are using a Windows machine

[D300S Firmware v1.01](#)

[D700 Firmware v1.02](#)

[D3 Firmware v2.02](#)

[D3X Firmware v1.01](#)

Click below for if you are using a Mac

[D300S Firmware v1.01](#)

[D700 Firmware v1.02](#)

[D3 Firmware v2.02](#)

[D3X Firmware v1.01](#)

BIBBLE LABS LAUNCHES BIBBLE 5 PRO

Bibble Labs has announced that Bibble 5 Pro is now available. The latest version of its RAW workflow and conversion software has been in development since September 2006 and was originally slated for release in the fourth quarter of 2008. The company says its software is up to 88 times as fast as 'similar applications.' Customers who have purchased Bibble 4 after September 1st 2006 can get a free upgrade to the latest version by logging-in to their accounts on the Bibble Labs site and clicking on the 'Upgrade' link.



CANON 1D SERIES AND 5D II GET WFT FIRMWARE UPDATES

Canon Canon has issued firmware updates for its EOS-1D Mark III, 1Ds Mark III and 5D Mark II cameras to provide compatibility with the wireless file transfer units. The 1D series cameras gain compatibility with the

WFT-E2 II unit while the 5D Mark II gains WFT-E4 II support and lower noise when shooting Bulb exposures. Meanwhile the WFT-E2 and E2A firmware is also updated to allow use with the 1D Mark IV.

ADOBE LAUNCHES LIGHTROOM 2.6 AND ACR 5.6

Adobe has launched Photoshop Camera Raw 5.6, Lightroom 2.6 and DNG Converter 5.6 for immediate download. Release candidates of all three had already been available from the Adobe's Labs site. The updates fix minor issues and provide additional Raw support for 20 more DSLRs, including the Canon EOS 7D and Nikon D3S, with additional DNG support for the Leica M9 and Ricoh GXR. (09:10 GMT)



DXO LABS LAUNCHES DXO OPTICS V6.1 FOR WINDOWS

DxO Labs has updated its DxO Optics Pro raw converter to version 6.1 for Windows. New features include support for the Nikon D3000 and Canon Powershot G11 and EOS 7D, plus a full screen display mode. The software is available for immediate download from the company's website.



EQUIPMENT

NIKON LAUNCHES REVISED 300MM F/2.8 VR LENS

Nikon has launched a new 300mm F2.8 VR lens featuring the company's latest image stabilization system. The AF-S Nikkor 300mm f/2.8 ED VR II is designed to be small and light enough to hand-hold while the company says the VR II system can offer 'four or more' stops of compensation for lens shake. It also includes nano-crystal coating and is dust and



moisture sealed. Recommended retail prices will be \$ 5899 / €6050 / £5099.99.

NIKON RELEASES TC-20E III 2X TELECONVERTER

Nikon has released a new 2x AF-S teleconverter, the world's first to include an aspherical lens element. The AF-S Teleconverter TC-20E III is a completely new optical design designed to minimise its impact on image quality. When used with the 300mm F2.8 VR II lens launched today it would offer an effective 600mm reach at up to F5.6.



PENTAX RELEASES WEATHER-RESISTANT 100MM F2.8 MACRO

Pentax has launched a weather resistant 100mm F2.8 Macro lens. The lens, which is designed to work with both digital and film SLRs, features weather-resistant construction to match the company's environmentally-sealed K-7 mid-level DSLR. It also features an aluminium body in the style of the company's 'Limited' prime lenses and offers full-time manual focus override.



PANASONIC RELEASES SDXC MEMORY CARDS

Panasonic has announced its first SDXC (Extended Capacity) memory cards. The 64GB and 48GB cards offer Class 10 speed with maximum data transfer speed of up to 22MB/s. Their launch complements the company's SDXC-compatible cameras announced today. Both cards will start shipping in February 2010 with suggested retail prices of \$USD 599.95 and \$USD 449.95, respectively.



ON LENSES FOR SMALL CAMERAS

by Andy Westlake

The year 2009 will surely be remembered by photographers as that which finally saw the long-overdue arrival of the large-sensor compact system camera. Indeed ever since compact digicams were first introduced, the obvious next step seemed to be to develop the basic concept with larger sensors and interchangeable lenses; so much so that the only real question has been, what's taken so long? But now that Olympus and Panasonic have blazed the trail with the likes of the E-P1 and GF1, and Samsung has shown its hand in the shape of the NX10, it seems only a matter of time before all of the major manufacturers jump on board and produce their own competitors in this potentially lucrative new market segment. But while we've certainly been pleased to see these new cameras, we've been less impressed by the lack of imagination shown by the initial lens ranges. So in a (probably futile) attempt to steer the manufacturers in what we think is the right direction, here are our suggestions for what they should be making.

WHO'S IT FOR?

To understand our line of thought, let's just take a step back and think about who's likely to be buying these compact beauties. The camera manufacturers seem convinced that their market consists primarily of people who currently use compact digicams, and might be tempted to upgrade to an DSLR but are put off by the size and complexity. They therefore seem to be designing their initial lens selections along such lines, with a profusion of uninspiring slow zooms. However, we think this at best half the story. Interchangeable Lens Compacts (we'll call them ILCs from now on) are also hugely interesting to serious photographers looking to complement their bulky DSLR systems with smaller, more portable alternatives that still provide excellent image quality - users who will want lenses that offer more creative options.

WHAT'S IT FOR?

We now need to define the purpose that our lens set is to be designed for. The standard set of zooms - wide, normal, and telephoto - allow general purpose photography in good light, but

we're aiming for something a bit different. Because the vast majority of photographs are taken of people, and we spend much of our time interacting with our friends and family indoors. So let's have lenses which will allow us to capture these memories - from wide angle group shots, to across-the-table portraits - easily and discreetly, and crucially using the subtlety and quality of natural light.

PLAY TO YOUR STRENGTHS



The GF1 + 20mm F1.7 is notably smaller than even a petite DSLR body such as the Nikon D3000

One of the most important concepts in marketing a new product is that of the Unique Selling Point (USP), which in a nutshell is the key advantage that you can offer a potential buyer over the competition. And the most important USP of ILCs is that they offer DSLR-level image quality, especially at high ISOs, in a significantly smaller package that's much more easily carried. Lose either half of the equation and there's little reason to carry one over either a small-sensor compact or a DSLR. To complement the camera, the lenses therefore have to be small - ideally little more than an inch and a half in length.

IS THAT A ZOOM IN YOUR POCKET?

This brings us to a pet peeve of the new systems; kitted out with the standard zooms, they have no huge portability advantage over an entry-level DSLR. This is especially true of the DSLR-alike Panasonic G(H)1 and, to a slightly lesser extent, the Samsung NX10; and there's therefore little incentive to carry one ahead of a lightweight APS-C DSLR. On the other side of the equation, in many shooting situations a slow kit zoom on an ILC also offers little practical advantage over a good fast lens on a high-end compact such as Panasonic LX3, while being much bigger. Olympus has addressed this to

some extent with its clever collapsing 14-42mm zoom for the Pen series - but there's little doubt that the most compelling option in terms of size is always going to be provided by compact, 'pancake' primes.

WE LIKE PANCAKES



Three pancakes of various flavors - the Olympus ZD 25mm F2.8, Samsung NX 30mm F2, and Pentax 40mm F2.8 Limited

It's no coincidence that the cameras we've probably most enjoyed using over the past few months have been the Panasonic GF1 and Olympus E-P1 when kitted out with the fast Panasonic 20mm F1.7 ASPH Pancake lens. These, we feel, make the most of the micro Four Thirds system's key strengths, offering much better low light image quality than any small-sensor compact while still being far smaller and more portable than any DSLR (and reasonably described as 'coat pocketable'). So it's nice to see that Samsung has followed suit, with its 30mm F2 for the NX10. Unfortunately, though, Ricoh's A12 33mm F2.5 prime for the GXR doesn't quite fit the bill here - it's just a bit too bulky.

OUR FRIENDS LIKE PANCAKES TOO

Small, pocketable cameras with high image quality are obviously attractive to photographers for their sheer portability - the best camera is always the one you've got with you. But equally importantly, they can help you get better pictures for a slightly more subtle reason, as they tend to be less intimidating to the subject. If you arrive at a party with your DSLR and F2.8 zoom then you're obviously a 'photographer', and when you turn that large lens on your friends and family they'll often just get self-conscious. Turn up with a small camera and you'll be rather less obtrusive, making your subjects more relaxed and your pictures much more natural.

FREE US FROM THE TYRANNY OF ON-BOARD FLASH

One of the key advantages of the larger sensors used in DSLRs and ILCs over the fingernail-sized versions used in conventional compacts is their much better high ISO performance. This, in turn, allows shooting hand-held in lower light, including the ability to shoot indoors using often just natural light, and without needing the camera's built-in flash for anything more than a little bit of fill. This gives much more attractive pictures, free of the dreaded 'rabbit in the headlights' look typical of direct flash shots from small sensor compacts. So we'd like to see lenses that facilitate this kind of shooting - and that means large aperture, fast primes - ideally F2 or better.

IMAGE STABILISATION CAN'T REPLACE A FAST LENS

At this point, we need to stress that a slower, image stabilised lens can't replace a fast prime. You may be able to hand hold it in the same light, but the slower shutter speed this entails means that moving subjects will blur. And like it or not, people tend to move quite a lot, so fast shutter speeds are desirable, especially when taking unposed candids. Obviously the ideal here is to use a fast lens on a camera with in-body image stabilisation, which gives you the best of both worlds.

The other advantage of a large maximum aperture is that it gives a shallow depth of field, allowing the use of selective focus to isolate your subject from the background. This is one area where slower macro lenses tend to fall a little short - as you can't always rearrange your subject so the background is further away.

THE LENSES WE'D REALLY LIKE TO SEE

The lenses we'd really like to see now for ILCs are therefore fast, compact primes covering a range of focal lengths from wide to short telephoto. They should build around the kit zoom, offering distinctly different capabilities (significantly wider, longer, or faster), and all give fast focusing - preferably internal. Obviously aperture has to be balanced against size - with the aim of keeping the length to around 1.5-2" (38-50mm). This may sound ambitious, but if we think in terms of simply scaling down 35mm designs it should be achievable (for example Canon offers a range of 35mm-format primes

from 20mm F2.8 to 100mm F2 which are all less than 3" in length). Here the Micro Four Thirds standard has a potential advantage over APS-C in theoretically allowing smaller lenses.

So, without further ado, here are our suggestions for the kind of lenses we think would make most sense to complement a compact-body Micro Four Thirds or APS-C camera A LA E-P1 (all focal lengths 35mm equivalents):

WIDEANGLE:

A wideangle prime should not just be small, but also complement the wide end of the kit zoom. Panasonic's upcoming 14mm F2.8 falls a little short in this regard - it's no wider, and only two thirds of a stop faster, so on paper offers relatively little extra. We'd like to see something usefully wider, faster or both.

Suggested lenses: 24mm equivalent, F2.5 and / or 28mm equivalent, F2

NORMAL:

Here Panasonic and Samsung have both got things pretty well spot on. Freed of the constraints of either the SLR mirror or rangefinder frameline conventions, both have created fast compact pancake lenses which are close to being 'perfect normals', with focal lengths about equal to the sensor diagonal. This gives what many photographers consider a more natural perspective than the conventional, but slightly-too-long 50mm equivalent lens. Let's hope the other manufacturers follow their lead.

Suggested lenses: 40mm equivalent, F1.7 or 45mm equivalent, F2

SHORT TELE:

What we want here are fast portrait lenses, which allow both fast shutter speeds in marginal light and shallow depth of field. Again these should complement the kit zoom, being significantly faster and/or longer. There seems to be a lot of interest in using adapted 50mm manual focus primes on micro Four Thirds, for example - so let's see native lens designs to do that job.

85mm equivalent, F1.8 and / or 100mm equivalent, F2

We genuinely believe any manufacturer brave enough to bring out a system with such a lens set (alongside the conventional kit zooms) would find themselves selling pretty well everything they could make - witness the current wave of enthusiasm around the Panasonic 20mm F1.7. This could give the modern equivalent of the classic high-end 35mm systems such as the Leica/Minolta CL or the Contax G1/G2, but with enough automation and crossover appeal to sell to a broader range of users.

ONE THING'S FOR SURE

If there's one thing we can be sure of in the intermediate future, it's that by the end of 2010 the ILC marketplace will be much more crowded than it is now, and Panasonic, Olympus and Samsung will be feeling the heat with strong competition from some other major players. Now whether any of the big hitters is willing to gamble on a system aimed firmly towards the higher end of the market remains to be seen - but the coming year is bound to be an exciting one for photographers of all levels.

WHAT'S ON

SEMBLANCE - TJ PHILLIPSON

HUW DAVIES GALLERY 18 December–31 January



Like Sydney born artist Tony Schwensen, an artist he refers to as influencing his work, TJ Phillipson switches to find the best medium to express his ideas. In 'Semblance' we see TJ Phillipson's photo media work, but also evidence of his interest in performance.

Phillipson puts himself in the frame in 'Semblance', less obviously than in some of his earlier work but unmistakably as a confused man (is it the drink?) with a lettuce head ('Wet Lettuce'), a man beset by pressure to achieve and make money ('Executive') or the conflicted man with too much on his mind ('Versus'). I'm sure there will be many other interpretations; Phillipson seems to take great pleasure in creating multiple layers of meaning.

TJ Phillipson was selected for an Emerging Artist Support Scheme (EASS) residency at PhotoAccess from last year's ANU School of Art graduating year. EASS residents are selected on

the quality and impact of their work in the end of year show. TJ's work stood out because of its astonishing visual impact and his full on commitment to making provocative and challenging images. It is pleasing to see that this commitment has not diminished in his year away from art school.

A questioning nature can produce great art or give rise to confusing, incoherent and unengaging work. Phillipson's musings on the nature and shape of masculinity have given rise to serious images, but also images like 'Calm Waters' and 'Fruity Arm' that engage and amuse us with references that are predictable but juxtaposed in unexpected and clearly ironic ways. Then he drags us back to grim reality with the obvious despair of 'Disparaged' and 'Caved In'. It's a confusing world, but Phillipson gives us a coherent and engaging meditation on it in 'Semblance'.

A heavy workload producing images for several exhibitions, a short film and honouring commitments as an artist in residence at PhotoAccess and Canberra Contemporary Art Space might have resulted in a less interesting and challenging body of work. It says a lot about TJ Phillipson's maturity as an artist that 'Semblance' is a strong and intriguing exhibition. PhotoAccess is very pleased to share his work with visitors to the HUW DAVIES GALLERY at the Manuka Arts Centre.

David Chalker

[Catalogue](#)

BEYOND REASONABLE DROUGHT

01/11/2009 to 14/02/2010



Beyond Reasonable Drought aspires to produce a comprehensive, sensitive, ethically sound and powerful body of work that is a permanent, diverse and

valuable interpretation of Australia's current long-term drought. See the harshness and beauty of the Australian landscape in drought in 80 extraordinary photographs. Witness the impact of the drought on the land, people and psyche of rural and urban Australia. Exhibition access included in the Museum's entry fee.

Where: Museum of Australian Democracy at Old Parliament House moadoph.gov.au/brd/

Contact Details: Telephone : 61 02 6270 8222 Fax : 61 02 6270 8111

Email : info@moadoph.gov.au

Website : moadoph.gov.au/brd/

Opening Times

Daily 9am–5pm (closed Christmas Day)

Price Information

Adult : \$2.00 Child : \$1.00

Family : \$5.00 Concession : \$1.00

NATIONAL MULTICULTURAL FESTIVAL

05/02/2010 to 07/02/2010



Eat, drink, laugh and dance your way around the world at the National Multicultural Festival 2010. Celebrate difference, share traditions and see performances from all parts of the world. There will be comedy, performance art, food and wine stalls, street parties, live music, circus-style acts and more! Keep checking their website for full details.

Various venues www.multiculturalfestival.com.au

CANBERRA FESTIVAL BALLOON SPECTACULAR



06/03/2010 to 14/03/2010

Celebrate the Canberra Festival in the air or on the ground. Both are great spots to enjoy the 2010 Canberra Festival Balloon Spectacular. There's nothing like standing right next to a massive hot air balloon as it inflates and then rises gently into the skies. Witness the beauty of the balloons floating across the national capital's iconic buildings from 6.30am each morning on the Lawns of Old Parliament House. Enjoy a delicious hot breakfast and a variety of live and free entertainment.

Location: Lawns of Old Parliament House

www.events.act.gov.au/?/canberrafestival/event/28

Contact Details

Email : events@act.gov.au

Website :

www.events.act.gov.au/?/canberrafestival/event/28

Opening Times 6.30am - 9am daily.

CANBERRA AND DISTRICT HISTORIC ENGINE CLUB'S 8TH HERITAGE RALLY

20/03/2010 to 21/03/2010

F22: Southside Camera Club Newsletter January 2010



Visit Canberra and District Historic Engine Club's 8th Heritage Rally and step back in time. Learn about farming from the past. See vintage engines, tractors and farm machinery on display. The feature of the rally will be the reinstating of the original 1904 Hornsby engine on its original platform at the

Homestead. See tractor ploughing, hay making, and a tractor pull. Take part in the swap meet. Enjoy family entertainment, children's rides and food stalls.

Venue : Tuggeranong Homestead

Address : Johnson Drive Richardson Australian Capital Territory 2905

Contact Details

Email : nsolman@ozemail.com.au

Opening Times

Saturday : 10am - 4pm Sunday : 10am - 4pm

Free entry

Position	Person	e-mail address	Phone (ah):
President	Shane Baker	shane@sb.id.au	6231 0965
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 2010

Date	Topic	Presenter	Location	Comment
25 February	Converting to mono	Shane Baker	104 Bacchus Circuit Kambah	
25 March	Colour correction	Rod Burgess	TBA	Apologies from Shane
22 April	Blending images	Pamela Finger	TBA	
27 May	Perspective tool	Paul Livingston	TBA	
24 June				
22 July				
26 August				
23 September				
28 October				
25 November				

NB: Each meeting will include a Tips and Tricks segment, where members will informally share useful information they have picked up in the recent past.

Convenor: Shane Baker – shane@sb.id.au – 6231 0965