

Newsletter

NEW EMAIL ADDRESSES

Please note two new Society email addresses. They are cairnsphtosoc@gmail.com for Society business and CPSnewsletter@bigpond.com for Newsletter correspondence.

SLIDE SHOWS FOR OUTINGS

Ingrid Douglas is now going to be putting the slide shows of our outings together each month and has requested that when you submit your images, and we usually ask for up to 5 of your best images taken on the day, that they be brought to the next club meeting on a CD, but please do not resize them.

Also, it would be appreciated if you could rename all of your images with your name or initials. This is for identification and acknowledgement purposes.

SEPTEMBER OUTING

This will be *The Alleyways of Cairns* and we will be meeting at the Myers corner, Spence and McLeod Streets, 3pm on the 18th September. We will all catch up again at 5.30pm at the Bavarian Beerhaus on the corner of Spence and Grafton Streets for coffee etc.

CHRISTMAS

This is approaching very fast and our December meeting is always set down to be our Social evening of the year and we ask members to bring a plate of food. This year we are again going to have a Secret Santa, which was a huge success last year,

and presents are to be bought from an Op Shop with a cost of no more than \$5. We are trying very hard to get "Santa Peter" to return again this year so start your Christmas shopping now.

NEWSLETTER EDITOR

As Dell has just surrendered the Newsletter Editor's role, feeling it was time to "give someone else a go", I thought it would be nice to ask her for some of her history with the Society.

Dell joined the society in June 2004 after coming to Cairns to live and was very interested in photography, although she knew little about it. She also thought that this would be a way to meet people. As Dell says, she was right as she has made some great friends. In August of that year the AGM was held and there appeared to be no one putting up their hands up for any roles, including the Newsletter, so Dell decided to give that one a try, thinking it would be something that would help her with getting to know the members. She looked at other Societies' newsletters to get an idea of what they did and away she went.

When asked about when the newsletter started, she said she was not really sure but felt it was possibly in the early 1990's. She asked Joan and Stewie who have been in the club since about 2001 and they also thought that it would have started about that time.

The Newsletter role in turn got her onto the committee and a year later she took on being

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Treasurer, the following year (2006) Secretary, and the following one no one to put their hands up for President, so she took that role on for three years. She was doing just about all of the Secretary's work as well, as the person who put their hand up for the that position really couldn't afford the time, but the Society had to have a Secretary and there were no other volunteers.

Dell said "We used to meet at Cominos House when I first joined, which really was a nice warm, cosy atmosphere and the membership of course was very small, so we could all fit in there. During the time I was President the membership just grew and we had a total of 118 members and Cominos House became too small for us, so sadly we had to move in 2009."

"After 3 years as President I felt it was time for someone else to take on the role as I believe that it is necessary for all clubs in order to grow and change and of course I then became the Secretary only. So really I have been Secretary since about 2006, in a roundabout way."

Dell has also been involved in the Photography Section at the Cairns Show for about five years, helping to organise it.

When asked to relate a story that she considered amusing during her time in the Society, Dell said "I guess this is only funny to those of us who knew him, but one of our members who never went on outings, as he had always 'been there, done that', decided to come on one. He travelled the road to Weipa many times in his 4wd and he carried everything, including the kitchen sink, but on our outing we found him on the side of the road, very sheepish, with a flat tyre and no tools. They were in the trailer at home, with everything else, ready to go to Weipa.....so we had to hail down a truck to help him. We did give him a pretty hard time over that."

Thanks for your time and efforts over the years, Dell. We hope that the Society will continue to benefit from your hard work for a long time to come.

WHAT IS A PDF FILE?

A definition found on the Web stated "PDF (Portable Document Format) is a file format that has all the elements of a printed document as an electronic image that you can view, navigate, print, or forward to someone else. PDF files are created using Adobe Acrobat, Acrobat Capture, and many similar products".

Obviously, this newsletter you are reading is a PDF

file. It was composed within Microsoft Publisher and the content exported as a PDF document. One of the great advantages of sending PDFs across the Internet and email systems is the well thought out compromise between size and quality that the designers have built into the standard. For example, this newsletter could be created as a high quality, commercially printable document that would look very good technically but would be very large, thus causing difficulties for some email recipients that have either size or speed limitations on their Internet connections. Alternately, it could be created as a very small document that would transmit quickly across anyone's Internet connection but would also be very low quality as a result. The small one may well look acceptable on screen but would look dreadful when printed out. Fortunately, there are compromises available to the publisher to enable the middle ground and hopefully that's where we can keep the CPS newsletter.

WHAT IS A JPG FILE?

JPG or JPEG stands for "Joint Photographic Experts Group". This "group" was originally a collection of academic types that defined the standards for electronically compressing photographic images—initially for transmission across the Internet from campus to campus by those same academics. It turned out to be a pretty good standard so soon became obvious to the commercial types that it had a future. Once digital cameras started being useful (read affordable), the use of JPG exploded. As the colour and pixel count of higher quality digital cameras climbed, the "raw" images they put out became very large and somewhat unmanageable, given the horsepower of the computers available to the general populace at the time. Even today, not too many computer users can do a lot of image pounding at the higher end of the raw playground, at reasonable speeds.

So to get this somewhat under control, the JPG standard uses various compression algorithms (mathematical methods) to reduce the file size and thus make the files more manageable. As a very simplistic example, one way of doing pixel (or "bit") compression is via a bit count. If we look at one small row of an image that has 1,000 pixels of red, followed by 1,000 pixels of green, followed by 1,000 pixels of blue in it, that gives us 3,000 pixels each requiring a number of bits to define the colour (usually 24), So we have $3,000 \times 24 = 72,000$ bits. Note that this calculation ignores any related overheads for the data storage. If we use our simplistic bit count method, then we count the bits for each colour—so the colour appears once (not

1,000 times each) followed by a counter of up to 32 bits. For the three colours, this gives us a count of 24 bits for the colour followed by the counter at 32 bits, times three colours, in this example: $56 \times 3 = 168$ instead of 72,000. Now this method is not ideal as it only gives such outstanding compression results when you have long runs of a single colour. At the other extreme end of the scale, if every pixel was a different colour then you would be using 56 bits per pixel instead of 24 so this method would expand that example not compress it. Because of this, mathematical methods are used to evaluate the spread of colour through an image and use the best formula for the given content. This task is not trivial. Your camera does a substantial amount of hard work just crunching the numbers every time you produce a JPG compressed photo. It's not just the optics that are working in there.

Also of note is that the calculations produce approximate results. This means the higher the compression (which can be set by the operator), the coarser the image, as a proportionally higher ratio of pixels are left out by the calculations. A JPG file is a storage format only. It is not viewable or printable. This means that before doing either of these things, the relevant software must rebuild the image into a viewable format beforehand. This is usually done at the computer but can be done by some printers. As pixels have been left out by the compression task, the software must estimate what was there initially and replace them. The key word here is "estimate". Again, the higher the compression then the more pixels omitted and the greater the chance of errors when rebuilding the image. The results can vary from hardly noticeable to extremely poor.

Fortunately, the relevant algorithms are improving all the time, especially the evaluative ones in the mid to higher end cameras. I guess in this area you get what you pay for, like everything else - although a plus with this is that, like all new technology, the trickle-down system applies, which results in this higher efficiency software eventually moving down into the more affordable units.

As you would already know, JPGs are commonly used to save photographic and other continuous tone images. They support CMYK, RGB and greyscale colour modes. They store colour data in an image file and thus can preserve the delicacy and range of both hue and brightness in an image. Because the compression processing of a JPG file causes the loss of data each time it is re-compressed, it is advisable to save an image as a JPG in sequence once only, if you wish to stay as close as possible to

the original image's quality. Going back to the raw file for re-editing, if required, and then re-compressing, is preferred - if you can afford the storage space.

STEWIE LEACH

Let me pass on to you what a little bird told me just recently about Stewie...

"It would be nice to give a birthday greeting to Stewie, one of our long standing members and a former President/Treasurer and Committee Member, who is celebrating his 70th."

"Stewie is one of those great people who has always been there for the club, a great handyman and if ever we needed something mended or made, Stewie always helped. His wife Joan is also a great worker for the club, being on the committee and running the competition for years too. As a surprise birthday present, she gave him a scenic flight in a biplane."

Judging by the photo, you enjoyed it, Stewie. Hope you had a great birthday, too.



THE DEKE GROUP

The group started earlier in the year with sessions dedicated to photograph restoration. You know, those old photos you get from parents and grandparents that have seen better days. These encompassed wedding photos, photos of relatives long gone, etc.

During these sessions they discovered that some people had deficiencies in fundamentals of computing, as well as Photoshop, so they decided to try and fix this by running workshops based around the Deke McClelland DVD series Photoshop CS5 One-On-One. Ron Taylor purchased these himself (about \$400 worth) so that he would have them as a reference library on CS5.

There are three DVDs in the series: Fundamentals,

Advanced & Mastery. So far, they have only done about three chapters in Fundamentals and at present are about half way through a chapter on Open & Organising. This chapter is mainly about Bridge, which comes with Photoshop.

The Organising side of things is where people can easily let themselves down. Most can manage to get their photos onto their computer but where and how to find them again can prove challenging. The group is hoping to fix that.

In the future, they will be covering Image Size & Resolution, Cropping & Straightening, Basic Colour Correction, Making Selections, Retouching and Healing and lastly Layer Essentials.

The group works on the principle of people helping each other. It is run on the 3rd Monday of each month at Ron's place. Ron is keen to foster skill sharing within the membership so, if you feel you would benefit from being part of such a group, contact him for more info. It's a "hands on" workshop, so you would need your own laptop.

OCTOBER GUEST SPEAKER

Warren Veivers AFIAP FAPS SSAPS PSQA will be giving a presentation on Landscape/Seascape at our October meeting. He will be defining what is and isn't Landscape, as well as covering the importance of lighting, what features add to the appeal of this subject, what problems we can face and the techniques and equipment that can help us.

Warren is an accredited PSQ judge and quite well known, especially around Brisbane. He is a member of the Australian Photographic Society and President of the Masters Apprentices Photo Club at Mt. Gravatt. He competes internationally. At the last APSCON in Roma Warren gave a workshop on infra-red photography.

The members of the Southside Camera Club have also been invited to attend his presentation.

CONTRIBUTED ARTICLES

FUN WITH FOTOS

By Larry Russell

I have often thought that at the club's meetings and after the critiquing of the monthly competition entries, that the honour winners could do a short five minute expose on how they set up and took their winning shots. This would perhaps give other club members the inspiration to take on some of life's more difficult images themselves, and have some fun. With this idea in mind and perhaps to set some sort of a precedent, here is how I took the image shown. Though it was only awarded a merit,

other members have asked me how to do it. So here it is.

I was on a day off and at a loose end, and my wife was at work, so I had our single car garage all to myself. Joy! I don't know why, but I had always wanted to take an image of a water droplet, and the thought just wouldn't go away. I wanted to create the moment of impact! First I got all the equipment together -

Nikon D90 DSLR, Tamron 90mm/f2.8 macro lens, Manfrotto tripod with ball head, wireless remote, Nikon SB900 flash with various colour filters, blue and red coloured A4 paper, sheet of A4 glass, a clear Pyrex cake/slice dish, towels, pegs, a clear ziplock bag, portable clothes line, small table, a biro, and a six pack of Tooheys Extra Dry full strength beer.

After locating all of this stuff, I'm thirsty, so I crack the first stubby. Nice! OK now what? The props need to be assembled first. So I assemble the clothes line over the small table which is placed against the wall, and put the towel over the table - because water and electronics - well you've got the message. OK, now I put the dish on the towel and fill it to the brim - I don't want to see any edges in the background of my image - sort of an infinity pool look. Wow, sure is warm today - so another slurp - ooh that's better!

OK now what? Damn - empty out the water because I want to put the blue paper under the clear dish to get the flash to pick up the reflected blue in the water drop. Good - I deserve another drink for picking that up early. Oops that one's empty better crack another. Hmmm nice! OK now what, let's get the camera on the tripod and get a rough position for the image taking. I'm shooting macro so need to be in nice and close. Ooh the knees do not like that, better add a chair to the prop inventory. Grabbed another beer on the way back, I think an hour has passed, or is it more and I haven't taken a shot!

OK - use the pegs to clamp the red paper behind the glass ('cause it is going to get wet) and position the glass against the wall behind the dish. The idea is to fire the off camera flash on to the red paper whilst picking up the blue from under the dish to get the two colours showing through the water drop. The drops will look a bit bland without colour. Time for a beer - oh yes if you insist Larry. Oh yeh that's good. OK I'm getting there - damn this is fun. OK what's next? Ah the drips. Right so fill up the ziplock bag with water and seal it. Oh is that the fridge, better get another beer, don't want to waste a walk!

Right. So let's peg the water bag in position on the clothes line above the dish and put a single hole in it. Right, now we're cooking. Now position the camera nice and low pointing it straight across the dish and switch to manual focus. You want to shoot straight on to maintain as much focus as possible. The drops will not hit the water surface in exactly the same spot every time (unfortunately) so use the biro as your focus point as the drips are falling over the biro. Now use the widest aperture you can (f22) in order to get some depth of field - remember we are using macro. Man, I'm having fun here! Where's that beer? Woo hoo, we are almost ready to take a photo. OK, flash is on, batteries are go, flash in my left hand, remote in my right, let the drips begin. OK, looking through the viewfinder I'm going to time the moment when the drip hits the water - and get that pin sharp image in six shots. LOL.

WHERE'S MY BEER!!!! These shots are crap - what is going on!!?? Everything is black and blurred. How does that happen? Oops, no flash illumination, better switch the flash to remote/slave. Hmm. Maybe I've got a chance now. OK, NOW WHAT'S WRONG!!! This is like trying capture a Bugatti with a Box Brownie - everything is blurred. Oh God - and now my beer is empty!

Right Larry - sit down, relax, enjoy your fifth beer, and spend some time reflecting on your day - it's fun, isn't it. ISN'T IT!!! OK, now think, what could be wrong - blurred subject - flash should freeze the plummeting target, right? So raise the ISO? Or? Hang on - what shutter speed are we firing at - oh no - it's on the default 1/60th - JHC! What time is it? OMG!

Right - checklist - hang on - long slurp - ahhh goood. Right, here we go - 1/4000, f22, raw, manual focus, flash on remote, 1/16 power, batteries still good - didn't know you could get that many shots out of a flash unit - cool! Better fill up the drip bag again. And now, let the games begin. Awesome! Ooh, not bad, not sharp enough, damn missed that one, settle, persevere, it's not film, so it doesn't matter if you have taken 95 images already.

More beer - this is the last one, so you had better get it right. OK, come on drips - do your worst! Oh yeah, my timing is getting better, must be the beer, don't worry just go for it, nice, nice, oh, oh, not bad, just missed it. Another 80 shots and the beer is gone and where has all this water come from? My god, look at my flash, it's soaked!

Oh no - what's that noise - the roller door is going up - and she's home!!! OMG, what's the time? I'm

done for - I haven't even started dinner yet. Look at this mess! But hey - look at this image. Would - you - just - have - a - squiz - at - this - water drop. She's bloody beautiful mate - just beautiful. What a great day!



"Water Art"

Larry Russell

Nikon D90

14/07/2011, ISO-?, 90mm, f/10, 1/3200 sec., Flash

Metering: Pattern, ExpComp: 0 step

Subject distance: 0.47m

CANON COMPETITION

By Colin McCloud

For your consideration... the "Canons EOS Photo 5" free competition that has five photographic assignments with five specific items included in a small brown cardboard box that will be posted out in mid September, to those of us that love "to create and make a photo" and not just taking one. There is still time to get the box from Canon and see if you can put together a photo that will inspire you to create something special. All you need to do is Google "Canon EOS Photo 5" and sign up for a real photographic challenge! If you do or don't sign up, Canon have already opened, to anyone, what they call a 6th Brief competition, which requires you right now to come up with a photograph that's taken "through a Pet's eyes". Both Theresa and myself have great fun with this competition with winning not important in any way, just the great pleasure of taking part and coming up with photos that we think test our ability to "think outside the square"! Canon don't care what sort of camera you have, they would just love you to take part. Don't miss this opportunity!

TOWNSVILLE JUDGES FORUM

By Hans Schmidt

Three Society members went to Townsville for the recent Judges Forum. It was a very informative weekend, with the main emphasis being providing members, with a judge's perspective, an appreciation of their task and viewpoint. Some of

the provided interactive exercises showed that it is not always an easy thing to decide on a winning entry. Yvonne Courtenay, Terry Power and Hans Schmidt were our representatives for a forum that had attendees from as far south as Mackay. Hans Schmidt was presented with his PSQA certificate and Terry Power was asked to give a judging on a selection of prints with a view to gaining his accreditation. One thing that did become obvious during the weekend was that this forum was oriented more towards giving non-judges an appreciation of the mechanics of judging and that Society members would benefit from participation in any future forums.



"At the Beach"

Hans Schmidt

Canon EOS 50D, Lens 18-200mm
20/08/2011, ISO-250, 51mm, f/7.1, 1/6400 sec.
Metering: Spot, ExpComp: 0 step



"Fitzroy Sunrise"

Hans Schmidt

Canon EOS 50D, Lens 18-200mm
21/08/2011, ISO-400, 51mm, f/5, 1/5000 sec.
Metering: Spot, ExpComp: 0 step

FITZROY ISLAND

By Hans Schmidt

Our outing during August was to Fitzroy Island for the weekend of the 20th-21st. The weather couldn't have been better for the two day holiday because that's just what it was: a two day holiday with photography thrown in and only a short ferry ride away. While there were some letdowns, mainly with the administration of the resort, they couldn't detract from what was a very enjoyable weekend for the lucky members who decided to attend. For members who haven't been there, the walk to Nudey beach is through shady rainforest paths which are easily traversed. For the few hardy souls who went to the Lighthouse and the peak, the walk was more strenuous but well worth the effort, especially with the sunrise which provided great photographic opportunity. Whales were in evidence throughout the weekend as well as breaching whales seen on the return ferry trip. All in all, a great weekend.



"Sunset-Fitzroy"

Hans Schmidt
Canon EOS 50D
Lens 18-200mm
20/08/2011
ISO-100, 50mm,
f/3.2, 1/2500 sec.
Metering: Spot,
ExpComp: 0 step

COMPETITION IMAGES*"Water Wave"*

*Div. 1 Honour Colin McCloud
Canon EOS 5D Mark II
01/05/2011 06:19, ISO-800, 40mm, f/5, 1/640 sec.
Metering: Partial, ExpComp: 0 step*

*"Fast Water"*

*Div. 1 Honour Colin McCloud
Canon EOS 5D Mark II
23/05/2011, ISO-50, 400mm, f/18, 1/13 sec.
Metering: Spot, ExpComp: 0 step*

*"Barron Falls"*

*Div. 1 Honour Terry Power
Canon EOS 400D
22/02/2009, ISO-100, 38mm, f/13, 1/8 sec.
Metering: Pattern, ExpComp: 0 step*

*"Balancing Ball"*

*Div.1 Honour Jackie Hammer
Canon EOS 50D
23/07/2011, ISO-100, 100mm, f/16, 1/250 sec., Flash
Metering: Pattern, ExpComp: 0 step*



"Spinning Water Wash"
Div. 2 Honour Ron Ferguson
Canon EOS 7D
27/07/2011, ISO-800, 105mm, f/22, 1/100 sec.
Metering: Pattern, ExpComp: -0.33 step



"Barron C"
Div. 2 Honour Linda Mannion
No specs available



"Barron B"
Div. 2 Honour Linda Mannion
No specs available

COMPETITION

This month's subject was "Water" and the judge was Tina Dial AFIAP FAPS PSQA.

Congratulations to our winners.

WINNER OF THE YEAR



"The Vision of the Future"
Div. 1 Winner of the Year 2009/2010 Ingrid Douglas
Canon EOS 5D Mark II
16/08/2010, ISO-320, 100mm, f2.8, 1/500 sec.
Metering: Partial, ExpComp: 0 step
Subject Distance: 0.32m

MEMBERS' IMAGES*"Sunset at Yorkeys"*

Steve Lewis

Nikon D300S

11/08/2011, ISO-200, 22mm, f/16, 1/800 sec.

Metering: Pattern, ExpComp: 0 step

*"Mosman Burnoff"*

Steve Lewis

Nikon D300S

13/08/2011, ISO-200, 50mm, f/4.8, 1/10 sec.

Metering: Pattern, ExpComp: 0 step

*"The meeting will come to order"*

Steve Lewis

Nikon D300S

21/08/2011, ISO-200, 200mm, f/9, 1/320 sec.

*"Majestic flower"*

Paul Williams

Canon EOS 300D

19/11/2004, ISO-800, 80mm, f/7, 1/160 sec.

Metering: Pattern, ExpComp: 0 step

*"Making a Stand"*

Paul Williams

Canon EOS 300D

29/01/2005, ISO-800, 28mm, f/5, 1/60 sec.

Metering: Pattern, ExpComp: 0 step

*"A painted sky"*

Paul Williams

Canon EOS 400D

24/07/2007, ISO-100, 50mm, f/6, 1/100 sec.

Metering: Pattern, ExpComp: 0 step



"Osprey First Flight 1"

Colin McCloud

Canon 5D Mark II, lens Canon 100-400mm f/4.5-5.6 IS
01/09/2011, ISO-800, 400mm, f/7.1, 1/2000 sec.



"Osprey First Flight 2"

Colin McCloud

Canon 5D Mark II, lens Canon 100-400mm f/4.5-5.6 IS
01/09/2011, ISO-800, 400mm, f/7.1, 1/2500 sec.

*Manual spot focus on nest area which was subsequently cropped out when the Osprey was returning to nest.
Sharpening and slight enhancing to jpeg file converted from RAW.*

OSPREY IN FIRST FLIGHT

By COLIN MCCLOUD

I guess we all have good and bad days and, for me, my first of a total of three attempts to photograph a young Osprey in its nest at the top of a power pole at Thala Beach Lodge was as bad as I could make it. I arrived at the Lodge around noon when the Sun was behind the parent Ospreys. When landing from a flight - always from the north - their large wings cast a great shadow over the nest and, of course, the young Osprey. With my usual mistake of not checking my exposure settings after the first few shots, while relying on 'auto focus' instead of 'manual', most of my hand held images were over exposed and all unacceptable. However, during this time, I had learned to observe the flight patterns and the interesting relationships between all three Ospreys, particularly when the male Osprey returned with a fish and went immediately to another power pole about 400 metres away, eating most of his catch regardless of persistent calls, for over an hour, from the female and young Osprey for their share!

Anyway, with lessons learnt and the young Osprey not doing much in the nest, I decided to leave the situation. I returned three days later, around 8am, with the beautiful morning sun behind me, to find a very active young Osprey starting to flex its wings and show an interest in flying. The same pattern of behaviour occurred as before, but this time I was prepared and, knowing what would happen next, managed to take some acceptable photographs. Still no first flight action from the young Osprey though, who seemed very happy to just flex its wings and

give me some action shots by jumping up and down on the nest!

My third and final effort to take the sort of shots I knew would be winners came just two days later, when I arrived around 7.30am. In perfect morning light, the young Osprey was stretching its wings directly upwards to their full extent in a way it had not done before. Comfortably seated in my fold up chair, my camera secure on a monopod, settings checked, I knew something was going to happen. Around 8am, the young Osprey took off on what I believe was its first ever flight and returned to the nest a few seconds later (or was it perhaps minutes?), with claws set out as if to catch a fish. Prior to landing, its wings looked massive through my lens. I knew I had taken the photographs I had hoped for. I then continued over the next few magic hours to complete for me a very special and wonderful learning experience.

Editor

Congratulations, Colin, on having your shots published in the Cairns Post and thanks for the images. In my opinion, it proves the old adage that I have heard hundreds of times: one of a photographer's most important skills is patience. I think of this saying every time I photograph my grandkids.

INTERESTING OLD IMAGES

"HMAS Vidal"
Harry Williams
1940

HMAS VIDAL

By Paul Williams

As told to me by my father around 45 years ago, this photo was taken by him, with a Box Brownie, from the top deck stern of the troop ship Queen Mary during World War 2, sometime in 1940.

From memory, I think it was the HMAS Vidal, a mine sweeper escorting the Queen Mary from England to the Middle East.

Knowing the height of the Queen Mary (very high) and the angle of the shot (about 45° from the deck of the Mary), you get a fair idea of the size of the wave that this little ship is sitting on.

Apparently, this rogue wave came up so quickly that everyone was caught out, including the Vidal's crew. "It went up like an express elevator." I remember my father telling me of the white faces staring down at him when he took the photo. He could see them even from that distance. All of the crew on his area of the deck were also grabbing onto anything solid. He realised this when he looked around to see that he was fully exposed on the deck and now completely alone. It did happen that both the Vidal and the Mary came through unscathed but, for a few seconds, no one believed that they would.

My father also told me that he was later informed that the Vidal's crew had never before seen the helmsman move so fast, spinning the helm to surf down the wave rather than try to run along the top and risk falling off. Unfortunately, my father could not wind the film on fast enough to catch what he said would have been the war's most spectacular surfing photograph.

When the Vidal bottomed out into the trough, the wave collapsed in on itself, rather than breaking, and the sea "just went almost flat". When the two ships' crews started breathing again, they said they were as amazed by the wave's ending as they were by the wave itself.

I'm surprised at the remaining quality of this photo, considering that it has survived years of war in a soldier's pack in the Middle East and New Guinea, followed by more years of neglect, sitting forgotten with many others in a wooden box, before being rediscovered by my father and then sticky taped into an album. I re-discovered them about five years ago and started scanning them to at least retain the images.

My father took many hundreds of photos during the war. As a background task, my wife and I are still scanning them with the intention of sending a DVD to the War Memorial in Canberra. We're about half way through. It is a slow job, as they are now incredibly fragile, as is the album that they are in. Removing the photos from the album to scan them and then placing them back is a scary thing to do. Sticky tape and very old photos just don't like being separated.

CAIRNS REGIONAL GALLERY EXHIBITION

Below is the invitation to our Gallery Exhibition showing the relevant details. Note especially that all photos have to be delivered to the Cairns Regional Gallery, ready for hanging, on Monday the 17th October, after 10am. If they are not delivered on that day, they will not be accepted.



Image: Hans Schmidt, Swamp light, 2011

Cairns Regional Gallery Community Exhibitions Program presents

Play of Light

Cairns Photographic Society Inc.

TO BE LAUNCHED BY

Cr. Alan Blake
Cairns Regional Council
2.30pm Saturday 22 October

FLOOR TALK

2pm Saturday 22 October
at Cairns Regional Gallery

Exhibition on display until 27 November 2011

RSVP essential by Wednesday 19 October

Phone 4046 4800 or marketing@cairnsregionalgallery.com.au

Cairns Regional Gallery – Cnr Abbott and Shields Streets, Cairns



CAIRNS
REGIONAL
GALLERY

Through the Community Exhibitions Program Cairns Regional Gallery profiles the work of artists and organisations throughout Far North Queensland

www.cairnsregionalgallery.com.au

**DON'T FORGET TO RSVP BY 19TH OCTOBER.
WE DON'T WANT YOU TO MISS OUT.**

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 DiVitale
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.

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 12 months.

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 emailed to the Competition Secretary or submitted on a CD by the date advised in the club Newsletter

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

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**

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:

Merit:	6 points
Honour:	10 points

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

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	1/1000th Digital		17th Gardens
April	Flowers & Fruit with Small f stop Print		Possible weekend To be advised
May	People Digital		19th Ballyhooly
June	Architecture & Engineering 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

EMAIL THE SOCIETY THROUGH OUR WEBSITE OR TO
cairnsphtosoc@gmail.com

NEWSLETTER EMAIL TO
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.