

One of a set of images taken for an assignment for TAFE photography studies, Canberra.



Lunch break during lamb castrating, Tuggeranong Homestead - 1973



Servicing the Iron Horse; Kingston, Head of the Lake, 1974

Jeff Cutting 1974

This locomotive was the last steamer operating in New Zealand. Taken during preparations for a morning tourist run using Ilford FP4 B & W film with a MAMIYA RB67 camera and processed in diluted ID11.



KENNARD & SONS, BLACKSMITHS - OAMARU

Jeff Cutting 1974

This workshop was in the main street of Oamaru, a town in the South Island of New Zealand. The boys pulled up just at the right time to see what I was doing with a big camera - taken with Mamiya RB67 camera on Ilford FP4 B & W film.

I had recently acquired a new Rolliflex 6 x 6 slr camera and was on my way to Sydney and admiring the unusual clouds when I spotted this Southern Cross windmill along Lake George. I think it is still there but behind some fences. Film used was ILFORD FP4 and processed in diluted Kodak D76 developer. The photograph would look better if there were some sheep grazing, but I am reluctant to paste in some using PhotoShop. (Ca. 1986)

The caption reads:

Land of the Southern Cross - a Lake George pastoral



Land of the Southern Cross - a Lake George pastoral

To get this fresh snowfall clinging to the vegetation I had to leave very early in the morning and drive up into the Brindabella Ranges through 6 inches of fresh snow with the knowledge that by mid afternoon it would be slush and easy to drive back. Camera used was Rollicflex SL66E with Ilford FP4 film.



Wintery morning, Two Sticks Road, Brindabella National Park Ca. 1990

Laurie Westcott**Flinders Ranges South Australia**

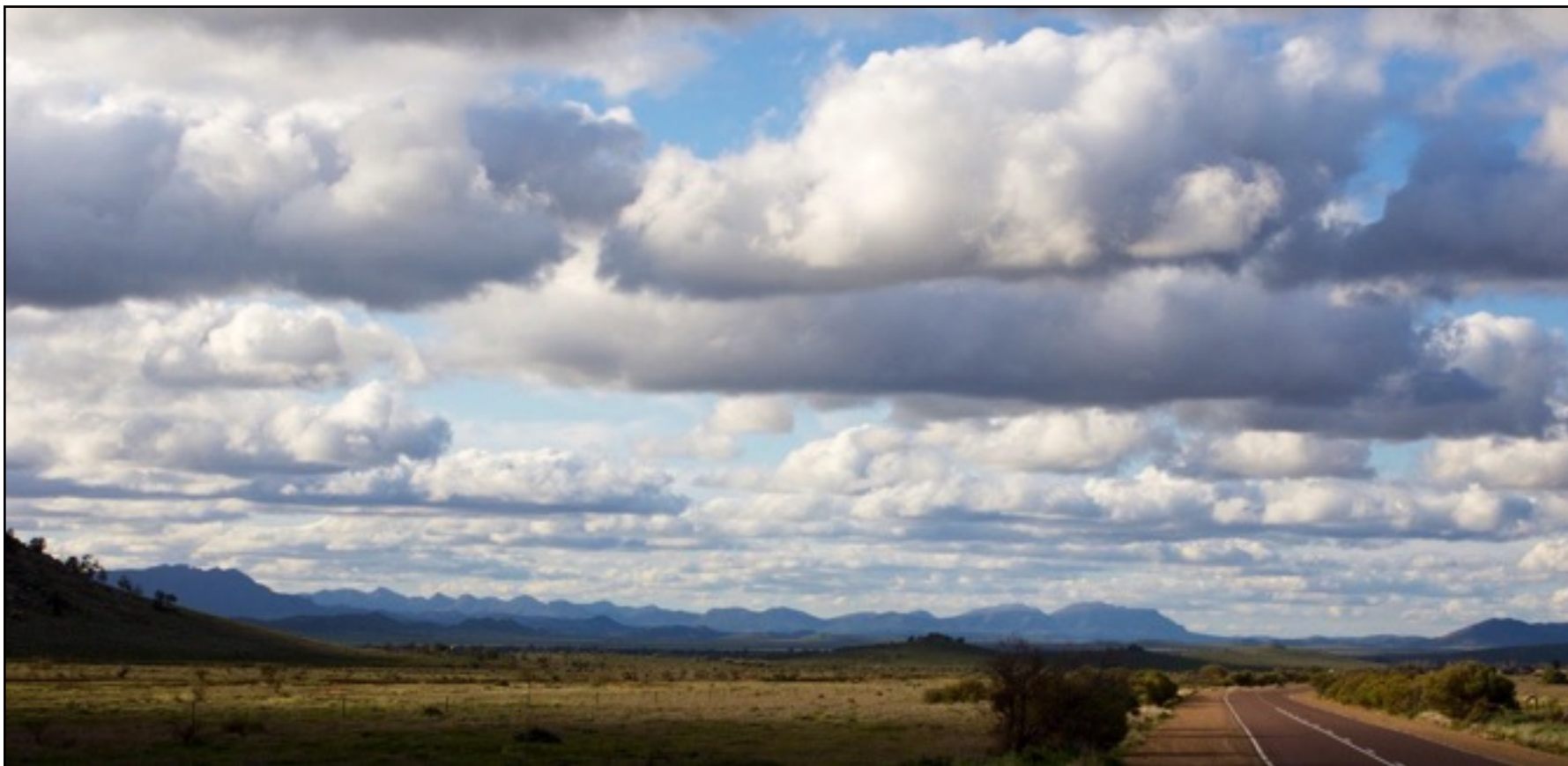
Laurie and his wife Robin recently visited the Flinders Ranges. Here is Laurie's commentary and some of his images.

In July this year Robin and I guided my brother and 2 Melbourne friends to see some iconic areas of central Australia. Like a lot of Australians they had not experienced "the outback".

Wilpena Pound and the Flinders Ranges are a must see. Camping is limited and restricted to specified camp grounds but the accommodation available in the national park and surrounding properties ranges from tenting, caravan, cabin to homestay and resort. Roads in and around the park and surrounds are either sealed or 2WD gravel which of course requires discretion and care dependent on conditions - check with rangers or locals.

In 1890, the 8,000ha Pound lease was taken up by the Hill family despite it being 140km north of the Goyder Line. With immense effort they built a road into the Pound and built a homestead which stands today. For several years they had moderate success but in 1914 a major flood washed away their road. They could not bear to start again and sold to the Govt. which gazetted it as a forest reserve and leased it for grazing. In 1945 the potential of the area for tourism was recognised and it was proclaimed a "National Pleasure Resort" and then later became part of the Flinders Ranges National Park.

The scenery is simply stunning. Hans Heyson obviously agreed making many visits to paint. Even though we had seen it before it still packs a punch.



Approaching the Flinders Ranges



Walking to the Hills family's homestead just inside Wilpena Pound



Inside the Pound. Cleared areas indicate land used for stock and crops by the Hills.



Look out near Bunyeroo Gorge outside the Pound



Yellow-footed wallabies are rare though for some years now an increasing number have been established near Brachina Gorge, outside the Pound

Peter McCabe

Here are some more photos taken by Peter at the Basilica of San Vitale, Ravenna Italy.









Next month I will include some photos that Peter took at Dante's tomb.

DigSig

Dennis Lovatt listed the following topics for the DigSig of 22 October:

- My favourite features in the Develop module of Lightroom.
- Discuss some of the problems I have had with W10 and Lightroom
- Talk about the new features In the latest release of lightroom
- Show/Discus videos of Lightroom new features and perceived performance problems.

He has also notified that, after two years in the role, he will vacate the DIGSIG convenors chair next year. So, if the DIGSIG is to go ahead next year, we need someone to step up to take on the role of convenor.

Here are some of Dennis's notes from the October DigSig.

Lightroom Updates

At last month's DIGSIG some discussion took place about Lightroom on Windows Version 10.

I have the monthly subscription for Lightroom and Photoshop, this allows me to run it on two machines.

I run one copy on a Windows 10 laptop and the other on a Windows 10 desktop.

I had a number of problems after upgrading.

My first issue was with my desktop. When I went into the develop module in lightroom it would cause the system to not respond at all. After about half-an-hour of cursing Lightroom and Windows the problem was tracked down to the Graphics card used in my Desktop.

I found a solution to the problem at:

<https://helpx.adobe.com/lightroom/kb/lightroom-amd-graphics-cards.html>

Basically it stated that:

You are using an AMD/ATI video card on Windows 64 bit with driver AMD Catalyst driver 15.7:Lightrom CC/Lightroom 6 crash or freeze when you launch Lightroom or edit an image in the Develop module.

We've identified that this issue can occur in AMD Radeon HD 5xxx to 8xxx Series graphics cards, running driver versions 14.501.1003, 14.502.1014 & 15.200.1062.1004.

Upon checking my graphics card was a 6xxx series card. I installed the beta graphics card as recommended and Lightroom then worked.

Other General issues on both machines with lightroom I was experiencing really poor performance, high memory and CPU usage. This is a Lightroom 6.2 (CC2015.2) problem. I was sometimes experiencing out-of-memory conditions when I was trying to do 2 exports and using the develop module at the same time.

Last week I download an update to Lightroom CC2015.2 in the "what's new" it stated stability improvements and performance enhancements. I can now see about a 50% improvement on what I had before but performance is still poor. Adobe have now given advice on how to back out to 6.1 if you cannot wait for 6.3 to be available. Another common complaint about 6.2 are changes to the import function of Lightroom apparently this has been frowned on my many in the Lightroom community. Adobe have now stated that the old import function will be available in 6.3.

Lightroom 6.2 Import Update:

<http://blogs.adobe.com/lightroomjournal/2015/10/lightroom-62-import-update.html>

Lightroom 6.2 Release Update and Apology:

<http://blogs.adobe.com/lightroomjournal/2015/10/lightroom-6-2-release-update-and-apology.html>

As a concluding remark I would just like to say. If you are having a computing problem or Lightroom problem etc. do not think that you are doing something wrong or suffer alone. Use Google or your favourite search engine and you will soon find out you are not alone and that someone will put you on to the right path (maybe).

As another concluding remark I have now been the DIGSIG convenor for two years and plan to move on perhaps at the next meeting we should discuss the future of the DIGSIG and what people want from it.

Dennis Lovatt

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/>

Brian Moir manages the website. If you wish to send him material, his email address is brian.g.moir@gmail.com

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

Facebook: <https://www.facebook.com/groups/470954196380232/>

News

Current and forthcoming exhibitions

National Portrait Gallery

Bare: Degrees of undress

Friday 14 August until Sunday 15 November 2015



Billy Slater 2005, by Julian Kingma

Celebrates the candid, contrived, natural, sexy, ironic, beautiful, and fascinating in Australian portraiture that shows a bit of skin. Bare selects and remixes portraits from our collection around elements of nakedness. Fun and forthright, the exhibition will interrogate our instinctive, embedded and complex reactions to the bare. Surprising relationships appear, including portraits of Australia's greatest sportspeople and our foremost creative achievers.

Portraits of Billy Slater, Germaine Greer, Dame Edna Everage, Matthew Mitcham, David Gulpilil, Megan Gale and many others will be on display. It is intriguing to explore the subtle but crucial differences between the naked and the nude, being dressed or undressed and seeing someone clothed or unclothed. Bare reflects on the decision to uncover part, or all, of the body in a portrait, which says as much about the self, personality, identity and character as a selection of clothing.

National Photographic Portrait Prize

Entries close 16 November

Time is running out for photographers to submit portraits for the \$25,000 National Photographic Portrait Prize. Entries must close at midnight on 16 November, don't miss out!

National Library of Australia

Permanent photography exhibitions at the National Library of Australia include:

- [Jeff Carter collection](#) - photographs of 20th century Australia and Australians
- [Peter Dombrovskis collection](#) - photographic collection of the Tasmanian wilderness
- [Buckland collection](#) - a collection of photographs, papers and memorabilia relating to railways

Canberra: Then and now

1 August 2013 to 30 June 2016, 10.00am-5.00pm
Display area, Level 4

Since the site for the national capital was chosen in 1908, Canberra has unfolded on the Molonglo River flood plain and become part of the landscape.

In 2012 the National Library set out to capture the transformation of some of Canberra's key sites. These photographs are displayed here alongside historic images from the Library's collection, and highlight the stark changes and surprising similarities of Canberra then, and Canberra now.

Free - no bookings required.

Online Resources

DP Review

DP Review can be found by clicking on the following link
www.dpreview.com.

Photoaccess at the Manuka Arts Centre

Here is the link to [Photoaccess](#).

Julia Margaret Cameron

Paul Livingston sent me a copy of an article about the early British photographer Julia Margaret Cameron. At it was an article and not a website, I copied it to my Dropbox. Here is a link to the article: [Julia Margaret Cameron](#).

Paul also sent me the following link:

There is an exhibition at the State Library of NSW What A Live! Rock photography by Tony Mott. 17 October 2015 - 7 February 2016. There is an quite a bit of information and videos on the SLNSW site at:
http://www.sl.nsw.gov.au/events/exhibitions/2015/what_a_life/index.html

Interview with Ansel Adams

Rob Wignell sent me the following link:

I came across this interview with Ansell Adams and thought that you might be interested.

See: <http://www.picturecorrect.com/tips/learn-from-the-legend-photography-tips-from-master-photographer-ansel-adams/>

Review of a film about Sebastião Salgado

Shane Baker has posted a review of a film about Sebastião Salgado at: [the Salt of the Earth](#).

George Eastman Museum

And finally Paul Livingston sent me the following two extremely interesting links relating to the founder of Kodak, George Eastman:

What was George Eastman House is now George Eastman Museum with a new website www.eastman.org

For those interested in history of photography the site has a 'Photographic Processes Video Series' short videos each about 4-6 minutes. Topics are Before Photography; The Daguerreotype; Talbot's Process; The Cyanotype; The Collodion; The Albumen Print; The Platinum Print; The Pigment Process; Woodburytype; The Gelatine Silver Process; Photography; and Digital Photography.

<http://eastman.org/photographic-processes-video-series>.

Equipment List

| Item | Custodian | Email address |
|--|--|--|
| Elinchrome Studio Lighting Equipment | Paul Livingston (soon to be taken over by Juile Taylor and Mark Stevenson) | paullivingston@mac.com |
| Colour Munki screen and printer calibrator | Dennis Lovatt | lovatts@hotmail.com |

| Item | Custodian | Email address |
|---------------------------------------|-------------|--|
| Polaroid Film Scanner (medium format) | Rob Wignell | rob_wignell@hotmail.com |
| | | |

And Finally . . .

One of the things I find most fascinating about photography is the unique insight it gives us into the past (or at least the past since the 1840s). Have a look at these weird photographs. No written explanations could possibly equal their visceral immediacy.

[Weird photos from the past](#).

Note from the Editor

Recently I read an article about the technological innovations that are expected to have the biggest impact over the next 30 years or so. High up on the list alongside developments such as virtual reality and 3 D printing is the use of drones. On the ABC Gardening Show tonight a segment showed how drones mounted with video cameras are being used to monitor the health of tall trees in parks by filming the foliage at various elevations. The alternative is the far slower and more dangerous necessity of climbing the trees. Combining drones with visual imaging systems including infra-red imaging will create a smorgasbord of solutions to difficult problems that at the moment are very expensive to solve. For example: monitoring the prevalence of feral animals in certain locations and checking the intensity of fires in bushland during the fire season without having to send personnel to the scene, quickly spring to mind.

The combined improvement of multiple technologies such as batteries, drones and the flight software that controls them, and weight decreases in cameras and videos, will have a multiplier effect on the possible ways that such devices can be usefully employed. Drones alone make good toys, but combine them with cameras, video recorders and who knows what other technologies, and we make a future that we cannot fully envisage any more than the internet could have been predicted back in the early days of computers.

I think that this edition is the largest in terms of number of pages of all the newsletters that I have edited. The reason for its size is the contributions made by people such as Jeff Cutting, Julie Taylor, Laurie Westcott, Peter McCabe, Paul Livingston and Rob Wignell. I wish to thank everyone who has contributed and long may you all continue to do so.

If any of you feel a desire to put your speculations into print then this newsletter offers the opportunity of a small audience which will definitely keep you grounded if you exceed the bounds of common sense. Any takers for the newsletter editor position next year?

Happy speculating.

John

Club Office Bearers

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