

# In Camera

*The Newsletter of the Hawkesbury Camera Club Inc.*

## FROM THE CHAIR

### Greetings Members

We are away to a disturbing beginning to a Camera club year, with Geoff's resignation as President. As I said earlier, this saddens me as I respect Geoff so much for his knowledge, personality and humour. I was honoured when asked to step into his very large shoes, a task which I will not take lightly.

Our second competition for the year went rather well, considering that our guest judge did not turn up for some reason unknown to us. There were some outstanding photo's displayed as well as the great assortment in the digital section. I was thrilled with the new members exhibiting for the first time along with a portrait, which was superb. It was shot on film and printed on a photographic paper which I had not heard of before, it looked like grade '3' paper very low key almost a low-key shot which the owner should be very proud.

Our own judges did an outstanding job considering that they were seconded at the very last minute. There was wealth of knowledge joined together to form a formidable team of expert judges for us on the night. I hope that we do not have to do this too often; it is a bit scary. I think they extremely well under the circumstance.

Congratulations to those who received awards. Be encouraged there were some great photographs on the night. Once again the B grade were giving the A graders a nudge. If this is an example what is coming for the rest of the year, we are in for a treat.

I was asked, "What does ICC Profile mean"?

In colour management an ICC profile is a set of data that characterises a colour input or output device, or a colour space. These profiles are standards, which adhere to the



### OFFICE BEARERS

<b>President:</b>	Dale Irving 4579 6899
<b>Vice President:</b>	Position Vacant
<b>Secretary:</b>	Charles Sutton 4577 2284
<b>Treasurer:</b>	Ian Cambourne 4577 5148
<b>Comp Manager:</b>	Kim Duproy & Alan Sadleir
<b>Publicity:</b>	David Duproy
<b>Activities Coordinator</b>	Denise Newton
<b>Newsletter Editor</b>	Alan Aldrich 9627 4225

### THIS MONTH

**April 6** Guest Speaker Des Crawley "Night Photography"

**April 13** Digital Group  
Keeping track of your digital files

**April 20** Competition  
"Candlelight"

'International Colour Consortium' (ICC). Profiles describe the colour attributes of a particular device or viewing requirement by defining a mapping between the device source and target,

Every device that captures or displays colours can have it's own ICC profile. Your camera, your computer, your screen, printing paper and printer all have there own ICC Profile and if these do not match then we get some weird colours when we either look at our screen or print the results. These ICC Profiles are arrived at by the use of a spectrophotometer. Our club has one of these called a 'ColorMunki', where we can calibrate our computer screen and printer, developing our own ICC colour profile for both screen and printer, and it works as long as we are using photographic paper with an ICC profile which we can either have already downloaded when we installed our printer software or we have to download the correct ICC profile for the paper we are using off the WEB.

Please keep an eye on the calendar and take note of the outings that are coming up for instance, the balloon weekend at Canowindra sounds fantastic!

May see you there.

Happy shooting

Dale

After last Competition the stand in judges would like to have their say.

### WHO WANTS TO BE A .... JUDGE?

It's not the first time it's happened at Camera Club – expectations are high as members place their competition entries for the judge to make comments and commendations on the images submitted- but behind the scenes, anxiety rises when there is no sign of The Official Judge. Frantic phone calls are made, no answer. Last minute hopes are dashed as the start time comes and goes. I was happily sitting in the back row of seats,

wanting to just take in the ambience and absorb the remarks of the judge as they apply to entrants' photos. I decided not to submit any photos on the night – life is just a little too hectic to manage anything much. It looked like trouble heading my way when the Competition Manager approached and explained the situation, asking if I would mind being The Judge for the evening. I suggested the possibility of using the Self Judging Apparatus, and roped in Ian and Geoff to assist. I was glad of the cover of darkness when the lights went out for the digital images to be displayed, and was able to make comments about images in turn, and anonymously cast my score for each image. The 3 scores were added and awarded a Merit, Credit or Acceptance accordingly.

Judging the prints was more difficult, and without a microphone to project our voices, there had to be speaking with conviction. Geoff handed over the judge's badge to Alan in the second half. It was a learning experience for everyone present, and I would have been happy for someone else to take over the reins, but there were no volunteers. (I recalled how I felt the first time I entered a Camera Club competition, my heart was beating very quickly in anticipation of the comments from the judge's assessment of my images. So few words, either commendation, encouragement or suggestions for improvement, and then the judge would award the certificates. And I learned to take criticism as it is directed to the photo, not me personally. It's just a piece of paper on display, or a digital image on the screen. I'm not hanging there personally!)

I was aware that everyone who submits photos for competitions had already pre-judged their photos – pared the field down to 4 images of the many they had taken, to submit to the evening's competition. As I said, I hadn't come to Camera Club that evening to make enemies, so please don't take the comments personally. Everyone is a judge already, a judge of his or her own work. Competitions are for learning, and the judges and the entrants all learned something that night, I'm sure.

Since we can depart from normal judging practices when the need arises, I'd like to suggest another option for judging one night to be in the style of our Photos for Children competition: everyone present gets to vote for 1 image, or maybe 2, and the photos that receive a vote, or two or

three or more, will be accordingly awarded Acceptance, Credit or Merit by the membership. Sort of a People's Choice night. It wouldn't work if everyone voted just for their own photo, because if every photo just got one vote, it would be obvious what was going on! And that wouldn't be the point of the exercise at all. We can learn so much from other people's photos, the competition night isn't just about awards and points.

Josephine Blue

#### ON JUDGING AND AWARDS

As the last competition nights showed, the situation of judging another person's photographic work is a very challenging one. Knowing that you may be upsetting a friend with your comments raises the degree of difficulty.

Over the years that problem has tried to be addressed in many ways, one by the formation of a judging panel using the camouflage of the scoring machine to indicate their scores. This method only produces averages and as a consequence more credits are awarded than merits and acceptances, let alone that dreaded no award at all.

This method of scoring is reduced to a mathematical assessment of the photograph, that in it's self a debasing way to judge art of any description. All judging or assessment of any image is purely subjective. If it attracts or creates a feeling of unease the photographer if other aspects of the image technically are in order the image will be judged highly. For instance judge A may award 4 or 5 that is a merit. Judge B knows the image is strong technically but is not happy that the subject has been well, awards it 8 or 9 on technique alone. This occurs in the hope that the other two judges have a stronger or lesser opinion of it. The judge C is more or less is rendered impotent, as even if that judge wants to give a 4 or 5 to award a merit the image will only receive a credit.

It has been know in national competition to have a panel of eminent judges award 5, 5 and 2. The last judge is prejudiced against the subject matter. In the case observed the image was of a figure study.

In another competition witnessed, one judge rated an image at 1, when the other two judges both gave 4 and 5. It turned out that the first judge was leading a campaign of opposition

against the industry depicted in the photograph.

With all its pitfalls a single judge produces a better range of awards than a panel, remember the old cliché a camel is an animal designed by a committee.

To anyone I may have missed the point of their photograph or may have made an over zealous comment please remember we are only human and can only view an image as we see it. A person viewing an image can only from that subjective point of view.

Alan Aldrich

#### SYDNEY PHOTOGRAPHIC EXHIBITIONS

##### Moran Prizes 2011

Open: 8 April 2011 – 26 June 2011

Venue: Exhibition Galleries, Mitchell Library

*Moran Prizes* is hosted in conjunction with the Moran Health Care Group and incorporates the Doug Moran National Portrait Prize and the Moran Contemporary Photographic Prize. This is the richest art prize in Australia.

##### World Press Photo 2011 and Sydney Morning Herald Photos 1440

Open: 2 July 2011 – 24 July 2011

Venue: Exhibition Galleries, Mitchell Library

*World Press Photos* is an annual exhibition featuring the award-winning photographs from the prestigious World Press Photo Contest for press photography.

The Library is pleased to be hosting for the second year, the *Sydney Morning Herald Photos 1440* exhibition. There are 1440 minutes in a day. In these minutes photographers capture a moment. These moments make up a day.

#### May Camera Club Events

**MAY 4** Audiovisual comp with Blacktown & The Hills

**MAY 11** HAGS : More on establishing a digital filing system & the use of Adobe Bridge and Lightroom

**MAY 18** Competition: Make Me Laugh

## Tips for Candlelight Photography

Try the romantic topic of **Candlelight Photography!**

Have you ever tried to photograph a candle lit scene with your digital camera?

The results can be stunning with the warm glow of flickering flames reflecting off your subjects face but shooting in such a low light environment make it can make it a challenging situation.

Here are a few tips on how to get that perfect candle light portrait!



### 1. Turn off Your Flash

Lets start with the obvious ones and work our way back. We've all taken shots using a flash in low light situations and have been disappointed by the way it totally destroys any ambient light in a shot. If you want to get the warm glow of candles it's essential that you switch your flash completely off. There is of course an exception – see point 15 below.

### 2. Use a Tripod

Stating the obvious again – but shooting by candlelight means you're shooting with very little light which in turn means you'll almost certainly be shooting with slower shutter speeds. That will increase the

tendency to induce camera shake on your shots. Make sure your camera is as secure by using a tripod if possible use of a remote shutter release

### 3. Extra Candles

The biggest challenge with candlelight photography is the lack of light you have to work with. Using more candles will obviously produce more light, which gives you a little more flexibility when it comes to shutter speed, ISO and aperture settings.

### 4. Spread Your Candles

Using a single candle or positioning multiple candles all closely together in one position will cause harsher shadows cast upon your subject's face. This might be the look you're going for, however in most cases you'll want a more even spread of light broadly across the subjects face. This can be achieved simply by spreading the candles out a little. It is recommended that you use more candles on one side than the other, as this will create a nice side lighting or modelling light – however don't get the sides too uneven unless you're after a more dramatic effect.



### 5. Natural 'Reflectors'

The addition of a reflector under the models chin will fill the void when using candles positioned higher than the model. A simple technique is to have a table for the model to lean on so that the head remains very still. Cover the table with a white tablecloth. The tablecloth will reflect light back up into the face of my subject. Similarly white walls and ceilings

can have this type of effect also (it's slight – but everything helps when you're shooting in such low light situations).

## **6. Fast Lenses**

If you're using a DSLR and have multiple lenses choose the 'fastest' one available, as this will allow you to use a larger aperture and let more light into your camera. Preference for this type of shot would be one of a 50mm lenses (f/1.8 or f/1.4). Try shooting with the fastest aperture setting possible (or close to it) which enables a faster shutter speed and lower ISO. Keep in mind however that the larger your aperture the smaller your depth of field will be and the more exacting the focusing will need to be.

## **7. Zooms and Aperture**

Bear in mind that when shooting with many zoom lenses the maximum aperture changes throughout the focal length range as you zoom. i.e. shooting at the widest setting on many zooms will give you a larger aperture than when you zoom in. As a result it might be better to move in closer to your subject and use a wide angle setting than using the lens at or near it's maximum zoom. This will be a trade off because the closer the wide-angle lens is to the subject the distortion many wide-angle lenses induce may spoil the portrait. One tried and proven method is to use an 80 to 100 mm (as measured on a full frame or 35mm film camera) lens for portrait work slightly compresses depth of field that flatters the subject.

## **8. Context and Backgrounds**

Compositionally try to keep these types of shots as uncluttered and simple as possible. Start by shooting in front of a white background (keep an eye on harsh shadows cast by your subject and consider one or two candles behind them) and with minimal props. It might be appropriate to include a glass of wine and some basic table settings if you're aiming that effect using a table – the less distractions that you have in the shot the better.



## **9. Shutter Speed**

The obvious way to let more light into your camera is to choose a slower shutter speed. Keep in mind that as you decrease shutter speed you increase the chances of capturing any movement (either from your subject, the flames of candles or any movement of your camera). If the environment is completely still (so flames are not flickering) and with a subject

keeping as still as possible you might set your shutter speed as slow as 1/15th of a second – but any slower and you might be asking too much of your subject.

## **10. ISO Settings**

Another way to compensate for low light environments is to increase the ISO settings on your camera. Of course the trade off of doing so may result in shots with more grain (noise) in them. Attempt to keep your ISO under 400, when using a compact camera, if you can and you should get reasonably clean shots. Most modern DSLR cameras may be pushed to 1200 ISO provided the exposure is correctly set. Any higher and you'll start noticing the noise – especially if you're blowing shots up to



larger sizes or trying to extract detail from the darker regions of the image in PhotoShop.

### **11. Expose**

If candles are in the shot, your camera will usually underexpose the shot, as it'll see them as such a bright spot. You might want to try overexposing by a stop from what the camera recommends. Don't compensate the exposure too much however or you'll end up with your candles being burnt out spots in your image. Another suggestion is to take 2 shots at the metered aperture and one or two using the same aperture but reducing the shutter speeds progressively. Since you're using a tripod the images will be aligned correctly so can be placed over each other as layers in PhotoShop and add or subtract parts from the individual shots as components of your final image. It may be worth to try a few series of images and use HDR.

### **12. White Balance**

It is well worth experimenting with white balance when shooting by candlelight. Candles emit a very 'warm' light – something that you'll want to include in your shots as it creates a wonderful atmosphere. However your camera may want to get rid of this warmth if you have white balance set to 'auto'. Try different settings to get the right level of warmth by manually setting the white balance, start by using a setting of 2500 Degrees K and progressing upward. Alternatively shoot in RAW and you'll have a lot more flexibility with white balance in your post processing.



### **13. Composition of Candles**

There are two main ways to deal with candles in a compositional sense – you can include them in the image or leave them unseen out of the frame. Both alternatives can create lovely shots so experiment with both.

If you're including candles in the frame remember that they'll impact the settings your camera wants to use (see section on 'exposure' above) but that they'll also create points of interest in your shot that can potentially draw the eye of

those viewing your image – competing with your main subject. As a result you'll want to position your subject in a prominent position and consider placing candles in a way that doesn't markedly distract.

If candles are in the frame you'll also want to make sure they are in keeping with your image structure, if you use a modern candle in the creation of an old style image the mood will be in conflict. Smaller details matter in portraits and inappropriate candles might prove to be a real distraction.

### **14. Other Light Sources**

Sometimes candles just won't produce enough light on their own. If this is the case and the above techniques still don't leave you with enough light consider adding a little extra from another source. You might have a lamp or a dimmed light that you can use for example. For best results try to give your extra light a warm glow by using some red or orange material to drape over it (be careful of heat). In the photograph above there is an additional light source from the rear of the boy on the right's head.

### **15. Using a Flash with a Coloured Gel**

In point number 1 mention is made about turning off your flash to help you get that warm glow from the candles rather than a bright flash blowing out the image. However you may try using a warming gel or filter (try orange or red) over the flash head. This dims the impact of the flash and gives it a warm light. You might also want to decrease the output of the flash manually if you have control over this. This can be achieved by moving it away from the subject. Each time you double the flash to subject distance you halve the power of the flash. Experiment with different colour gels to get the colour you think that enhances the effect you are trying to achieve.

Another way to make use of the flash while retaining ambient lighting is to use a low shutter speed and setting the flash to rear curtain sync. By judicious use of the flash compensation and perhaps a coloured gel, this will brighten up the scene by the use of ambient or available light and retain light temperature with the long exposure. As long as the shutter isn't too long, the motion will be frozen at the time of the flash.

*Source: <http://www.digital-photography-school.com/14-tips-for-great-candlelight-photography>*



# PROGRAM

# IMAGING AND ENTERTAINMENT EXPO 2011

Sydney Convention & Exhibition Centre – Darling Harbour



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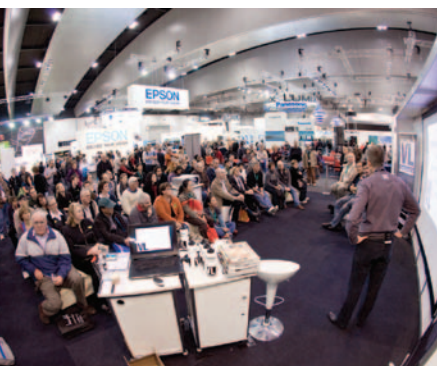
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# Register Now

# www.pmaaustralia.com.au



## 1

### **PMA Best Value Conference Pass \$295 member\*/\$395 non-member**

Includes choice of ALL education sessions Thursday – Sunday, the Thursday luncheon and evening Sundowner, Industry Gathering on Friday evening, and admission to the Exposition and The Framing Show each day.

## 2

### **PPFA Best Value Conference Pass \$295 member\*/\$395 non-member**

With the PPFA Best Value Conference Pass, choose any PPFA session at no added cost. The pass also includes admission to the PMA General Sessions on Friday and Saturday, the Industry Gathering on Friday evening, as well as the Exposition and The Framing Show each day. Join the PPFA now and enjoy 16 months PPFA Trial membership, and purchase the PPFA Best Value Conference Pass for \$295.

## 3

### **PSPA Education Pass \$179 member\*/\$279 non-member**

With the PSPA Education Pass, choose any PSPA sessions and the PSPA Luncheon at no added cost. The pass also includes admission to the PMA General Sessions on Friday and Saturday, the Industry Gathering on Friday evening, as well as the Exposition and The Framing Show each day.

## 4

### **PIEA Education Pass \$99 member/\$199 non-member**

With the PIEA Education Pass, choose any PIEA sessions at no added cost. The pass also includes admission to the PMA General Sessions on Friday and Saturday, the Industry Gathering on Friday evening, as well as the Exposition and The Framing Show each day.

## 5

### **EXPO Only Badge – FREE**

Includes admission to the Exposition and The Framing Show each day, as well as choice of the PMA General Sessions on Friday and Saturday mornings.

## 6

### **Evening Sundowner Tickets (a la carte pricing)**

Evening Sundowners are included with all Best Value Conference Passes. Other delegates and exhibitors may purchase Thursday or Friday Sundowner tickets for \$25.

\*PMA Member Special – Buy one Best Value Conference Pass or an Education Pass and get additional passes for colleagues for just \$99 each!

### **Badge and Ticket Mailings**

Conference badges will be mailed prior to the conference to all participants registering by 3rd June. Due to possible mailing delays, registrations received after this date will be processed and available for pick up on-site in Sydney. Exhibition-Only badges will be held for on-site pick up.

### **Preregistration Deadline: 3 June 2011**

If you miss the preregistration deadline, you can still preregister and pick up your materials on site. Conference registration will be available beginning on Thursday, 23 June, at 8:30 a.m.



## Imaging and Entertainment Show Hours

Friday 24 June	10am – 6pm (Trade Only)
Saturday 25 June	10am – 5pm (All Welcome)
Sunday 26 June	10am – 5pm (All Welcome)

### Contact Us

Find information on PMA events, membership, and more by contacting the PMA Australia Office:

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# Explore the Digital Life



## Discover a New World of Imaging and Home Entertainment!

With a new name and a new look, this year's PMA Imaging & Entertainment Show will bring you all the latest cutting-edge and must-have technology. The key brands will be presenting new ways of capturing images and displaying them in your home.

The event also features a large education zone with free seminars for professional photographers running throughout the Friday "trade and business day". Called "The Huddles", this exciting new approach to conferencing will feature a star line-up of Australia's top professionals willing to share their secrets. There will also be a World Photo Adventures Zone as well as an area showcasing photo workshops.

Throughout the show, the judging for the AIPP Australian Professional Photographer of the Year Awards will be in progress and all show visitors are welcome to drop in and watch the judging process in action.

On Saturday and Sunday, anyone with an interest in photography will be warmly welcomed. The Show Theatre will feature some of Australia's best known electronics commentators who will be demonstrating the full connectivity of today's products. Covering TV internet connectivity, latest developments in 3D and all the little tricks of getting images from your cameras to your lounge will be fully explained and demonstrated. The Show Theatre will be open to all on the show floor and, apart from the entrance fee, the Show Theatre presentations are free.

And if the public want to save the \$20 entrance fee, they need to visit a friendly photo dealer for a pass or visit our website: [www.pmaaustralia.com.au](http://www.pmaaustralia.com.au)

## Thursday 23 June Registration Opens 8:30 am

### PMA GENERAL SESSION

9:15 am - 9:30 am

#### Convention Welcome

Speaker: Dave Marshall, FUJIFILM Australia Pty Ltd;  
Richard Robertson, Ted's Camera Stores Pty Limited

9:30 am - 10:45 am

#### GS1 Doing Business Better: It's Not WHAT You Do, It's the WAY You Do It!

Sponsored by Olympus Imaging Australia Pty Ltd  
The common factor in the business environment of today, and into the immediate future, is change. Learn from Ita Buttrose how to cope with change while delivering superior customer service and making your customers the promoters of your business. Ita will also share her ten steps for small business success.

Speaker: Ita Buttrose

Chairperson: Marc Radatt,

Olympus Imaging Australia Pty Ltd

**OLYMPUS**



### PMA GENERAL SESSION

11:00 am - 12:30 pm

#### GS2 The Future Economy and Trends in the Imaging, Electronics, and Communications Industries

Sponsored by Maxwell International Australia Pty Ltd  
Social networks, video sharing, custom manufacturing and virtual merchandise – consumers have embraced imaging in ways never expected. The challenge now is to find business models to support future growth. Craig James, Chief Equities Economist, Commonwealth Securities, will interpret the 'big picture' economic and financial trends in business. GfK will demonstrate what these trends mean for the imaging industry.

Speakers: Craig James, Commsec Ltd; Gary Lamb, GfK Australia

Chairperson: John Swainston,  
Maxwell International  
Australia Pty Ltd

**maxwell**  
INTERNATIONAL AUSTRALIA

### PPFA Professional Picture Framers Assn.

9:30 am - 1:00 pm

#### MCPF Master Certified Picture Framer Exam

Join an exclusive group of framing professionals who have earned the Master Certified Picture Framer (MCPF) designation and proven themselves in the field of preservation framing. Contact PPFA for details and requirements, or visit [www.ppfa.com](http://www.ppfa.com).

\$420 plus GST Member; \$590 plus GST Nonmember  
Off-site location. Details will be sent upon registration.

10:45 am Morning Tea and Coffee

12:30 pm  
EL – Lunch



## PMA

1:15 pm - 2:20 pm

### E1 Retailing --What are the Hot "Back of House" Issues?

Russell Zimmerman, the Executive Director of the Australian Retailers Association, has a close understanding of the major issues impacting Australian retailers.

His address will cover the current concerns in the areas of landlord and tenancy, Legal, and the latest developments in eftpos. Russell's association has over 3,000 members Australia wide and is viewed as the leading organisation representing Australian retailers.

Richard Breden will bring us up to date with the introduction of Fairwork and how retailers are managing this change. The Fair Imports Alliance was formed to fight the unfair "GST Free" imports issue. PMA is a member of this alliance. Brad Kitsche, the Executive Director of ASGA (the Australian Sporting Goods Association), has been the spokesperson for this group, and will advise progress, as well as covering the Productivity Commission enquiry into Australian Retail.

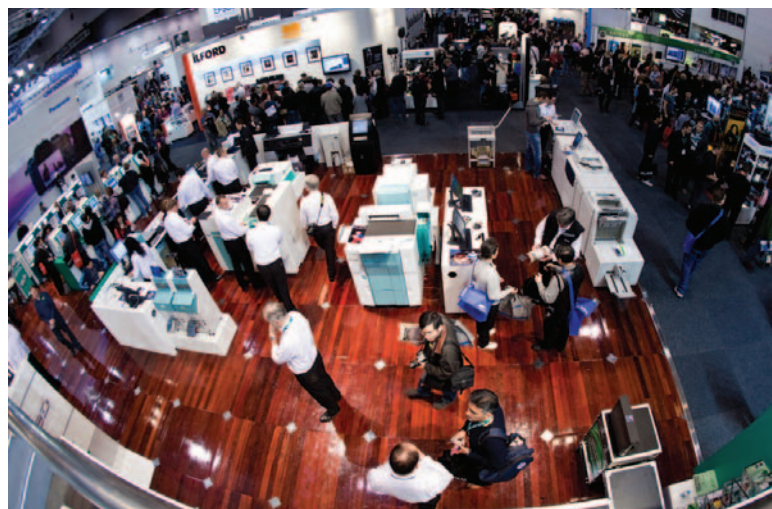
*Speakers: Russell Zimmerman, Australian Retailers Association. Richard Breden, FCB Group, Brad Kitsche, ASGA Chairperson: Paul Dawson, Hydro Photographics*

2:30 pm - 3:30 pm

### E2 Getting the Best Return for Your Online Marketing

Understanding the internet in today's market is imperative to your business. Find out how you can maximise website potential to increase sales, build customer loyalty, track and measure, and stand out amongst competitors. Learn how the web is changing around you while being able to better reach your market online, use your website as a communication tool, and convert visitors to purchasers.

*Speaker: Darren Vowles, ReachLocal Australia Chairperson: Paul Shearer, Raleru Ltd (T/AS Camera House)*



## PMA

3:50 pm - 4:50 pm

### E4 Direct Marketing in a Digital World

There are only two ways of marketing – and in this session Malcolm Auld will demonstrate the one way of marketing that's essential for success in the digital world. He'll debunk some of the digital marketing myths and give you loads of ideas and advice you can use immediately in your business. If you are involved in retailing or wholesaling you'll gain valuable insights into what works in marketing today. Malcolm's book *Direct Marketing Made Easy* is one of the largest selling marketing texts in the country and his book *Email Marketing Made Easy* was the world's first non-American book on the subject. Malcolm has written and delivered numerous marketing courses for the AIM, ADMA and AMI and has trained marketing executives in at least 17 countries.

*Speakers: Malcolm Auld, MAD*

*Chairperson: Jeff Crowley, Fujifilm Australia Pty Ltd*

5:00 pm - 6:00 pm

### E5 High Performance Retailing

Retail is constantly changing. What worked yesterday may not work today. Cassandra Lewis will introduce a proven retail management system which is unique in the world, focusing on guaranteed increases in sales. She will help you to learn the systems and techniques that will provide you with sustained growth and the tools to reach goals you may have only dreamed of.

*Speaker: Cassandra Lewis, The Friedman Group*

*Chairperson: Nic Peasley, Ted's Camera Stores*

6:00 pm - 7:00 pm

### SD1 Australian Distinguished Service Award Sundowner

Our evening includes the presentation of the 2011 Australian Distinguished Service Award. Join your fellow industry members in recognising and celebrating those who have truly contributed to our industry.

*Chairperson: Phil Gresham, Fotofast*

3:30 pm Afternoon Tea and Coffee

## PMA

3:50 pm - 4:50 pm

### E3 Women Making a Difference to Business and the Photo Industry

There are more women than ever in the photo industry, breaking stereotypes of every kind. These successful businesswomen will outline their experiences and challenges faced within their own operations. Explore the new climate of women in the imaging business that is impacting the industry in a very big way.

*Speakers: Claire Moffat, Connected Australia; Kay Spencer, NARTA; Sina Clayton, Camera Action Pty Ltd*

*Moderator: Patrick Kearney, Connected Media*



## PMA

7:45 am - 8:45 am

### 100 Coaching and Communicating with Gen Y Staff

This session will assist managers, supervisors and colleagues who are working in cross-generational workplaces. The presentation style is interactive with the audience and will enable participants to ask questions and clarify specific approaches to the communication process to achieve harmony and efficiency. During the session, Catherine Logue will define the communication needs of Gen Y team members and the impact each has on the coaching process for these team members in the photographic business.

*Speaker: Catherine Logue, Training for Learning*

*Chairperson: John Ralph, John Ralph's Camera House*

8:45 am Morning Tea and Coffee

## PMA GENERAL SESSION

9:00 am - 10:00 am

### GS3 Embrace Technology, the Real Business Driver

*Sponsored by Nikon Australia*

Charlie Brown is able to communicate, educate and inspire a broad audience, without using confusing technological jargon. Charlie's experience across a whole spectrum of media makes him the ideal person to go to when consumer electronics needs explaining in a clear, concise manner.

*Speaker: Charlie Brown,  
Life and Technology... Simplified*

*Chairperson: James Murray, Nikon Australia*



10:00 am - 6:00 pm Exhibition Open - Trade Only

## PPFA Professional Picture Framers Association

8:30 am - 10:30 am

### F1 Planning for Profit

*Sponsored by Megawood Larson-Juhl and Nielsen Bainbridge.*

This seminar offers a modern-day approach that outlines the critical factors that make a custom framing business successful. Jared Davis will dispel many of the business clichés that no longer apply in today's ever changing trade environment. You'll discover up-to-date retail concepts and ideas that will encourage customer buying and loyalty for years to come. This class will provide you with the strategies necessary to help increase the scope of your business immediately, while simultaneously ensuring its long-term security.

*Speaker: Jared Davis, MCPF, GCF, Sponsored by Megawood Larson-Juhl*

### F2 Glazing Options for the Frame

*Sponsored by Megawood Larson-Juhl*

Confused by the choices to offer your customers? Learn the features and benefits of the many types of glass and acrylic available so you can help your customers make the right choice.

*Speaker: Rob Markoff, CPF, Gallery Services*

9:00 am - 10:30 am

### F3 The Acid Free Myth

*Sponsored by Antons Moulding and Peterboro Matboards*

This session is all about the differences among the various matboard types, such as "acid free", alpha cellulose, and 100% cotton. The truth and consequences of using all types will be covered in detail, with emphasis on what's important for preservation framing, and why. Learn why fibre composition is only part of the story. Definitions of matboard terminology and industry "buzz words" will be included, and we will discuss recommended applications for each type of board.

*Speaker: Jim Miller, MCPF, GCF, Artframe Inc.*

## PPFA Professional Picture Framers Association

10:30 am - 2:30 pm

### CPF Certified Picture Framer Exam

This important PPFA qualification is a strong marketing tool for members. Contact PPFA for details and requirements or visit [www.ppfa.com](http://www.ppfa.com). \$235 + GST Member; \$340 + GST Nonmember; \$155 + GST for Retakes.

3:30 pm - 3:45 pm

### F4 PPFA Annual General Membership Meeting

This meeting will include an overview of the state of the industry, certification, and future developments of PPFA in Australia, New Zealand, and the United States. Ormond Williams, MCPF, national chair PPFA Australia/New Zealand, will also report on experiences and classes at the PPFA Annual Conference in Anaheim, California.

4:00 pm - 5:00 pm

### F5 Choosing the Right Matboard for Your Job

*Sponsored by Megawood Larson-Juhl*

Learn how matboard is made and the properties of the materials contained in them to help you select the right matboard for the job.

*Speaker: Rob Markoff, CPF, Gallery Services*

4:00 pm - 5:30 pm

### F6 Preservation Mounting Techniques

*Sponsored by Antons Moulding and Peterboro Matboards*

Non-invasive, reversible techniques for preservation mounting paper items are covered, starting with the fundamentals of preparing and using Japanese hinges and starch paste. New and innovative hinge configurations are covered, as well as traditional techniques and materials. We will also discuss non-adhesive attachments that are not only protective, but cost-effective, such as edge supports; and direct contact overlays for dramatic float-mounted presentations.

*Speaker: Jim Miller, MCPF, GCF, Artframe Inc.*

4:00 pm - 5:30 pm

### F7 Identifying and Mounting Works on Paper

To mount and frame paper-borne artwork appropriately we must be able to identify the media and substrate used. In this seminar we will: understand the materials used in the manufacture of paper; identify various mediums used in creating art on paper; examine the inherent problems associated with some media and determine how best to facilitate this in our choice of mounting method; discuss the various terms used to describe certain printing techniques; see how to implement reversible mounting procedures for all works on paper.

*Speaker: June Andersen, GCF, The Framing School*

## PIEA Photo Imaging Education Association

2:00 p.m. - 4:45 p.m.

### A1 Forensic Imaging Sessions

**CCTV Casework - Current Forensic Identification Methodologies from Images**

*Speaker: Glenn Porter, University of Western Sydney*

**Forensic Considerations of CCTV as an Evidentiary Tool**

*Speaker: Gale Spring, RMIT University*

**Investigating the Application of Photoanthropometric Indices for Use in Facial Identification from CCTV Images**

*Speaker: Jodie Green, Australian Federal Police*

**Optical Enhancement of Physical Evidence**

*Speaker: Charles Crumlish, University of Western Sydney*

**Detection of Latent Blood Spatter Patterns at Arson**

*Speaker: Belinda Bastide, University of Western Sydney*

**The Photographic Preservation of Fingerprints from**

**Cartridge Casings and Validation**

*Speaker: Robert Ebeyan, University of Western Sydney*

6:00 p.m. - 7:00 p.m.  
SD2

Industry Gathering (Café at rear of Hall 5)

Join fellow retailers and suppliers for a relaxing "wind down" to the day.

The Gold Tripod Award recognising the Best Retailer of the Year will be presented by the PICA President.

Plus presentation of PMA Future Leaders.



## PMA

7:45 am - 8:45 am

### 200 Workshop Power

Explore how all forms of imaging workshops can grow your business and improve your profitability. What's the difference between a Workshop and a Class? You can charge a LOT more for a Workshop. Join Australia's Creative Photo Workshops and learn how you can run your own events, or partner for profit, and make a significant impact in your business with high revenue and community building events.

*Speakers: Glynn Lavender and Shelton Muller, Creative Photo Workshops*  
*Chairperson: Phil Gresham, Fotofast*

8:45 am Morning Tea and Coffee

## PMA GENERAL SESSION

9:00 am - 10:00 am

### GS4 Why Cloud Computing

*Sponsored by FUJIFILM Australia Pty Ltd.*

Tony Armfield will take us through the evolution of Cloud computing and why businesses in every industry all over the world are moving to take advantage of all it has to offer. Tony is the MD of Salesforce.com Australia and a veteran of the IT industry, having held Executive positions with QAD and Computer Associates before joining Salesforce.com.

*Speaker: Tony Armfield, Salesforce.com Australia.*  
*Chairperson: Dave Marshall, FUJIFILM Australia Pty Ltd.*

**FUJIFILM**

10:00 am - 5:00 pm Exhibition Open – All Welcome

## PIEA Photo Imaging Education Association

10:00 a.m. - 12:40 p.m. Education and Imaging Sessions

### A2 Don't Let That Wet Plate Dry

*Speaker: Ellie Young, Gold Street Studios*

### Maxwell to Kodachrome

*Speaker: Gene Bagdonas, National Film and Sound Archives*

### Internationalisation of the Bachelor of Photography: Curriculum strategy for developing students' competence in culturally diverse and international settings

*Speaker: Earle Bridger, Qld College of Art, Griffith University*

### Industry Roundtable

This session will engage all participants in a discussion about what photo education should include, embrace, and/or acknowledge. An excellent time for the industry to have a say in the direction of photo education at all levels.

*Chairperson: Lynette Zeeng, Swinburne University, PIEA Vice President*

2:35 p.m. - 3:50 p.m. Education and Imaging Sessions

### A3 Implementation of an Electronic Medical Record System and its Impact on Clinical Photography

*Speaker: Danielle Edwards, Austin Health*

### Privacy, Is There Any?

*Speaker: Greg Humphries, RMIT University*

### A Film to Digital Conversion for Ultraviolet Clinical Photography

*Speaker: Peta Philp, Austin Health*

4:15 pm - 5:15 pm

### A4 PIEA Annual General Meeting

## Evening with an Artist – All Welcome

5:30 pm - 6:30 pm

### A5 Evening with an Artist: Murray Fredericks

Murray Fredericks is an established international landscape photographic artist who holds exhibitions of his prints in major contemporary art galleries. Murray is also commissioned by a large number of architectural, design, and editorial clients. He is a photographer of spaces, photographing subjects that are too big to light using conventional studio lighting. The resulting imagery is better than could ever be achieved by employing 'artificial' lighting. This does not mean that no lights are used, it simply means that the subjects are interpreted in their optimum state then photographic lighting is used to 'enhance', to powerfully tell the story.

*Speaker: Murray Fredericks* *Chairperson: Gale Spring, RMIT University*

## PPFA Professional Picture Framers Association

8:30 am - 10:30 am

### F8 The Lucrative Art of Selling Without Speaking

*Sponsored by Megawood Larson-Juhl & GUNNAR Int'l*

In today's market, you don't necessarily have to be a salesman to make the best sale. With customers ever more resistant to what they perceive as deceptive salespeople, there is an increasing need to utilise new methods and concepts for selling high-end custom framing. This class will cover how to use silent techniques such as body language and signage, as well as proven merchandising and display concepts, in order to make a sale. These methods can lead to a satisfied customer base that never feels like they've been "sold", creating long, lucrative relationships for your business.

*Speaker: Jared Davis, MCPF, GCF, Sponsored by Megawood Larson-Juhl*

9:00 am - 10:00 am

### F9 Needle Art Framing, From A to Z

*Sponsored by Antons Moulding & Peterboro Matboards*

Learn about preservation framing of original textile artworks, as well as their unique preparation needs, such as cleaning and blocking. This PowerPoint session covers definitions, value and preservation considerations, substrate recommendations, glazing, protective features, client education, conservation treatment, and more. Preservation mounting instructions are included for lacing, pinning, Newberry, Tight Fit, and Direct Contact Overlay mounting using fine mesh fabrics or acrylic.

*Speaker: Jim Miller, MCPF, GCF, Artframe Inc.*

9:00 am - 10:30 am

### F10 An Introduction to Framing Theory

This session will focus on why we frame things and the varying ways that picture frames interact with framed artworks. It will explain some lesser-known framing terms and will also look at how artists have used frames to negotiate physical and conceptual space for their artworks. Going beyond technical and historical perspectives, this presentation is guaranteed to push the way we think about framing to a new level.

*Speaker: Ian Geraghty, Andersen Shaw & Associates*

4:00 pm - 5:30 pm

### F11 Framing Considerations for Digital Output

*Sponsored by Megawood Larson-Juhl*

Digital papers and ink sets have unique characteristics and special framing requirements. Learn how to properly handle, store and frame this new generation of media.

*Speaker: Rob Markoff, CPF, Gallery Services*

4:00 pm - 5:30 pm

### F12 Non-Invasive Object Mounting

*Sponsored by Antons Moulding and Peterboro Matboards*

Are you confident in mounting objects securely and without damaging them? Learn how to construct non-invasive, reversible, and removable attachments for all sorts of three-dimensional objects. This session includes substrates and reinforcements, illustrations and detailed instructions for innovative object mounting with clear polyester film, formed rods, and fine mesh fabrics. Challenge Jim with your object-mounting questions, and see how these preservation techniques can work for you.

*Speaker: Jim Miller, MCPF, GCF, Artframe Inc.*

4:00 pm - 5:30 pm

### F13 Design Fundamentals

Through a solid understanding of the components of good design, the framer can undertake the task of guiding the customer with confidence. This program will cover key factors in designing custom framing: artwork, suitability, colour, proportion, texture, structure, and design "rules."

*Speaker: June Andersen, GCF, The Framing School*





## PSPA Professional School Photographers Association International

10:30 am - 11:30 pm

### P1 The Secrets of School Photography

*Sponsored by RGB Digital*

School photography is a lucrative business and Paul Gilbert will show you the benefits of including it in your business plan. Paul will teach you the how to's of school photography, including your equipment choice, scheduling, photographing groups and singles, production, software solutions, and much more. Paul will talk about marketing and prospecting and the requirements of the various stakeholders. See how you can compete against the big operators and gain market share through your unique talents and offerings and get the information you need on how to build templates and create package and press products, all within Photoshop without the need for expensive software.

*Speaker: Paul Gilbert, RGB Digital*

11:45 am - 12:30 pm

### P2 Annual General Membership Meeting

Our President, Paul Dawson will inform everyone of the changes that have occurred over the last 12 months. He will give a review of what happened at PSPA Las Vegas in February and where the organisation is headed in 2012. Paul will update you on the revised By-laws and Code of Ethics and discuss the accreditation process. He will update you on the government's National Student ID card and we will vote in new State Representatives. It is your chance to give your opinion on where and how you would like your organisation to be run.

12:30 pm - 1:30 pm

### PL PSPA Luncheon

*Sponsored by PMA/PSPA Associate Members*

Meet with fellow school photographers over an informal lunch where we will mingle with PMA suppliers that specialise in school photography. Swap business cards and network with your fellow members. Must be in attendance at the AGM.

1:45 pm - 2:45 pm

### P3 Five Minute Set-ups for Great School Portraits

Join Glynn Lavender and Shelton Muller as they discuss and demonstrate simple techniques for capturing consistent, quality school portraits using On and Off camera flash techniques. You will learn simple five-minute set-ups that ensure your images have that studio look each and every time, without the need to carry around a heap of gear.

*Speakers: Glynn Lavender and Shelton Muller, Creative Photo Workshops*

## PSPA Stream 2

3:00 pm - 3:40 pm

### P5 Plan to Change

*Sponsored by BAMO Enterprises*

The definition of business insanity: "Do the same thing the same way and expect a different result." This is an interactive workshop in which you will identify the core functions of your business, such as sales and marketing, human resource management, and photography. You will develop a time bound action plan to improve, grow, and introduce. For each core function, you will take away a call-to-action plan for the core functions of your business.

*Speaker: Barry Moore, BAMO Enterprises*

3:50 pm - 4:20 pm

### P6 How to Play Golf Every Thursday

*Sponsored by Hydro Photographics*

Paul Dawson will show you how to get out of the grind of being in your business and show you how to be able to walk out any time and leave the staff in charge. He will show you how he established a Mission Statement, a Staff Organisational Chart, Job Descriptions, and an Operations Manual. He will run you through how to interview for a new position on your team and what weird tests he sets for potential employees. This is an amusing session on some classic stuff-ups in his 20 years in the photographic industry.

*Speaker: Paul Dawson, Hydro Photographics*

4:30 pm - 5:10 pm

### P8 Performance Management Criteria

*Sponsored by BAMO Enterprises*

This is an interactive workshop session and the challenge is how to optimise measures to improve and sustain business advantages - The Unique Selling Proposal. What expectations do you have for your staff members' performance and standards in their job role? What expectations does your staff have for your personal performance and the company's? We will explore the responsibilities and accountability for all staff members by core function. Setting the standards, we will empower your staff to work with you on what it is they do and how well they should do it and by when. All attendees will take away performance management criteria for the key core functions of their business.

*Speaker: Barry Moore, BAMO Enterprises*



## PSPA Stream 1

3:00 pm - 4:00 pm

### P4 What Motivates People to Purchase

*Sponsored by Nulab Professional Imaging*

Michael Warshall will discuss how to develop a public image and the seven laws of success. He will not only help you develop nine areas in the effectiveness of your business, he will talk about how to price your work and also talk about perceived value. Michael will challenge the way you currently think and give you the answers to why people would want to buy from you.

*Speaker: Michael Warshall, Creative Photo Workshops*

4:15 pm - 5:15 pm

### P7 Green Screen - How to Value Add to an Order

*Sponsored by Timestone Software and Cliff Dykes Photography*

Cliff Dykes will photograph a student with a Green Screen studio set-up and show you how to start with a green screen background and finish with endless possibilities. He will show you techniques on how to avoid spill and how to get the best results for a final print. Dino Apolito will then show you how to offer your customers choice and variety, how to add value to your products and increase profits. They will both show you how quickly and how easily it is to remove the background from hundreds or even thousands of images!

*Speakers: Dino Apolito, Timestone Software; Cliff Dykes, Cliff Dykes Photography*



## PPFA Professional Picture Framers Association

8:30 am - 10:30 am

### F14 Strip Lining and Stretching Canvas

*Sponsored by Megawood Larson-Juhl*

What do you do when a customer brings in a painting that has been removed from the stretcher and there is not enough selvage to re-stretch the painting? Strip lining using BEVA 371 film and 8XX polyester is the answer. Learn this valuable skill and how to use these materials. This class will also cover selecting the appropriate stretcher bars and the proper technique to stretch a variety of media including Giclees and Gallery Wraps.

*Speaker: Rob Markoff, CPF, Gallery Services*

9:00 am - 9:30 am Morning Tea and Coffee

## PPFA Professional Picture Framers Association

9:00 am - 10:30 am

### F15 Creative Shadowbox Enclosures

*Sponsored by Antons Moulding and Peterboro Matboards*

Are you making the most of your opportunities to sell shadowboxes? Expand your range to include innovative frame designs that open and reclose. This session includes barrel hinges, magnetic closures, and other useful assembly provisions. Learn how to build stacked or fitted frames using standard mouldings with no hinges or latches, such as The Slider and Slip Over styles, as well as Gravity Groove acrylic box frames that open and reclose. Sales tips and pricing advice are covered, as well.

*Speaker: Jim Miller, MCPF, GCF, Artframe Inc.*

9:00 am - 10:30 am

### F16 Introduction to Framing

Designed for those wanting to know the fundamentals of picture framing. We follow the process from the very beginning to completion: liaising with the customer, colour and design, measuring the artwork, mounting the artwork, cutting and joining the frame, and fitting-up into the finished frame.

*Speaker: June Andersen, GCF, The Framing School*

10:00 am - 5:00 pm Exhibition Open – All Welcome

## PPFA Professional Picture Framers Association

11:00 am - 12:30 pm

### F17 Introduction to the CPF Exam

The Certified Picture Framer (CPF) designation is an internationally-recognised credential which recognises the skills and knowledge of a professional picture framer. This class will help explain the purpose and content of the exam, the benefits of certification, and the examination process itself. We will discuss recommended exam preparation materials and how a framer can prepare for the exam to maximise chances of success and how to maintain the CPF designation.

*Speaker: Ormond Williams, MCPF, Ormond's Framing*

4:00 pm - 5:30 pm

### F18 Selling Artwork in Your Frame Shop

*Sponsored by Megawood Larson-Juhl*

Rob Markoff started his company as a picture frame shop 30 years ago. Then Barbara came into his life and convinced him that his business was too dependent on people bringing in things to frame and Barbara added artwork and art consultation services to their product mix. Now art and framing sales are the bulk of their product mix. Learn from this husband and wife team how adding art sales took their business to a whole new level.

*Speaker: Rob Markoff, CPF, Gallery Services*

4:00 pm - 5:30 pm

### F19 Maximising Custom Framing Sales Through Design

*Sponsored by Megawood Larson-Juhl*

Learn ways that the custom framer can maximise each sale, by "wowing" their customers with design options. Using the elements of design, shape, line, texture, value, space, and proportion are valuable tools to enhance the art and please the customer. Analysing why a design works or doesn't work helps sharpen your sense of aesthetics, increasing your confidence, providing you with the practice of terminology, and expanding your design capabilities, which helps ensure increased sales.

*Speaker: Stewart Harding, MCPF, GCF, Megawood Larson-Juhl*

4:00 pm - 5:30 pm

### F20 Pricing For Picture Framers

This session will focus on the how to determine your pricing. Suitable for beginners and advanced framers.

*Speakers: A panel of industry experts.*

## The Framing Show

PMA and PICA are proud to co-locate with The Framing Show, the leading framing event in Australia. With synergies emerging between framers and photo retailers, The Framing Show brings new exhibitors to the Imaging & Entertainment Expo to showcase a wide range of frames, equipment, mouldings, and more. Experienced industry leaders from the Professional Picture Framers Association (PPFA) will be on hand to explain things in terms that you can understand with a full series of sessions.

These engaging sessions feature renowned framing experts such as Rob Markoff, CPF; Jim Miller, MCPF, GCF; Jared Davis, MCPF, GCF; June Andersen, GCF; and others who will provide critical insight into best framing practices and best frame shop strategies. You can also sit for the Certified Picture Framer exam (CPF) or advance to become a Master Certified Picture Framer (MCPF). Capture new opportunities and find new product solutions when you explore The Framing Show.