

Capital Image

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News

October

2009

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Monthly Competition - September

(Thanks to Murray Foote for writing this intro in my absence Ed)

Murray notes that "Bob Cooper judged our last comp on 1 September which was in the normal format of Open plus a Set Subject which was 'Abstract'. Fortunately, no-one thought to present an image of a précis of a book.

We had Abstract as a set subject a couple of years ago and the response was less than overwhelming. It must have been Brian Jones' stirring academic treatise that spurred a greater response because there was a very high participation in the Set subject. No less than 73% of A Grade entries and 85% of B Grade entries were for Abstract.

Entries in A Grade monochrome were a bit low but at least they were much more numerous than B Grade Projected Images. The level of these has been very consistent through the year and Faramarz is still holding on to his claim to the trophy through his single entry in the first Competition.

The quality of entries in B Grade and in A Colour was generally very good. So was Bob Cooper's analysis of the images, concise and illuminating. There were a few curiosities, though. He thought the A Grade colour section was altogether too good and though he wanted to award them all 5s he settled for one or two. And the image of the night didn't even get a 5. That's OK, who needs logic? It was good, too, that he marked down at least one image because it didn't meet the set subject well. Not many Judges have done that".

Image of the night went to Margaret Leggoe's image of a New Holland honeyeater. Margaret explains that, "this photo was taken at the Jerrabomberra wetlands and the colour struck me as being unusual for nature photography so I decided to use it to my advantage.

Using Photoshop I selected the bright yellow on the bird's wing and then inverted the selection so that everything but the yellow on the bird's wing was selected. I then desaturated all the background yellow to allow the bird to stand out. A little bit of sharpening and cropping to pull the bird over to the corner,



New Holland Honeyeater by Margaret Leggoe

and that was all there was to it. As the bird was too far from the camera to ever be used as a photo of a bird in its own right, I nearly overlooked the whole thing".

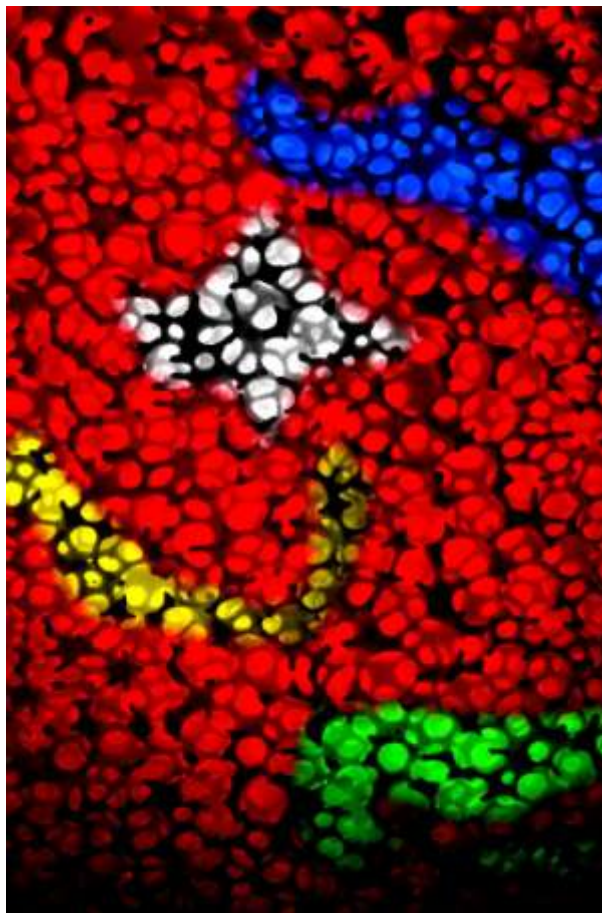
(Continued on page 2)

Bob Cooper awarded top marks to the following five images.

Kim Woo explains that, "This abstract image is part of a 9cm x 9cm (height by outer diameter) cylindrical ceramic foam lamp shade, lit by candlelight. Taken with an Olympus E-410 at f/9.0, 1/250s and ISO100 settings.

The primary image was reduced to black and white and then selectively coloured through layering in Photoshop Elements 6.

I chose strong colours to mimic stained glass. The shapes were cut free-hand to produce a fluid effect which befits the random shapes of the cavities in the lamp shade".



Abstract by Kim Woo



The Captured Eye by Russell Hunt

Russell Hunt notes that, "this image evolved as I experimented with combining a portrait with an extreme distortion of an architectural form.

I could say that final abstract image represents the restrictions placed upon those searching for racial equality but in reality, I just liked the way that it looked".

(Continued on page 3)

Brian Jones describes how “this photo is one of a series of 28 people around retirement age, where the theme of the series is to celebrate “a glass half full”. The fine detail speaks of age, but the emphasis is on capturing an expression that sparkles with life. The photo is a candid shot taken with available light under a garden umbrella. I converted the image to monochrome with channel mixer, optimised contrast, sharpened slightly and toned using a fill layer in soft light blending mode.

Technical Details: F9 @ 1/100; 70-200 at 97mm; Canon 400D; RAW



Karen by Brian Jones

Trish Grice provided the following description of her image: “when I saw the sculpture with all the writing on it, the words ‘Life is’ caught my attention for the set topic of abstract. I thought it was abstract enough to fit the bill. I like the way the ‘is’ in the picture is out of focus as if the word itself suggests life dissolving into anything you want it to. I also liked the colours in the shot. Technical Details: f5.6 1/125 ISO 160”.



Life Is by Trish Grice

(Continued on page 4)

(Continued from page 3) **Monthly Competition - August**

Jayne Griffiths described her image as follows: "I was trying to photograph bees on flowers with a friends macro lens. It was my first time using a macro lens and I was getting some okay images of bees just sitting on the white flowers. I spotted this bee on a pink flower for a change and so I was annoyed when he flew off just as I pressed the shutter. However, after reviewing the photo on my computer I was surprised with the result - in a good way. The judge said that it represented a busy bee very well, I liked his comment as that is how I see the image. At the time of taking I would have preferred the bee to have remained on the flower, however, with hindsight there is nothing I would change about the image.



Bee & Flower by Jayne Griffiths

There were many other fine entries and the following are a selection of some of those that scored a 4 out 5.

Graeme Watson tells us that, "My Mum was taken at Campbell Park near the airport a couple of months ago when I was looking for birds to photograph. The young lambs were gambolling and the light was just right when this one came up to its mother and rubbed against her.

I was trying to achieve bird shots but this was second best".

Taken on a Lumix G1 with 14mm to 200mm lens".



My Mom by Graeme Watson

(Continued on page 5)

(Continued from page 4) **Monthly Competition - August**

Mario Sanguinetti described his abstract image as follows, "It was taken while skiing in 2008 with an 8.5 mega pixel Canon SLR Digital Camera.

I was trying to capture the straight skinny gum trees against a shadows caused by similar trees. Basically, I wanted to achieve an abstract form caused by darker gum trees and blue-white snow drift.

If I was to change anything I might make the trees a little darker".



Snow Jail by Mario Sanguinetti

Ian Marshall provided us with the following description of his abstract image: "This is a cropped image with minimal Photoshop treatment. Did nothing that I wouldn't have done in a darkroom, only because I don't really know how.

Taken with Canon EOS 400D 1/80 second f 4.5 using 75 -300 zoom at 135mm hand held. One of about a dozen shots of a streetlight fitting near the Governor's residence behind the Opera House, Sydney.

I saw the dual reflection of the well known images and thought that there was an interesting picture there.

For the competition I had worked on two other images, which eventually didn't rate as highly with the judge. As a last effort I completed this image to print in 30minutes, including mat cutting.

I simply cropped the photo tightly around the ball shape so that the interesting image drew attention to itself, then heavily burnt in the edges in a rough manner, not trying to disguise the technique. Printed on Ilford Gallerie Smooth Gloss paper on a Canon iP6700D printer.

This image stood out because of the sharp focus and polish of the glass with the abstract image inside. It reminds me of a Chinese glass ball with a painting on the inside.

The judge didn't make any comment which would suggest an improvement.

I would have liked to be able to present the print without square corners".



Image by Ian Marshall

(Continued on page 6)

(Continued from page 5) **Monthly Competition - August**

Lisbeth Westra describes her abstract image as follows: "It is of a sculpture of metal, shaped as a water fall (about one meter tall), taken from ground level. I wanted to get the effect of the metal bits falling towards the viewer."

It is taken with my Nikon D90, 1/200s, f11 + flash".



Metal Fall by Lisbeth A Westra

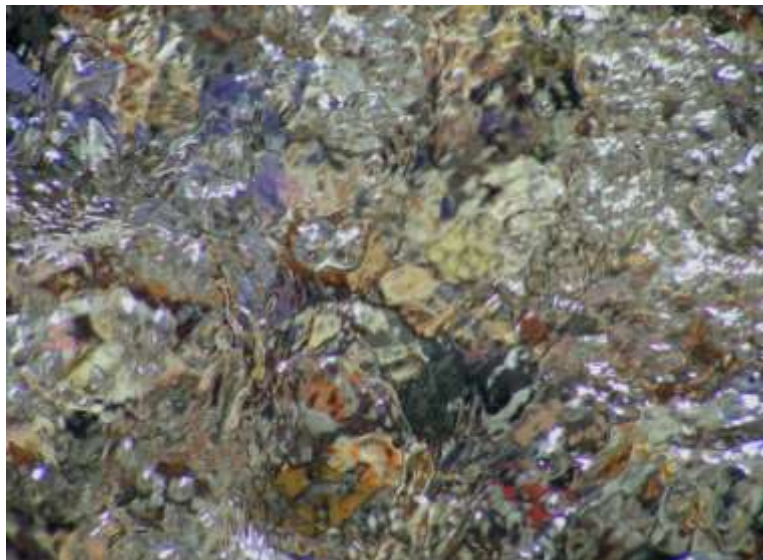


Wedgetail by Phil McFadden

Phil McFadden's image was also appreciated and he notes that, "I'd been trying to get this photo for about 6 months - carrying my telephoto lens everywhere I went. Finally got it on the west side of Mt Arawang, just as the eagle was about to take off. Photo was backed by white clouds. Canon 350D with 300mm lens at full zoom".

Lindsey Tuck took this abstract at Cronulla. "I liked the colours and swirls of water as the tide swept into the sea pool. The judge suggested that I make the colours brighter as he didn't think it stood out from a distance, but he liked it when looking up close".

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Cronulla Tidepool by Lindsey Tuck



Editorial - We've never had it so good but I want more?

By Russell Hunt

I've been enlarging my carbon footprint with some overseas travel which explains why this version of Capital Image is shorter than normal. (November's issue will be back to full length as long as I can rouse our regular columnists from their well earned rest).

Like most of us, I saw this trip as an opportunity to do some serious photography. Whilst my partner was either shopping for exotic foodstuffs or diving with schools of a 1,000 Barracuda, I went wondering with my new camera body and 3 different lenses. I even carried my laptop and every night I carefully copied my SDHC cards into Lightroom and even posted some images to my Facebook page via any available WiFi connection.

When I returned home I had about 700 RAW images to evaluate, encode with metadata and post process to within an inch (centimeter) of their lives. It's a hell of a big job.

As I work my way through all these images I continue to be amazed at the results (see inserted images) that modern day photographic equipment can deliver. Even entry level DSLRs and lenses have amazing abilities and I'm confident that the performance of tomorrow's photographic gear will only continue to get better.

However, whilst I would love to have an affordable camera that could shoot noiseless images at ISO 128,000, what I really want is improved ergonomic usability.

On my trip it was a real pain lugging all this gear through airports and in and out of hotels. Fortunately, when you're out shooting your absorbed in the photographic process but after a day in the tropics with high end body



Handheld, 1/40th, effective focal length over 400mm, love that image stabilisation



Handheld shot of a 15 x 45 metre gold plated Buddha at 800 ISO in a dark Bangkok temple.



Rough and wet 30 knot boat ride but lens & body are fully weather sealed. I also have a hi-def video of this taken by the same gear.

and a big 2.8 lens strung around your neck, you start to wish there was another way.

The kind of photographic gear that I really want to see in the future is equipment that can deliver at least today's capabilities but in a package that doesn't weigh so much.

Some will say that full frame bodies will always be big and heavy and the physics of light will always mean that a 300mm f2.8 lens is going to be a monster. However, there are signs that these hard and fast rules are either being broken or bypassed.

Leica has just released its M9 which squeezes an 18mp full frame sensor into a body that only weighs 585g (a 12mp Nikon D700 weighs 1074g) but you might have to mortgage the house to buy one. As for lenses, look at Graeme Watson's image on page 4. The glass on his G1 has an effective focal length of 400mm and the camera, lens package weighs only 740g. (Note: Graeme is a highly capable photographer with a lot of success in international exhibitions and he demands good performance from his gear).

The photographic industry seems to be approaching a tipping point where ergonomic usability is being given increased priority over megapixels and the kudos of having the biggest macho camera in town.

I think this trend is a very positive thing but its interesting to note that it's being lead by makers such as Panasonic, Olympus and now Leica. Will the giants like Canon and Nikon be nimble enough to shift their focus?

Either way I think we will be the winners. I just hope my back doesn't give out in the mean time.☹

September Activity Night

Digital work flow presentation by Malcolm Smith

David Boughey, our Activity Coordinator, reports.

The September's Activity night saw Malcolm Smith, long time CPS member and professional photographer give a presentation about his techniques in digital image processing workflow. Malcolm spoke about techniques such as raw file processing, sharpening techniques etc.

I'm sure that many of the attendees were not aware of many of the advanced processing techniques that Malcolm explained – opening up new options in Photoshop processing to get the best out of your images.☐

Next Activity Night - Six Of The Best Tuesday 13th October

Got some images you want to show?

New directions?

Great captures, or something you'd like some feedback on from other club members?

Bring them along on a memory stick, CD or prints so we can have a look and offer comments or advice.

Not too many photos though, so everyone gets an opportunity to display. Please advise in advance how many images you would like to show.

davidandthao@optusnet.com.au☐



Chopsticks 'N Pixels

Thanks to Ulrike Nedomlel for successfully organising two gatherings in August.

Why don't you come along to the next one?☐

September Excursion - Carey's Cave

Ian Marshall, our Excursions Co-ordinator reports

Intrepid members of the Canberra Photographic Society (CPS) went underground for the September excursion. Leaving a glorious spring day to head into a world of shadows and a constant temperature of 16 degrees centigrade might not be your idea of Spring Sunday, but it certainly pushed the boundaries of our photographic skill.

Carey's cave host Geoff, at Wee Jasper, told us all we needed to know about how the caves were formed and how they differed from other formations. I think that he is rather fond of them.

Sitting for a while allowed a different perspective in a natural auditorium which is used for entertainment as well as education. Theatre and musical performance entertain the resident bat, as well as the other guests a few times a year.



One of the purposes of CPS excursions is to give the opportunity to push the boundaries of our photographic craft. Going into caves, where we were allowed to be photographers rather than tourists,

placed us in a somewhat alien environment, where we had to explore the basic elements of photography: how light interprets shape as it plays on an ob-



ject. We embraced this challenge with gusto (I think 'gusto' probably includes flash technology, fast lenses and tripods).

Despite the best efforts of Geoff to educate us on the method of formation of the caves, including limestone and water, I think the section in this photo is made from a flow of crunchy peanut butter!☐



Next Excursion - Floriade In The Morning

Sunday 4th October

First day of daylight saving, get the early light!

Meet at 9.00am at the Parkes Way entry. Park on the edge of the city and cross the pedestrian over-bridge. Accessible parking is via the Regatta Point entry.

See the map at: http://www.floriadeaustralia.com/images/assets/documents/parking/floriade_parking_information.pdf

Coffee at the 'Lotus Lounge' 11.00am or so.☐

Los Carmonas Spanish Flamenco Dance Academy Excursion

10am - 6pm, Sunday 29th November. Science Theatre, NSW University, Sydney

Advance notice so you can plan now to attend this exciting excursion!

This will be a special end of year performance and CPS photographers will have front row seats!

High quality stage lighting and lots of movement.

You may have seen some of Marlene Lux's great photos of this type of dancing at CPS competition nights.☐



Competition Information

by Competition Director, Murray Foote

Competition Results for September 2009			
A Grade	Margaret Leggoe	28	
	Brian Jones	27	
	Genrikh Salata	26	
	Julie Garran	26	
	Mario Sanguinetti	23	
	Judy Parker	23	
	Russell Hunt	22	
	Dave Bassett	20	
	Murray Foote	20	
	Brian Rope	20	
	Graeme Watson	20	
	Phil McFadden	18	
	Richard Marris	4	
	B Grade	Lisbeth A Westra	23
		Trish Grice	22
Kim Woo		20	
Lindsey Tuck		20	
Ian Marshall		18	
Jayne Griffiths		18	
Viv Moir		17	
Mark Stewart		17	
Ukrike Nedomiel		16	

Progressive Competition Results for 2009		
A Grade	Russell Hunt	179
	Judy Parker	168
	Brian Jones	162
	Julie Garran	160
	Dave Bassett	149.5
	Graeme Watson	134
	Murray Foote	130
	Mario Sanguinetti	130
	Margaret Leggoe	129
	Brian Rope	125.5
	Marlene Lux	97
	Steven Shaw	83.5
	Alan Prendergast	75
	Andree Lawrey	74
	Tony Brown	72.5
	Richard Marris	63.5
	Phil McFadden	61.5
	David Boughey	43
	Ross Gould	41
	Jim Mason	35.5
	Ray Osmotherly	27
	Genrikh Salata	26
	Joseph Lafferty	21
	Ian Copland	17
	Mark Koehler	16
	Rod Nazer	15
	Bridget Ayling	7
B Grade	Lindsey Tuck	108
	Viv Moir	76.5
	Lisbeth A Westra	72
	Ukrike Nedomiel	67
	Trish Grice	57
	Marion Darmody	56
	Michael Olive	53
	Paul Livingston	45
	Ian Marshall	42
	Angela Brooks	36
	Kim Woo	20
	Bridget Ayling	19
	Jayne Griffiths	18
	Mark Stewart	17
	Faramarz Shakibaei	14
Isobel Marris	9	
No Name on Card	6	
Ian Guyer	5	

Judging Guidelines

We've been discussing the guidelines we give to Judges over the last few months and there have been a few changes.

- The criteria for assessing images are simplified.
- Emphasized the need for Judges to assess B Grade entries more liberally.
- Stressed the need to consider each image on its merits.
- Encouraged the Judge to assess how well images meet the Set subject when awarding points.

October's Competition

The set subject is "Light and Shade" and as usual, open images are also welcome!

MEMBERSHIP FORM

Canberra Photographic Society

I/We apply for a new membership a membership renewal **required**

for Individual(\$110) Family(\$160) Student / Concession(\$50) **required**

NOTE : Membership at the concession rate is only available to full time students and Australian disability or age pensioners. Proof of eligibility in the form of a valid student card or Australian Government Pensioner Concession Card is required.

I apply for membership of the Canberra Photographic Society (Incorporated) and agree to abide by the constitution and rules of the Society.

Mr Mrs Ms Dr **required** or write alternative title

Surname Given Name (s)

Contact Details:

Street

City Postcode..... State

Telephone (Work) (Home)

(if required) Please subscribe my email address to the **Capital Image** newsletter and the Canberra Photographic Society's email list so that I will receive up to date info about meetings, activities and about photographic events around the region. My email address will **NOT** be traded, sold or passed on to any other organisations or individuals.

Email address for **Capital Image** newsletter

Email address for contact if different from above..... Same

Date

Membership fee of \$..... to be paid by one of these methods:

1. **PREFERRED** — Electronic funds transfer to Canberra Photographic Society's bank account
Westpac Bank Civic ACT BSB 032-719 Acct No 23-7953
PLEASE enter your name in the payment information field so that we can identify the depositor
2. Cheque posted to
The Treasurer
Canberra Photographic Society
G.P.O. Box 857
CANBERRA ACT 2601

Important Dates

October	
Sunday 4th	9am Excursion Floriade in the morning
Tuesday 6th	6.15pm Chopsticks 'N Pixels 8pm Light Shadow & Open Comp
Tuesday 13th	6.15pm Chopsticks 'N Pixels 8.00pm Six of the best - Got some images you want to show?

October 2009						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

November	
Tuesday 3rd	6.15pm Chopsticks 'N Pixels 8pm Open Comp with Voting
Tuesday 10th	6.15pm Chopsticks 'N Pixels 8.00pm Activity Night - Tech- niques for theatre and performance photog- raphy
Sunday 29th	10am - 6pm Los Carmonas Spanish Flamenco Dance Academy, Sydney

November 2009						
Mon	Tue	Wed	Thu	Fri	Sat	Sun
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

Information and Contacts

Canberra Photographic Society GPO Box 857, Canberra, 2001, ACT

e-mail: canberra_photographic@hotmail.com

URL: www.canberra-photographic.org.au

New Member Information: <http://www.canberra-photographic.org.au/cps/info.html>

Membership Form: <http://www.canberra-photographic.org.au/cps/membership-form.doc>

Meeting and Activity Calendar:

www.canberra-photographic.org.au/cps/2009_program_calendar.html

See some of our images at:

- CPS Flickr Group www.flickr.com/groups/cps_excursions/
- Projected Image category of our Monthly Competition <http://cps.ausact.com/proj-image>

Note: Projected Images and images from last year's Heide Smith Workshop are now available through the CPS website.

Capital Image e-mail: editor.cps@gmail.com