



Photo News

The monthly Newsletter of the
**MARLBOROUGH
CAMERA CLUB**

April 2012

We have another great Camera Club meeting to look forward to on 12th April, with Alistair and Trish McAuslan. Alistair is the previous President of the PSNZ (before Ron Parry), and Trish is a wiz with creative images, which will be why Owen (our Competition Secretary) asked them to judge this month's competition. They are also both excellent Photographers. As well as delivering feedback on our competition entries, Alistair and Trish will be our main speakers that night with, '**A Brief Introduction to Audio Visuals**'. It promises to be a great evening, so try not to miss it.

Special General Meeting — Thursday 10th May, St Mary's Parish Hall at 7:30pm. The Marlborough Camera Club will hold an SGM on the above date in order to vote on a change to our Constitution. See [page 13](#) for details

At least two club members made the trip to Christchurch in March for a last chance to photograph its iconic cathedral. This HDR treatment by Club member Chook Searles, reminds me of the phone call I took from my step-son Don, who was running though the Square as the cathedral collapsed, and near to tears as he described people he could see trapped under the rubble. Let's hope we are forever spared such an experience in Marlborough!



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PRESIDENT'S PAGE

Trevor Dennis

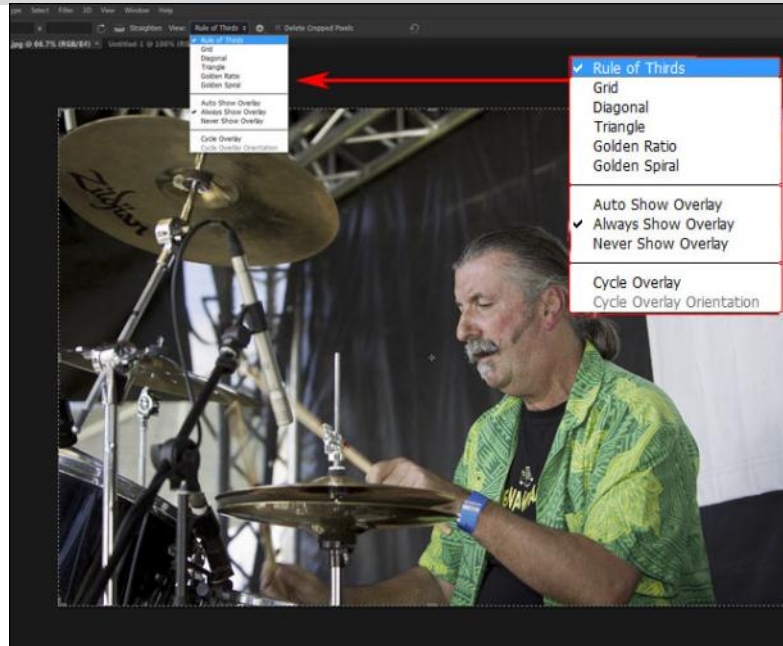


This is a busy year for the Marlborough Camera Club. We are hosting the Nelson Marlborough Challenge on 19th May, and the Seddon Shields Area weekend in September. The committee who will organise the PSNZ National Convention in April 2012 is set to have its first official meeting this month. We are fine-tuning our set for the Nelson Marlborough Challenge, but soon need to select six Natural History projected images for the Trena Packer Salver, (you will remember that we were the runners up last year), and, before you know it, we'll be looking for yet another set for the Matthewson Trophy, which is the Interclub Competition at the Seddon Shields Area Weekend.

We have a venue for the Seddon Shields — the Vintage Car Club at Brayshaw Park, which is apparently an ideal location. We have been to the Convention center to assess it for the 2014 National Convention, and will soon be thinking about speakers. If you have ideas for top names, home or abroad, please make them known to Carolyn Hope.

We are still working on introducing a **C Grade** for members just starting out on the journey to becoming better photographers, but it is a matter of when rather than if. Our fourth Thursday meeting in May will be specifically for C Graders, although it will be open to all members. As well as feed back on your images, we will go through the whole process including how to size your pictures, and all the details on how to enter club competitions.

With Harry's article being about Lightroom 4, we have a trend going this month, because I am going to talk about the newly released Public beta version of Photoshop CS6. This is only the second time Adobe have released a public beta, (the last time being with CS3), but they are getting lots of feedback, and perhaps enticing potential customers with



A nice feature with the new Crop tool in Photoshop CS6 is the inclusion of a number of overlays like Rule of Thirds and Golden Spiral (click on image to view a larger size).

the new features in CS6.

Perhaps ironically, one of the key features is nearly identical to Lightroom 4, in that they now share the same RAW conversion tools, and having used it for last 15 days, I'm finding that there is a significant improvement over the previous version. We now have much more control of both shadows and highlights, and unlike the previous version, we can now push these tools to the limit with almost none of the artefacts that used to make an image look fake and obviously over-processed.

The crop tool has also migrated over from Lightroom, and is much nicer to use. It is non-destructive for a start, and lets you adjust the position of the image inside the frame *after* cropping. You can also straighten horizons etc. from within the crop tool, and overlay cropping guides. The highly useful Perspective Cropping tool is still there, but is now accessed from the toolbar.

Something else you'll notice from the image (above right) is that the interface is now a dark charcoal colour, which is yet

another change bringing Photoshop into line with Lightroom. This is easily changed if you preferred the old colour scheme.

If you are starting to wonder why you'd need Photoshop as well as Lightroom — especially if you had just read Harry's article, and noted the rumoured dramatic reduction in the cost of Lightroom 4 — then the new image manipulation features in CS6 have made Photoshop even more powerful, although it has to be said, there are not many of the WOW features like 'Content Aware Fill' that were introduced with CS5. Instead we have one or two major changes, and a host of detail changes that will smooth out and ease your workflow.

Something completely new to Photoshop CS6 is the ability to edit video. While it falls well short of the capabilities of Premiere Pro, it will still allow you to make

decent edits of video shot with your DSLR.

As well as the new features, CS6 runs noticeably faster than previous versions by making more use of your computer's GPU (Graphic card). This is similar to Premiere Pro where a high end card can speed up some processes by as much as fifteen times! Note: Photoshop will have a less dramatic speed increase.

The public beta of CS6 can be downloaded [HERE](#) (be warned that it is a 1.7Gb).

[A list of training facilities and previews.](#)

[A discussion forum where you can get help if you have any problems, or would just like to express an opinion about CS6](#)

And my favourite source of information regarding CS6—[Deke McClelland on Lynda.com, which is freely available.](#)

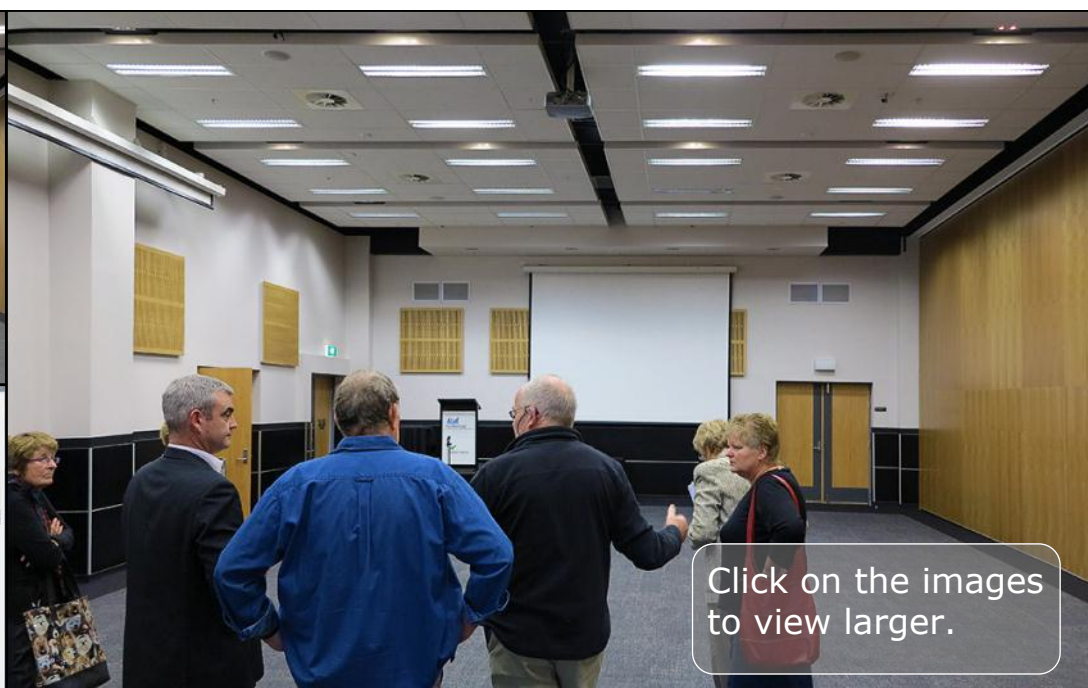
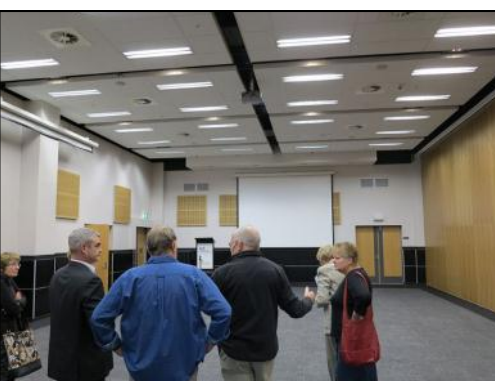
Probably my favourite new feature in Photoshop CS6 is the Adaptive Wide Angle Filter. Figure 1 is the original out of the camera, and shows slight barrel distortion, and lots of perspective distortion as well as way out verticals and horizontals.

Figure 2 shows the same image in the Adaptive Wide Angle dialogue box. Note the various coloured lines; blue, which straightens curved lines (barrel distortion), pink, which the filter forces to the vertical, and yellow, which are forced to the horizontal.

Figure 3 shows the corrected image with perfectly aligned verticals and horizontals, and no barrel distortion. This would have been nearly impossible to achieve before this new feature was introduced, because the various corrections would have worked against each other.

The image shows various Camera Club members checking out one of the conference rooms at the Marlborough Convention Center, with a view to our Club hosting the PSNZ National Convention in 2014. Exciting stuff!

Trevor



Click on the images to view larger.



THE QUALITY OF LIGHT

By *Roger Thwaites*, APSNZ

A photo with a strong and/or subtle quality of light will almost certainly attract a lot of viewer attention.

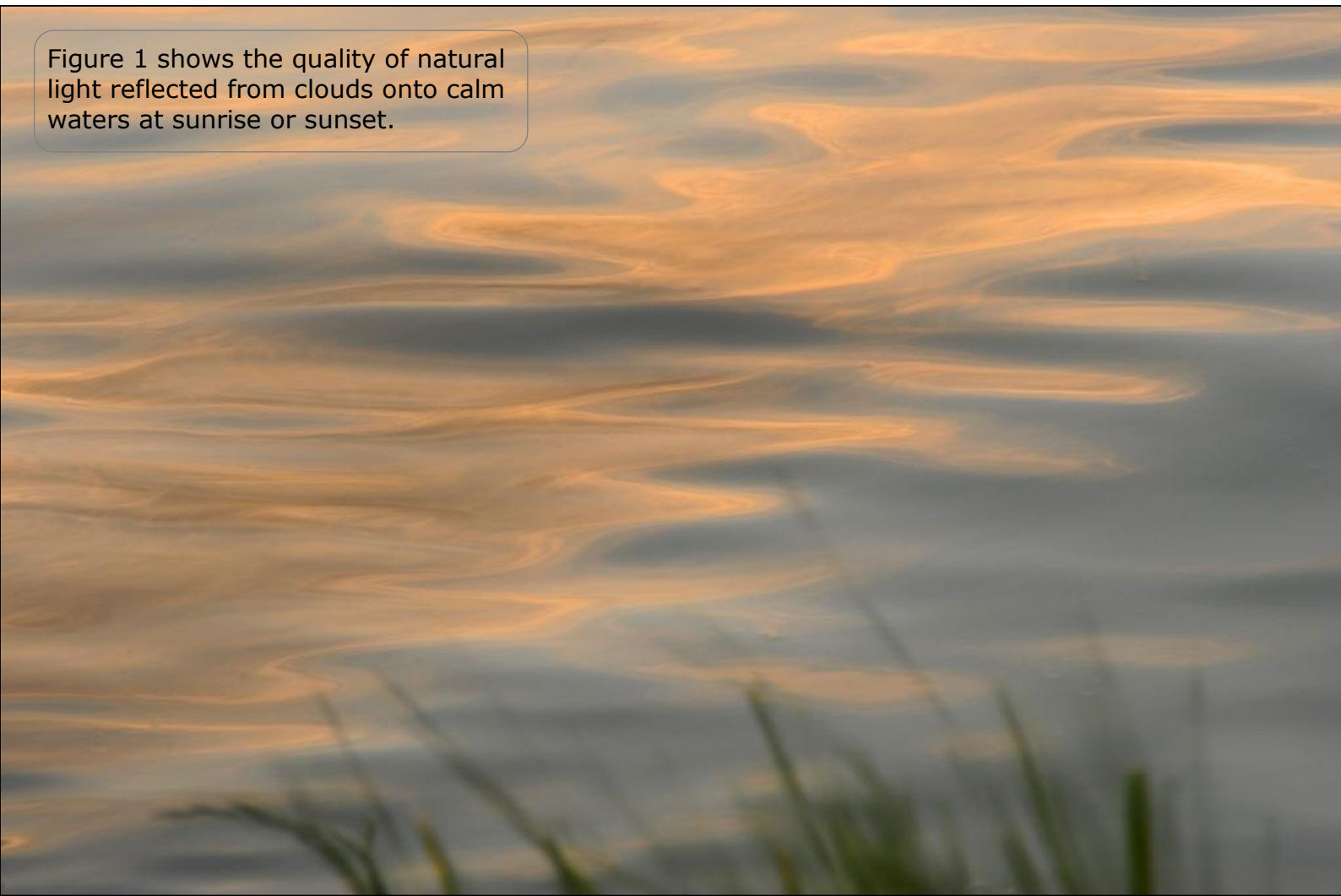
There is a huge difference between excessive light, insufficient light, and light that is creatively played onto a subject. Recognising the various qualities of light that are used in photography is a most important tool, and can be the difference between a dramatic image and a mediocre one. Therefore, we need to not only be able to recognise the quality of light, but also the sources of it, if we are to produce a successful image.

The brightness or dullness of the light can have a changeable effect on the mood of our photos, and we need to be able to determine what will be the best lighting that will work for us.

The two main sources of light are, '*natural*'

light, and '*artificial*' light. Natural light, is probably the most difficult to control out of the two, and requires some knowledge about sunrises and sunsets, and the different angles of light within the seasonal changes. For instance, we know that during the colder winter months the sun rises more towards the northeast, and is a lot lower in the sky, whereas, during the summer months the sun rises more toward the southeast, and is higher in the sky. What this all means for the photographer is that the natural light in winter is lower, and therefore is a softer light, whereas the summer light is a lot harsher. We need to recognise the effects that '*softer*' and '*harsher*' lighting have on the colour contrasts in our photos. For example, softer lighting tends to give depth and warmth to the colours, whereas harsher lighting tends to flatten

Figure 1 shows the quality of natural light reflected from clouds onto calm waters at sunrise or sunset.



the contrasting colours, therefore making images dull and lifeless looking.

The impact of landscape photos depends largely on how dramatic the 'natural' available light will be, and the photographer's ability to anticipate it. Some of this can be a bit '*hit & miss*', but if we make a study of the natural light, and note the different effects of it during the various climatic seasons, we will be a lot wiser and better prepared, to create dramatic images.

We do have some measures of control over natural light, and this can involve things like: reducing, or increasing exposure in the camera (exposure compensation); The addition of lens filters (neutral density filters) to reduce the light reaching the camera sensor; The use of reflectors to redirect the natural light to where we want it; The use of a diffuser to give even lighting on the subject (overcast days can also give the same effect as this).

Artificial lighting can be easier to use, as it can be more easily directed onto the subject, but in saying that, we need to be aware that this kind of lighting can be really harsh and can blow out the highlights in a picture, and therefore render the image lifeless and uninteresting. For a photographer to be competent in the use of artificial lighting, a certain amount of technical knowledge, experimentation, and experience over time, will be needed to get the best out of it.

Bouncing the light off lighter coloured surfaces (ceilings, walls, etc.), or off reflectors, can have the effect of diffusing harsh light from the flash, and thereby give a more even spread of the light onto the subject, and as a result, the original power of the flash is weakened to give a softer lighting effect. This enables us, to have better control over how the light is directed onto the subject. We also have the ability to control the power output of

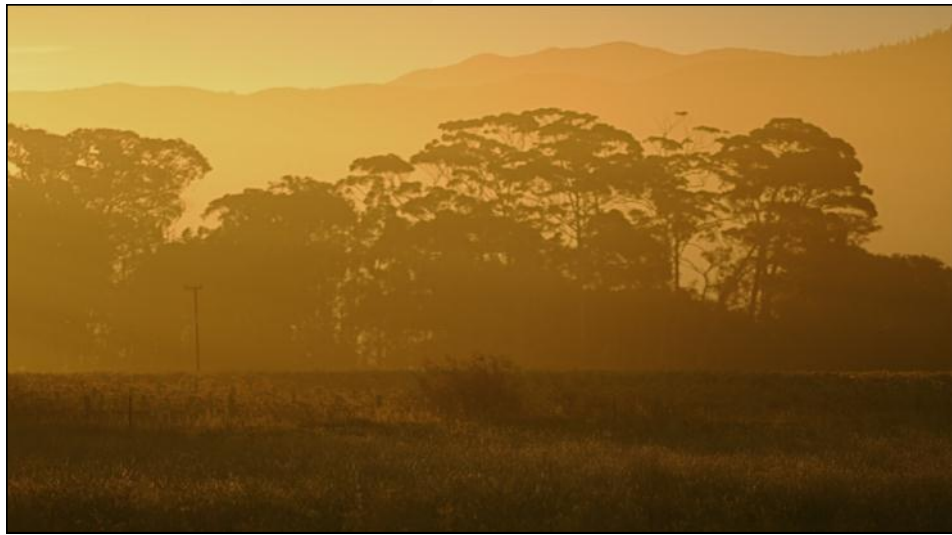


Figure #2 shows a 'side lit' landscape scene, taken in the late afternoon with the added dusty haze, stirred up by a hot north-westerly wind.

the flashgun. You will have heard the term, '*fill flash*'. This refers to: when a small amount of light is played onto a subject to bring up more detail in the shadowed areas of an image to create a more subtle lighting effect, rather than applying the harsher 'full-flash effect'. (The 'fill-flash' method of lighting is used a lot in outdoor wedding/portrait photography).

Available light can be reflected naturally by clouds overhead, or from the foliage surfaces of tree leaves. Some of the best reflections of natural light can be found on calmer waters at sunrise or sunset, using cloud formations as the key element. Figure #1, shows how subtle and effective this kind of light can be.

The low angle of warm light at sunrise and sunset, is most effective as 'Side Lighting' and/or 'Back Lighting'. Some of the most dramatic landscapes can be obtained from using this method of lighting. Figure #2 shows a 'side lit' landscape scene, taken in the late afternoon with the added dusty haze, stirred up by a hot north-westerly wind.

The '*quality of light*', is a key ingredient to making any good image. It adds the dramatic colours and contrast, which give an image that special 'wow' factor. Try it, and see!

Roger



LIGHTROOM REVISITED

Lightroom has just become a whole lot more interesting to many people. With the release of version 4, Adobe has cut the price in the United States by about half; my on-line upgrade from Adobe.com cost just US\$70. Let's hope the NZ price comes down, too.

What does Lightroom offer the photographer?

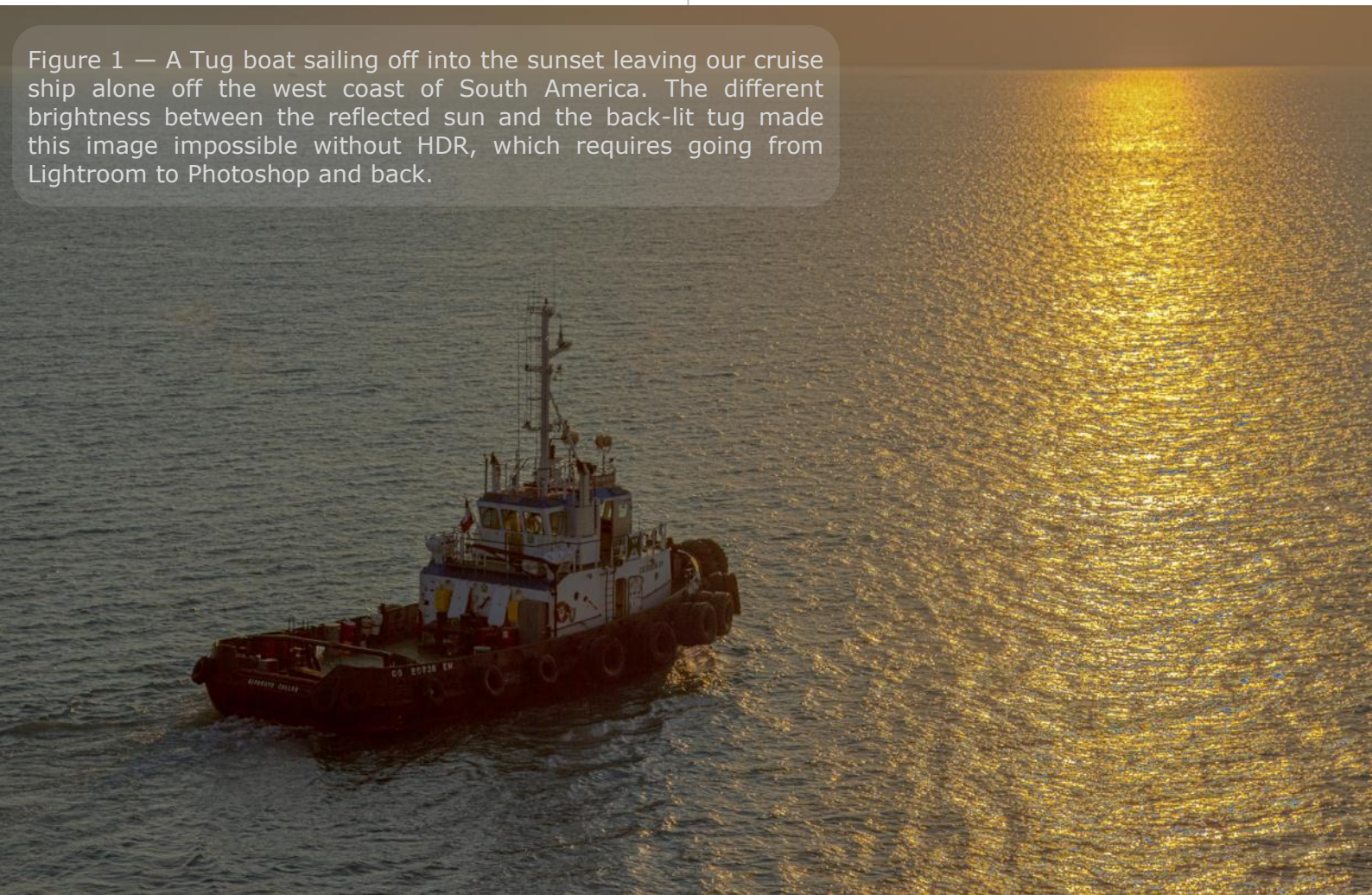
Lightroom is designed entirely for photographers, and for many photographic applications Lightroom is quicker and easier to use than a creative tool like Photoshop Elements or Photoshop CS... . Lightroom simplifies workflow because it is always non-destructive without the use of layers. On the other hand, Lightroom cannot combine different images and its

ability to remove distractions, for example with content-aware healing, is limited. Fortunately, Lightroom is well-integrated with the other Photoshop programs and it is easy, for example, to send a set of exposures to the HDR engine in Photoshop CS5 and receive the HDR image back into Lightroom where all the Lightroom tools are again available. Figure 1 shows an HDR image that was done this way.

In Lightroom 4, the Develop module continues to ...um... develop with a wider range and more flexibility in exposure and other adjustments especially with RAW files. A new output option is available: designing and ordering limited edition books directly in Lightroom. The costs are surprisingly reasonable. For example I priced one copy of a book of 30 images

Continued next page

Figure 1 — A Tug boat sailing off into the sunset leaving our cruise ship alone off the west coast of South America. The different brightness between the reflected sun and the back-lit tug made this image impossible without HDR, which requires going from Lightroom to Photoshop and back.



plus cover at US\$40 plus about NZ\$15 shipping to NZ. Lightroom will also post images directly to Flickr including the [Marlborough Camera Club's group](#).



Figure 2. Before (a) and after (b) post-processing in Lightroom 4. The rainbow is really a "spraybow" seen in the spray whipped off the waves by the gale-force wind on the way round Cape Horn.



As an example of Lightroom post-processing, look at Figure 2a, which is a file as downloaded from the camera. It's a low-contrast image because of all the rain and spray as we "rounded" Cape Horn. I imported all the images from the camera's memory card into Lightroom, selected this one and pressed "D" to start the develop process. All the development tools occupy the right-hand side of the screen; mostly not just icons but the actual tools themselves.

I start at the bottom of the tools panel and set a "camera profile". I process RAW files which are not processed by the camera but Lightroom will imitate the processing that the camera would do if set for a particular scene mode. In this case, I chose "camera landscape" which improves the colours. Next, there is a post-crop vignette control which I set to -10 to darken the corners a little. Above that setting is the "lens profile". Lightroom pulls the camera and lens details from the metadata in the image file and corrects for distortion and other lens "defects"; I switched this on. This is

routine "housekeeping" and can be automated with a preset.

I then jumped to the top of the panel and selected the crop icon from the

row of 5 icons below the histogram (see the screen shot in Figure 3). This tool allowed me to straighten the



Figure 3. Partial screen shot with the crop/straighten tool selected.

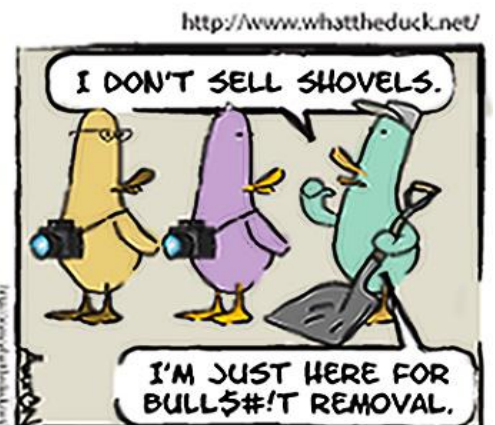
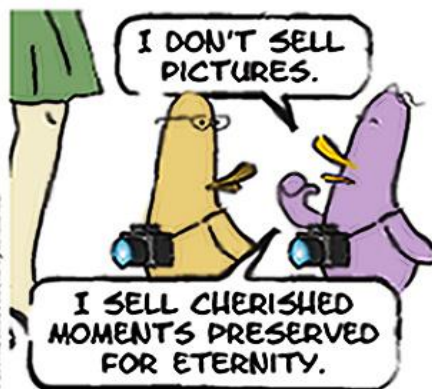
horizon by dragging along it. Having completed these fundamentals, I moved on to the usual overall adjustment tools. I first dragged the contrast slider to the right to increase the contrast because low contrast was the obvious problem with this image. More contrast improved the image but it was now too bright overall so I dragged the exposure slider to the left to -0.5 (half a stop under-exposure). The image is much improved but still quite dull. I dragged the Shadows slider to the right to push some light into the shadow areas which helped a little. Then, I moved on to the Clarity slider and pushed it quite far to the right, from 0 to 78. This increased local contrast (a bit like a single-image HDR technique) and improved the image significantly. Because the colours were still dull I pushed up the Vibrance more than usual, from 0 to 44. Finally, I set the tone curve to "linear" and pushed the light tones slider a bit to the right which increased the contrast a bit more.

When you move these sliders, the image changes in real time and so it is very fast; quicker to do than to describe. Figure 4 shows all the settings from the last paragraph and the final result is in Figure 2b. At any time, I could readjust any setting or go back to any previous state, all non-destructively. If you haven't been using Lightroom, consider downloading the free trial and trying out the new Develop module. I think you will be impressed.

Harry



What The Duck



<http://www.whattheduck.net/>



Field Trip Report

Leatham Valley
18th March

Our trip to Leatham Valley started from Blenheim railway station on a grey and overcast morning, with four vehicles, all four wheel drive, and with not a single spare seat among them.

It's a fair way up SH63 to the Branch turn off, and the journey was punctuated by coming face to face with a large flock of sheep being herded towards us. This provided me with my best photo opportunity of the day, and an unexpected family reunion for Club member Lyndie Henry when she realised the man in the white shirt (below) was her brother!

The light was dull and uninteresting, and we passed lake Argyle without bothering to take any pictures, and headed on up the valley wondering more about what four wheel drive adventures awaited us, than what pictures we'd be able to take. We were not disappointed.

There were a number of deep, steep-sided, gullies to cross, which tested our vehicle's

ground clearance. The river crossing was not deep, but it was a long way across, and the route needed careful consideration to avoid rocks and deeper water.

We spent the day at Cave Hut battling the sandflies, and searching for photos to take, but if the light was not kind to us, it at least allowed for plenty of chat, and an exchange of photographic ideas and information.

The sandflies got the better of us, and we left the hut mid-afternoon, and enjoyed some better light to take some pictures on our way back down the valley.

The various driving hazards made for some excellent photography, but Rod Wegener became so engrossed at the river crossing, he ended up trapped midstream, and eventually ran across like a hippopotamus doing the Dance of the Sugar Plum Fairy. But you'll be pleased to hear that Gavin recorded it all on video, which we'll be able to enjoy at the Christmas dinner.

Trevor





'Water'

Judged by Terry Maguire

Prints — A Grade

Honours

Carolyn Hope Icebergs, Lake Tasman

Merit

David Brinn Undercurrent

Prints — B Grade

Merit

Jamie McCracken Drip Highway

Projected Images — A Grade

Honours

Robyn Carter Liquid Gold

Merit

Roger Thwaites Ice tension Patterns

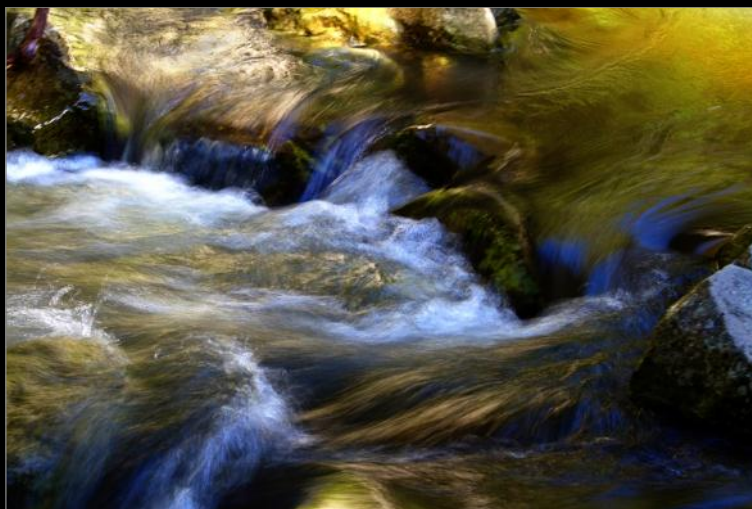
Projected Images — B Grade

Honours

Jamie McCracken Water Tower

Merit

Heike Rickter Cooling Off



Liquid Gold by Robyn Carter



Ice Tension Patterns by Roger Thwaites



Cooling off by Heikie Rickter



Water Tower by Jamie McCracken



'Open'

Judged by Terry Maguire

Prints — A Grade

Merit

Roger Thwaites The Incline

Projected Images — A Grade

Honours

Gordon Walker Silvereye

Merit

Owen Dunne Nature's Sculpture

Projected Images — B Grade

Merit

Sue Burdon Helen



Nature's Sculpture by Owen Dunne



Helen by Sue Burdon



Silvereye by Gordon Walker

NEXT MEETING: Thursday 12th April 2012 at St Mary's Parish Hall, Blenheim, starting at 7.30pm. Doors open by 7:00pm

What's on:

Results of — Creative / Open

Hand In — **Social Statement/Open**

7:30 Club announcements

7:40 **Competition** results and Judge's comments

8:30 **Alistair & Trish McAuslan** — An Introduction to Audio Visuals

**Please Stack Your Chairs
Before Supper**

National Convention 2012

The first meeting for our 2014 National Convention committee has been scheduled, and we will be starting the long process of organising the event. One thing we need to have ready for the 2013 Convention being held in Wellington, is our promotional Av or video. That means we will need footage from the same time of year — that being late April — so I shall be collecting video later this month.

Our theme for 2014 will be 'The Colours of Marlborough', so we will be looking for autumn hues, the grape harvest, gardens like [Hortensia](#) and [Upton Oaks](#).

Please contact me if you'd like to be involved in collecting video. Contact info [at the bottom of the front page](#).

If you collect video yourself, 1080p would be preferred, but 720 will do at a push. We can also use stills, but we'd like the promo to be as dynamic as possible.

Fourth Thursday Meeting — 26th April, 7:30pm at St Marys. Another look at **Night Photography** but with a different approach, trying to make use of Roger's advice from his article this month. Bring your camera and tripod. We'll split into teams, and capture the mood of locations like Seymour Square and the town center, plus try for some high angles from the Warehouse car park.

Field Trips

Sunday 15th April — **Stronvar High Country Station**. [Stronvar](#) is way up the Waihopi about an hours drive from Blenheim, (although the road is apparently much better than the Leatham Valley). There are walking trails, old buildings, and the river, plus lots lots more. Meet at the railway station at 8:00am. Bring something to eat and drink. And insect repellent (the sandflies were murder on our Leatham Valley trip.

If the weather is too bad for the above trip, then we'll use an alternative destination closer to Blenheim.

Nelson Marlborough Challenge

Saturday 19th May

St Mary's Parish Center

Our session to choose our set for the NM Challenge was an interesting night, and while we ended up with 25 images, it was decided that there were still too many Club members with more than one image in the set, so we set out to find some more. That process is under way, and we should get very close to the ideal of no more than one image per person.

The program will feature the usual photo Treasure Hunt type quest, with teams made up of members of both clubs. After viewing the quest images, judge Graeme Brooks, will deliver his comments and scores for the Challenge images.

We are hoping to make this our first time to win the challenge, and have a secret weapon in the form of an excellent photographer who happens to have dual membership in both Nelson and Marlborough Camera Clubs. We can already hear the cries from the Nelson club members if we win, and our secret weapon has the Champion image!

This is always a good day out, with lots of fun, and a chance to get to know our nearest Camera club neighbours.



Special General Meeting

St Mary's Parish Hall
10th May @ 7:30pm

Proposed Resolutions to alter the Constitution

Item 27: The Accounts of the Society shall be reviewed by the Accountant who shall not be a member of the Society, and who shall be elected annually at the Annual General Meeting of the Society.

Resolution: That the existing Item 27 **be rescinded** and That the above amendment to the Constitution **be approved**.

Resolution: That Wendy Coutts of Coutts Clerical Services, Blenheim, be appointed to undertake a Review of the Society's Financial Statements for the Financial Year ended.

Item 23: The financial year of the Society shall commence on the first day of July and shall end on the 30th day of June.

Item 17: The Annual General Meeting shall be held no later than August 31st in each year.

Resolutions: That Items 23 and 17 as currently stated in the Constitution which refer to the end of the financial year being August 31st **be rescinded**.

Resolutions: That Items 23 and 17 **be replaced** in the current Constitution such that the end of the Society's financial year is June 30th and the AGM is held no later than August 31st each year.

Advantages to proposed change in Financial Year

Mid-Year social event – avoid the Christmas season when there are many commitments and money is short.

Recognise that events planned for late November/ December are poorly attended.

Give everyone a break to catch up on their photography mid-photography competition year (mid-November to February)

More time for a new Committee

to settle in prior to Xmas break. The AGM would be July or August depending on the date the regular Club night occurs in July (i.e. sufficient time to get accounts and notices prepared).

This year the club's social event could be on the occasion of the Seddon Shields event – the Dinner will be less expensive and a good speaker could be arranged for that evening.



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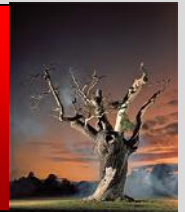
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Upcoming Events



**MARLBOROUGH
CAMERA CLUB**

Night Photography
Thursday 26th April
St Mary's Parish Center @ 7:30pm



**MARLBOROUGH
CAMERA CLUB**

Nelson Marlborough Challenge
Saturday 19th May
St Mary's Parish Center @ 10:00pm

**NELSON
CAMERA CLUB**



2012 **National Convention**
Southern Focus
25th — 29th April
Hosted by the
Southland Photographic Society

[Online
Registration](#)
(preferred)
Or download
and mail
[Registration
Form](#)



[Promotional Video](#)



For more news and information visit the **PSNZ** site
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