

NEWSLETTER

BELLARINE CAMERA CLUB • ISSUE 030 • OCTOBER 2015



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Church
by Nick Randell

Bellarine Camera Club Inc.
Member of VAPS

MEETING VENUE
SpringDale Neighbourhood Centre
17-21 High Street, Drysdale

CONTACT
Email info@bellarinecameraclub.org.au
Website www.bellarinecameraclub.org.au

COMMITTEE

President	Shane Coles
Vice President	Gordon Traill
Secretary	Lynne Bryant
Treasurer	Vikki Gage
Committee Members	Jon Bagge Darren Henry John Gallichan Greg Wane

Competition Secretary	Val Moss
Membership Secretary	Vikki Gage

MEETINGS
Twice a month (excluding January):
1st Monday - Club Night
3rd Monday - Judging Night

NEWSLETTER
Editor - Jon Bagge
Distributed monthly to members via email;
also available on website.
Newsletter items to the editor (preferably in Word
format)
Images welcome - please submit via email in jpg
format as per competition sizing
Articles to be received by the 20th of the month
Submissions to: editor@bellarinecameraclub.org.au

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All contents in this issue are for
information purposes only.



We are updating our website...
With Spring in the air, our webmaster extraordinaire Martin Young is giving the clubs website a once over and updating a few things.

Once again we invite members to submit 3 or 4 images to be used in a new Members Gallery. These images can be uploaded via the website, using Members Gallery Upload button under Gallery.

Also in the pipeline is a knowledge base page full of useful links.
We are also updating the banner image at the top of the page, and offer members the opportunity to submit images to be used. These will be set up on a rotating display, so that each time you visit the website you will see a different image.

Header size required from members who wish to participate is 940 pixels by 198 pixels 100ppi (using current theme). The club logo will be added over the top on left as seen on Martins images below. Please upload your resized images via the Members Gallery Upload button under Gallery on the clubs website.



Calling all members.....

Members are invited to submit their best images for publication consideration in next month's newsletter.

For front cover & back cover consideration, portrait orientation images of any subject would be appreciated - images do not need to have been entered into a competition (size to be at least 1.5mb for cover portrait images).

This newsletter will only ever be as good as the contributions. We encourage all members to submit images, stories behind the images, great locations and tips for the newsletter.

See side panel on this page for submission details and 'date by'.

President's Report

Shane Coles



October 2015

PRESIDENTS REPORT

Hi all

A big congratulations to Gordon Trill for successfully obtaining a City Of Geelong Council Grant to help us in next year's photographic exhibition. The grant will allow us to run workshops and promote the event. A great result for a lot of effort.

I must also remind members that we have an opportunity to exhibit and sell our works at this year's Drysdale Primary School Fair on Friday the 6.11.15. Entry forms will be distributed to members soon.

Next years 6 month Syllabus is now on the website and I urge members to look at same and plan their photography. We also have a new look website thanks to Martin Young. Members can now upload images for the gallery and website page. Have a look and be in it.

Quote of the month:- JUST DO IT Nike

Shane Coles

September Competition - Architecture

*EDIs
A Grade*

1st & Image of the Competition



*333 Collins
by Bill McCall*

September Competition - Architecture

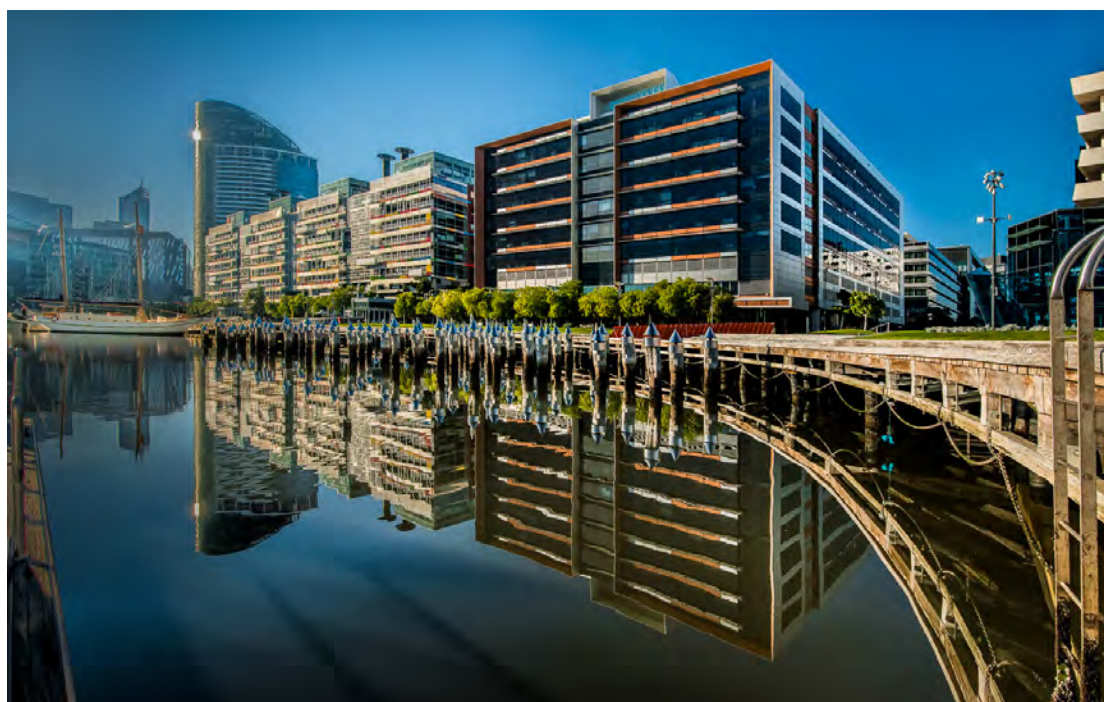
*EDIs
A Grade*

2nd



*Red Square
Val Moss*

3rd



*Docklands Dawn
Nick Randall*

September Competition - Architecture

*Prints
A Grade*

1st



*Parliament House Flagpole
John Gallichan*

2nd



*Old Queenscliff Pier and Boathouse
Martin Young*

September Competition - Architecture

*Prints
A Grade*

3rd



*Fire and Bluestone
Nick Randall*

September Competition - Architecture

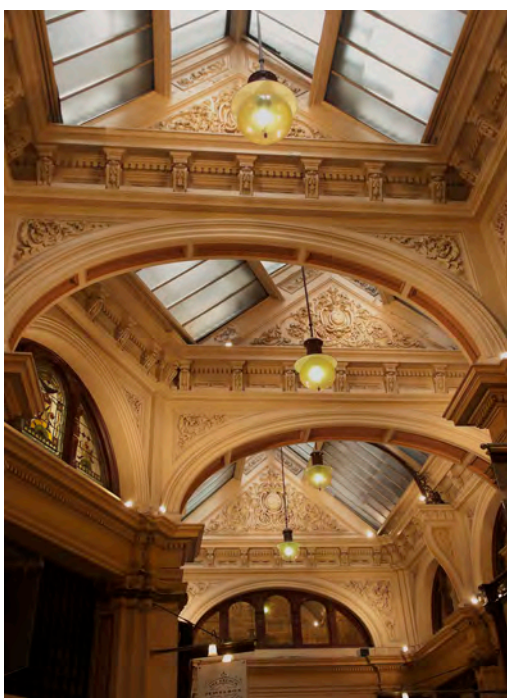
*Prints
B Grade*

1st



*Contemporary Shopping
Daryl Haywood*

2nd



*Glamour Arcade
Daryl Haywood*

September Competition - Architecture

EDIs B Grade

1st



*Goldern Temple Kyoto
Philip Blewitt*

2nd



*Flatiron New York
Philip Blewitt*

3rd



*Frontenac Quebec
Philip Blewitt*

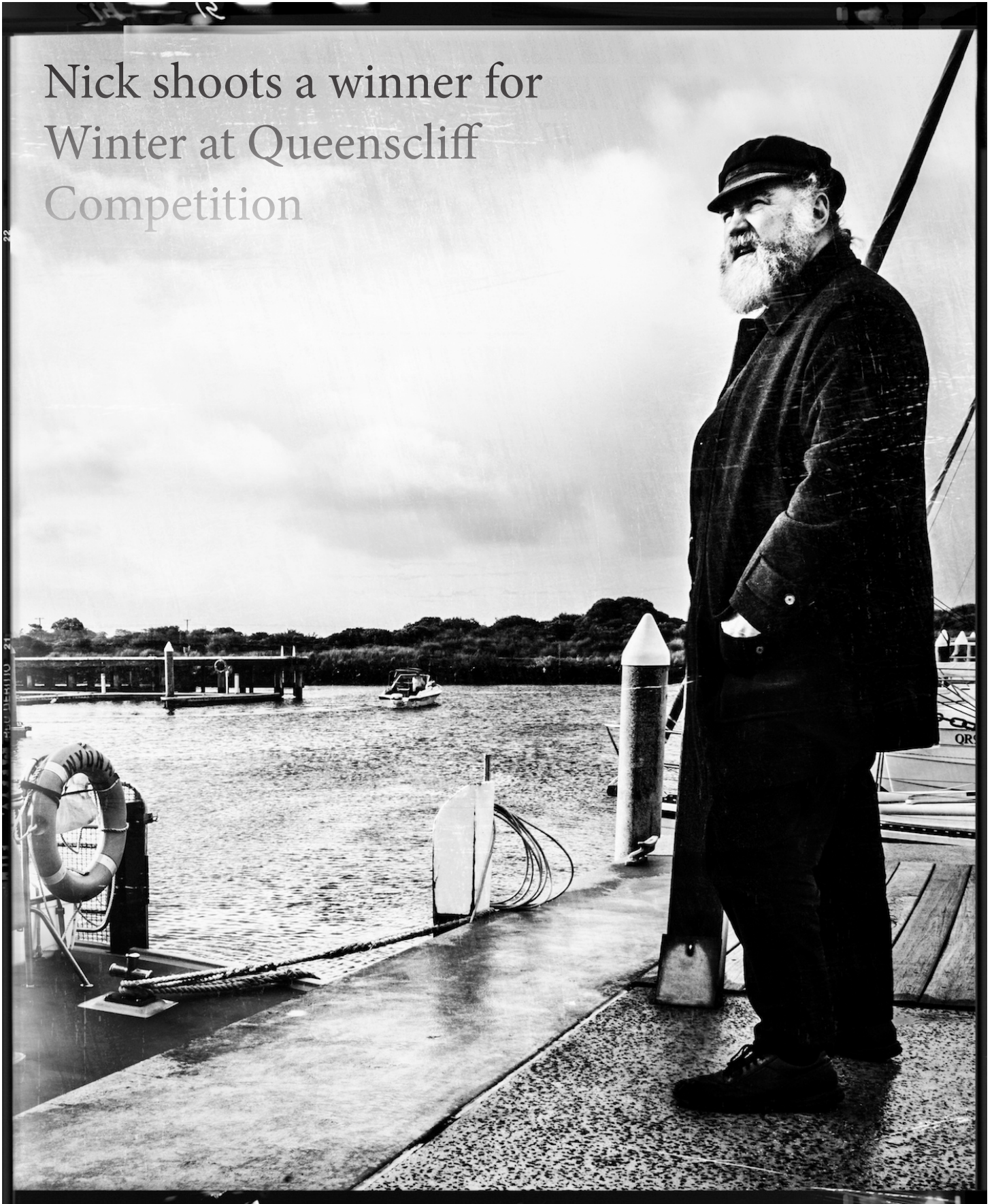
September Competition - Architecture

Merit




*Looking Up
Sheridan la Payre*

Nick shoots a winner for Winter at Queenscliff Competition



Nick Says :

"My wife Leanne discovered that Queenscliff Harbour was running an annual competition 'Capture Winter at Queenscliff Harbour'. On the last possible day for entries it finally turned on some wet wintry conditions so I grabbed my LL Bean Pea coat, my maritime Hamburger hat , with camera and tripod. It took a bit of trial and error to get myself in the right position with the camera set to take a few frames at intervals. Post processing was with Lightroom and DXO FilmPack5.I was quite pleased to get the phone call saying I had won!"



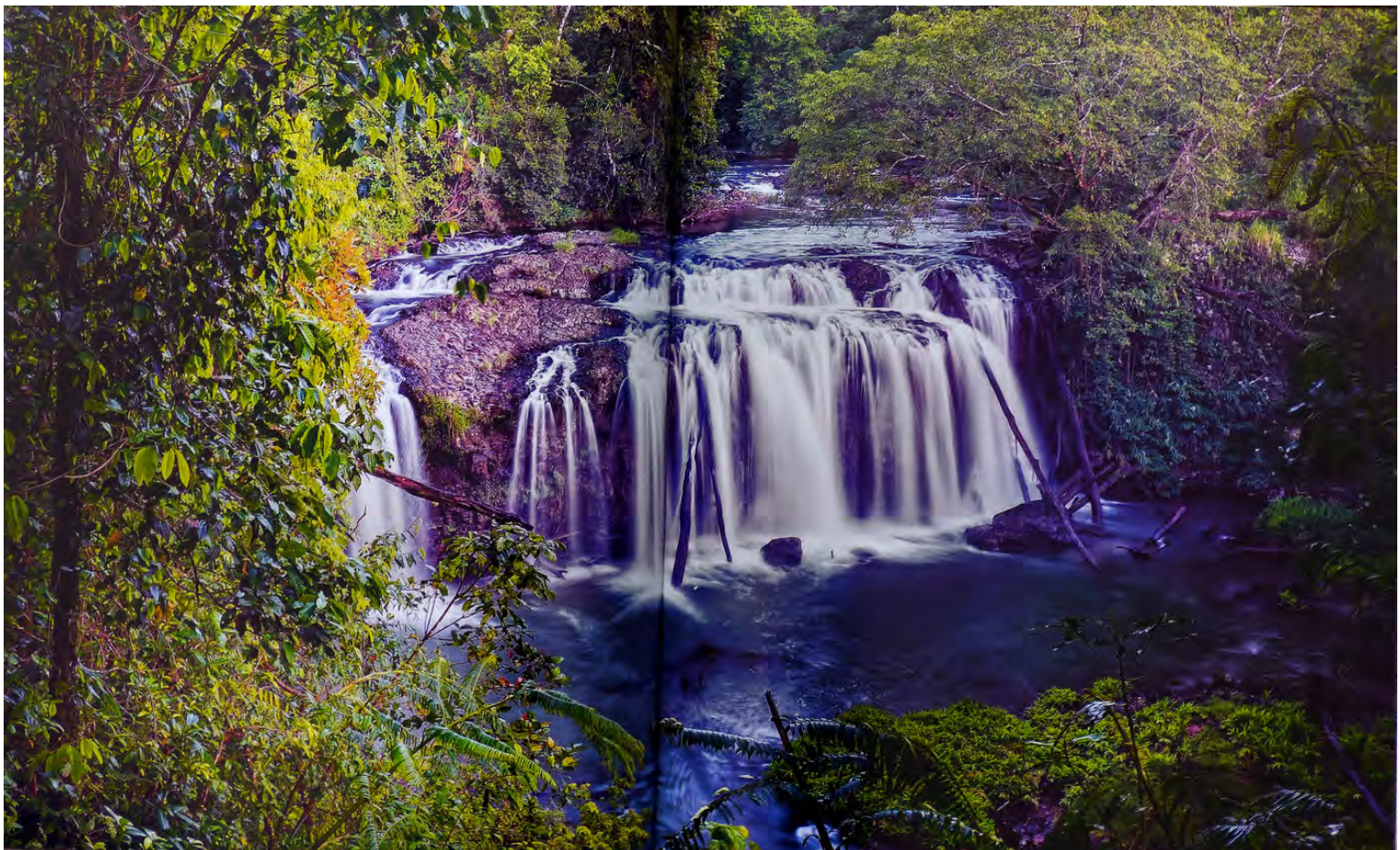
Some unusual
photographic
techniques

Words by Tony Cavanagh
Images by Stanley and Kaisa Breeden

I recently came across two books (wildflower country, about the wildflowers of Western Australia, and rainforest country, about the rainforests of Northern Queensland) written by the husband and wife team Stanley and Kaisa Breeden. They both contained many remarkable macro and panoramic pictures and I was intrigued to know how they did it. There was an explanation on the inside cover of rainforest country as follows: “The Breeden’s inventive photographic techniques combine focus stacking, HDR and macro panoramas, creating visions of great depth, texture and clarity.” Well, yes, that’s how they did it, pity it meant almost nothing to me! But I persisted and after reading sections of both books and an interview in Australian Photography + Digital, I understand a lot more. But I can’t see myself ever using the techniques.



Stanley Breeden has been involved with natural history photography since the 50’s and is the author of more than 20 books. In 1970, he and then wife Kay published Tropical Queensland, about the flora and fauna of the northern Queensland rainforests. The pictures were mainly black and white, with just a few in colour but the book “set the scene” for Australian natural history publishing. He later became an award-winning documentary film maker in India, but after returning to Australia, he built a house in the rainforest near Malanda, just east of Atherton, and set about capturing his surroundings, especially the birds, animals and plants, on film. The limitations of film in the rainforest, especially its inability to handle the wide range of habitat encountered and often high contrast scenes, nearly forced him to abandon his dream. It was here that partner Kaisa “twisted his arm” to try a digital SLR which he did on the condition that she would handle all the digital processing of the RAW images. Thus was born a highly successful partnership in which both work on the setting up and taking of the pictures, then Kaisa uses elaborate digital programs, developed over more than 10 years, to produce the finished image.





What are these techniques
and why are they needed?

What are these techniques and why are they needed? As Stanley points out, in close up nature photography, there are two main problems – limited depth of field and coping with extremes between shadows and highlights. In a three dimensional object such as a banksia cone, in any given picture, part of the cone will be sharp, but everything in front and behind will be fuzzy. You can improve depth of field by closing down the lens (using higher numerical number f stops) but in low light conditions, there is a limit to its effectiveness. In digital photography, (if you use a tripod, and there is no wind, and you have the appropriate software on your computer), you can take a succession of pictures, each with a slightly different plane of focus, and then combine them to make a single picture where everything is sharp from front to rear. The technique is called “stacking” or “focus stacking” and according to Breeden, can be immensely frustrating and time consuming, especially in low light situations where exposure times may be up to 8 seconds, or with wind. When taking a succession of pictures, it is important that each frame is in an identical position to all the others so even a puff of wind can ruin a shoot. In WA they found sunrise was the best time, preferably in sheltered pockets, and in bad conditions, sometimes went for days without taking a single picture.



In the situation of working with extremes of light and shade, say, in a forest, film can rarely cope well. If you expose for the shaded areas, the flowers in the sun will be blown out whereas if you expose for the light, flowers in the shade will appear almost black. Again with digital, you can take a series of pictures covering the full tonal range of the scene, from brightest sun to darkest shade, and on combining them (with the appropriate software in your computer) the resultant image will have clear detail with no blown highlights or black areas. The technique is known as Higher Dynamic Range photography or HDR. Both these were widely used by the Breedens to produce many of their spectacular images.



What if you combine both these techniques? Kaisa Breeden says “we pioneered an especially irritating technique combining both of the above which we call HDR-DOF”, one picture in the rainforest book requiring 45 exposures!!! They also use stitching techniques, creating a panorama of “tiles” of a scene, like a patchwork of photographs which are then stitched together on the computer making a much larger picture. Unbelievably, they have even combined all three (which Kaisa suggested should bear the name MADNESS) to produce stunning panoramas where everything is clear and sharply in focus. I guess that these were the “macro panoramas” referred to above.

Now you perhaps may see why I said I could not see myself using the techniques! But you don't know half of it. The time involved in the processing can be enormous. Stanley notes: “There is a perception that if you put the right software on your computer and press some keys, everything falls into place. Not so. In developing a picture, Kaisa makes many hundreds of decisions, most of them artistic. She makes them, not the computer; it merely executes them. Kaisa may take as long as three days to complete a photograph to her satisfaction. It is a skill that took five years of intense work to acquire.” And, just one other example. Kaisa uses masks on layers to adjust images and can spend a day on the masking process alone! When asked why, she says “I love that stuff” but most importantly, “The reason we go to the lengths we do go to is to make an image true to the human vision. We're not trying to enhance the subject or change it. We want to make it as beautiful and clear as if you were there.” And that is the reason that I think these are some of the finest pictures I have ever seen. But don't take my word for it. The Geelong Library service has copies of both books and you will be able to borrow them when I return them! Further note. As of June 2015, the Breedens have another book, *Small wonders* a close look at nature's miniatures, again packed with superb close ups of small critters.

Implications for Photographic Competitions

I began to wonder whether these images would be accepted in national and international photographic competitions which often have very strict rules about how much digital manipulation can be used. For example, an international definition widely used in Nature Photography states “Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content”, and there are several additional definitions/qualifications. There is no doubt that the Breedens' images have major digital manipulation but, as stated above, the aim is not to add or improve but to produce the best possible image of the object, as close as possible to that seen by the human eye, in a situation where a single photo is inadequate. Is this acceptable?

Personally, I have no problem with accepting what they do but I'll bet that many judges and committees would object. If you really want to follow this up, see the discussion by Prashputita A. Greco in Australian Photography + Digital for August 2012.

Super Heavy Duty Technical Stuff

The following was extracted from the excellent article "Rainforest masterclass" by Robert Keeley in Australian Photography + Digital for August 2012 (pages 33 to 39) and deals with the equipment used. The article also contains sample pictures from rainforest country and is well worth reading. "The Breedens use a Canon IDs Mk II camera body with five lenses – a 24-70mm zoom, a 70-200mm lens, a 100mm macro, a 180mm macro and a 60mm prime lens. They use cable release for shooting and a heavy Miller tripod designed for cinematography with a Really Right Stuff ball head. They shoot in mirror lock-up mode to maintain maximum sharpness, which is essential with focus stacking."

Kaisa uses a MacBook Pro 17-inch computer for processing images. The RAW data are handled through Capture One Pro software, and Zerene Stacker is her choice for focus stacking – "(it) presents high-quality output and uses advanced algorithms for 'clean' handling of items like hair and bristle, and also preserves low-contrast details." "She operates on images with Photoshop CS4, Nik Software's Vivezqa and Color Effects Pro, and Deam colour profiles by Joseph Holmes. She uses masks on layers to adjust her images as necessary" --- and HDR software by Photomatix Pro. She also uses stitching software but I was unable to determine what this was. (All in all, very impressive but don't worry if you can't understand most of this. I only added the information to complete the article but it is nearly all over my head too!)

Tony Cavanagh



Acknowledgments: The attached pictures are reproduced with permission from the two books rainforest country and wildflower country by Stanley and Kaisa Breeden, published by Fremantle Press in 2012 and 2010 respectively



Melbourne
Saturday 26th September 9.20am
Just me, the swans and the joggers
My Canon 70d
LEE Big Stopper
ISO 100, f/16, 45sec exposure.
Jon Bagge



BELLARINE CAMERA CLUB
July - December 2015 SYLLABUS

DATE	SUBJECT	IMAGES DUE for MONTHLY COMPETITION
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IMPORTANT

For the latest syllabus information, competition rules, and image naming conventions please refer to our website: bellarinecameraclub.org.au

July 2015	SET SUBJECT: - Open	Images Due 20 July for Aug Comp
July 6	<ul style="list-style-type: none"> • Martin Young – Depth of Field 	
July 20	<ul style="list-style-type: none"> • MONTHLY COMPETITION – Set Subject - Open Judge – Confirmed 	
July 27	<ul style="list-style-type: none"> • COMMITTEE MEETING 	
August 2015	SET SUBJECT: - Monochrome	Images Due Aug 17 for Sept Comp
Aug 3	<ul style="list-style-type: none"> • A.G.M • Workshop – tips and tricks for camera's – Nikon, Canon, Olympus Bring along your camera 	
Aug 8	<p>Interclub competition – Colac - Portraits EDI'S The Set Subject in EDI's is "Portrait". The definition we have come up with for this is simple and concise. "Image of person or persons that can range from head to full length study. Can include candid photographs or formal portraits"</p>	
Aug 17	<ul style="list-style-type: none"> • MONTHLY COMPETITION - Monochrome Judge – Confirmed 	
Aug 24	<ul style="list-style-type: none"> • COMMITTEE MEETING 	
September 2015	SET SUBJECT: - Architecture	Images Due 21 Sept for Oct Comp
Sept 7	<ul style="list-style-type: none"> • Guest speaker – Val Moss – Image assessments 	
Sept 21	<ul style="list-style-type: none"> • MONTHLY COMPETITION – Architecture • Judge - Confirmed 	
Sept 28	<ul style="list-style-type: none"> • COMMITTEE MEETING 	
October 2015	SET SUBJECT: - Open	Images Due 19 Oct for Nov Comp
Oct 5	<ul style="list-style-type: none"> • Guest Speaker – Jan Watson – Marine Biologist - Under the Sea 	
Oct 19	<ul style="list-style-type: none"> • MONTHLY COMPETITION – Open Judge - Confirmed 	
Oct 26	<ul style="list-style-type: none"> • COMMITTEE MEETING 	
November 2015	SET SUBJECT :- Abstract Photography	
Nov 2	<ul style="list-style-type: none"> • Guest Speaker – Lynne Bryant - Antarctica 	
Nov 16	<ul style="list-style-type: none"> • MONTHLY COMPETITION – Abstract Photography Judge – Confirmed 	

HELP SUPPORT YOUR CLUB BY PURCHASING READY-MADE PHOTO MATS

Mats are available for sale at each meeting for a very reasonable price. All profits go back into the Club.

Colours are black, charcoal and off-white to suit the following print sizes:

5" x 7"	\$2.00 each
6" x 8"	\$2.50 each
8" x 10"	\$3.00 each
8" x 12"	\$4.00 each

Special sizes can be made to order
(up to the maximum mat size of 40 x 50cm)

FOR ALL MATS SEE JOHN GALLICHAN, OUR 'MASTER MAT MAKER'

NEW, MATS WITH HINGED FOAMCORE BACKING
Available in BLACK, CHARCOAL, OFF-WHITE



TO SUIT FOLLOWING SIZES,

5" X 7"	\$4.00 EA
6" X 8"	\$4.50 EA
8" X 10"	\$6.50 EA
8" X 12"	\$7.00 EA
12" X 16"	\$10.00 EA

(12" X 16" Made to Order only)

DO YOU HAVE ANY PHOTOGRAPHIC EQUIPMENT OR ACCESSORIES FOR SALE?

If you would like to advertise your pre-loved photography equipment or accessories here, please submit a detailed article, preferably with a picture, via email to:

editor@bellarinecameraclub.org.au

