

# WOLLONGONG CAMERA CLUB Inc



*Focus on Photography with the Wollongong Camera Club Inc.*

Volume 63 No.3

December 2010

All Meetings are held at:

Figtree Heights Primary School, St. Georges Ave, Figtree,  
Photo Group: Meet 2nd and 4th Tuesday of each month at 7.30pm  
Movie Makers Group: Meet 1st and 3<sup>rd</sup> Thursday of each month at 7.30 pm

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## COMING EVENTS: 2011, January ~ April

Tue, 25/01/11	Photo	“Open” Competition & EDI Freestyle
Thu, 03/02/11	Movie Makers	The Art of Video Photography
Tues, 08/02/11	Photo	Photographer’s Images; Allan Hitchell
Thu, 17/02/11	Movie Makers	Workshop: “Technique”
Sat, 19/02/11	Photo	Workshop: “Creative Photography”
Tues, 22/02/11	Photo	Set Subject Competition: “Festivals”
Thu, 03/03/11	Movie Makers	Mixing Still and Video Images
Tue, 08/03/11	Photo	Aerial Photography with Harry Mitchell
Tue, 15/03/11	Club	<b>AGM.</b> 7.30pm at School
Thu, 17/03/11	Movie Makers	Apple MAC Workshop
Tue, 22/03/11	Photo	Set Subject Competition: “Shadows” & EDI Freestyle
Sat, 26/03/11	Photo	Workshop: Details to be finalised. May be changed due to NSW Government Elections.
Thu, 07/04/11	Movie Makers	Sound and Video Reviews for Combined Meeting.
Thu, 09/04/11	Movie Makers	Combined Video Clubs’ Meeting; Canberra
Tue, 12/04/11	Photo	Fine Art Printing
Sat, 16/04/11	Club	Forest Photography Oputing; Robertson & Environs
Thu, 21/04/11	Movie Makers	Workshop: Calibrations; Screen & Other Equipment.
Tue, 26/04/11	Photo	“Open” Competition

For full 2011 Programme, please visit the club’s website at:

[www.wollongongcameraclub.org.au/Programme](http://www.wollongongcameraclub.org.au/Programme)

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On behalf of the Club's Management we wish everyone and their families a Merry Christmas and a happy and safe New Year. We look forward to seeing you all back at our first Meetings:  
μ Photographiv Group, Tuesday January 25<sup>th</sup> 2011. It's an Open Competition Evening;  
μ Movie Makers Group, Thursday February 3<sup>rd</sup> 2011, The Art Of Videography.

*The Editor*

# THE JOURNAL

Movie Makers; September 2<sup>nd</sup> 2010



Glenn Hanns  
Cinematographer

The first meeting in September was a special night. We had a guest speaker, Glenn Hanns, who describes himself as a cinematographer. Glenn flew in from Vienna to give us a presentation – well not quite like that – but he did fly in the previous day from Vienna. Glenn began by giving a critique of some of the members' green screen videos. After observing some green halos and cups that became partly invisible,



Glenn discussed the finer points of both green and blue screens. Blue screens were preferred when videoing blondes, even when the green screen was used for most video work. Other suggestions Glenn gave were:

- a) Slightly blur the background,
- b) The lighting in the imported background should match the lighting of the foreground person.
- c) The camera angle used to capture the foreground should match that capturing the superimposed background.
- d) Don't light the background with too much light as it will bounce back to the foreground person or object and give a green halo.
- e) Place your foreground person or object at 45 degrees to the green screen and light the green screen and the foreground separately.
- f) Use a back light on the foreground person. Consider even using a red light for the back light to compensate for any green light reflection from the screen.
- g) You can use green fluors to light the screen.

Glenn then showed a music video of which the visuals were a collection of scene clips from his work in commercials, TV shows, documentaries and music videos. Most of Glenn's work is in documentaries such as for the Discovery Channel, but he has been involved in TV series such as *Deadly Women* where all the reconstructed events were shot in Australia.

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Whilst returning from Vienna, Glenn was emailed with a list of discussion topics which he then proceeded to comment on. On the differences between Standard Definition and High Definition shooting, Glenn moved from the obvious to the subtle. The aspect ratio change from 4x3 to 16x9 (respectively) meant a re-learning of composition. Landscapes looked better in the 16x9 frame, whilst more attention had to be made to detail in the frame which was now clearly recorded in the increased resolution of the High Definition format.

Glenn then discussed the much vexed question of making video footage look like it was shot on film. Here there is the use of a filter to blur the highlights and he recommended not to overexpose the scene due to video's clipping of the highlights



On the pressing question of file storage of video, Glenn mentioned that the professional industry was still using tape based systems. His preferred operating process was to keep his project file on one hard drive and all his video footage on another hard drive. Amateurs can replicate this process by keeping their project file on their “C” drive and all their video clips on a separate video hard drive.



Glenn’s final comments on the effect of sensor size in High Definition video was to make the point that it is but one of three controlling factors. Good High Definition footage results from the sensor, the type of compression used and the type chroma signal.

Such was the enthusiasm inspired by Glenn, that his talk spilled over into supper where members were able to view a side by side comparison of SD and HD video; the improvements in the HD picture very obvious.

The members of the WCCMM wish to once again thank Glenn for his willingness to give a presentation not only so soon after his return from overseas but also to spare such time out his very busy schedule. All the members appreciated and have gained from his practical knowledge in the practice of videography.

### **Photo Group, September 14<sup>th</sup> 2010**

President Greg welcomed the 20 members who had braved the cold, wet and windy night, extending a special welcome to 2 new members Gayle and Sue.

- μ Greg presented the September and other outstanding Competition Awards for Best in Section, Merit and Credit.
- μ Greg was able to attend the Illawarra Baseball Finals and took photos for them on Sunday 12<sup>th</sup> and members are advised that Sat 18<sup>th</sup> will be another opportunity to take action shots at the Baseball Grand final.
- μ Velodrome Cycling Outing will be 7.30pm Friday 15<sup>th</sup> October at the Unanderra Velodrome.
- μ Federation of Camera Clubs 2010 Inter-Club Competition Exhibition will be on at North Sydney Leagues Club Monday 4<sup>th</sup> October and Wollongong Camera Club has 70 entries this year.

Greg then welcomed our guest speaker for this evening, Richard Fackender. Richard has enjoyed photography for 30 years and has been a judge at National and International Competitions. Currently he is a member of Kiama- Shellharbour Photography Club.

Richard's presentation was on Flash Photography and he had a wide range of Flash Guns and accessories for members to view. Richard advised members that they have to persevere with the Flash Equipment, play with it, use it, and experiment with it, until they develop an understanding of their equipment.

Richard gave a Power Point Presentation of Flash Photography which covered many aspects, such as how built-in flashes do not provide a quality light source and how an external flash will not only give you more powerful flash, but will also allow you to have creative control of your images.

Richard spoke on:

- μ Flash Modes: can be Manual, Auto, TTL (through The Lens Metering),
- μ Multi TTL- where the camera and flash communicate to balance the ambient light with the flash.
- μ Other Flash Settings: Red-eye Reduction, Front and Rear Curtain Sync and Slow Sync.
- μ How to Improve the Quality of Light. This section showed how to understand ambient light and how it will affect your photograph.

The best flash photography is the image where one doesn't realize that a flash has been used.

Next Richard spoke about all the different types on Flash Guns that he had on display and how they were used and connected to the camera either by cable or wireless mode.

The Macro Flash has 2 diffusers on the top, 1 diffuser on the right and no diffuser on the left side and this provides an effective light source for Macro Photography.

Richard discussed places where one could use flash and the various ways to trigger flashguns from a distance. Richard has specialised in his bird photography and the flash assists him with the dappled light and sun/shade effect amongst the trees. Richards says he will flash at 1/4000th second to stop wing motion of birds in flight.

Richard explained how to overcome any problems with flash guns, such as in sunlight or daytime by setting the compensation on the camera to minus 2 with the compensation on the flashgun to plus 2, then the background will not be burnt out.

Discussion was held on the various diffusers and flash aids, soft boxes and umbrellas that help improve your shots. Richard then showed slides of images when flash was not used and how it improved when flash was used.

This was a very interesting and informative evening.

## **Photo Group, September 21<sup>st</sup> 2010**

Greg Delavere warmly welcomed 26 members and 6 visitors to this "Spring" evening that felt more like an Autumn night. Greg brought to the attendees' attention the following:

- μ Club Photographic Outing. Unanderra Cycling Velodrome, Friday 15<sup>th</sup> October. See details in later in this newsletter;
- μ The next Competition, Set Subject "Emotions". The definition has been refined due to a number of queries. Details can be found at the end of the Competition Pointscore section;
- μ FCC F Stop Newsletter. The latest Newsletter is out and on the back table for members to take;
- μ Equipment For Sale. There is advertising in respect to Sigma Lenses with Canon mount for sale;
- μ Competition Awards. Greg presented the outstanding Competition Awards to the various recipients.

Greg then introduced this evening's "Open" Competition judge, Gary Barnes. Gary is a "local" and is a former Club member in the late 1970's and early 1980's. Gary first camera was an Olympus Trip 35mm Rangefinder that he was given as a Christmas whilst he was at High School. He then "graduated" to an Olympus OM-1 (SLR) for the occasional wedding and parties. Gary has undertaken a TAFE course and studied under a French boudoir photographer Eila la'Fonte and the amazing Hasselblad 6x6.



In 1976 Gary commenced his own photographic business specialising in Industrial and Commercial Advertising. Then in 1980 his peers awarded him the "Hasselblad Masters" title. Gary then developed his Landscape photography and his work is displayed in his

Kiama Café at the Blowhole Point. Gary now shoots in digital, especially HDSLR Video.

Gary said that it was a privilege to judge the club’s EDI Entries and that he found it a difficult task. It was quite tough and that he had spent four (4) evening’s viewing the entries before making his comments. He had a dilemma, to write a short and tough comment or pages of comments for each entry. Gary choose the former! Gary also commented about the past great leaders in the Camera Club and that everyone has a different perspective. He came through the camera club movement and there were times that he didn’t understand the judges’ comments until he had developed his photographic skills. So the photographer needs to have their understandings “stretched”, the pathway for personal learning and developing.

So it was onto the prints entered into tonight’s Competition. Gary’s initial comment was on “lighting”, the general condition of light that will affect the image. He said that on a dull day, the lighting is flat and that the photographer has to select their subject carefully. Seascapes and Landscape don’t fare well with flat lighting. These images are best in the richness of either the early morning or late afternoon lighting highlighting the rocks and other objects present.



Gary kept using the word, “snapper/snappy”. He expanded this saying the photographer needs to understand “Contrast” and “Blending” to give the image together. The photographer has to present an image where the message is simple, at best, to draw the viewer in and keep their attention. He mentioned that the up market photo editing packages had tools that allowed the photographer to separate selected objects from the background, all the photographer has to do is learn how and when to use these tools.

Gary also spoke about “Balance” with objects within the printed image. Part of this “Balance” is the image’s presentation, the mounting, frame. Gary said that his personal taste was for panoramas, however the photographer should look at the image to see what was best for it, e.g. square, oval, and rectangular or panorama.

Gary commented on a number of prints with suspect Printer problems. “Banding” was evident in a number of prints with the tell tale signs of lines, or banding. Gary suggested the author should check their equipment before use for low ink and printer head alignment before spending their time printing images. This condition as very distracting to the viewer.

Gary also spoke briefly on the Choice of Paper as it affects the final image. The author has to choose between gloss and matt based paper. The wrong choice can affect how the final printed imaged is seen.


Gary’s final words were in respect to “Simplicity”, keeping the printed image simple, or as the adage goes; KISS (Keep It Simple S...). Less there is in the image the less distraction for the viewer’s eye to wonder around. Gary as said that Monochrome prints bring out the texture in nature that Colour cannot achieve. Using Monochrome’s ability of a full tonal range, from black to white with various shades of grey in between highlights the subject’s texture.

Following each section, Gary selected his Awards.


Small Prints: 18 Entries received from 9 Entrants.

	<i>Best In Section:</i>	<b>“Ocean’s Power”</b> , Vicki Packer
	<i>Merits (2):</i>	Cathy Ashcroft, Vicki Packer
	<i>Credits (3):</i>	Siegfried Clever, Sue Souter, John Zamuner


Colour Prints: 42 Entries received from 21 Entrants.

	<p><i>Best In Section:</i> <b>“Pelair”</b>, Rob Martin</p> <p><i>Merits (2):</i> Geoff Gray, Rob Martin</p> <p><i>Credits (8):</i> Stephen Balson, Sandra Bennetts, Eunice Daniel, Geoff Gray, Colin Marshman, Vivienne Noble, Craig Parker, Helen Robinson</p>
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Monochrome Prints: 31 Entries received from 16 Entrants.

	<p><i>Best In Section:</i> <b>“Chimney’s of Loches”</b>, Geoff Gray</p> <p><i>Merits (1):</i> Geoff Gray</p> <p><i>Credits (5):</i> Sandra Bennetts, Greg Delavere, Allayne Foley, Craig Parker, Helen Robinson</p>
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EDI (Electronic Displayed Images): 37 Entries received from 19 Entrants.

	<p><i>Best In Section:</i> <b>“Paddle Your Own”</b>, Rob Martin</p> <p><i>Merits (2):</i> Rob Martin, Jackie Schneider</p> <p><i>Credits (5):</i> Rob Martin, Bill Mowbray, Vicki Packer, Craig Parker, Bruce Shaw</p>
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Thank you Gary for a most entertaining and thought provoking evening.

Following Gary’s final comments and award selections the members and visitors were invited to view the prints and to continue discussions around supper.

### Movie Makers, October 7<sup>th</sup> 2010

Thirteen members were in attendance at the October Club meeting which began with Chairman John Devenish reminding members of the up-coming Combined Clubs meeting. Then it was Bob Kennedy’s turn to be in the *Hot Spot*. Bob, in keeping with the theme of the night’s meeting of making documentaries, asked members how they got their ideas for such videos. Bob then produced a page from the local free paper, *The Advertiser*, and from the list of local organisations, showed there were 21 potential documentaries just waiting to be made. All that members had to do to get started was to approach people in these organisations and see if they would like their organisation captured on video.

Members' videos for the night were *Nowra, NSW, Dragon Boat Regatta* made by Ray White from the events on the 19th September 2010. Although the men's *survivors from cancer* boat was not in the winning circle this year they made an impressive "blue" start.

The second video shown was, *Jason & Sarah's Big Day*. As some members of the Club had helped shoot the event, it was now Tom Hunt's turn to show how he had put together the various cameras' footage.

The theme for the meeting was turning a *Travelogue into a Documentary*. To take the members on this journey, Ian Simpson selected videos from the Club's own archives. The videos were from the first few years of the 21<sup>st</sup> century and so were from analogue sources and as such were either second or third generation versions. If allowances were made for the degradation in image quality from the linear editing processes of the time, the videos Ian chose showed the many ways previous members had tackled this question of making a travelogue or a documentary or a mixture of both; a docu-logue or a travel-mentary.

First up were two videos by Rob van Petersen. The first, *San Francisco*, was clearly of the travelogue genre, whilst the second, *Beautiful Belmore Basin*, had the beginnings of a documentary feel to it, with its inclusion of historical facts about the harbour and the coverage of the existing fishing trade. Both videos exhibited exquisitely beautifully composed images. This was one of the trademarks of Rob's videography. The *Beautiful Belmore Basin* video also showed Rob's early experiments with widescreen compositions.



*Beautiful Belmore Basin*  
by Rob van Petersen

The next video on our journey from *Travelogue to Documentary* was by Warwick Hilton, *Lambing Flat*. Warwick's approach here was to marry a narration that described the stark, brutal treatment of Chinese immigrants in Young (Lambing Flat) with scenes of the modern day Chinese Gardens established in memory of these early immigrants. Some members thought the marrying of the audio and visuals could have been improved if Warwick had also included drawings or paintings depicting the battles between the Chinese gold prospectors and their white contemporaries, whilst other members preferred the purer approach adopted by Warwick. Irrespective of these opinions, *Lambing Flat* is an example where carefully collected scenes of a particular location visited on holidays can be used to create a documentary rather than a "we were here" video.



*Lambing Flat*  
by Warwick Hilton

The final three videos examined and discussed were made by the Club's premiere, creative videomakers of the early 21st century, Brian & Elizabeth McCauley. This dynamic movie making duo dominated the VOTY competition from 2000 to 2003. Their 2000 winner, *Silk* and their 2001 winner, *The Yangtze River*, were included in Ian's video selections.

However, before these two videos were shown, the present Club members were introduced to Brian & Liz's work via the video, *The M V Trinity Bay*. This was another video in the ilk of Warwick's *Lambing Flat*, where the video can be viewed as both a holiday experience that has become a documentary. In this instance it is a record of the role the ship, *M V Trinity Bay*, plays in servicing the scattered localities around the top of Australia. This video, once again shows that with some pre-thought, good selection of scenes depicting crucial activities and other accompanying scenes, a video can be made that stands, not only as a memory of a holiday voyage, but as a local historical record.



*The M V Trinity Bay*  
by Liz & Brian McCauley

The final two videos examined were from Brian Liz's visit to China. The first, *Silk*, examines the silk industry in China. This video begins with steamy, atmospheric scenes before moving onto the process of silk production and the many uses of silk. Those steamy scenes, so crucial to the story, were fortuitously obtained whilst touring the official modern facilities. This is yet again a fine example of where having a clear idea of what scenes you want to capture whilst on tour so that on your return home they can be edited into an effective, prize winning documentary.



*Silk*  
by Liz & Brian McCauley

The last video shown was an example how, when on your travels, you can be in the right spot at the right time. For Brian and Elizabeth McCauley their trip down the Yangtze River in 2000 was right in the middle of the construction of the great Three Gorges Dam but before the water rose. So in their *The Yangtze River* video they captured the river and its banks in form that was soon to disappear under 180m of water. This "decisive moment" not only allowed the videographers to capture a never to be repeated moment in their lives but also images of the people and their way of life that though it had existed for thousands of years was soon to disappear in 6 to 9 years time.



*The Yangtze River*  
by Liz & Brian McCauley

These example videos from earlier members of our Club have shown us how we can develop the travelogue video into a documentary should we so choose to do. However, as our previous members have demonstrated through their videos, such a transformation requires us to do some careful thinking and preparation before our travels begin. We need that spark of an idea or theme so that we can expand our personal travel experiences into a universal experience for all and perhaps even be able to *document* an event that will be important for future generations.

## Tuesday, October 12<sup>th</sup> 2010

### *Photographic Group Competition Rule Changes*

The following changes to the Photo Group's Competition Rules were announced and discussed. These changes apply to the Group's EDI's:

1. Clarification of Image Dimensions (B3.2.3 & B3.2.4),
2. File Naming (B3.2.6),
3. Entry Lodgement (B3.2.7), and
4. Entry Retainment by the Club (B3.2.8)

B3.2 Electronic Digital Image/s (EDI) must be provided with the following parameters:

- B3.2.1 Must be provided in JPG/JPEG Format.
- B3.2.2 The File Size must not be greater than 500KB.
- B3.2.3 The **MAXIMUM** Width dimension is 1024 pixels
- B3.2.4 The **MAXIMUM** Height Dimension is 768 pixels.
- B3.2.5 Colour Space is sRGB.
- B3.2.6 File names **MUST** conform to the following format –

X-YYYYMM-Surname-GivenName-ImageTitle.JPG

Where - X= N for Normal EDI or F for Freestyle EDI

YYYY = Year

MM = Month

Surname = Your Surname

GivenName = Your Given or Christian name

ImageTitle = The name of your image – this **MUST** match the title you place on the

entry form and is limited to a maximum of 20 characters (including spaces). Please note that a title **MUST** be included for an entry to be valid. The Character – (Hyphen) must be placed between each of the descriptors noted above.

Example - N-201009-Smith-John-One More Pelican.JPG

- B3.2.7 All EDI Entries must be received Via Email to [photocomp@wollongongcameraclub.org.au](mailto:photocomp@wollongongcameraclub.org.au), by 7pm on the Tuesday before the competition night. No entries will be accepted on the competition night. Individual arrangements should be made for hard copy entry forms to be available for competition night – they should not be emailed to the EDI Steward.
- B3.2.8 Copies of all entries will be retained and displayed on the Club website.

These amendments were passed by a show of hands. They are now in force, commencing the next Competition, November 2010.

All EDI Entries must have the File Naming convention as outlined above. Please use the above example as guidance for your EDI Entries.

### *Photo Group Meeting*

President Greg Delavere welcomed everyone, including 3 visitors, to our meeting. Greg reminded the members of the following:

- μ New EDI Competition Entry Rules leaflet was handed out to all re how to title/name the EDIs.
- μ Reminder that the Night Photography gathering is on at the Unanderra Velodrome to photograph the Cycling Friday 15<sup>th</sup> October.
- μ Members may visit Hazelhurst Art Gallery Gynea to view the Sutherland National Photographic Competition 16-24<sup>th</sup> October.
- μ FCC Inter-Club Competition 2010 Results for the Wollongong Club entries;
  - Ø Colour Prints: 4<sup>th</sup> Place from 18 Clubs;
  - Ø Monochrome Prints: 8<sup>th</sup> Place from 18 Clubs;
  - Ø Nature Prints: 7<sup>th</sup> Place;
  - Ø Small Prints: 5<sup>th</sup> Place;
  - Ø Projected Images: 13<sup>th</sup> Place;
  - Ø Nature Projected Images: 16<sup>th</sup> Place from 20 Clubs; and
  - Ø Creative /Experimental Projected Images; Equal 13<sup>th</sup> Place from 17 Clubs. Many thanks to all who contributed to this FCC Inter-Club Competition

This evening 3 members will be showing their freestyle images, and explaining their thought processes as to what motivates them to create these images, and the techniques they use to achieve their creative freestyle image.

Allayne Foley showed the Print called “Sculptured Lady” and how when she saw the Sculpture of a Snake, the idea formed as to how she may use it with a dancer inside the sculpture. Allayne used the Liquefy tool on a black background to swirl the snake sculpture. Allayne’s second image extracted the purple Opium Poppy flower out of the background using the Lasso tool; put in a new background behind the poppies, then used the overlay mode, blending mode and Difference Mode to give her the effect she wanted. Allayne explained the process she used to move from her first shot to the final creative image. Allayne said she used several images; such as a landscape of rocks at the waters edge and turned this image on its side. Also an image of a brick wall, at 20% opacity, was then inserted 2 butterflies from another image she had on file.



Vivienne Noble was the next speaker and explained how she achieved the effect of her Creative Image “Other Worlds”. There were many images in this final production; rocks on a beach that looked like a mini city, a photo of a Pigface plant trailed over the edge, mushrooms, lights and then all layers were liquefied to create a Fantasy City. She then used an image of her grandson riding a beetle, Ducks from the Rides at Luna Park, parts of a Bonsai Garden to complete the image. Vivienne then hand painted parts of the image. Vivienne said she used 60 layers and 60

imagers to create her final image. Vivienne’s currently is building a Creative Image comprising 3000 images in 3000 layers. It’s like a jigsaw of a great holiday they had with friends. We are all looking forward to this final result

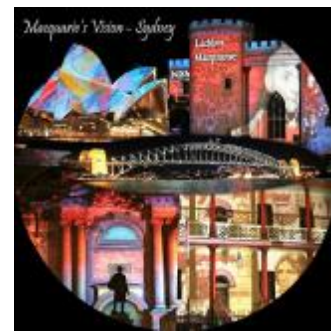
Kathy Pond was our 3<sup>rd</sup> speaker and said her ideas were often spur of the moment ones when riding to work where she then had to jot down the ideas as soon as she got to there, making notes when she returned home so she could commence building her creative image/s. In the “Boat” Image Kathy used 15 images and placed a grid over them before rearranging them with writing to create the boat theme. In Image No.2, Kathy used 2 masks with the Queen Victoria Building image, the gradient tool and coloured the background. Kathy’s 3<sup>rd</sup> Image was a combination of images with a Belmore Basin Theme. In her 4<sup>th</sup> Creative Image, images of Lake Illawarra with an overall bluish colour of the images taken around Lake Illawarra; water, reeds, ducks, jetties, ramps, trees etc. Kathy then cropped, feathered and a lighter layer was used for the final effect. In Image No.5, “Macquarie’s Vision- Sydney”, Kathy used 5 images from the Vivid Light Night Lights Festival. Kathy used a circle, a black Template of a CD Cover or DVD Label, duplicated it and then turning it. She was then able to use 4 images, 1 in each quarter, then placed the image of the Harbour Bridge over the CD Hole space.



“Sculptured Lady”  
Allayne Foley



“Other Worlds”  
Vivienne Noble



“Macquarie’s Vision –  
Sydney” Kathy Pond

These members provided us all with a variety of methods to be used when contemplating how to create an Experimental Creative image and we thank them for their time and presentations.

Greg then showed us the DVD of Ken Duncan’s “Creating the 3<sup>rd</sup> Dimension”. Ken explained how to convey the viewer of your image into the image and to give them the feeling you had when you were there actually taking that image. We did not finish Ken’s DVD as we stopped to have a social gathering, a cup of tea and to discuss the many ideas we had heard about tonight.

## Friday, October 15<sup>th</sup> 2010

Tonight’s planned photographic outing to the Illawarra Cycling Club’s race night at the Unanderra Velodrome was cut short when the inclement weather forced the Cycling Club to abandon their races. Ten club members and one visitor turned up for this evening but unfortunately it was possible to take images of the cyclists.

This photographic outing was been rescheduled for Friday, October 22<sup>nd</sup> 2010. Hopefully there will be better weather.

The Illawarra Cycling Club meets each Friday night from October to April for there Race nights. Camera Club Members are most welcome to attend any race night. Members are advised that during cycling races the use of flash should be minimised for the safety of the cyclists.

## Friday, October 22<sup>nd</sup> 2010

The following is a description of the Photographic Group's Outing to the Illawarra Cyclists' Race Night at the Unanderrra Velodrome by two of our members. Photographs were also supplied by other members.



Val Porter reported the following. Ten Wollongong Camera Club members attended the Illawarra Cycling Club night at the Unanderrra Velodrome; Greg, Warren, Colin, Stephen, Tony, Kathy, Sue, Lisa, Dawne and Val. President Phil Jones welcomed us and advised how we would be able to enter the centre of the ground between races if we wished to shoot from there as well as trackside.

There were quite a few challenges to this type of photography - it was twilight when we arrived - then the full moon started rising - then we had the floodlights turned on the race track. However not all parts of the track were flood lit - so we had some dark patches to contend with as well.

Night Photography is a challenge in itself - but with cyclists whizzing past we now had movement as well to capture. Stephen and Col gave some tips on how to try panning and following the cyclist as they rode around the track so that the shot is then frozen.



Many shots were taken, some from a distance, some from close up trying out different settings to get the best results.

Perhaps we should have more challenges like this, as one learns on the job!

Dawne wrote how she enjoyed the evening. Right in the middle of suburbia accessible by an un-sealed and un-even road that tests the suspension of non-four wheel drive vehicles; I was amazed to find this buzzing circuit of much action and activity. Flood lit, with additional lighting from a full moon, one did not need to use flash, which was just as well, as we were asked to refrain from doing so when a race was in progress.



The ten or so members present soon scattered around the circuit each testing out areas which they hoped would give them the best result at the time. Some of us were very mindful of the fact that the only way we were going to get fairly reasonable, let alone fantastic results, was to set up our tripods. This was not easy due to the un-even and sloping terrain, however, a few of us did persevere for some time. Others ditched their tripods and bravely hand held their cameras clicking away furiously.

The break between races enabled some of the more daring of our members, to scurry across the track and take up positions in the middle whereby it was possible to capture images at an upward angle. Even better still, if one's knees permitted (unfortunately not mine), to kneel down in the grass and acquire a more creative result.

I soon came to the conclusion that I did not have the faintest idea of how I should be handling this type of photography - what with strong artificial lighting and rapid or slow movement, every setting I tried was not getting me the results I wanted. Fortunately for me, I happened to be standing near Stephen Balson and I confessed my sorry state of affairs to him, and being the kindly and generous person that he is, I was soon getting some tuition on panning, ISO settings and shutter speeds. Thank you very much Stephen!



I quickly put aside thoughts of going home, and spent the next half hour or so putting Stephen's advice into practice, and joy of joys, I started to see a very small improvement; mind you, I did not achieve the result I so desired, but, with a bit of luck I may have at least one or two reasonable photos out of the few hundred taken.

A good and challenging evening and I look forward to the next.

The editor wishes to thank the following in assisting is the Group's Outing to The Velodrome: Val Porter, Dawne Harridge, Kathy Pond and Lisa Matuzelis. Your assistance and co-operation has helped this editor, who due to

work commitments couldn't be there.

## Tuesday, October 26<sup>th</sup> 2010

Greg Delavere welcomed 37 members, 1 Visitor and our Competition Judge to this evening's meeting. Greg then mentioned to following for the members:

- μ Photo Group Outing to Unanderra Velodrome. The Illawarra Cyclist canceled the first evening due to inclement weather. A second evening was arranged for Friday, October 22<sup>nd</sup>. On both occasions 12 members and 1 visitor were in attendance.
- μ 2011 Programme. Next Year's Programme has been distributed early due to Set Subject Competitions in early 2011.
- μ Wollongong's "Viva La Gong" festival is on during weekend 6-7/11/2010. Festival photo opportunities.
- μ 2010 Annual Dinner Presentation Evening. This Year's Dinner and Awards Presentation Evening will be at the Master Builders' Club, Church Street, Wollongong. Cost: \$35.00 person. Please see the Treasurer, Don. Also if anyone has any special food requirements then please see/advise Kathy Pond.
- μ Mogo Zoo Advertising Brochure. There are a number of copies of this brochure available. Please see the Advertising desk.
- μ "Rainforest Rescue" Competition. Advertising from CameraPro of a new competition. Closing date: 26/11/2010. Please visit CameraPro's website: [www.camerapro.net.au](http://www.camerapro.net.au) for full details and Entry conditions.
- μ Proposed Changes to Club's "Objects and Rules" (Constitution). The legislation ACT governing Incorporated Associations was changed recently requiring the Club's "Objects and Rules" to be modified accordingly. The "Objects and Rules" governs how the club functions. Bruce Shaw, the club's Public Officer, requested the members to up date their details with the Public Officer so that this and other documentation can be sent out. The Public Officer's email address is:  
[publicofficer@wollongongcameraclub.org.au](mailto:publicofficer@wollongongcameraclub.org.au) Further details very soon.

Greg presented outstanding Competition Awards to the various members including those awards for the September 2010 Competition. Congratulations to all who received an Award.

Changes to the Photographic Group's Competition Rules were voted upon and will now be in force for the next, November 2010, Competition. Please see the details in the earlier section "Competition Rules Changes".

Greg then introduced our guest judge for this evening's Set Subject Competition, "Emotions". Greg read out the competition's guidelines "...An image of those expressions we all convey. Example: Joy, Fear, Love, Hate, Surprise, etc." so as to remind those present what the judge was looking for in each entry. Greg said that Linda Jocelyn had travelled from Sydney's Dulwich Hill. Linda had worked as a Professional Photography developing her expertise whilst earning a living. Now Jocelyn is directing these photographic skills into teaching teenage Nepalese orphan girls supported by the Mitratta Foundation. Linda has undertaken two trips to Nepal and is scheduled to leave again shortly. Linda enjoys Bird Photography, when time permits, and appreciates the technical difficulties associated in this area of photography. Linda is an avid supporter of the Australian Museum and it's BBC Wildlife Photographer of the Year Exhibition.



Linda said that she completed the FCC Judges' Course in 2009 and was still learning the trade of Judging however she liked to explore the photographer's ideas behind the image, see how it has been expressed to the viewer and the interaction between the subject and the photographer. She added that the entries were generally of a great standard.

During the Colour Print section, Linda commented on the only animal image presented, a "Family of Chimpanzee" and commented that the subjects were almost "family" like expressing their emotions through their togetherness.

Linda spoke about the need for the photographer to "reduce" their image, preferably before the camera's shutter is operated, so as draw the viewer into the image. She also spoke about the relationship between the photographer and the subjects. A relaxed environment will bring out the subject's emotions, as they will act as though there is no camera in sight. She expressed a concern where colours and/or textures conflicted with the image's subject. She said, if possible, to move around looking for a better position to take the image from.

Linda briefly stopped to talk about “Focusing” In the past the photographer usually had to manually focus their camera (film based) particularly if it was an older type. However today’s digital camera’s auto focus over rides the need to manually focus? But does this mean we “miss” the “action” or that “moment” When it comes to action shots Linda suggested that photographers use the “Moving Object” selection where the camera’s auto focus continually adjusts its focus depending upon whether the subject has moved to.

Linda observed that a number of image’s suffered from a “softness” of “out of focus”. These were on the larger prints and she wondered if the image was too small for the A4 Print and that the photographer should try printing the image again on smaller paper size. Any “out of focus” would be minimal; reducing is a more pleasing printed image.


Linda said that the vignetting technique can add and enhance an image but the author has to choose when and where to do, but warned that vignetting doesn’t suit all images. Linda said that this is another way to “hide” unwanted background/s or objects though the best way is to look at the image before operating the camera’s shutter.

Linda posed a question for the Monochromists. “Is the intended image enhanced by the treatment or has the effect been removed?” Will my image benefit from being treated as a monochrome image? The real question is do we examine our images before we decide what, as photographers, we want the monochrome process to continue?


Thank you Linda for a most enjoyable evening.

Linda awarded the following:


Small Prints: 18 Entries received from 9 Entrants.

	<p><i>Best In Section:</i> <b>“Tear Drop”</b>, Cathy Ashcroft</p> <p><i>Merits (4):</i> Cathy Ashcroft, Siegfried Clever, Vicki Packer</p> <p><i>Credits (4):</i> Cathy Ashcroft, Vicki Packer, Sue Souter, John Zamuner</p>
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Colour Prints: 31 Entries received from 16 Entrants.

	<p><i>Best In Section:</i> <b>“Checkmate!”</b>, Barry Daniel</p> <p><i>Merits (4):</i> Stephen Balson Barry Daniel, Vivienne Noble, Craig Parker</p> <p><i>Credits (7):</i> Eunice Daniel, Allayne Foley, Dawne Harridge, Colin Marshman, Craig Parker Jo Raseta, Helen Robinson</p>
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Monochrome Prints: 25 Entries received from 14 Entrants.

	<p><i>Best In Section:</i>           <b>“ANZAC Day Moment”</b>, Craig Parker</p> <p><i>Merits (4):</i>               Sandra Bennetts, Colin Marshman, Craig Parker (2)</p> <p><i>Credits (7):</i>             Stephen Balson, Sandra Bennetts, Eunice Daniel, Geoff Gray, Colin Marshman, Vivienne Noble, Val Porter</p>
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EDI Competition: 35 Entries received from 19 Entrants.

	<p><i>Best In Section:</i>                               <b>“Chair Swing”</b>, Stephen Balson</p> <p><i>Merits (5):</i>               Stephen Balson, Vivienne Noble, Craig Parker (2), John Zamuner</p> <p><i>Credits (7):</i>             Cathy Ashcroft, Siegfried Clever, Anna Fitzgerald (2) Dawne Harridge, Lynley Olsson, Vicki Packer</p>
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EDI Freestyle Competition: 14 Entries received from 7 Entrants.

	<p><i>Best In Section:</i>                               <b>“Walk on the Wildside”</b>, Rob Martin</p> <p><i>Merits (4):</i>               Sandra Bennetts, Allayne Foley, Rob Martin, Kathy Pond</p> <p><i>Credits (3):</i>             Sandra Bennetts, Rob Martin, Bill Mowbray</p>
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The judge’s comments for each entry in both classifications are on the club’s website, Competition Gallery and then select the competition required.

**Movie Makers, November 4<sup>th</sup> 2010**

Fourteen members attended the November Club meeting at which Movie Makers’ chairman, John Devenish, advised members of the collection of money (\$35) for the Annual Dinner to be held this year at the Wollongong Master Builders Club on the 14th of December.

Ray White was in the *Hot Spot* and showed his latest acquisition, a three wheeled dolly for a tripod. It has adjustable legs and can fold up into a half metre long bundle for easy carrying.

There were two members’ videos. The first from Chris Dunn was some footage he shot on his iPhone and had edited in iMovie. The footage was of a visit to Fort Denison in Sydney harbour and was very impressive.

The second member's video was from Tom Hunt. Tom had videoed a wedding and had edited the footage to music. This approach allowed more creative editing of the event.

John Devenish then showed the results of the recent lighting exercise, Don Estell was the subject lit by various techniques whilst sitting in front of a green screen. Chris Dunn was on the reflector; Tom Hunt on keylight; Brian Harvey on backlight and John Devenish on camera. The various shots were recorded to a DVD and shown so members could get a clear idea of the effect of the various lighting arrangements.

John Devenish then gave a presentation on his recent experiences with AVCHD files. These files are now the files most commonly generated by consumer high definition camcorders. John discussed his experiences in burning an AVCHD file to a normal DVD disc using a normal DVD burner. Once successfully burnt, this disc could be played in certain Blu-ray players.

## Tuesday, November 9<sup>th</sup> 2010

### *Photo Group Competition Rule Change/s*

The members present approved the Photo Group's Competition Rule change as follows:

- B2.1 Each member shall be entitled to submit two (2) entries in each classification for which they are eligible to enter. Members and visitors are not entitled to enter small prints AND either large print classification in the same year unless a Small Print Competitor is upgraded by the Grading Panel (as outlined in B2.1.2)

This Rule change stipulates that an entrant cannot enter Print/s in both the Small and Large Print classifications **in the same year** unless the Grading Panel upgrades the Entrant.

### *A New Club email Address Added.*

Another email address has been added to the Club's list. This new address is for Club Outings. So if you attend a club outing the you can send in images to the Webmaster who will upload these to the club's website.

The email address is: [outing@wollongongcameraclub.org.au](mailto:outing@wollongongcameraclub.org.au) The Images are to be the same as an EDI Entry, i.e sized within the 1024x768 format at a maximum of 500kbytes with a title please.

### *Photo Group Meeting*

Greg Delavere welcomed the members and 2 visitors to this evening's meeting. Greg commented that it was a full house though a couple of regulars had tendered their apologies for their absence. One absentee was Craig Parker who was a little distance, somewhere down south towards the Antarctic wilderness.

Greg then:

- μ Presented Competition Awards for October's Competition and from other Competitions;
- μ EDI Naming Protocol. Greg reiterated the club's new File naming convention for all EDI Competition entries. Greg also warned that from January 2011 Competition any EDI Entry not meeting this Naming Convention will be rejected by the EDI Steward. Now is the time to change and get it correct;
- μ Mount Cut-outs. Greg said there were mount/cut-outs for anyone who wants them. Please take or they will end up in the recycling path;
- μ Survey Result. Greg thanked those who had responded to the survey.
- μ Print and EDI of the Year Competition. Greg reminded all that the next meeting requires eligible entries. The Closing date is November 23<sup>rd</sup> 10. No late Entries will be accepted. An Entry Form is also required;
- μ Annual Dinner & Presentation Evening. Greg advised the members that Don, our treasurer, was ready to accept the member's payment, \$35.00 per person. The club requires a minimum of 60 people to attend. This year the venue is the Master Builders Club in Wollongong;
- μ 2011 Programme. Is on the club's website. Has been issued early due to the number of Set Subject Competitions (6) in 2011.

Greg then introduced our guest speaker for this evening, Gary Barnes. Greg said that Gary had been a former Club member, was the club's guest speaker at the 65<sup>th</sup> Anniversary, a recent judge at the Photo Group's Competition (September 2010) and has been a Hasselblad Masters winner three (3) times for his Landscapes.

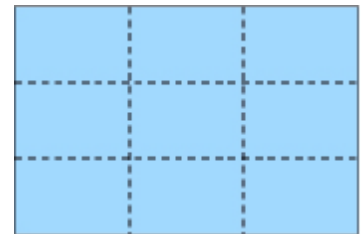
Gary said that he appreciated the welcome back especially so soon after being a judge at the club. He said that being a judge isn't a role that he finds easy, as a judge has to appraise images. Today many judges are seen to be critical and their criticism of the presented image is harsh. Gary said he couldn't understand how a person can be a judge without being at the cutting edge, taking and making images.



Gary said that he has been in photography for 30 years, mostly enjoyable, but there has been a time where the stress of making images for a living didn't help his health. About seven (7) years ago Gary said he set up a Gallery and Restaurant to display and sell his images. Gary said that today his passion for photography is fired up again.

Gary then said it was time to look at this evening's topic: "Scape"; whether it's a Seascape, Landscape, Cityscape. His passion has always been for Landscapes but he had to do "others" as the job demanded. He calls himself a professional "waiter". Not one the serves on table or behind the bar, but a "waiter" who is waiting for the right time, the right light to photograph the scene. At the end of the day Gary said there is no real "right" or wrong" way to shoot the photograph.

Gary spoke briefly about Composition and the "Rule of Thirds". Gary also said that "rules" were also meant to be broken, however beginners in photography should head to these rules until they learn how and when to break them. The "thirds" rule is designed to "balance" the image's objects and to enhance good composition by placing the main object/subject at one of the "thirds".



Gary then, with the aid of a white board, listed his six (6) Rules for good photographs of "scapes" (land, sea or city):

1. Tripod. The right time for the photograph may mean a low shutter speed. Image Stabilizing lens will not help in these conditions;
2. Subject;
3. Composition;
4. Light. Gary said there is about 2 ~ 3 minutes of magical light each morning and evening. Gary said that he prefers the afternoon light better as it goes down over the countryside as the light is softened by the particles in the air. He also loves the late morning starts and to lie in bed;
5. Exposure;
6. Bourbon. To help pass the time during to the long waiting time for the image.

Gary commented on Focus. "...It's either in focus or out of focus..." Photographers are often told to use Depth of Field but without focussing on the subject the photographer has missed the image. Gary encouraged all present to focus first on the main subject. The question "Can the vista be the focus of the image or a point of interest?" Gary responded that a photograph requires something to lead the viewer into and through the image to capture the viewer's attention. Gary commented that he doesn't like the "flat" 2 dimensional photograph but prefers an image that has "depth".

Gary commented that a photograph must become second nature to a photographer. But how? Gary's advice was that the photographer must know the equipment they are using, knowledge of the subject to be taken and how to combine these. Gary takes panorama images with a film-based camera. He said it (film photography) is expensive and he has to know that he has captured the image and that his equipment is capable of the image he wants. He said that his learning curve came from a film base and that taking multiple shoots was out of the question – \$\$\$\$\$\$. Gary acknowledged the other way to capturing an image with the continuous shooting mode, with digital this is a reality as the cost is minimal but with film \$'s. Gary then added that he prefers film over digital even though he shoots some of his work in digital. "It's the feel" of the image that film gives. But digital is very convenient; you know what you have before you leave the scene whereas with film it's a long trip until the processed film is returned.

Gary was asked about "bracketing" a shoot. He said that the photographer has to learn to use their camera's

histogram, for digital users, and this will give the photographers all the information about the shoot. Gary warned not to burn out the “highlights” as once they are burnt out they are lost. Gary then added the “shadow” details could be retrieved.

Gary presented a number of his images for us to see with the use of his laptop and large screen. To complete his talk, Gary enticed the audience with a number of partial slideshows with his work and others from the Internet. Gary’s latest project is to delve into Time Lapse Photography. A series of sequences were presented (Kiama, Mullet Creek) exhibiting the Time Lapse process. Gary said that he had to take images regular intervals and heaps of them.

Gary spoke briefly Intervalometer a device that counts time intervals and then uses these to trigger a camera’s shutter mechanism. This device is useful for taking a series of images without the photographer need of the being present in the production of Time Lapse sequences. It is possible to purchase an Intervalometer or you can make your own using a Texas Instrument (TI) Programmable Calculator with an output to trigger the camera’s shutter. For further information try searching the Internet. As always any adjustment to your camera, computer or software programme then please seek professional advice.

To view sequences of Time Lapse Photography then visit any of the following websites:

- μ [www.timescapes.com](http://www.timescapes.com)
- μ [www.timescapes.org.uk](http://www.timescapes.org.uk)
- μ [www.flickr.com/groups/dlsrtimelapse](http://www.flickr.com/groups/dlsrtimelapse)
- μ [www.flemmingbojensen.com/blog/tag/timescapes](http://www.flemmingbojensen.com/blog/tag/timescapes)

There are many websites including YouTube and Flickr.

Thank you Gary for a more informative and entertaining evening. After thanking Gary for his contribution to the club’s meeting, Greg invited all to supper and ask Gary any questions that they may have in an informal manner.

## **Tuesday, November 23<sup>rd</sup> 2010**

Our President, Greg Delavere, welcomed the 37 members and 3 visitors to this evening’s meeting. He then announced:

- μ The results and the Awards for the November EDI competition;
- μ Reminder was given about the Annual Presentation Dinner to be Held at the Master Builder's Club Wollongong -the RSVP is 1/12/2010 \$35 each;
- μ See latest FCC Newsletter about the article on the PORTFOLIO Exercise run by Northside Creative Photography Club where Susan Buchanan is the President. Wollongong Club may be looking at doing something similar.

As mentioned earlier in the Newsletter then Members were presented with changes to the Photo Group’s Competition Rules regarding the Entry of prints. The members’ approved the new change and this change takes immediate affect.

President Greg introduced our Judge for this evening, Carol Newton who had travelled from Sydney’s southern suburbs to be with us. Carol has had over 35 years association with the Camera Club Movement. She first started competing with small sized holiday prints and has now progresses to entering all sections in the two (2) camera Clubs where she is a member of the Cronulla Sharks and The Entrance. Carol is also the Competition Secretary for the Shark’s Camera Club.



Being an avid film photographer, it has taken a while for Carol to finally accept digital. She leans towards simple, uncluttered images with subjects ranging from geometric, architecture, landscapes and candid portraiture. Carol has good fun seeing faces in bark and rock and playing around in Photoshop, burning and dodging in eyes and emphasising the natural features to bring out the faces.

Over the last few years, Carol has been entering National Exhibitions with moderate success and is really excited to gain eight Acceptances in the Sutherland Shire National 2010. Since starting her judging career, Carol feels that her own photography has benefited from seeing and learning how other people approach photography.

Carol gave many suggestions to help members improve their photography. She explained with the small prints how important it was to have the fine details in the bird's feathers showing, how effective it was to catch the highlights in the bird's eyes. Also the fur on the seal was pin sharp and even though part of the seal was in shadow the detail could be seen.

Carol was concerned that quite a few images, in all sections, had too much sky showing and she recommended to crop these images when it was a plain bland sky that was not having any impact on the photo.

Suggestions when using a macro lens was to rock yourself back and forward, until you get a very sharp focus on the item you are photographing.

Carol was pleased with the quality of the Monochrome images and encouraged members to keep doing this type of work. Things to watch out for are that your eye has something to stop on and not flow out of the image. Carol said the images were well composed and most had a good range of all the tones from Clear whites to black blacks. The image of the baby elephant was pin sharp showing every wrinkle and hair, as was the orangutan photo-well cropped with great tone use. The Dragon Fly image was well exposed.

When printing at home be aware that some images showed a banding effect and spoilt a wonderful photo.

The image of the 3 people was well-handled, terrific exposure with the contrasting light and dark skin range. The images of the 3 people around the wok and the tattoo photo told us a wonderful story.

Carol liked the blue tones used in the snow image and the blue mount - all giving an impression of being a very cold place.

The Silhouette image was striking with paint dribbles adding to the effect. Carol reminded us that Monochrome images need light, shapes, depth of dimension, tones and shadows.

With the colour images Carol explained how sometimes one may have a horizon cutting through the centre of an image. Members had some great compositions with leading lines taking the eye to the point of interest. Some photos had 2 or 3 images in them - so photographer must decide what they really want the viewer to see. Perhaps crop more of your photo to just show the main point of interest. Also watch your angle - could you have taken that view from another angle - take several images of the same spot or scene. Be aware sometimes that it is important to get the whole of the shadow in a photo too - as this may give it great impact.


The range of subjects photographed was very pleasing and made a great competition.

President Greg thanked our Judge Carol for her assistance in improving our Photography and reminded all that their "Image of the Year" Photographs were due in tonight with an Entry Form.

Members then enjoyed a social cup of tea and thanks to all who assisted with packing away the stands and chairs at the end of the evening.

Carol awarded the following:

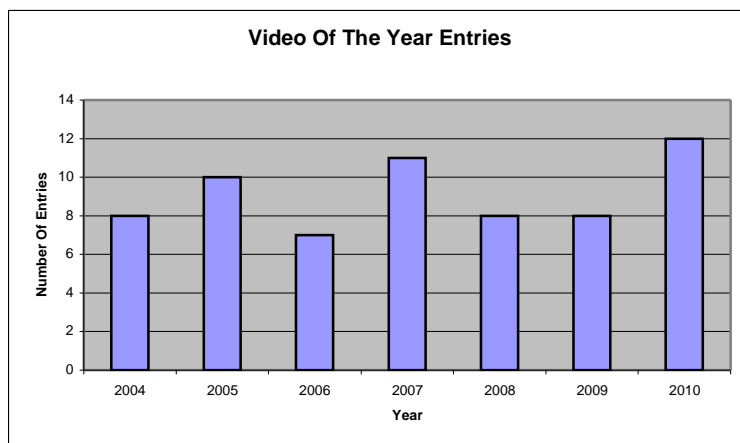
Small Prints: 18 Entries received from 9 Entrants.

	<p><i>Best In Section:</i>                      <b>“Of Course I’m Hungry”</b>, Vicki Packer</p>
	<p><i>Merits (2):</i>                      Vicki Packer (2)</p>
	<p><i>Credits (3):</i>                      Siegfried Clever, John Zamuner (2)</p>



highest audience appeal would prove interesting when compared later to the results of the three judges selected from sister movie making clubs.

This year saw a record number of entries into our **Video Of The Year** Competition with years 2007 and 2005 being the closest.



The videos were screened in the following order:

1. *Tumut* by Max Davies
2. *Bowling for a Hobby* by Max Davies
3. *Make an AVCHD DVD* by John Devenish
4. *At the Turn of the Tide* by Ray White
5. *Don't Take Offence* by Bob Kennedy
6. *Brisbane 88* by Ian Simpson
7. *Coffee for Two* by Annick Gouw & Ann Devenish
8. *It Came in from the Swamp* by Bob Kennedy
9. *Knock Before Entering* by David Simpson & Ian Simpson
10. *Risky Business* by Ian Simpson
11. *The Bungles* by Tom Hunt
12. *The Park Bench* by Warren Flinn

The initial casting of votes led to a tie between *Tumut* and *At the Turn of the Tide*, but on "count back" the audience award was given to Ray White for *At the Turn of the Tide*. The idea for this video initially arose because of our mid-year competition which had to contain the signature item "Turn". Ray developed the idea and signature into an intriguing view of the life in tidal pools once the tide has "turned". For those interested in how Ray captured all the close-up, low-angle shots, Ray has kindly written up his experiences in an article.

## **Tuesday, December 14<sup>th</sup> 2010**

This evening's meeting was the club's Annual Dinner and Presentation Night. Year 2010 resulted in a change in venue as we met at the Master Builders Club in Wollongong. This venue provided the club with a larger function room that allowed the Photographic Group's Print Exhibition to be displayed and was met with enthusiastic support in this upstairs room.

The day started early for a number of the members as they meet to set-up the room. The Print Stands had to be assembled, the video equipment set-up for the Movie Makers and the various Winners' Prizes unpacked. When all was ready, these faithful workers headed home for a brief break and to make their own preparation before

returning for the main event, “The Dinner and Awards Presentations”.

Club President, Greg Delavere, warmly welcomed our special guests, members, spouses/partners and their invitees to the evening’s activity. In all there were 56 attending the 2010 Annual Dinner and Presentation evening. Greg first introduced the Photographic Group’s Judge, George Hofsteters, and his wife, Mel, who had already judged the images for the Print/EDI of the Year Award. Greg also thanked the following for their assistance in setting up: Kathy Pond, Val Porter, Dawne Harridge, Vicki Packer, John Devenish, Ian Simpson and Norm Melvin.

Before dinner was served the attendees had the opportunity to view the Photographic Groups Print entries in the Colour, Monochrome and Small Print sections.

### Viewing the Photographic Group’s Print Entries.



### Around the Dining Tables



### Life Memberships

At the conclusion of the first course John Devenish was on hand to conduct a number of Awards to existing Life Members and the instalment of the Club’s latest inductee. The existing members: Brian Harvey, Don Estell, Tom Hunt, Norm Melvin and Bruce Shaw were presented with a new “Life Member” badge. Then John introduced our newest Life Member, Barry Daniel LAPS, SSAPS. John gave the new club members an insight into Barry and his long association with the club. Barry has been around since the mis 1960’s and since his first arrival at the club has been a leading Image Maker, Judge, Lecturer and helped out where he was asked. Barry is still an active competition member and has a passion to assist all photographers, not matters at what stage their photographic skills are at. Congratulations Barry and a well deserved Award.



Tom Hunt awarding Don Estell and Brian Harvey their new Life Member Badge



Other Life Members (Tom Hunt, Norm Melvin and Bruce Shaw) awarded their new Life Member Badge



Brian Harvey awarding Barry Daniel his Life Membership.

## Photographic Group Awards

Dawne Harridge had the privilege to introduce George Hofsteters. Dawne gave a brief overview of whom this “George” is saying that is a photographer, sculptor, illustrator, storyteller and writer who lives at Bundeena. George was the Photographic Group’s Judge for the Annual Awards.



George then took to the floor and spoke about images that are appearing today that wasn’t possible 10 ~ 15 years ago due to the expansion of digital image making. George said the “photographers need to focus ourselves so that we may become satisfied with the images we produce”. George spoke about being a hostage to film, materials and equipment, though he has now ventured into the digital world.

Then it time for George to express his thoughts on the Images presented in the various sections, selecting four or five images to comment on. A condition of entry is that all images entered in the various sections must have been entered into a Club Competition during the 2010 Competition Year. First George spoke on the Small Print entries. His first comment was a bold statement about image size, “don’t get the idea that a Small print doesn’t have importance!” George asked what is the effect that I (the photographer) want to create? In George’s opinion the photographer needs to take the chance of getting beyond the image and to see what the image’s subject is saying to the viewer. The 2010 Small Print of the Year, “Storm Front” by Warren Causer, did exactly that. The storm clouds over the local escarpment and coming across the coastline of the Illawarra’s Northern Suburbs.



2010 Small Print of the Year,  
“Storm Front” by Warren Causer



2010 Small Print Pointscore  
Winner, Cathy Ashcroft

George then spoke on the Monochrome Print enters, Again George commented on four entries. He spoke of the “magic” that professional models must deliver every time they are photographed. George then said that this “magic” was what drew him to particular images and holds his interest as he explores more of the image. He also spoke about the trapeze act that a photograph must balance between print quality and tonal range. George said that these characteristics are what drew him to the 2010 Monochrome Print of the Year, “Can I Eat It” by Sandra Bennetts.



2010 Monochrome Print of  
the Year, “Can I Eat It” by  
Sandra Bennetts



Sandra with George and her  
trophies.



2010 Monochrome Print  
Pointscore Winner, Craig  
Parker

The Colour Prints was the next section that George commented on. He spoke about the geometric shapes that appeared in numerous images and how these shapes formed impressions in his mind that challenged him. He said that some of the Colour Print entries weren’t constructed in a moment, but the photographer had spent time creating the idea and then executing that idea. George continued saying that the image, or picture, must convey a

feeling, an emotion that will draw the viewer to it. The photographer needs to capture the “spirit of the image”. George said that the 2010 Colour Print of the Year, “Woodland Lake” by Les Hope, captured this “spirit” and drew his attention to it.



2010 Colour Print of the Year, “Woodland Lake” by Les Hope



Les Hope with George and his trophies



2010 Colour Print Pointscore Winner, Vivienne Noble

Following the dinner’s main course, Dawne Harridge welcomed George back to the floor to comment on the Photographic Group’s EDI’s and EDI Freestyle entries. George commenced with the EDI entries commencing on the usage of the square format and the tight cropping of image/s. he spoke about the photographer’s imagination and the great skill with a touch of luck in capturing a great image. Again George spoke about the “magic” that the photographer has to capture in the image that will draw the viewer to the image. George then added that a slice of mystery also has to be captured. The 2010 EDI of the Year, “Dapto Sow 137” by Craig Parker has what George was looking for. The angle, the mystery and that “magic” that draws George to this image above all others.



2010 EDI of the Year, “Dapto Show 137” by Craig Parker



2010 EDI Pointscore Winner Craig Parker with his trophies for the EDI’s,

George continued with the EDI Freestyle entries saying that in creative photography it is the fusion of old and new ideas that entices the viewer to it. George said that photographers need to know when to crop an image so as to produce a dynamic image with that enticing power. George said that the 2010 EDI Freestyle of the Year, “Vanishing Beauty” by Anna Fitzgerald was a blend of both new and old ideas with the intrigue that drew his attention.



2010 Colour Print of the Year, “Vanishing Beauty” by Anna Fitzgerald



Anna Fitzgerald with George and her trophies



2010 EDI Freestyle Pointscore Winner, Kathy Pond

George was ask to present the Photographic Groups “Encouragement Award” trophy. The 2010 Trophy was awarded to Vivienne Noble. Vivienne was the Colour Print Pointscore winner and featured highly in both the EDI’s and the EDI Freestyle Competitions. Congratulations Vivienne and well done.



2010 Encouragement Award,  
Vivienne Noble.

Following the conclusion of the Photographic Group’s Presentations John Devenish hosted the Movie Makers entries for their awards. Four videos were played before George was asked again to officiate in the presentation of the Movie Makers Awards. These videos were:

- √ “Knock Before Entering”. A documentary looking at the social issue of Teenage Pregnancy;
- √ “Coffee For Two”. This video was dealt with the social issue of domestic violence;
- √ “Sandon Point Rockpools”. A look at the marine and bird life on the rock platform at Sandon Point;
- √ “Tumut”. A documentary on the township of Tumut and its Environs in the New South Wales Snowy Mountains.



**Max Davies**

2010 Video Of The Year,  
2010 Best Non Fiction,  
2010 Best Videography,  
2010 Best Editing



**Ray White**

2010 Most Improved  
Video Producer



**Ray White**

2010 Movie Makers’  
Audience Award



**Ray White & Elaine Newstead**

2010 Best Team Entry



**Annick Gouw and Ann Devenish**

2010 Best Fiction

Due to family commitments Ian and David Simpson were not present to be awarded their trophy for the 2010 Best Sound Track (Ian & David Simpson).

Following the Movie Makers Presentations Craig Parker closed the evening's official proceedings by reminding the members:

- μ January 1<sup>st</sup> 2011. Membership fees are due;
- μ First 2011 meeting is a Club Outing to the Sydney Fish Markets. Details will be sent out when they are finalised;
- μ January 25<sup>th</sup> the first Photographic Group's meeting, an "Open" Competition Night;
- μ February 3<sup>rd</sup>, the first Movie Makers meeting for 2011;
- μ March 11<sup>th</sup>, the club's Annual General Meeting.

Craig congratulated all the winners, extended a very special "Thank You" to George Hofsteters for coming and being the judge for the evening and thanked the members of the Management Committee for all their hard work. Finally Craig wished everyone a very Merry Christmas and hoped to see everyone back in 2011.

## PHOTO GROUP COMPETITION POINTSCORE

The 2010 Competition Pointscore has now run its final path and the Pointscores are finalised. During 2010 there has been eleven (11) competitions, comprising of seven (7) "Open" and four (4) Set Subject competitions: Street Life; Bio Diversity, Life In The Illawarra; Weather and Emotion.

### Colour Prints

Vivienne Noble	68	Eunice Daniel	36	Laurie Fullerton	16
Geoff Gray	65	Val Porter	34	Norm Melvin	14
Colin Marshman	64	Allayne Foley	33	Bill Mowbray	14
Craig Parker	62	Les Hope	28	Sandra Tibbitts	12
Stephen Balson	52	Phil Frkovic	23	Jim Ollis	8
Greg Delavere	48	April Quinn	23	Warren Causer	6
Dawne Harridge	48	Kathy Pond	22	Brooklan Frkovic	4
Lilian Hope	47	Max Baez	20	Jackie Schneider	3
Helen Robinson	46	Martin Cook	20	Robert De Nardo	2
Barry Daniel	43	Bruce Shaw	20	Brian Harvey	2
Jo Raseta	39	Tera Wheway	18	John Prior	2
Sandra Bennetts	36	Rob Martin	17	Al Cartwright	1

### Monochrome Prints

Craig Parker	76	Dawne Harridge	38	Laurie Fullerton	14
Colin Marshman	66	Val Porter	38	Brian Pembridge	14
Les Hope	56	Allayne Foley	37	Kathy Pond	13
Stephen Balson	55	Helen Robinson	33	Norm Melvin	11
Greg Delavere	53	Eunice Daniel	24	Barry Daniel	6
Geoff Gray	51	Bill Mowbray	22	Tera Wheway	2
Vivienne Noble	47	Bruce Shaw	18	Martin Cook	1
Sandra Bennetts	40	Max Baez	16	Brian Harvey	1
Jo Raseta	39	Sandra Tibbitts	15	Jackie Schneider	1

### Small Prints

Cathy Ashcroft	64	Warren Causer	27	Robert De Nardo	9
Vicki Packer	59	Lynley Olsson	24	Taryn Wear	8
Siegfried Clever	49	Jackie Schneider	19	Milly Hira	6
John Zamuner	47	Nicky Hira	14	Janne Bradley	4
Chris Butcher	46	Sue Souter	12	Gail Grant	4
Loreen Whiddett	41			Lisa Matuzelis	4

## EDI Freestyle

Kathy Pond	31	Bill Mowbray	12	Norm Melvin	6
Rob Martin	28	Chris Butcher	8	Brian Harvey	2
Bruce Shaw	20	Vicki Packer	7	Lynley Olsson	2
Stephen Balson	17	Greg Delavere	6	David Schmelitschek	2
Vivienne Noble	17	Anna Fitzgerald	6	Tera Wheway	2
Sandra Bennetts	12	Allayne Foley	6		

## EDI's

Craig Parker	87	Kathy Pond	36	Bill Mowbray	18
Rob Martin	66	Lynley Olsson	34	Ian Simpson	16
Vivienne Noble	61	Val Porter	34	Allayne Foley	12
Vicki Packer	55	Jackie Schneider	34	Brian Harvey	12
Stephen Balson	54	Colin Marshman	32	David Schmelitschek	10
Tera Wheway	52	Jo Raseta	32	Carol Benjamin	6
Siegfried Clever	51	John Zamuner	32	Paul Chad	6
Anna Fitzgerald	50	Geoff Gray	30	Robert De Nardo	6
Dawne Harridge	48	Cathy Ashcroft	28	Milly Hira	6
Sue Shaw	48	Sandra Bennetts	25	Norm Melvin	6
Warren Causer	45	Chris Butcher	18	Jim Ollis	6
Bruce Shaw	42			Nicky Hira	5

The next competition, January 2011, is an Open. January is also the first EDI Freestyle Competition for 2011. The EDI Freestyle Competitions during 2011 will be held on the "odd" Months.

Please remember commencing the January 2011 Competition any EDI Entry file name that is not according to the Photo Group's Competition Rules will be rejected. So please check before sending in your entry/ies that they match the File Name convention.

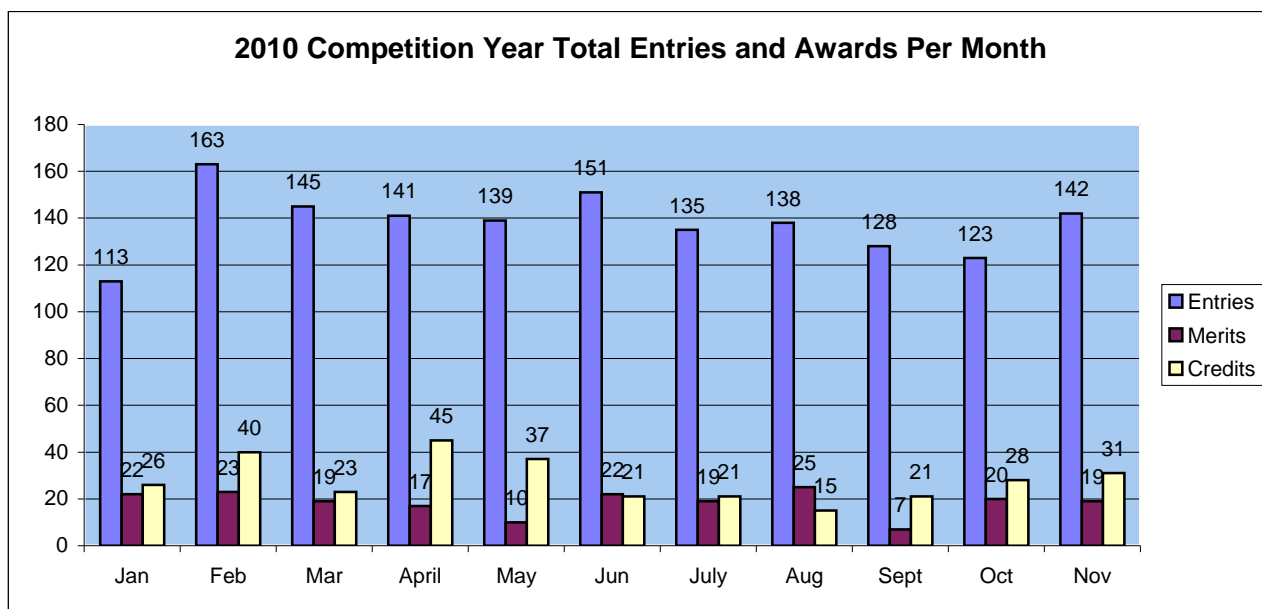
## The 2010 Photo Group Competition Year In Review

<u>Sections</u>	<b>2008</b>	<b>2009</b>	<b>2010</b>
Colour Prints	457	491	455
% Change		7%	-7%
Monochrome Prints	306	383	340
% Change		25%	-11%
Small Prints	134	83	177
% Change		-38%	113%
EDI's	380	331	468
% Change		-13%	41%
EDI Freestyle			78
% Change			
<b>Totals</b>	<b>1277</b>	<b>1288</b>	<b>1518</b>

2010 Competition year has had some interesting statistics being produced. Whilst the overall results for all images entered into the competitions have increased when compared to the 2009 Competition (2010: 1518 images, 2009: 1288 Images) there has been a reduction in the club's Colour and Monochrome Print sections. The growth areas have been in the Small Print and the EDI sections.

The Small Print participation is a reflection in the growth of new membership and the consistency in entering the competitions especially the Small Prints and EDI's. The introduction of the EDI Freestyle has produced a variety of talented people with creative ideas changing throughout the year as they became more accustomed to this new section.

The graph below is a representation of the total entries with a comparison of Merit and Credit Award each month.



Well done to all who entered our Monthly Competitions especially those entering more than two (2) sections. It's not easy producing quality images every month.

We look forward to you entering the 2011 Competitions.

## COMBINED VIDEO CLUBS MEETINGS

### Saturday, October 16<sup>th</sup> 2010

It was a fine spring day and within a few steps of the beach the 27 movie makers met for the 12th bi-annual Combined Clubs meeting and the 6th meeting of the Southern NSW Division of FAMM. As the curtains were drawn obscuring the view of the beach, the President of the Milton-Ulladulla Video Club, Geoff Smith, called the meeting to order in the Reception Room of the Mollymook Golf Club.



#### *Much Ado About Multi-Camera Shoots and Edits*

After a welcome it was down to the first item on the agenda, a description of the process that Milton-Ulladulla follows in their multi-camera shoots and editing. Geoff presented the four camera setup that they use to capture the local drama group's performances, whilst Frank McLeod took the group through the editing process.

All footage is shot in High Definition even though the final product is in Standard Definition on a DVD. The four camera setup involves; a "static" camera positioned at the back, centre of the hall to capture all that occurs on the stage; a camera half way down the hall on each side, set to capture the opposite two thirds of the stage and finally a fourth camera that is used to capture close-ups. All cameras are set on automatic white balance and are set to run continuously throughout the performance, so as to aid the later synchronising of the various cameras' footage during editing.

Frank then took the group through the multi-camera edit potential of *Adobe Premiere Pro*. The crucial synchronising process of the various cameras' outputs is done manually by Frank using expanded views of the various audio wave patterns. The images from each camera are shown in a small window on the monitor. It is then just a matter of doing a rough selection from each camera to go to the timeline and then coming back and fine-tuning each cut. As well as providing a community



service, Milton-Ulladulla gain badly need moneys to update Club hardware and software through the sale of the DVDs. Much thanks to Geoff and Frank for letting us see how a well organised Club can serve a useful purpose in their local community.

### ***Much Ado About Scripted Videos***

After morning tea it was time for each of the four Clubs to present their scripted video(s).

The videos were:

*Fleas a Crowd* – two versions presented - Shoalhaven Movie & Multi-Media Group

*Anchoring the Vessel*– Milton-Ulladulla Video Club

*Risky Business*& *Coffee for Two* – Wollongong Camera Club Movie Makers

*Seashells* – ACT Video Camera Club

Four of the videos were dramatic situations videoed from an original script; *Fleas a Crowd* (2 versions); *Coffee for Two*; *Seashells*. The Shoalhaven Movie & Multi-Media Group's two videos were from a Club activity where members obtained footage of a dramatic incident but then edited it differently. The incident was how a vagrant cunningly retains his exclusive use of the park bench. One version was as per the script whilst the other turned the footage into a black & white silent video. *Coffee for Two* tackled the difficult topic of domestic violence and the inability of the battered partner to admit to its occurrence. The ACT Video Camera Club's *Seashells* was an emotive story of a child finding a beautiful shell on the beach; a chance event which turns out to be not so unexpected.

The other two videos were from scripts developed not for dramatic story telling. Milton-Ulladulla Video Club's *Anchoring the Vessel* was an instructional, "how to do", video giving the step by step process of anchoring a vessel. Both the narrator's shots to camera as well as overlaid instructions were to a prepared script. The final video, *Risky Business*, came out of a problem many of us face; how to relate seemingly disparate shots. Why not write a script on a common theme to unite them?

### ***Show & Tell***

Both Mark Tunningley and John Devenish showed their individual developments of a monopod into a steady-cam. Mark also showed his solid state audio recorder built into a piece of foam and his NEXTO card reader – solid state storage device. The latter is small enough and with 250 GB storage capacity is the ideal holiday companion for down-loading full camera and camcorder cards.

### ***The Pitfalls & 'Practabilities' of Shooting Weddings & Special Events***

Ray Pegram took the club members through his well developed process of shooting a wedding. From the outset Ray's advice was "Preparation, Preparation, Preparation." On the technical side he stated he used manual setting of the iris; he only used the auto iris on the camcorder to initially set the value. A manual setting was needed for such shots as tracking or panning where the background may include windows or open doors. The other manual setting that Ray believes is important is the colour temperature or white balance. Ray believes that 70% of a produced DVD these days is in the audio; this is contrary to the "picture is primary" view of the cine days. On the social level, Ray emphasised the need to make yourself known to all participants and especially the person conducting the ceremony and the still photographer. Such preparation prevents unwanted hiccups and hence missed shots later in the ceremony.



A very useful handout prepared by Ray and Tony Mann was made available to members at the end of Ray's presentation. Thank you Ray for giving us a detailed and thoughtful insight in the very hectic life of a wedding videographer.

### ***Sixth Southern NSW Division of FAMM Meeting***

FAMM President Mark Tunningley now took the floor and discussed the possibility of the next FAMM Convention being held in Canberra in March 2012. If this was to occur, he sort support from the other Clubs in the Southern Division in the running of the convention.

Mark also indicated that all Clubs should now have their copy of the Best of the Clubs videos presented at the last convention. He encouraged all members to view these videos.

### **Combined Clubs Meeting and Challenge – 9th April 2011**

The next Combined Clubs meeting will be held in the ACT at the Western Creek Community Centre Meeting Room on the 9th April 2011.

The challenge for club members is to make a video that contains; *a Lighthouse or similar large structure, a power point or light switch and an egg.* Each Club will be allocated 10 minutes for the video(s).

### **Combined Clubs Meeting and Challenge – 17th September 2011**

Attention then turned to the 17th September 2011 meeting to be held in Wollongong. After much discussion and indecision on a suitable topic for the challenge, it was decided that members email John Devenish with suggestions and he would then make a final decision. Suggestions are to be emailed to John by the end of November and John would advise all Clubs of the Challenge by the 1st of February 2011.



The Four Amigos – (from the left) – John Devenish, WCCMM; Geoff Smith, MUVCC; David Wastie, SMMM; Mark Tunningley, ACTVCC & President of FAMM

## **COMPETITIONS AND EXHIBITIONS**

### **Tim Rudman's ICELAND: An Uneasy Calm**

**Where:** Meyer Gallery,  
269 Bourke Street Darlinghurst, Sydney

**When:** 29<sup>th</sup> September ~ 24<sup>th</sup> October, 2010

**Times:** μ Thurs-Sat 11am-6pm;  
μ Sun Noon-4pm; or  
μ By Appointment

**Contact :** μ Gallery Phone: 9380 8014;  
μ Mobile Phone: 0416 209 391; or  
μ Website: [www.meyergallery.com.au](http://www.meyergallery.com.au)



Aurora Borealis, Tim Rudman

Tim Rudman is a leading world master of black & white photography, printing and retouching with a distinctive style of b&w photography known as *Lith Printing*. This is his first Australian exhibition and an opportunity to see hand crafted black & white photographs of this calibre should not be missed.

*This is a Free exhibition and open to all. Highly Recommended.*

### **54<sup>th</sup> Maitland International Exhibition of Photography**

Closing Date: Monday January 17<sup>th</sup> 2011

If you are interested then please see; <http://www.maitlandsalon.com> for further information.

### **30<sup>th</sup> Newcastle National Exhibition of Photography**

Closing Date: Saturday January 24<sup>th</sup> 2011

If you are interested then please see; <http://www.newcastleshow.com.au> for further information.

### **154<sup>th</sup> Annual Dapto Show Exhibition of Photography**

Closing Date: Thursday, January 20<sup>th</sup> 2011 (7pm~8pm)

If you are interested then please email; [admin@daptodogs.org.au](mailto:admin@daptodogs.org.au) for further information.

### **Australian Museum, Sydney City**

#### **“Wildlife Photographer Of The Year” Exhibition**

6 College Street, Sydney (City) ( 9320 6000 . **8** [www.australianmuseum.net.au](http://www.australianmuseum.net.au)

December 2010 ~ January 2011. Entry Cost: \$17 (Adult), \$12 (Child)

This exhibition is the result of over 43,000 images submitted from around the world. It’s an awe-inspiring revelation of the astonishing beauty of the natural world.

**U** Closest Cityrail Station: Museum. Walk across Hyde Park and past the Anzac War Memorial to the Australian Museum, on the corner of College and Williams Streets.

### **Museum of Contemporary Art**

#### **“Annie Leibovitz Photography Exhibition”**

MCA is located opposite the Overseas terminal at Circular Quay. Currently on at the until 27th March 2011.

Great portraiture work and beautiful monochromes.

## **PHOTOGRAPHIC NEWS AND PRODUCTS**

### **3D Photography Platform**

Sun Studios Australia has announced a new turntable for shooting 3D images and video clips. The FOBA TURNA Turntable is compatible with all current professional camera systems and is highly customisable. A frosted acrylic plate allows backlighting from below with a ring flash (or 2 standard flash heads). A modular system accommodates a wide variety of upright and hanging product types and products can be photographed precisely, thanks to the high quality step motor and customisable stop mode. Up to 360 shots can be recorded per turn and there is no limit on the size of images.



A demonstration of the device in action can be found at:

[http://www.youtube.com/watch?v=9o9jfv\\_OmYc&feature=player\\_embedded](http://www.youtube.com/watch?v=9o9jfv_OmYc&feature=player_embedded).

The FOBA TURNA Turntable is available for sale or for hire from Sun Studios Australia. For details, phone Sun Studios at (02) 9641 5555 or email [almira@sunstudiosaustralia.com](mailto:almira@sunstudiosaustralia.com).

Reference: <http://www.photoreview.com.au/news/productnews/3d-photography-platform.aspx>

### **The SD Association Announces**

The SD Association, who are responsible for making sure that all SD memory card items are compliant, has announced a new standard for the memory pins that will see data transfer speeds increasing by as much as 16 times. These new cards will feature a new, dual-row pin memory design which will allow them to achieve a bus interface speed of up to 300 megabytes per second for SDXC and SDHC devices and memory cards. The good news is that it will also be fully backwards compatible which will allow devices equipped with it to still use SD, SDHC and SDXC cards. Considering that UHS-I (Ultra High-Speed) is still making its way into products, it would be safe to say it may be a little while before we see the new double-row cards popping up anywhere

Reference: <http://photo.blorge.com/2010/09/07/sd-association-announces-new-memory-card-connections/>

## Aptus-II 12 80 MegaPixel Medium Format Camera

Leaf International has announced the world's highest resolution one-shot medium format digital camera back that is capable of 80 megapixel. A second version available, the Aptus-II 12R, features a rotating sensor, but otherwise all of the specs are the same. Dov Kalinski, CEO of Leaf Imaging, Ltd. said "Today's professional photography requires great flexibility – infinite detail, rich color and razor sharpness. These systems deliver all this and more." Oh, it's only a mere \$US31,995/€23,995. Any orders for the Christmas stocking?

Reference: <http://photo.blorge.com/2010/09/21/leaf-unleashes-80-megapixels-for-your-high-end-needs/>

## Ultra-Slim Digital Photo Frames From Kaiser Baas

Kaiser Baas have launched two new "Ultra Slim" LED backlit digital photo frames. According to Kaiser Baas, the Ultra Slim 8 and 10.4 inch frames are three times thinner than other slim digital frames on the market. They are LCD screen with 800 x 600 resolution in 4:3 aspect ratio and LED backlighting, for those concerned with energy efficiency. It has a 2GB internal memory, or use the built-in memory card slot, or a USB stick via cable attachment. Scrolling through the menu and photos can be done with touch buttons on the frame or by using the remote control provided.



The Ultra Slim 8 inch (RRP \$99.95) and 10.4 inch (RRP \$149.95) are available from Harvey Norman. For more information, visit [www.kaiserbaas.com](http://www.kaiserbaas.com)

Reference: <http://www.photoreview.com.au/news/productnews/ultraslim-digital-photo-frames-from-kaiser-baas.aspx>

## IBC 2010 is the Launch Pad for Panasonic

In September there is the annual conference and exhibition for professionals engaged in the creation, management and delivery of entertainment and media content worldwide. This year Panasonic will exhibit its new AG-AF101 camcorder with a Micro Four Thirds chip, the same size that is in their still cameras, such as the Lumix DMC-GH1. We now have another interchangeable lens camcorder with real still photography capabilities. This move in camcorder design will make the D-SLRs less desirable as dual capture cameras.

## The Not So Mobile DSLR

When the DSLR cameras gain High Definition video capability much was made of the new mobility videographers would now have in capturing those documentary or tight situation shots. But like all progress, the simple finds a way of being complicated. Such a complication is the Norbet camera accessory mounting system that allows the videographer to mount sound recording gear, an LCD monitor, lights and not to mention two padded handgrips. Not bad for what once started out as a small light-weight box and lens for capturing shots in difficult situations.



## 2011 ANNUAL GENERAL MEETING NOTICE

Members are advised that the:

Club's 2011 Annual General Meeting, at the Figtree Heights Primary School;  
Tuesday March 15<sup>th</sup> 2011, commencing 7.30pm

On the agenda will be the presentation of the Club's Financial Books and Statements, Reports from both the Photo and Movie Makers Groups and the election of the Club's Office Bearers and Committee. The AGM is a vital part of the club's life and your support is appreciated. So mark your diary and come along.

**A Special Resolution** concerning the Club's "Objects and Rules" will be put to the members.

### **Reminder:**



2011 Annual Fees are due. Please see Don and settle your account.