



# In Focus



## Newsletter of The Mandurah Camera Club Inc.

### 2006 Committee

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### President's Report – December 2006

Well, another year is almost over. And as we enter into the festive season I've been noting some fairly aggressive advertising of the latest wave in digital imaging devices and gadgets. All this takes me back to the purchase of my first digital camera some five years ago now - a Kodak DC3200. Being a bit of tech-head, I marvelled at the level of functionality that was packed into such a small box. Though back then, I never thought that consumer-priced digital cameras would ever compete against a 35mm film camera, let alone almost completely displace them in the market over such a short time.

Over the last year, the cost of a digital SLR has dropped below the critical \$1000 price point. This has now made them an affordable alternative for the amateur and enthusiast markets that was once the domain of the 35mm SLR. And with the ever-increasing performance of each new generation of digital camera, it is now generally agreed that the image quality currently rivals film for prints up to A3 in size.

So is the writing on the wall for film? I for one hope not. But in this year alone, Agfa has stopped producing film; Konica-Minolta have completely abandoned the camera business; and the rest of the major camera manufacturers have ceased further development of new film cameras. Nikon have indicated that they will continue the production of the F6 for a short time, but like all the manufacturers, state that their future lies in evolving the next generation of digital imaging products.

Some interesting new relationships have also been forged this year with Sony taking over part of Konica-Minolta and Samsung creating an interesting alliance with Pentax. The Leica and Panasonic relationship also has each producing nearly identical cameras, but at very different pricing (what's in a name?).

Having more players in the market is really good news for us as photographers as it helps keep prices down and pushes the rapid evolution of new technologies and ideas. And while this trend will almost certainly plateau at some point, I think for the next few years at least, we are going to continue seeing some amazing new breakthroughs in digital camera technology.

December also marks the end of our competitions for the year, and I'm really looking forward to the annual judging and dinner this Thursday evening. Our next club night on 11 January will open with our Annual General Meeting (AGM) and follow on with an Open Topic competition.

I would like to remind everyone that the election of our new committee for 2007 is high on the AGM agenda, and that all positions are open for nominations. I would strongly encourage some of the newer members to stand for nomination

and help forge the future direction of our club. No previous experience is necessary. If you think you may be interested in joining the committee but are a little shy to nominate or unsure of what will be required of you, please see me or any of the other current committee members. We don't bite, and will endeavour to support you in any way we can. Nomination forms can be found attached to this newsletter.

Lastly, I would like to take this opportunity to thank everybody for their participation in the club during 2006 and to wish you and your family a safe Christmas and prosperous New Year. Let's hope Santa leaves some yummy photographic accessories in your Christmas stocking.

Greg



# **MANDURAH CAMERA CLUB (INC.)**

## **SPONSORS ANNUAL AWARDS 2006**

*Camera Electronic Sales & Service (Saul Frank)*

*Plaza Cameras (Ben Walton)*

*Camera Photo Specialists (Domenic Papalia)*

*Camera Solutions (Peta North)*

*Jackson's Drawing Supplies*

*Mandurah Camera House (Peter Taylor)*

*Harvey Norman*

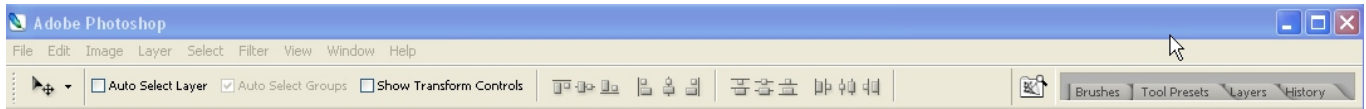
*Moira Wills*

Mandurah Camera Club sincerely thanks our sponsors for their support and recommends their quality services.

## **Mandurah Camera Club** **Results for November 2006**

*Topic: Open Judged by: John Guthrie*

<b>Section</b>	<b>Place</b>	<b>Author Name</b>	<b>Title</b>
Colour Prints	1	Carol Frost	Tall Ships
	2	Daphne Knapp	Fire Under The Gum Tree
	3	Donna Oliver	Global Warming
Mini Prints	1	John Oliver	Ray Bans
	2	Donna Oliver	Macro Weed
	3	Heather Woodland	Lights Out
Monochrome	1	Moira Wills	Village Woman & Child
	2	John Oliver	Perth City
	3	Trish Davies	The Launch
Slides - Open	1	Cheryl Vidulich	Sand Dune #1
	2	Daphne Knapp	Cat Eyes
	3	Colin Kerr	The Age of Steam



## Digital Imaging Part 12 – High Dynamic Range

With a digital camera, dynamic range refers to the range of brightness levels that are able to be faithfully resolved by the sensor. That is the full set of tonal values which sit between featureless black and featureless white. We state this range in terms of f-stops, where each f-stop represents a halving or doubling of the amount of light being recorded by the sensor.

At the low end of the scale, light levels are so low that the sensor records only black. And at the high end of the scale, too much light causes a complete saturation of the sensor's photosites, rendering a totally white image. As photographers, we generally strive to capture scenes where the complete tonal range is able to be faithfully recorded by the sensor in a single exposure. However, the reality is that many scenes exceed this limitation of our recording medium.

A high quality digital sensor is capable of recording around 6-stops of dynamic range, and while many scenes easily fit within this range, there are situations, especially for the landscape photographer, where more dynamic range would be required to faithfully reproduce the scene detail.

### MULTIPLE EXPOSURES

To capture the full range of brightness levels in a high contrast scene generally requires taking a number of separate but different exposures, which are all framed identically. According to Adobe, this should be not less than three exposures, but may be as many as seven or more.

Each exposure should be captured between one and two stops apart. And this would normally be achieved by varying the shutter speed (exposure time) rather than changing the aperture, as changing aperture values also changes the depth of field (next month's topic).

### MERGE TO HDR

Once you have captured your series of source images, all the hard work has been pretty much done. In Photoshop CS2, Adobe has introduced a utility called **Merge to HDR**, which can be found under **File>Automate>Merge to HDR...**

Simply choose this tool and select the individual files, or the folder containing the files, and away you go. After computing the camera's response curves, Photoshop will present you with a view of the resultant image, and a list of the source images in the left hand side-bar.

A slider control under the histogram display will allow you to explore the full dynamic range of the resultant image as your monitor will generally not be able to reproduce it all at once. The tick box next to each source image allows selectively including or excluding its contribution to the final result.

I have found that Merge to HDR it is a pretty useful tool. And providing you don't attempt to recreate scenes with unreal exposure latitudes, you should find the results quite satisfying.

### NEXT MONTH

Next month we will take a look at a novel new way of overcoming depth of field limitations in hyperfocal landscape and macro digital photography. I will introduce and briefly review a software tool called Helicon Focus, which creates one completely focused image from several partially focused images by combining the focused areas. Stay tuned in 2007.


Greg



# MERRY CHRISTMAS

## 2006 YTD Points

Name	Colour Prints	Mini Prints	Monochrome	People	Slides		Points
					Open	Topic	
Moira Wills	14	18	22	5	7	9	88
Daphne Knapp	7	7	5	3	3	8	40
Greg Perry	4	14	9		4	4	38
Donna Oliver	7	8	11	3			29
Trish Davies	4	2	7	7		3	25
Colin Kerr					9	3	15
Heather Woodland	2	13					15
John Oliver	1	3	5	2			11
Roy Bolton	4		1		3		9
Marcia Skinner				7			7
Barry Butson	4				2		6
Paul Towler	4		2				6
Cheryl Vidulich		1			4		5
Carol Frost	3				1		4
Peter Worsley	2			2			4
Evelyn Towler	3						3
John Dean	3						3
Kane Morley			3				3
Paul Jardine						3	3
Prue Kerr	2	1					3
Betty Kent	1		1				2
Gordon Blake	2						2
Roger Bradshaw	1						1
Farrah Williams				1			1

 <b>MANDURAH CAMERA CLUB INC.</b> <b>MEETING DATES – 2006/2007</b>	
DATE	TOPIC
12 <sup>th</sup> October 2006	WIND, RAIN OR MIST (A photograph depicting windy, rainy, or misty conditions.) & PEOPLE (Supper – John Oliver)
9 <sup>th</sup> November 2006	OPEN (Supper – Daphne Knapp)
14 <sup>th</sup> December 2006	ANNUAL AWARDS DINNER (Mandurah Country Club)
11 <sup>th</sup> January 2007	OPEN (& AGM) (Supper – TBA )
8 <sup>th</sup> February 2007	PHOTO JOURNALISM (A record of any event which tells a story of what has happened, is happening, or is about to happen, the visual sight of which excites or stimulates one of the many human emotions) & PEOPLE (Supper – TBA)
8 <sup>th</sup> March 2007	OPEN (Supper – TBA)
12 <sup>th</sup> April 2007	ANGLE SHOT (An image taken from an angle markedly above or below the horizontal and indicative of the abnormal viewpoint. A photograph taken to accentuate the perspective of the subject.) & PEOPLE (Supper – TBA)
10 <sup>th</sup> May 2007	OPEN (Supper – TBA)
14 <sup>th</sup> June 2007	SHADOWS (An image in which shadow(s) is featured. The cause of the shadow(s) may be included, but must not be dominant.) & PEOPLE (Supper – TBA )
12 <sup>th</sup> July 2007	OPEN (Supper – TBA)

**ANNUAL GENERAL MEETING – JANUARY 2007**

**NOMINATION FORM**

Positions for Election –      President  
   Vice-President  
   Secretary  
   Treasurer  
   Committee Members (not less than four)

I hereby wish to nominate .....

for the position of .....

Signature: .....

Signature (Nominee): .....

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