

# Newsletter

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## NOTE

Important changes to competition rules, see inside this issue.

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## PC CORNER

### 11 tips for social networking safety

Social networking websites like MySpace, Facebook, Twitter, and Windows Live Spaces are services people can use to connect with others to share information like photos, videos, and personal messages.

As the popularity of these social sites grows, so do the risks of using them. Hackers, spammers, virus writers, identity thieves, and other criminals follow the traffic.

Read these tips to help protect yourself when you use social networks, courtesy of Microsoft, [here](#).

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## FUN WITH FOTOS - THE SEQUEL

By Larry Russell

Following on from last month's tutorial(?), I thought I would tell you about capturing water drop images from the top side, that is drips coming out of a tap rather than the drop hitting the water below.

Most of the same camera gear is required - camera, macro lens, flash, tripod, remote. (If you don't have a wireless remote, just use the camera's self timer to avoid camera shake when the shutter is released).

This is yet another way of enjoying taking photos and getting to know your camera at the same time. Both of the attached images wouldn't win any prizes due to their lack of sharpness, but I like their arty dreamlike quality. As Warren Veivers said at the last meeting: if the judges don't like it, it's their problem!

Both images were taken over a bathroom vanity unit with the flash off the camera and held in the hand off to the side. If the flash was still on the camera, there would be a lot of light bounced back from the basin and the chrome tap fittings. A tripod is a must here as is the wireless remote. Both images were taken at 1/4000<sup>th</sup>.

"Waterdrop" was shot at F/11 on ISO-200, and was taken with a single flash burst using a colour filter that was supplied with the flash.

"Blue waterdrop" was shot at F/5 on ISO-200 and was taken with the flash on repeat mode (I'll let you work out how many repeats) and produced this alien space invaders look. Both images were taken in Raw mode. The blue effect of the second image was achieved simply by changing the white balance to Tungsten in Lightroom.

Weird and wonderful images are produced when playing with water and Forrest Gump hit the nail on the head when he said "You never know just what you're going to get" when comparing life to a box of mixed chocolates.

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The same images could be taken using a zoom lens and cropping out the unwanted outside bits, but that would be cheating a little - and we are all honest photographers aren't we? Happy shooting.



*"Water Drop"*

Larry Russell  
Nikon D90

28/07/2011, ISO-200, 90mm, f/11, 1/4000sec.

Metering: Pattern, ExpComp: 0 step

Subject Distance: N/A, Flash: Yes



*"Blue Water Drop"*

Larry Russell  
Nikon D90

28/07/2011, ISO-200, 90mm, f/5, 1/4000sec.

Metering: Pattern, ExpComp: 0 step

Subject Distance: N/A, Flash: Yes

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## SOMETHING COMPLETELY DIFFERENT...

### For the Golfers

A golf ball hitting a steel plate at 240kph - filmed in super high-speed at 70,000 frames-per-second and played back in slow-motion. I accept that this is video, not stills, but it is gob-smacking. Next time you play golf, think of the poor dumb ball...

[Click here.](#)

## Quote of the month

"If it wasn't for the fact that the TV and the refrigerator are so far apart, some of us wouldn't get any exercise at all." - Joey Adams

## For our more technical ladies

A Spanish Teacher was explaining to her class that in Spanish, unlike English, nouns are designated as either masculine or feminine.

"House", for instance, is feminine: "la casa."

"Pencil", however, is masculine: "el lapiz."

A student asked, "What gender is "computer"?"

Instead of giving the answer, the teacher split the class into two groups, male and female, and asked them to decide for themselves whether "computer" should be a masculine or a feminine noun. Each group was asked to give four reasons for its recommendation.

The men's group decided that "computer" should definitely be of the feminine gender ("la computadora"), because:

1. No one but their creator understands their internal logic;
2. The native language they use to communicate with other computers is incomprehensible to everyone else;
3. Even the smallest mistakes are stored in long term memory for possible later retrieval; and
4. As soon as you make a commitment to one, you find yourself spending half your paycheck on accessories for it.

The women's group, however, concluded that computers should be masculine ("el computador"), because:

1. In order to do anything with them, you have to turn them on;
2. They have a lot of data but still can't think for themselves;
3. They are supposed to help you solve problems, but half the time they ARE the problem; and
4. As soon as you commit to one, you realize that if you had waited a little longer, you could have gotten a better model.

The women won.

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## TIT BITS.

### By Paparazzo

Having witnessed the great variety of images that members capture on our outings, the question must arise: why do some photographers walk by opportunities that others capture so brilliantly?

How can we start to learn to see more creatively? These are instincts that no manual can teach you.

May I suggest that on your next outing, take time and peruse your surroundings. Have an open mind, no expectations and bring your patience.

Forget what you have learnt and start to shoot more instinctively. Look up, look down, look behind and all around.

Use your camera at different heights to your normal pose. Do a 'Jim' and get down low and dirty. Study your subject matter at all different angles. You will be amazed at your variety of compositions, especially of the everyday mundane subject matter. Rekindle the joy of photography you had when you first had that DSLR in your hands or a new prized lens.

Reinvent every subject matter and challenge yourself. Try using other lenses, or simply force yourself to commit yourself to only ONE prime lens on an outing. That certainly will make you think and take you out of your comfort zone. Don't become lazy by using only a zoom lens and let your feet do the walking!

As photographers start to see the subject more closely try adding or subtracting light. Take time out and choose a different time of day, or shoot in horizontal or vertical mode. Be patient and sit to absorb your surrounds. Enjoy the moment and see what develops.

Utilise your foreground and incorporate other interesting forms, thereby layering your image, or juxtapose two items that do not really belong together.

We are all aware of the traditional techniques of colour, line, shape, form to draw the viewer's eye, but isn't it fun to throw out those rules sometimes. See what you can achieve by thinking more creatively.

Be a rebel and don't conform. That will set your work apart from your fellow photographers. You will discover a genre that will work for you.

Until next month.

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#### TRIP NOTES

By [Matthew Kenwick](#)

I recently made "Explore" on Flickr after posting a picture of a Pied Currawong.

I used a Canon 70-200 f/4 L on my EOS40D. I took the family camping at Undara Lava Tubes and we stayed there for two days. Since we don't have any camping equipment we stayed in the ready made tents that actually have an open kitchen. As such these very smart birds tend to hang around them waiting for scraps. One morning my kids decided bread was the cheapest option to draw them in and

before I knew it I had 12 new friends in front of me. My favourite shot is one of the birds leaping off a rock and snapping some bread mid air. You can see them [here](#).



*"You looking at me?"*

*Matthew Kenwick*

*Canon EOS 40D*

*ISO-100, 200mm, f/5.6, 1/320sec.*

*Metering: Pattern, ExpComp: 0 step*

*Subject Distance: 2.1m, Flash: No*



*"Evil"*

*Matthew Kenwick*

*Canon EOS 40D*

*ISO-400, 200mm, f/4, 1/1000sec.*

*Metering: Pattern, ExpComp: 0 step*

*Subject Distance: 4.6m, Flash: No*

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#### WHAT IS IT?

On a lighter note, those of you who would like some deeper technical exposure, but from a slightly different perspective, should read an article found by member Matthew Kenwick.

I particularly liked the author's comments on camera manufacturers, as follows...

The camera is a mechanical device which employs (1) a closed chamber with an aperture at one end through which light enters, usually focused by a lens, and (2) a photosensitive emulsion or electronic chip, which steals a piece of a person's soul. This theory was first hypothesized by Running Donkey, a 29-year-old Native American. Because animals (such as kittens), plants (such as potatoes) and inanimate objects (such as Dick Cheney) also possess a soul (with the exception of Dick Cheney), cameras can also record the spirits of non-human organisms and items as well.

**Canon.** Canon was originally a military contractor specialising in mortars and small-bore artillery. Later, in World War 1, they developed large cameras, with enormous telephoto lenses, to steal the souls of hundreds of troops from miles away. Canon's most popular model, the 1D-III, is possibly the most deadly weapon known to man. Simply buying one can cause poverty, homelessness, emaciation and death within weeks. The 1D-III was largely ineffective on the battlefield, however, as it has never to date managed to focus on anything at all and most models have since been recalled.

**Nikon.** These cameras, running on small nuclear reactors, gained popularity in the 1950s. Many professional photographers swore by this brand since you never had to replace the batteries, no matter how often you used the flash. However, Nikon lost market share after a series of disastrous meltdowns in the 1960s and 1970s, and the fact that many of their customers grew extra appendages.

**Mephisto.** A popular brand of camera manufacturer, known for its sleek, black, icy-cold camera housings. Rumour has it that whoever wields one of these cameras has his own soul stolen by it to be handed over to the Devil. The most popular model is the Mephisto LR-666.

**Super Happy Snap:** Started in 1706, Super Happy Snap has been making high end digital cameras for well over three centuries. Most famous was the DT-SuperSnap, which had a 100 megapixel sensor, though upon first capturing an image the camera exploded due to quantum unsuitability and was never seen again.

Check out the article [here](#).

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#### NEW COMPETITION PRIZE

By Hans Schmidt

As announced at the last meeting we have an additional monthly prize for our photographic competition. The prize has been very generously

donated by "Imagebank Australia" and consists of a print in an acrylic finish. The value of the prize is approximately \$100 and will be presented to the lucky member at the following monthly meeting.

It was decided that the member will be selected from the 'Honours' awards and drawn from a hat. To be fair to other entrants, the winner will then be exempted from further draws for a period of 4 competition months and then will be eligible again. It is a wonderful opportunity for members, and provides an incentive to enter and strive to better their photography. It will be necessary for the prizewinner to provide a high resolution file to be sent to Imagebank for reproduction. This file is to be given to Hans Schmidt for on-forwarding.

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#### DANGERS OF HEAVY CAMERA BAGS

By Colin McCloud

In view of my own health problems concerning the weight of camera bags, I thought Club members should be aware that while you read about all the great big camera bags that are available and mentioned in many magazines, that enable you to pack away your range of heavy lenses, cameras and other so called essential photographic equipment, you should be aware that they could present a very serious health risk to you and may not be such a good Christmas present!

More than a year ago, I bought a 70-400mm lens to add to my existing 17-40mm and 100mm lenses, flash etc., without any thought of the increase of 5.6lbs in weight when stuffed inside my Slingshot camera bag. Early this year, I began to notice that my left shoulder and, to a lesser degree, my right shoulder were becoming very painful and with subsequent x-rays and a visit to a surgeon, established that I had severe bruising and a tendon tear. The cause, without any doubt, was the overall weight of my camera bag, now reaching a total of 13.4lbs. (approx 7kg), and the less than ergonomic actions I have to take to remove my heavy camera with its large lens, when the bag is swivelled around in front of me and the camera brought close to my face.

I have over the last year, as an "expert in hindsight", been trying to do all the right things via a camera bag now weighing a total of 6.4lbs only, using a much lighter 70-200mm f/4 lens, and a monopod to take the weight of the camera etc., with some success in reduction of my shoulder pain and the great hope that, when I return to the Gold Coast in December, the surgeon will be more inclined to give me an injection rather than see a need to operate.

Anyway, whilst I hate to admit it, old age is also a possible cause of my problem, but I do hope that at least my words will give you some consideration and care when you pack your camera bag to the limit!

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#### WEBMASTER NEWS

The information re our Monthly Club Outings Videos remains the same.

However, many members are having problems viewing these, due to the large file size and internet connection speed. As a result, an alternate viewing method, with smaller sizes, has now been created and you can access these through:

<http://cpsinc.org.au/news.htm>

The password given to you at the meeting remains the same. If you were absent or need further information please contact me at

[ingrid@cpsinc.org.au](mailto:ingrid@cpsinc.org.au)

On another note, we now have 15 club member galleries online at

<http://cpsinc.org.au/gallery1.htm>

Thank you to all who have contributed so far.

If you wish to have a gallery please send 12 images to [ingrid@cpsinc.org.au](mailto:ingrid@cpsinc.org.au) with an introduction and a small spiel about yourself. Image file size is to be **no smaller** than 1024 x 768px, 72dpi. Should you wish, you can give me larger file sizes on a CD at any of the meetings. If the orientation is mixed, try to have an equal number of horizontal (landscape) and vertical (portrait) mode images, as this tends to look more balanced. You may have to break up your emails to keep the message sizes down.

Why not check out the member galleries and enjoy their images?

- Cheerio for now from the Webmaster's Desk.

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#### RELEASE FORMS AUTOMATED?

By Danielle McFarlane

If you use an iPhone, iPad or iPod-Touch, there is now an application for those devices that will allow on-the-spot release signing and filing. According to their blurb, you can collect the data and signatures you need on your phone device, then immediately email a PDF and JPG of the release to yourself. It costs \$10.49 from the App Store (section Photography/Application Gap) and is called "Early Release—Model Release App".

While the Store says that the App can produce a variety of forms in a good selection of languages, you should check out their relevance to our local laws before committing. Although the App is only \$10.49, it could cost a lot more if not appropriate.

Doesn't sound too bad in theory though, if you need a lot of signing.

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#### PRESENTATION BY WARREN VEIVERS

By the Editor

At the October meeting, Warren Veivers gave a presentation on shooting Landscapes, with a number of image examples on the "what and why". He also left notes on a number of subjects. Over the next few issues, we will be publishing these notes (with his permission, of course) so that all our readers can see them.

For the first issue, the following are quotes from David Noton's "Waiting for the Light" (Photography Essentials, David and Charles, 2008). Any of the following text in this article that is **not** in italics is either Warren's summation, a précis of some portion of the book or his own commentary.

*It's a popular misconception that's easy to fall into - a belief that just turning up somewhere epic will be enough, that great shots are just there for the taking like ripe fruit off a tree. But the really, striking, achingly subtle, perceptive images are made, not taken. They are the product of an idea, a vision brought to reality by persistence and sound technique.*

*Before a camera is even touched, much of the hard work of photography is done. The elements that make a photograph - those of location finding, pre-visualizing, composing and planning - all come before a lens is fitted. The only equipment needed for those crucial steps are a pair of photographer's eyes. Training those eyes to see the potential in a location, envisaging how a scene could look, appreciating the nuances of light, motion, colour, perspective and composition, is what photography is all about. Developing that vision is a journey that never ends.*

*Vision is equally important whether the photographer works in colour or monochrome. Sadly, I don't work in mono as much as I'd like any more. Maybe I should. They say you always convert from digital colour images, which I know is true, but I think a photographer's vision needs to be tuned into different wavelengths to work best in mono.*

*Really use your eyes to analyse every element of a scene.*

*The best compositions are always the simplest; there should be nothing in the frame that doesn't deserve to be*

there.

*A feel for composition is all about the positioning of strong shapes in relation to one another. As such I don't believe it can be taught; to me it's pretty much instinctive. Ask why I've placed that rock in the foreground in that corner of the frame and I can't explain, it's just a matter of harmony. It's another to be developed and kept in your toolbox to be used in tandem with all the others as part of the photographer's vision that starts to create a photograph before a camera is even touched.*

*The period immediately before and after sunset and sunrise is HAPPY HOUR when the natural light goes through some wonderful transformations. There are exceptions of course; the seasons and latitude have a huge bearing... for example north of the Arctic Circle in summer the sun just bumps around the horizon all day, never setting and never getting that high. The light can be fantastic all 24 hours, which presents something of a problem ....*

*Light is the most fundamental element of photography. A photograph made in the wrong light is worthless, no matter how dramatic the subject. Conversely, given the right light, a photographer can make a lump of coal look good... it's important to understand two fundamentals that determine its characteristics - the directional nature and colour temperature of light... Strong directional sunlight or soft, hazy diffuse, overcast or a combination of all of these.*

*Being a photographer means living your whole life subconsciously considering the light.*

Even when discussing the role of colour Noton can't avoid discussing light -

*How photographers use colour is usually dependent on the nature of the light.*

Noton enjoys working in various environments which he describe in simple terms like rock, sand, mountains and water. When discussing the special requirements of working in watery environments Noton says -

*The best images are made when you go for the boldest composition, and that means getting the tripod legs wet.*

One of Noton's favourite subject locations is desert environments where *one lone feature can become a dramatic icon, emphasizing the emptiness beneath limitless skies.*

Noton's Diary notes from a visit to Namibia includes a day starting at 3:30am, with 4WDing, a strenuous ½ hour climb up a sand dune to begin

shooting around 6:00am with photography over by 6:40, hiking and 4WDing back to camp, breakfast around 9:00am, suffering in the midday heat with the same process beginning all over again at 4:00pm for the afternoon shoot and eventual arrival back at camp towards 9:00pm and dinner still to be cooked. All that effort for possibly less than an hour of actually taking any photos - Photography can be a strenuous business.

*But often photography can seem the easy bit; just getting around and sustaining yourself can be the toughest task. But when it all comes together, like watching the pink rays of dawn kiss the peak of Annapurna as the shutter clicks open, there's nothing better.*

*Sometimes after waiting for the light for hours or even days, a splash of light paints the landscape for just 30 seconds, and I only manage to expose two or three frames. As the clouds close in again, I am often left wondering, did I get it? How were my exposures?... there comes a time to trust your vision and experience, and move on to the next image.*

Perhaps it should be explained that Noton has used film and changed to digital for much of his work but continues to use film for panorama photography.

A FINAL WORD: *...the great challenge of the switch to digital has been firstly ensuring a tight disciplined approach to shooting while making the most of the possibilities opened up by the flexibility of the kit, and secondly learning a whole new way of editing to avoid spending the rest of my life in Photoshop.*

[Next issue: Landscape – capturing the essence.](#)

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#### CHANGES TO COMPETITION RULES

In regards to digital submissions for the monthly club competition, a few changes have been discussed and now implemented. From now on, email submissions for competition are no longer accepted and are to be handed in to the competition secretary ON CD at the monthly meeting.

In addition, late entries for competitions will no longer be allowed. If you do not bring your images with you on the night, no entry for the month. If you will not be present at the meeting, early submission is accepted, but only by prior arrangement with the Competition Secretary.

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#### ABC OPEN WORKSHOP

##### ["The Moment Behind the Photo"](#)

**ABC Open** is an exiting new way for people in regional Australia to connect and share their stories online. They are inviting us to participate.

It's a free workshop that runs in a 3 hour slot.

With the permission of the participants, the output of the workshop will be uploaded to the ABC Open website. The final result is a video showcasing the photos, with audio narrating the story behind them.

Find a personal photo from your own collection that has a great story behind it. Maybe you vividly remember the moment it was taken, or what was happening outside the frame; or maybe there is something captured within the image that speaks volumes about that time in your life.

Bring your photo prints from your archive, or digital photos on a USB or disc. With your permission we'll upload your photo to the ABC Open Camera Club in Flickr and record your story to share online.

If you are interested and would like to attend, the venue for the workshop is Cominos House, Greenslopes Street, Edge Hill. Time is 1pm on Saturday, 29<sup>th</sup> October. Please notify [Hans Schmidt](#) of your attendance by the end of next week, 22<sup>nd</sup> October.

For more information on "The Moment behind the Photo" Project, click [here](#).

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#### GALLERY EXHIBITION

##### "Play of Light"

Don't forget our exhibition at the Cairns Regional Gallery. It's being launched at 2.30pm on Saturday, 22<sup>nd</sup> October. There will be a Floor Talk, preceding the launch, at 2pm. RSVP is essential by Wednesday, 19<sup>th</sup> October to 4046 4800 or [here](#).

**All images are to be handed in to the Regional Art Gallery on Monday 17<sup>th</sup> October between 10am and 12noon.** The exhibition will be on display until 27<sup>th</sup> November 2011.

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#### ALLEYWAYS OF CAIRNS

By Hans Schmidt

This became quite an interesting outing.

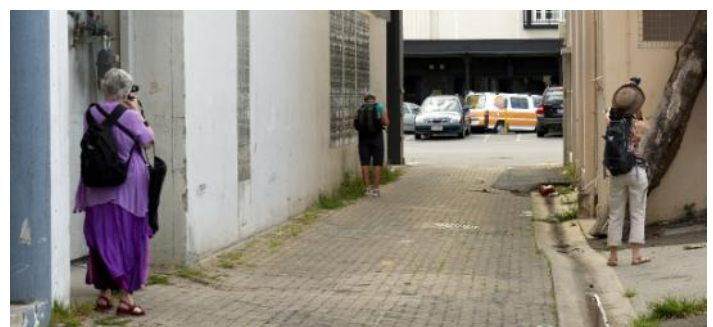
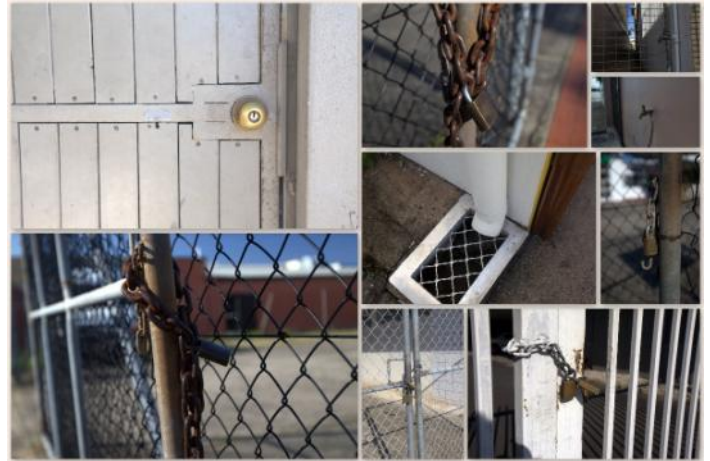
Some members were away on the designated date, so did their photography on other days. This provided some variation to lighting and access to some of the alleys. We still had around 24 members show on the Sunday afternoon. It was great to see so many keen photographers.

What we hadn't realized was that some of these alleys are locked up on Sundays so the only "access" was through gate access holes, but this small setback didn't stop us and some truly varied

views ensued. It can be surprising how mundane and also interesting some of these alleyways are.

The weather was great. We split ourselves into small groups to "wander the streets". Some members even got to the esplanade to visit the cultural festival which was on the same day.

With the weather being warm, relaxing at the Beerhaus after the walk was refreshing and some members took the opportunity to remain for dinner.





## FILENAMES FOR COMPETITIONS

### By the Editor

There were some hiccoughs in sorting out the winning entries for publication in the Newsletter this month. A small number of images were not named correctly.

When a member submits a number of images to a competition and one or more of them is awarded an Honours or Merit, it is important that we publish the relevant image with its correct award—this is difficult when the image is not named correctly, according to the competition rules. When the images are not sequenced (A, B, C), it is difficult for the Editor to synchronise the award to the correct image, especially a week or so after the awards are given out. As we wish members to be correctly acknowledged for their submissions, we are completely reliant upon the image filenames being accurate.

One even had the wrong member number on it—that was fun.

Please ensure that you take care when submitting images into the competitions. We don't want to offend by publishing an award against the wrong photo. The naming standards are in our rules on Page 14 of this Newsletter.

## PC HINTS

### Repartitioning, checking & backing up a hard disk in Windows 7

If you've been working with Windows for a long time, you have probably used disk partitioning tools when you needed to create new partitions (drive letters) on your hard disk without formatting the disk and starting over. In Windows 7, you can do so without a third party program. Here's how...

- Click Start and in the search box, type **diskmgmt.msc** to open the Disk Management console.
- Right click the volume you want to shrink in order to make free space, from which you can create a new partition.
- Select **Shrink Volume**.
- Enter the amount of space that you want to take away from the current disk. This is limited by the amount of free space on the disk. The dialog box tells you how much shrink space is available.
- Click **Shrink**.

When finished shrinking, you can now create a new partition in the newly unallocated space. To do, right click in said unallocated space and click **New Simple Volume**. This invokes the New Volume wizard, where you specify the size for the new volume, assign a drive letter, and format the partition.

Whilst not absolutely necessary, it is wise to back up the drive you are going to shrink before doing so, just in case something goes wrong (such as a power failure) during the shrink. Such an event may not corrupt the whole disk (although it is possible) but could corrupt files on it—something you would not be aware of until the next time you tried to access those files. If this happens, run `chkdsk` against the suspect drive, on a command line, as follows...

- Click Start and in the search box, type **chkdsk x:/f**  
where x is the drive letter of the affected drive.

If it is a big drive, the process could take a while, because it is checking every bit of the disk and, if corrupt, will repair it where possible. If it is not possible to repair any files, it will tell you which ones.

To back up a drive, right click on it, click **Properties**, then **Tools**, then **Backup**, then **Change Settings** and then follow the Backup Wizard until your settings are in place, then click **Back Up Now**.

It is recommended that you back up to an external drive and disconnect it from both the PC and power when finished. This will protect your backed up data against power surges and brown outs.

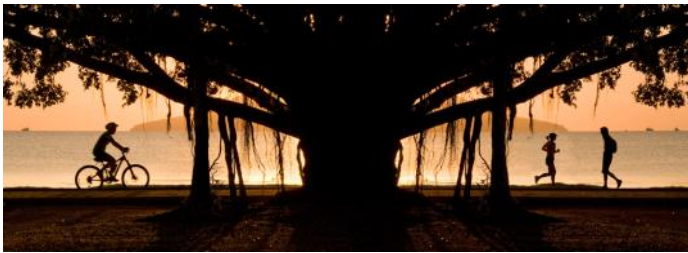
COMPETITION IMAGES



*"Sea shells on the sea shore at Yorkeys"*  
 Ingrid Douglas – Creative, Honours  
 Canon EOS 40D  
 ISO-250, 50mm, f/5.6, 1/200sec.  
 Metering: Pattern, ExpComp: 0 step  
 Subject Distance: 1.1m, Flash: Yes



*"Family on Croc"*  
 Darren Watt – Creative, Merit  
 Sony DSC-P10  
 ISO-100, f/5.6, 1/80sec.  
 Metering: Pattern, ExpComp: 0 step



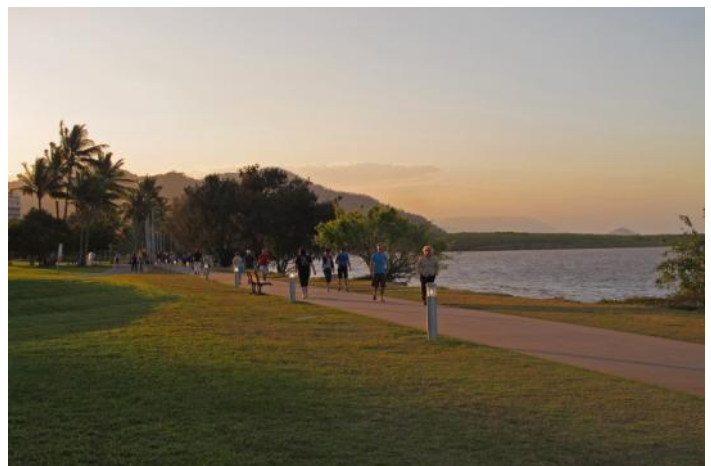
*"Esplanade-Lifestyle"*  
 Jacqueline Hammer – Creative, Merit  
 No data available



*"Let's have a drink"*  
 Larry Russell – Div. 1, Merit  
 Nikon D90  
 20/11/2010, ISO-400, 200mm, f/18, 1sec.  
 Metering: Pattern, ExpComp: 0 step  
 Subject Distance: 21.1m, Flash: No



*"Fishing"*  
 Hans Schmidt – Div. 1, Honours  
 Canon EOS 50D  
 17/07/2011, ISO-100, 18mm, f/22, 1/100sec.  
 Metering: Spot, ExpComp: 0 step  
 Flash: No



*"Lifestyle Cairns"*  
 George Goddard, Div. 1, Merit  
 Canon Powershot G11  
 22/08/2011, ISO-80, 12mm, f/4, 1/400sec.  
 Metering: Pattern, ExpComp: 0 step, Flash: No



*"Morning on the Esplanade"*  
 Jackie Hammer – Div. 1, Merit  
 Canon EOS 50D  
 15/05/2011, ISO-100, 35mm, f/11, 1/20sec.  
 Metering: Pattern, ExpComp: 0 step  
 Flash: No



*"Rock Fishing"*  
 Matt Kenzwick – Div. 2, Honours  
 No data available



*"Summer Fun"*  
 Ron Ferguson – Div. 2, Merit  
 Canon Powershot S3 IS  
 37mm, f/3.5, 1/30sec.  
 Metering: Pattern, ExpComp: 0 step  
 Flash: No



*"Where are you fellas?"*  
 Leone Malone – Div. 2, Merit  
 Canon EOS 60D  
 19/08/2011, ISO-100, 185mm, f/7.1, 1/400sec.  
 Metering: Pattern, ExpComp: 0 step  
 Flash: No



*"Getting away from it all"*  
 Leonie Morris – Div. 2, Merit  
 Canon EOS 500D  
 ISO-100, 75mm, f/4, 1/1600sec.  
 Metering: Pattern, ExpComp: 0 step  
 Flash: No



*"Red Wine at the Races"*  
 Matt Kenzwick – Div. 2, Merit  
 No available data

MEMBERS' IMAGES*"Reflective Moment"*

Steve Lewis

Nikon D300S

26/01/2011, ISO-200, 200mm, f/5.6, 1/80sec.

Metering: Pattern, ExpComp: 0 step

Subject Distance: 1.7m, Flash: No

*"Having a hot time"*

Leonie Morris

Olympus 8010

28/08/2011, ISO-1600, 5mm, f/4, 1/8sec.

Metering: Pattern, ExpComp: 0 step

Flash: No

*"Chels and Joel"*

Steve Lewis

Nikon D300S

26/01/2011, ISO-200, 82mm, f/7.1, 1/60sec.

Metering: Pattern, ExpComp: 0 step

Subject Distance: 1.5m, Flash: No

*"Early Opener"*

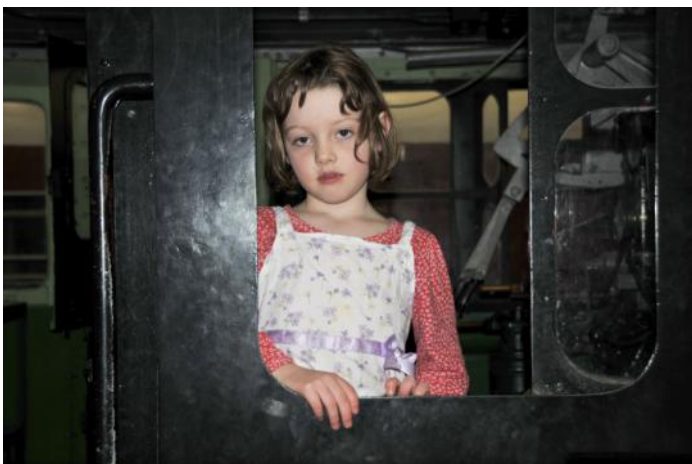
Paul Williams

Canon EOS 400D

16/09/2006, ISO-125, 80mm, f/5.6, 1/500sec.

Metering: Pattern, ExpComp: 0 step

Flash: No

*"Wistful Polly"*

Steve Lewis

Nikon D300S

4/06/2011, ISO-200, 42mm, f/4.5, 1/60sec.

Metering: Pattern, ExpComp: -1.3 step

Subject Distance: N/A, Flash: Yes, strobe

*"Footprints"*

Jacqueline Hammer

Canon EOS 50D

14/08/2011, ISO-400,

24mm, f/11, 1/640sec.

Metering: Pattern,

ExpComp: -1 step

Flash: No

INTERESTING OLD IMAGES

1



2



3



4



5



Isn't it funny the things you see after you've taken the shots?

Every year, in the Northern Suburbs of Sydney, there was a commemorative reading of Henry Lawson's poetry, put on by the local Shire Council. My wife and I both enjoy Henry's work, so we used to attend when we lived in Sydney.

Just to talk you through the images...

1. Henry Lawson's cave. Reputedly, many nights were spent there by Henry after a few drinks. I guess that's why they named it after him.
2. Reader 1 reading. On the left, Reader 2 awaiting his turn. Note his position, one rock away from Fire. Fire somewhat larger than five minutes ago. Shouldn't have put all that extra wood on, although it was a cool day.
3. Fire notices Reader 2 - reaches out in friendship.
4. Reader 2 notices fire.
5. Ahhh. The view's much better by the second rock, don't you think?

Notice, the man with the guitar seems unfazed by it all. I assume musos like it hot.

## DVDs FOR HIRE

DVD No.	Title
1	Actions and Automation CS4
2	HDR & Photoshop 2nd edition – Colin Smith
3	Lightroom 3 for Digital Photographers – Colin Smith
4	Lighting Instruction – Lighting Essentials, Sessions 1 to 9 – Jack Reznicki
5	Lighting Instruction in the Studio – Creative Commercial Lighting, Sessions 1 to 6 – Jim
6	Lighting Instruction, Portrait Lighting on Location, Sessions 1 to 6 – Tony Corbell
7	Photoshop CS5 for Digital Photographers – Photoshop Cafe – Colin Smith
8	Photoshop CS4/CS5 Video & Animation – Photoshop Cafe – Jeff Foster
9	Portrait Retouching - Advanced Techniques - Photoshop Cafe - Jane Conner-Ziser
10	Portrait Retouching - Skin Techniques - Photoshop Cafe - Jane Conner-Ziser
11	Perfect Composition for Digital Photography - Photoshop Cafe - Tim Cooper
12	Perfect Exposure for Digital Photography - The Zoning System of metering & Shooting – Photoshop Cafe - Tim Cooper
13	Wacom Tablets & Photoshop CS5 - Photoshop Cafe - Colin Smith & Wes Maggio

DVD Titles Available for Hire for 1 month only, from CPS at Monthly Meetings.

Deposit of \$10 per DVD required, and refund of \$5 provided on return of DVD at subsequent meeting.

Only 1 DVD per member is permitted, so everyone can get to see them. DVDs can be prebooked on first in best dressed basis from Yvonne Rein via email - [mynts@bigpond.com](mailto:mynts@bigpond.com).

When pre-booking you need only use the number of the DVD.

### SPYDER SCREEN CALIBRATOR FOR HIRE

The Spyder Screen Calibrator is for hire for a week at a time at a cost of \$20 deposit with \$10 refund. Please contact Hans Schmidt at Cairns Cartridge & Ink on 4053 5161.

## CAIRNS PHOTOGRAPHIC SOCIETY INC. COMPETITION RULES 2010/2011

### THERE ARE TWO GRADES: DIVISION 1 AND DIVISION 2

**Division Two** is for *beginners and new members*, however new members may use an existing Grade status gained from a previous club membership.

**Division One** is for more *advanced* exhibitors; however a new member can elect to go straight to Division One, subject to adjudication by the Executive Committee.

Each month has a set subject. Each exhibitor may enter up to **three** images.  
An entry fee of \$2 (for up to three entries) is applicable to both divisions

### SUBJECTS

Set Subject – A list of set subjects are available via the Newsletter and Website

### IMAGE SUBMISSIONS

Any images submitted:

Must have been taken photographically within the last 2 years.

Must be the work of the Author – the one who clicks the button.

Must not use non-photographic elements such as graphics, text or clipart unless it is an integral part of a photographic image.

Digitally enhanced images, (prints and projected images) will be judged alongside traditional images.

### PROJECTED IMAGES FOR REMOTE JUDGING

All projected images must be Digital in **.jpg** format.

Image size: must be 1024 pixels on the longest side

File size must be approx 300Kb

Entries to be submitted to the Competition Secretary on a CD at the relevant monthly meeting

The Projected Image entry file name must be clearly marked with the following information:

**Division, CPS Membership number followed by A B or C if entering more than one photo, title**

No personal names are to appear on projected entries.

### PRINTED IMAGES

All prints must be either 10" x 8" or A4. Panorama is only allowed in Open and Landscape and can be up to 12" x 5".

On the **back** of the **print** please write: **Division, CPS Membership Number, followed by A B or C if entering more than one photo, title**

Where the orientation of a print may not be obvious, it should be marked on the back with an arrow on the lower right corner.

Matting and borders are not accepted

**Please take note of these rules as images will be disqualified that do not comply**

### MONTHLY COMPETITION AWARDS

There are two types of awards as shown below:

**Merit:** "An image that is above average standard. It will demonstrate competence on the part of the photographer without warranting a higher award".

**Honour:** "This is the highest possible award and indicates that the image is of an exceptionally high standard and is free of technical faults".

Any of the above awards are at the **discretion of the Competition Judge/s** and accrue points as follows:

<b>Merit:</b>	<b>6 points</b>
<b>Honour:</b>	<b>10 points</b>

### ANNUAL AWARDS

#### ANNUAL POINT SCORE AWARDS

All points awarded in the Monthly Competitions accrue towards this competition. First, Second and Third place awards in each division are presented at an end-of- year function.

### CHAMPION IMAGE OF THE YEAR COMPETITION

This is open to those members who have been awarded Honours within the current year. These members shall be asked to enter up to two of their Honours winning images for "Champion Image".

This competition will be adjudicated by a panel of three invited judges where First Second and Third places will be decided.

CONTRIBUTIONS

The editor of this newsletter will always welcome contributions in the form of articles, images and newsy bits that are appropriate and relevant to our members. Contributors will always receive the proper credit for their work and will naturally retain copyright ownership of their submissions.

The issue in which contributions are published may occasionally be influenced by space available in a given newsletter and may result in items being held over for a future edition. Space used will affect the size of the newsletter sent to members and we will need to keep the relevant email to a sensible size. However, every reasonable effort will be made to include contributions in the earliest possible issue.

Please send articles as MS Word (.doc or .docx) or plain text (.txt) files, and images as .jpg files. Each file should be named so as to identify their author or photographer. This will ensure you get the correct credit. Also sometimes a title, brief description and technical details of an image can be useful as readers may not necessarily know where it was taken and what camera, settings, etc were used.

Images may be scaled and/or resized by the editor to fit available space, but please supply them at a minimum long-side length of 1024 pixels. Photo tech-specs shown are either supplied by the photographer or extracted from the image where available.

Items should be sent to the newsletter email address at [CPSnewsletter@bigpond.com](mailto:CPSnewsletter@bigpond.com)

Remember, this is your newsletter.

CLUB CALENDAR

Month			
October	In My Backyard (print only)	Educational	Sunday 16th Innisfail
November	7 Deadly Sins (print only)	Educational	Sunday 19th Country Road
January			22nd (Social Outing) Esplanade
February	Open Print		19th Sugarworld
March	Pick a Card (fast shutter speed?), Digital		17th Gardens
April	Flowers in Motion Print		Possible weekend To be advised
May	People of Character Digital		19th Ballyhooly
June	Architecture Print		17th Herberton Historic Village

SNAIL MAIL TO

Cairns Photographic Society Inc  
PO Box 5028  
Cairns QLD 4870

LOOK US UP ON THE WEB AT

[www.cpsinc.org.au](http://www.cpsinc.org.au)

EMAIL THE SOCIETY THROUGH OUR WEBSITE OR TO

[cairnphotosoc@gmail.com](mailto:cairnphotosoc@gmail.com)

NEWSLETTER EMAIL TO

[CPSnewsletter@bigpond.com](mailto:CPSnewsletter@bigpond.com)

MANAGEMENT COMMITTEE

President: Hans Schmidt  
Vice-President: Ingrid Douglas  
Secretary: Dell Deed  
Treasurer: Megg Kennedy  
Committee: Yvonne Rein  
Kate Schmidt  
John Kennedy  
Terry Power  
Leanne Malone  
Ron Taylor

Newsletter Editor: Paul Williams

The Management Committee meets each month on the Monday following the club meeting at 7.30pm Upstairs, Cominos House, Greenslopes Street, Edge Hill. **Members are welcome to attend.**

THE AIM OF OUR SOCIETY IS

- To encourage members to produce creative work of their own
- To encourage and enable members to aid each other in achieving their aim
- To assist and promote the community of Cairns and district

MEETINGS

Club meetings are held at 7pm on the first Tuesday of each month from February to November at the Community Learning Centre, Windarra Street, Woree. There is a \$2 entry fee to all meetings. Visitors are always welcome and can attend two meetings and one outing before joining.

Club outings are held on the third Sunday of each month.

