



**December Club Meeting - 7:30pm Thursday 11th
at the Canberra Irish Club, 6 Parkinson Street, Weston**

**December Meeting and
AGM**

The AGM will be held at the December meeting on Thursday 11th. A list of the proposed ideas for excursions and presentations can be found at the end of the newsletter.

Don't forget the December "Challenge": *A photograph of fruit.*

**Photoshop – Dodge and Burn; An
alternative method.**

– Graeme Kruse

The following method of dodging and burning was comprehensively explained in the magazine *Australian Photography*, January 2008.

1. Open Photoshop and then open image to be manipulated.
2. Press and hold down the 'ALT' key and use the mouse to click on the NEW LAYER icon.
3. In the dialog box that appears set the following:
Layer name – Dodge and Burn or simple 'db'
Mode – Soft Light
Check the box 'Fill with Soft-Light-neutral color 50% Grey'
4. Set the Foreground/Background color to the default of BLACK and WHITE by clicking on the B&W overlapping squares.
5. Set the Foreground 'color' to BLACK for DODGING (making darker) or WHITE for BURNING (making lighter) – click on the right-angled arrow to alternate.
6. Select the BRUSH tool and set the following:

Size – relative to the size of the area to be dodged or burned

Opacity – begin with say 10%; the higher the percentage the greater the effect

Flow – leave at default value of 100% until you become familiar with the process.

7. Ensure the active layer is the 'db' layer before applying the effect.
8. Apply effect to desired area by sweeping over the area to be changed using the mouse to move the brush while holding down the left-hand button of the mouse.

You can check the progress of the effect by turning the db Layer on and off. You can also see the extent and intensity of the effect by turning the Background Layer off. If you want a bit of extra color in an area make BLACK the Foreground color and then change BLACK to the desired color.

The Need For Speed

So much is written about software and equipment that can improve your pictures, but so little about such an essential part of picture taking – the memory card!

Whether you're starting out in the wonderful world of photography or a seasoned professional, like the equipment we use, the technology of the memory cards is forever developing at a great rate of knots. When shopping around for a memory card for your camera, it is an absolute minefield out there but I will try and explain in this article what you should look out for to best suit your needs.

Firstly, whether you are using a \$150 point and shoot or a \$15,000 DSLR the speed rating of a card greatly affects the camera performance. When we talk about "speed rating" we are referring to the

F22: Southside Camera Club Newsletter December 2008

read / write speed of a card or basically how quickly your camera can take an image, write it to the card and be ready to take the next image. At first the “write speed” may not seem important, but when you have a “slow” card and keep missing those great spontaneous shots you will quickly realise how important a faster write speed is. Faster cards are also of benefit when using the movie mode in a Point and Shoot camera. Movie Mode relies on the card being able to write images at a fast rate to create a smooth flowing movie. Using a slow card to take movies, you will notice when you play the movie back that it look’s “jerky”. This is because although the camera is able to take continuous images the card speed lets the process down by only recording a fraction of what is being captured. In DSLR camera’s, the burst mode or continuous shooting of the camera is reliant on a fast card. Your DSLR can only capture images as fast as your card will let it! Also downloading the images to your computer relies on the speed rating of the card. I will get into this later!

The two main players in the market are Lexar and Sandisk. They are the leaders in the world market of camera memory. Lexar and Sandisk are tier 1 chip manufacturers that go into the memory cards. The main advantage of this is consistency and quality for the consumer. There are a number of card brands and price points in the market but beware of cheap cards because the saying “you get what you pay for” is very true! The cheaper cards on the market are generally manufactured from tier 2 type chips. The parts that are used to make the chips are bought on the spot market and from whoever is cheapest on the day. This means that the consistency is compromised because they have potentially bought the same part from a variety of suppliers.

The number of images you can capture on your card varies on the capacity of the card and quality of the images. Below is a matrix of approximately how many images you can capture on your card.

Uncompressed Images per Card (RAW format)

Megapixel Camera	Capacity Card				
	512MB	1GB	2GB	4GB	8GB
4MP	79	159	318	636	1272
5MP	68	136	272	544	1088
6MP	64	130	261	523	1046
8MP	40	80	161	323	646
10MP	136	272	544	1088	2176

Compressed Images per Card (JPEG)

Megapixel Camera	Capacity Card				
	512MB	1GB	2GB	4GB	8GB
4MP	225	446	892	1784	3568
5MP	145	279	558	1116	2232
6MP	136	265	531	1062	2124
8MP	122	245	495	1000	2020
10MP	290	558	1116	2232	4464

* Number of images may vary depending on camera model, resolution and compression.

The speed rating of a card is measured by how many megabytes per second (MB/sec) it can transfer. Although there are international standards to measure the speed ratings it is important to remember that different brands promote their “speed” differently. Some brands promote their cards with a “x” speed rating. 150KB/sec = 1x for bench mark testing purposes. Eg; Lexars Professional range is promoted as 133x. If you multiply 133 by .15 you have 20MB/sec transfer rate.

When shopping around for your cards keep in mind that some brands claim “Up to” MB/sec whilst the better cards offer a “continuous” or “minimum” MB/sec. When a card is transferring your images it doesn’t remain at a constant speed and has spikes in the speed it is transferring. The inferior cards try and confuse the consumer by claiming an “up to” 150x or 22MB/sec. This means during testing of the cards, the average speed may have been transferring information at 80x or 12MB/sec but peaked at 150x or 22MB/sec for a split second. They then promote their cards as “up to” the speed rating. The better cards such as Lexar and Sandisk promote their speed rating as “continuous” or “minimum”. This means that the card you receive may go faster than

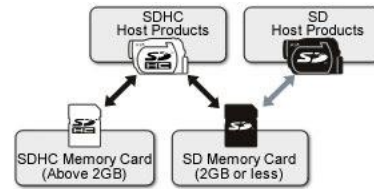
F22: Southside Camera Club Newsletter December 2008

the 133x or 20MB/sec but will never go slower. Keep an eye out on the fine print when looking at the speed ratings of cards to see if it is “up to” or “continuous” read / write speed!

A **standard speed card** is generally around 4MB/sec. This is a good card for mobile phones and MP3 players where speed is not a major factor in the performance of the equipment. The next speed up transfers data at around 10MB/sec. Lexar call this their **Platinum range** and Sandisk call it their **Ultra II range**. This is great for the digital still / point and shoot cameras. With this card, you won't have any trouble with capturing good movies or time lag taking the next image. The **“fast” cards** such as **Lexars Professional range** and **Sandisk's Extreme III** are designed specifically for the DSLR market. These cards let you use all the great features of your DSLR to maximum effect. If your camera has a burst or continuous shooting mode of 4 frames per second, this will only happen if your memory card can write the images to the card this quick.

As the technology and demand developed to increase the workflow of the professionals, Lexar and Sandisk have met this challenge. The fastest card on the market currently is **Lexar's Professional 300x** (45MB/sec) closely followed by **Sandisks Extreme IV** (40MB/sec). This technology dramatically increases the workflow of the professionals when time is money! To give you an example; a professional comes back from a shoot with 5 x 2GB cards. With the traditional fast cards it would take him/her 8 minutes and 20 seconds to download the images. With SanDisk's Extreme IV it would take only 4 minutes and 10 seconds halving the down load time. Uniquely to Lexar, you can link 5 card readers together and transfer the same 10GB of images at a lightning quick 44 seconds!!

You may have come across SDHC cards. HC stands for High Capacity. SDHC camera's can use SD and SDHC cards. SD Camera's can only use SD cards. Below is a compatibility chart from the SD Card Association website www.sdcard.org



If this wasn't confusing enough, you then need to take into account your transfer time from your camera to your PC. In order to keep the images “flowing” it is important to select the correct reader to suit your card, a card will only download images as fast as the reader will let it. Basically the camera will only capture images as fast as the card will allow it and the card will only transfer images as fast as the reader will allow it.

The joy about using digital flash memory cards is that there are no moving parts. Unlike the hard drive in your computer, this “solid state” memory means that the cards are very hardy and durable when out and about shooting. These high end cards work in temperatures ranging from -25°C right through to 85°C!! *At the extremes of these temperature ratings, in my opinion, you should not be out shooting at all!!* Also the Lexar and Sandisk cards come with free recovery software. This is great should you ever accidentally delete your valuable images or even format the card! Yes, the image recovery software will retrieve, let you view the images and then save them even after formatting your card.

Beware of fake branded cards! Buying cards from overseas and over the internet may appear attractive with great prices but buyer be warned. There have been many instances where the customer believed they were buying a reputable brand only to find that when they peeled back the sticker it was an inferior card “rebadged.”

In summary, we all spend so much money on equipment and software to get the perfect images. Don't scrimp on the vitally important memory card. This is after all the part of your equipment you are trusting to save your precious images and memories!

Happy shooting!
Rohan Samara

Industry News

[Samsung Techwin to spin-out camera division](#)

Samsung Techwin, the Korean manufacturer, plans to separate out its camera division into an individual entity (under the same ownership), according to news agency Reuters. Samsung Techwin is part of the Samsung Group's machinery and heavy industry division and makes mobile artillery and gas turbines, as well as digital cameras. Tentatively named Samsung Digital Imaging, the new company will have a separate listing from Feb. 1, 2009, allowing its management to concentrate on the fast-moving consumer market into which its products are sold, without also having to also consider sales of aircraft engines. ([more](#))

[Sigma buys sensor developer Foveon](#)

Camera and lens maker Sigma has bought Foveon, the sensor technology company that develops the sensors it uses. Foveon's technology uses three photosensitive layers to detect red, green and blue light at each pixel. Sigma says owning the company will allow the development of new types of sensors and improved integration between the sensors and its lenses. ([more](#))

Olympus launches two new products

[Olympus launches Zuiko Digital 14-54mm 1:2.8-3.5 II](#)

(28-108mm equivalent)

Olympus Imaging Corporation launched the new Pro series ZUIKO DIGITAL 14–54mm F2.8–3.5 II. This new high performance zoom lens with high speed imager AF functionality complies with the Four Thirds System standard. It is scheduled to go on sale in Australia from January 2009. Pricing is yet to be announced.

Olympus ZUIKO DIGITAL lenses feature specially designed optics to maximise the performance potential of digital SLR image sensors. The new professional quality ZUIKO DIGITAL 14–54mm F2.8–3.5 II has been developed as a successor to the renowned Pro series ZUIKO DIGITAL 14–54mm F2.8–3.5 (introduced October, 2003) and features the same robust professional built quality and splash-and dust-proofing. Its versatile zoom range covers the popular 28-108mm film equivalent focal length useful for all-round photography from landscapes

to portraiture, and delivers the high optical performance expected of professional grade lenses.

The new ZUIKO DIGITAL 14–54mm F2.8–3.5 II features High-Speed Image-AF support and can be teamed with the new Olympus E-30 digital SLR camera for responsive AF Live View shooting, as well as the E-420 and E-520 models.

A new circular aperture mechanism provides smooth

imaging characteristics in the defocused parts of a photo, and a floating lens design with an internal focus mechanism offers excellent close-up shooting capabilities with a minimum close-focus distance of only 22 centimetres at all focal lengths.



The Olympus ZUIKO DIGITAL 14-54mm F2.8-3.5 II lens features High-Speed Image-AF support

The Olympus ZUIKO DIGITAL 14-54mm F2.8-3.5 II up close

1. High-Speed Imager AF compatibility

The ZUIKO DIGITAL 14–54mm F2.8–3.5 II supports the High-Speed Imager AF available in the Olympus E-30, E-520, and E-420 digital SLR cameras, enabling users to enjoy Live View shooting with the ease of a compact digital camera. With the new E-30, users can preview the results of Art Filter effects on the LCD monitor while enjoying the convenience of AF Live View shooting.

2. A full complement of features to support creative photography

The ZUIKO DIGITAL 14–54mm F2.8–3.5 II is the versatile choice for a wide variety of photography, and is an ideal standard wide zoom lens for all-round photography. It provides convenient wide-angle capabilities, with telephoto power for close-ups and portraits.

Circular aperture diaphragm

A circular aperture mechanism maximises the smooth defocusing characteristics that are a key advantage of large-aperture lens design. The aperture mechanism is designed to offer a near-

F22: Southside Camera Club Newsletter December 2008

circular aperture at up to approximately two stops from full open.

Closest focusing distance of 22 centimetres throughout the zoom range

A floating lens design with an inner focus system is used for superb optical performance at near to far subject distances. Exhibiting minimal aberration even at extremely close focusing distances, the lens has a minimum focusing distance of just 22 centimetres at all focal lengths.

Splash-and Dust-proof structure

Exterior joints are sealed to provide a high level splash and dust-proofing required to withstand the rigours of hard professional use.

3. *Dedicated digital design for high image quality*

A compact size, outstandingly high image quality, and F2.8 brightness are achieved by a lens design featuring three aspherical lens elements and four cemented lens elements. The ZUIKO DIGITAL 14–54mm F2.8–3.5 II is a professional grade lens that delivers optical sharpness and contrast, with minimal distortion for superior imaging performance over its entire zoom range.

Lens coatings have also been optimised to minimise ghosting and flaring even on backlit shots taken with the sun in the frame.

Olympus launches E-30 DSLR

High speed 12.3 megapixel digital SLR with pre-viewable Art Filters and sophisticated Multi-Exposure capability

Olympus Imaging Corporation announced the launch of the E-30. Positioned between the mainstream E-520 and the professional E-3 models, the new 12.3 megapixel E-30 incorporates the outstanding imaging quality and high-speed performance of the E-3, as well as sophisticated new features designed to expand the enthusiast photographer's range of creative and artistic expression. Capturing the shot is fast and easy with the E-30's direct and intuitive user interface, live preview of both exposure and white-balance, Perfect Shot Preview, Face Detection and Shadow Adjustment functions.

The E-30 is scheduled for release in Australia in January, 2009. Pricing is yet to be announced. The camera's key features include:

- ❖ Live pre-viewable Art Filters and convenient multi-exposure capability with image overlay and nonlinear multi-exposure compositing for creative photography

- ❖ High speed sensor-based autofocus for responsive Live View AF shooting
- ❖ Choice of nine aspect ratios
- ❖ Dual axis, variable-angle 2.7 inch HyperCrystal II LCD monitor
- ❖ Newly developed 12.3 megapixel high speed Live MOS sensor, new TruePic III+ image processing engine, built in image stabilisation to 5EV steps for outstanding image quality
- ❖ High speed, 11-point full twin cross AF, 5 five frames per second (fps) continuous shooting, 1/8000 sec. maximum shutter speed, 1/250th flash synchronization speed, with Super FP mode flash capability



The new E-30 with new 14-54mm high performance zoom lens

Creative photography previously requiring the use of special lenses, optical filters, or the use of complex computer-based editing techniques, can now be easily achieved at the moment of capture. The "Art Filter" shooting mode in the E-30 provides real-time digital simulation of traditional film processing or optical filter effects that can be previewed in Live View, providing the photographer with a powerful tool for creative expression. The set of six "Art Filters" consist of a colour intensifying filter, a grainy black and white film filter, two filters that simulate soft lighting effects, a soft focus filter, and a pinhole camera effect filter.

Multi-exposure film photography is often tedious and challenging, requiring careful pre-capture planning by the photographer and a rigid, linear process in execution. The E-30's intuitive multi-exposure function simplifies multi-exposure photography by providing an overlay of a previous

F22: Southside Camera Club Newsletter December 2008

image onto a live preview of the current scene. A separate non-linear compositing function enables the photographer to combine previously captured raw pictures in playback review mode, providing the photographer with the flexibility to create multi-exposures of scenes that can be far separated in time and location, without the use of a computer and time-intensive editing software. With powerful software algorithms programmed into the camera, the E-30 makes highly detailed, multi-exposure photography very simple to achieve.

The E-30 offers a choice of nine aspect ratios for image capture, including the popular wide-screen 16:9 and medium-format film 6:6 ratio formats. Live View photography with the High-Speed Imager AF enables auto-focusing with compact digital camera ease. The versatile flip-out variable-angle LCD screen makes both horizontal and vertically oriented Live View shooting easy displaying the live scene in the format chosen.

A new digital level-gauge provides real-time display of camera pitch and roll, displaying information in the optical viewfinder, on the LCD screen in the Live View mode and on the top LCD display. This feature provides the convenience and accuracy of a mechanical bubble-level, only a button press away when required.

The E-30 delivers the highest standard of image quality with a newly developed 12.3megapixel, high-speed Live MOS Sensor and a new TruePic III+ image processing engine. With built-in image stabilisation that provides up to an outstanding 5EV steps of shake-compensation, the E-30 offers image-stabilised photography across the entire range of Four Thirds System lenses, from ultra wide-angle to super-telephoto, as well as macro and fish-eye lenses.

High-speed operational performance on par with the professional E-3 model is achieved with an 11-point AF sensor system featuring class-leading 11 point full twin-cross sensors with AF sensitivity as low as -2 EV, 5 fps continuous shooting, and

1/8000 sec. maximum shutter speed.

With a range of new, creative, Art Filters, newly developed high-speed Live MOS sensor and TruePic III+ image processor, renowned image stabilisation system and high speed AF, the new E-30 is the complete digital SLR camera for the photographer who challenges creative boundaries, while demanding superb image quality every time.

FIRMWARE UPDATES

[Panasonic - new flash and firmware for DMC-LX3](#)

Panasonic has announced the launch of the compact FL220 flashgun and will update the DMC-LX3's firmware to accommodate it. Firmware v1.1 not only allows full compatibility with the DMW-FL220 flash unit, it also promises to improve Auto White Balance performance. Firmware v1.1 will be available for download on 15th December, 2008.

[\(more\)](#)

SOFTWARE UPDATES

[Apple releases Camera RAW compatibility update](#)

Apple has released a RAW compatibility update for iPhoto '08 and Aperture 2. Update 2.3 supports RAW files from the Canon EOS 50D, Nikon D90, Sony A900 and the Nikon Coolpix P6000. The latest update also addresses unspecified issues relating to certain cameras already supported and overall stability of RAW conversion. [\(more\)](#)

[Phase One releases Capture One v4.5.1](#)

Phase One has released an update to its RAW workflow software, Capture One. Version 4.5.1 supports RAW files from the Canon 50D and offers preliminary support for EOS 5D Mark II files. The update also improves general performance of the software. [\(more\)](#)

What's On – Exhibitions & Events

Exhibitions

IMAGE TO OBJECT BY PETA JONES

Textile and product designer Peta Jones uses photography to inspire her imagined and real objects. image ↔ object traces her working process from an original image to a finished product that often combines felts infused with the hues of plants and minerals.

When: Until Saturday, December 20, 2008 (every Day)

Cost: Free

Where: Level 1, North Building, 180 London Cct, Canberra City

Contact: Diana Hare (02) 6262 9333
diana.hare@craftact.org.au
<http://www.craftact.org.au>

RESIDUE - HOLLY & VALENTINA SCHULTE



Residue is two exhibitions in one—Holly Schulte's Nightfalls and Valentina Schulte's Walking Tour: Part 2—each taking an individual path to suggesting significance and presence beyond the visual surface of place.

Holly Schulte was a member of PhotoAccess for some years, presenting work in group shows until her departure for Sydney via the UK in 2004. Nightfalls is based on images made in Sydney's inner west. Valentina Schulte's images were made in places she has visited overseas.

Holly and Valentina, cousins, speak of their shared concerns in these terms:

Histories are documented through words, but literary descriptions can fail to convey the entirety of a time and place. When visiting a place one may feel an underlying energy resonating. The experience, indescribable, surreptitious, hard to quantify in words, causes a physical sensation for unexplainable reasons. This personal connection can be interpreted as evidence that the land and cityscapes in which we dwell have subconscious messages to convey, communicating more than might first meet the eye.

We present our interpretations of this indescribable residue, drawing on the otherness and understated in the built environment, exploring modest or banal spaces that illustrate the presence of human activity.

The intuitive eye explores each location; the captured frame visualising the idea of at once being alone and enveloped in something more than a seemingly void space. Just as our dreams combine existing and imagined elements these images are grounded in reality yet possess something more.

The work of both artists is atmospheric and beautifully realised.

Holly Schulte is a suburban voyeur. Her recomposed images have a startling abstract quality that draws on the forms and details of suburban back streets at the first fall of night. We look into black and lit windows without seeing, but imagining, the people who live in these places. Holly's images hint at the sort of people we might find here, but leave space for us to conjure up the reality of their lives.

Valentina Schulte reconnoiters places with her camera, a flâneur with a keen eye to understanding and conveying the ineffable. While her aesthetic suggests a detached observer, Valentina's images are carefully made to nudge us towards a deeper contemplation of the places she has visited. They speak of the concerns and impacts of humans beyond the visible surface of the natural and built environments.

PhotoAccess is delighted to show Holly and Valentina Schulte's Residue in the HUW DAVIES GALLERY at the

When: Until 14 December.

Where: Huw Davies Gallery, Manuka Arts Centre.

F22: Southside Camera Club Newsletter December 2008

BRUTAL, TENDER, HUMAN, ANIMAL: ROGER BALLEEN PHOTOGRAPHY



Roger Ballen (b.1950), Twirling Wires, 2001.

Disquieting and confronting, the works of internationally renowned artist Roger Ballen are some of the most challenging in contemporary photography. This exhibition provides a powerful and thought-provoking vision of the human condition, exploring poverty, the psychology of human beings and the theatrical possibilities of photography.

When: 26 Nov 08 - 29 Mar 09

Where: National Library of Australia

Cost: Free

Contact: Info: 02 6262 1111

Booking: 02 6262 1111

Events

Street Machine Summernats 2009



Experience the atmosphere and ambiance at the premiere car festival of the year, Street Machine Summernats 2009.

Enjoy the sights and sounds of V8 engines roaring through Canberra and visit Troy Trepanier, "Car Builder of the Year".

Visit the Summernats stores to pick up your merchandise and collectables, a reminder of your visit to Canberra.

Summernats 22 offers over 160 exhibitors presenting the latest performance products and vendors offering a variety of food and drinks to suit all tastes. Entertainment ranges from live bands and a beauty pageant to special vehicle performances and a spectacular stunt and fireworks show Saturday night.

For more information about Streetwise Summernats events and ticketing, go to the [Street Machine Summernats website](#)

When: 1-4 January 2009

Where: Exhibition Park in Canberra

Upcoming Events

Australian Blues Music Festival - The National Festival of Australian Blues Music

It is The National Festival of Australian Blues Music and showcases the very best of emerging and established Aussie blues talent. The line-up includes acoustic and electric acts with a range of styles from the roots of blues music to the music that has been influenced by blues.

Features include: Australian Blues Music Awards, open mic/jam throughout the weekend, Youth in Blues Jam, Pro-Jam, vintage guitar and amp shop, workshops with the artists, buskers & markets.

When: 12 Feb 09 - 15 Feb 09

Where: Various venues around Goulburn

Cost: 3-Day Pass, single day, youth and single venue passes available.

Contact: The Festival Office is located in the Goulburn Visitor Information Centre 201 Sloane Street (Locked Bag 22), Goulburn NSW 2580

Free call: **1800 353 646**

E: info@australianbluesfestival.com.au

A Celebration of Heritage & Roses Festival

Goulburn's annual Celebration of Heritage & Roses Festival

This is a cooperatively organised, community-run festival incorporates Cathedral Week and is proudly supported by Goulburn Mulwaree Council.

This Festival is held in March each year to coincide with the City of Goulburn Annual Rose Show and Goulburn's birthday on the 14 March.

Royal Letters Patent issued by Queen Victoria on 14 March 1863 established the Diocese of Goulburn giving Goulburn city status and making it the first inland city.

F22: Southside Camera Club Newsletter December 2008

The existing St Saviour's Church became the Cathedral. The festival also incorporates 'Cathedral Week' activities.

The many Festival activities will transport you back to the early 1900s and bring history to life.

FEATURED EVENTS INCLUDE:

SPECIAL OPENINGS, TOURS, PRESENTATIONS & LIVE PERFORMANCES including St Saviour's Cathedral Week (7-15 March) and City of Goulburn Rose Show (7 & 8 March).

Autumn is a perfect time to enjoy the city in full bloom. The heritage of the Goulburn district reaches into the future and is alive and growing.

Come - be a part of it!

Additional events will be added to this page as they are confirmed.

When: 7 Mar 09 - 15 Mar 09

Where: Various venues around Goulburn NSW

Contact: To join the Celebration of Heritage & Roses Festival mailing list and/or receive a free copy of the full printed program please contact the Goulburn Visitor Information Centre, 201 Sloane Street, Goulburn NSW 2580

Position	Person	e-mail address	Phone (ah):
President	Rod Burgess	rodnkym@actewagl.net.au	6292 6698
Sec/Treasurer	Graeme Kruse	gkruse@bigpond.net.au	6292 3073
Newsletter Editor	Warren Hicks	hicks@netspeed.com.au	6288 3689

F22: Southside Camera Club Newsletter December 2008

Possible Excursions 2009

Location	Coordinator(s)	Month
Temora Aviation Museum		31/1, 11/4, 6/6, 25/7, 5/9, 29/10, 28/11
Mt Stromlo		
Tidbinbilla Nature Reserve		
Orroral Valley Homestead		
Leggo Land		
Jerrabomberra Wetlands		
Googong Dam/ London Bridge		
Molonglo Gorge		
Blundell's Cottage/ Carillon		
Lotus Bay		
Wadbilliga National Park	Giles West	
Multi-cultural Festival		6-15 February
Balloon Fiesta		7-15 March
Floriade		September/October
National Zoo and Aquarium		
Railway Museum		
Wee Jasper area		
Cowra Cherry Blossom Festival (overnight)		September?
Snowy Mountains (overnight)	Rob Wignall	March/April?
Thredbo (overnight)		
Coast (Overnight)		
Night Photography	Paul Edstein	Sat 9 May (full moon)
Canowindra/Cowra (O/n?)		
Balloons etc in April		April?
Illawarra Fly		
Burra Open Garden	Peter Bliss	November
Laurel Hill Batlow (Overnight)	Peter Bliss	
National Botanic Gardens		

Possible Presentations 2009

Topic	Coordinator(s)	Month
Using Point of View for more interesting photography	Rod Burgess (David Reid presenting)	TBA
Exposure for digital cameras		
Portrait photography		
Landscapes		
Photoshop – basic, including layers		
Photoshop – advanced		
Street/candid photography		
Filters – digital and glass		
Nature		
Using Raw files		
Colour inkjet printing		
Lighting		
Using point of view for more interesting photography		
Macro		
Bird photography	Bob Shobbrook	
Framing prints		
Travel photography – experiences of members		
Using laptops for digital manipulation and storage		
Contemporary photography	Susan Hey	
Photography for publication	Susan Hey	
How to win the Canon 5 comp	Susan Hey	
InfraRed Photography		
Night Photography		
Pinhole Photography	Kim Barnabas	
Look up, look down, look all around – how to see outside the square	Kim Barnabas	