



Photo News

The Monthly Newsletter of the

**MARLBOROUGH
Camera Club**

October 2012

Last month Dr Richard Smithers gave us a splendid talk, and showed us some excellent pictures, from his trip as ship's doctor on a visit to Antarctica. We continue in this vein of intrepid journeys this month with Photographer [Ian Wilshin](#), who will talk about his trip from the UK to New Zealand by motorcycle.

Apparently there is still some confusion over the changes to our Club's financial and Competitions year. There is a handy document on [page 2](#) that should hopefully clear things up.

As I type this, summer is struggling to

take a hold, but our parks are full of colour, and it is a great time to be a photographer. I am making the most of it, gathering video and stills for our 2014 Convention promo, and would be pleased if anyone wanted to come along with me. Otherwise I am looking for stills, or high quality video, that show our area to good effect. (Still images should be at least 2500 pixels on their longest side.) Contact me (see below) if you can offer images, or would like to join me on some video shoots.

Trevor

Photograph taken by Gordon Walker on our recent Field Trip to Pollard Park.



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PRESIDENT'S PAGE

Liz Davidson

Reminder regarding Changes to the dates of the Camera Club's Financial and Competition Years

There have been quite a lot of enquiries regarding when the current competition year finishes and competition trophies will be awarded. At a Special General Meeting of the Club's membership held on Thursday the 10th of May 2012,

It was decided that:

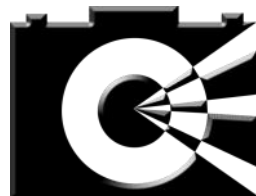
- The Financial Year of the Club is changed to commence on July 1st and conclude June 30th the following year, (i.e. no longer from September to August the following year).
- Similarly, that the Competition Year will now be from July to June the following year with the final hand-in for the competition year being at the June Club meeting, including Shot-of-the-Year.

The consequences of these changes are:

- The annual social event will take place in late July or early August when the results of the Competition year will be announced and trophies awarded.
- To achieve the transition and change the dates of the Competition Year, in 2012 no trophies will be awarded as the "year" is of 18 months duration i.e. includes the whole of 2012 and the first 6 months of competitions in 2013. Trophies will be awarded at the annual social event in mid-winter 2013. Thereafter the competition year will be of one-year duration.

There are several reasons for these changes:

- There has been a steady decline in the number of people attending the Christmas Dinner and award presentations. The Committee concluded this decline might be due to the many other commitments at Christmas time and financial pressures, and recommended the change to mid-year.
- To allow time for the accounts to be prepared the AGM could not be held until mid-October. After the AGM, the newly elected Club Committee had minimal time to decide on the set subjects and general competition rules, etc., prior to year end. There was insufficient time to review the competitions and grading, and to make adjustments before the next year was due to start.
- The new Committee, elected in August, will decide on the set subjects and general competition rules for the ensuing calendar year – i.e. the current Committee will decide the subjects and rules for the whole of 2013.
- Members were slow to pay subscriptions, with many not doing so until well into the New Year which is a stressful situation for the Club's finances. From this year, the Committee has decided that members who have not paid subscriptions by December 31st will no longer be financial members of the Club.



MARLBOROUGH
CAMERA CLUB

Very recently I had to do the grandparental thing, and trek across to Wellington to attend a show that my grand-daughter, Emily, participated in. The World of Wearable Arts being held in Wellington prompted Churton Park School to put on their own display of wearable art in the form of amazing, fantastic, and incredibly creative hats and headgear.

Their show was held in the Newlands Intermediate School hall, and children in years four, five and six participated. It was an amazing undertaking for both the children and their teachers — kids have not yet lost the art of creativity.

I turned up with my Nikon D7000 camera with its trusty all-purpose 18-200 lens, and sought permission to photograph the show. I had no flashgun with me and had to depend entirely on available light in the hall and the high ISO that can be used on the D7000. I got up to about 3500 ISO at one stage and it worked a treat. Thank you Nikon for the D7000! Luckily I was sitting right up front, so got pretty good

views of the kids.

The principal, Anne Lye, was delighted when I offered to put the images onto a USB pen drive and drop it into the school. Then we conferred and I followed up with the task of re-sizing all the images to 1024 x 768 for them. Those images were put on another pen drive and used in a slide show at a local rest home. Children visited the rest home wearing their fantastic hats and the oldies just loved their display. I was able to re-size all those images as a batch in Adobe Lightroom. A very simple process, but if the school had had to re-size the images they would have had to do them one by one and it would have taken forever.

Trevor is going to give me a [link to some software](#), free I hope, for me to email to the school so they can also re-size multiple images in one foul swoop.

Photographing their special show was a great fun thing to do for Emily's school and took up very little of my time thanks to Nikon and Adobe Lightroom.

Liz



BE CAREFUL WHAT YOU WISH FOR!

By *Roger Thwaites*, APSNZ



Warning: This is a light-hearted, general interest opinion piece, designed to provoke a bit of discussion amongst photographers. You may wish to take it seriously, or you may choose to ignore it altogether!....your choice!

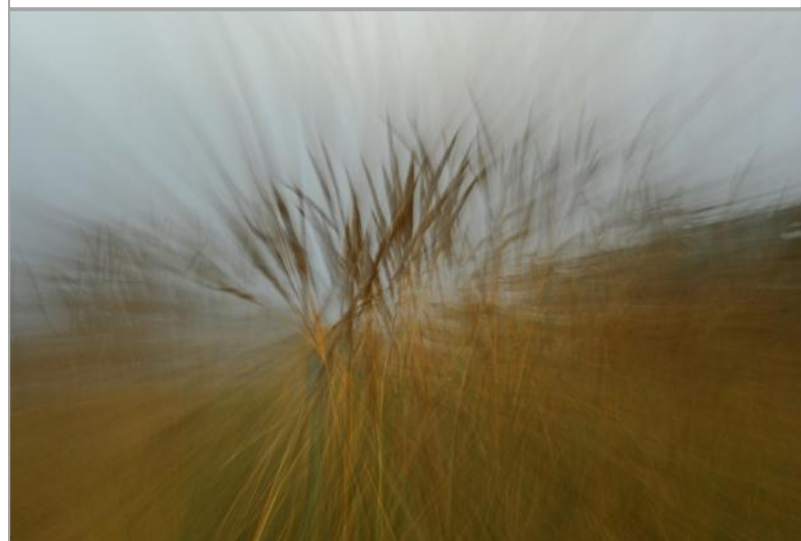
What an interesting world we live in! I decided that I would enter the North Shore Salon last time around, and managed a couple of 'acceptances', which I thought was "pretty good" considering that most of my photos were taken 'in-camera', with very little digital manipulation. North Shore have a really good catalogue, which shows all the 'acceptances', mainly as thumb-nail images. I looked in amazement at the images, and was surprised at the number of "obviously" enhanced images, and thought, that if these entrants had been restricted to taking images 'in-camera', they would not be featuring in the catalogue. Anyway, I passed the catalogue on to a colleague, and he commented, that most of the images in most sections, had been manipulated!....And, I thought that if he could spot that, then surely it would be fairly obvious to others, (and the judges!), but no! It seems like this is the expected outcome for competition photos, in this day and age! What a pity!....The 'in-camera' skill factor, has taken a rather large dive! On the other hand, the 'computer skill factor' has increased greatly! (It's no wonder that some previously 'accepted' photographers, are now having difficulty gaining Acceptances). We have to take into consideration that these days, photos are not exactly 'what we might expect', as contestants keep on adding all sorts of digital enhancements, and the "Gothic mood" theme and "high key" seascapes, seem to be the "in" thing (amongst other things!). "Integrity" is now a hollow word when it comes to photography, and only the authors of photographic images, know

what clever enhancements they have made, to them!

Several years ago, I predicted that this would happen, but I had no idea of the enormity of the scale of it all! A few years ago, I attended the PSNZ National Convention in Nelson, and at the opening ceremony, the High Commissioner to the Australian Embassy was the 'number one' guest speaker, and he spoke about the



Dune Grasses #1 — Shows image as it was taken in-camera, using a 200mm lens, 'zooming out' during exposure. (Unmodified image).



Dune Grasses #2 — Modified image, shown with better colour saturation, and cleaning up of some imperfections.

need for 'photographic integrity' in our images. The 'then' Mayor of Nelson, in his speech of welcome to all the Conventioneers, reiterated the "need for integrity" of the photographic content of our images, and this seemed to be the continuing theme of the convention, with all of the keynote speakers mentioning something about the 'integrity' of their images.

Since then, times have changed even more rapidly than before! We now have some really 'serious' software available, with which we can change the 'meaning' and the 'mood' of our images, at will! When I made the move to digital (albeit more recently), it was a real eye-opener! It wasn't just the digital camera that I had to come to grips with, but there was all the 'computer stuff' to deal with! For a reasonably 'computer-literate' person like myself, this was something of a mission, and I am still learning all the 'ins' and 'outs' of Photoshop. Sometimes, I wonder whether I will ever completely master it all, as, just as I get proficient at one piece of the software, something else appears

on the scene. (Oh for a younger mind!) As for 'photo integrity', I realised that today's images are so well put together, that it is becoming more and more difficult to tell the difference between a 'normal' image and a manipulated one. (Anyway, what is 'normal', anymore?!). It occurred to me that there were at least two 'areas' in the photographic world, where we could rely on photos having some sort of integrity of the 'original intent' of the images: The first, being the area of "photojournalism" in the newspaper media, and the second, being in the area of "Natural History". Newspaper editors, insist that their images are "straight out of the camera", and have not been altered in any way, although I suspect, at times, that this is not strictly true.

As for Natural History images, this has traditionally always been an area of

Modified image, shown with better colour saturation, and cleaning up of some imperfections.



photography, where the honest representation, or the 'original intent' of presenting a subject in it's 'natural' form and environment, has been regarded as being paramount, and sacrosanct. But even here, the enhancement of Natural History images, is being pushed to the limit!

What's my point?....Well, when we look at today's photographic images, it is difficult to know whether they are honest representations of the original images taken in the camera, or not. Perhaps there is another way of looking at this, and that is, to apply the "test of time". Maybe we could imagine how a particular image would look, when we hang it on the wall for an indefinite period of time. Would we

keep coming back to look at it time and time again, or would we soon tire of it after a relatively short time, and replace it with something else? If the image stirs the imagination and keeps people interested enough to keep coming back to look at it, then surely it passes the "test of time" with flying colours.

To me, this is what image making is all about, so when you push those buttons on your computer, and click that mouse, it could be a case of "Be careful what you wish for"!

(Images shown, represent only minor modifications/enhancements to the original images, taken in-camera).

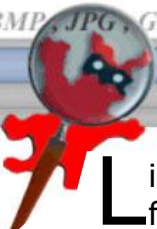
Roger

BMP, JPG, GIF, TIFF, PSD, EPS, PNG, PCX, MP3, AVI, MOV, ICO, LWF, JPG2000, PSP, SWF, CLP, XPM...

IRFANVIEW

home | e-mail | deutsche version

WWW.IRFANVIEW.COM



Liz asked about free software for batch resizing images, and there was no doubt in my mind what to recommend. **Irfanview** has been around since 2003, and has got steadily more powerful over the years. It is easy to install and use, and as well as batch resizing, it can view a huge range of image file formats including RAW. It is also completely free!

After [downloading](#) and installing, you open Irfanview from a desktop icon. To resize one - or a folder full of images - click on:

File > Batch Conversion

From the window on the right, navigate to the folder containing your images, select the images you want to resize, and click

on **Add**. The file names will appear in the window in the bottom right corner.

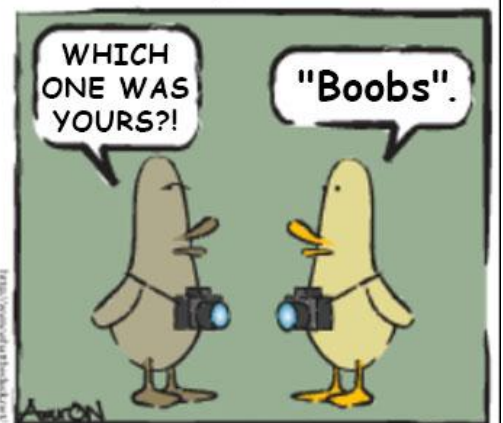
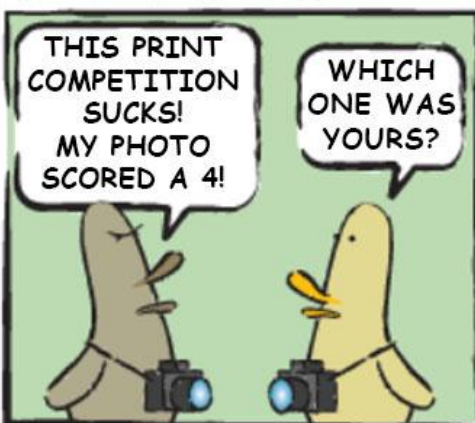
Make sure **Batch Conversion** is checked, and click on **Advanced**. From the new window check **RESIZE** and **Set one or both sides to:**, and after making sure **pixels** is checked, use **1024** for the width, and **768** for the height.

Click **OK**, and back in the main window, set the output directory. (If you need to create a new folder, be sure to put the '\\' character after the folder name.)

Now click on **Start Batch** and sit back and watch it happen. Be sure to check out the other options like rename and re-number (a handy tip for setting the order in a Powerpoint slide show).

Trevor

What The Duck





Travel Photography

Un-Posed Portraits

When travelling, I like to take portraits of local people just being natural. This is quite different from the posed portrait in a studio or even in the "field". Both are important but today I want to write about un-posed portraits. I suppose you could call them "candid" portraits but I like to think of them more as "un-posed".

How can I get shots of people being natural, in their normal surroundings, and what is the etiquette?

Un-posed can mean either photographing people without their knowledge or photographing them when they are ignoring the photographer, either because she/he has merged into the background or the subject is engaged in something far

more important than the photographer. In this respect, un-posed portraits resemble wild animal photography.

I don't try to disguise the fact that I am taking a photograph. I think that could be deceptive and disrespectful to the subject. However, I do use a telephoto lens to avoid distracting the subject, which is rather a fine distinction but one that is important to me and my respect for my subjects. The specific lens I use (70-300 mm f4-5.6 DO on a full-frame camera) is one of Canon's "DO" series that employs diffraction optics to create unusually compact high quality lenses so the lens is not so large and intimidating. If the subject realizes I am taking a photograph, then I will ask permission and, when appropriate, offer payment. It is quite appropriate to pay a person whose photograph you are taking, just like hiring a model. Try to judge if a subject would like to be paid a couple of dollars or would be offended by the offer. Of course, once you have interacted in this way you can no longer get a completely un-posed portrait but you may get a good posed one. Very rarely, someone has been angry that I have taken a photograph without his or her knowledge. In that case, I apologise and immediately delete any relevant image from my camera. Figure 1a shows a stall-holder in a village market in France. He saw me preparing to take his photograph and so I waved to him and he indicated that it was OK. He then went back to flirting with an adjacent



Figure 1a

stall-holder (figure 1b) and forgot about me, so I got a couple of almost un-posed portraits and everyone was happy.

It's easier than you might think to get images without the subject realizing you are photographing them, even if you do not try to disguise what you are doing. Typically, the most interesting shots are of people intent on doing something and they are not very aware of their wider surroundings. An interesting variant on this theme is figure 2 which is a shot of a resident of a village in China who seems to be totally absorbed in doing nothing.

Technically, the most important issue in un-posed portraits is the background. Ideally, the background should contribute to the "story", as in figure 3 where the girl's donkey is in the background and there is a glimpse of the sandy desert environment. The subject should dominate the background, though. Above all, find a background that is not distracting. You can't move the subject and so you, the photographer, will have to move around and up and down, and maybe wait for the right moment, to get a non-distracting background. Figure 4 (next page) was taken in a city street but by crouching down I was able to eliminate the distracting background.

A good angle will also give you "catch-lights" in the subject's eyes. The usual preferences for diffuse lighting, side

Figure 1b



lighting and the happy (or golden) hour when the sun is low all apply.

Catching just the right moment can be important. In figure 3, the girl is trying to sell a donkey ride out of Petra to two tourists, one on each side of me. I caught

Figure 2



Figure 3



her as she was changing from looking at one of her potential customers to the other and it almost seems as if she were talking to me. In this situation, don't worry about the composition of the image; just get enough in the frame that you can crop it later in post-processing. And, use a fast shutter speed to "freeze" the subject.

In portraits, subtle tonal variations are very important which means that the exposure of the face needs to be as accurate as possible. Use centre-weighted or spot metering and set the exposure with the subject centered. If necessary, lock the exposure and re-compose before taking the shot. Personally,



Figure 4

I usually shoot these images with the subject in the center of the frame and crop later. Timing can be much more important than filling the frame in these circumstances and it's just easier to work with the subject centered. This approach, with auto-focus, will also give you very sharp images (unless you have camera shake). For portraits, I may "soften" the image with a small negative setting of the "Clarity" control in Lightroom.

When it comes to cropping, the principles are the same as for any portrait. In particular, it is usual to include the whole head and leave some space for the subject to look into. Often, it is possible to obey the "rule of thirds" and get one or both eyes or the eye-line emphasized by locating it one third of the way from one or both edges.

Getting the balance right between what is private and what is public can be tricky but I've found that it's easier than you might think if you respect your subject as a fellow human being.

Harry

Trevor's Take

Harry's article is particularly close to my heart this month because of the work I do covering events like The Mussel Festival.

It's relatively easy to get un-posed portraits at events, because the subjects tend to be distracted by the on-going entertainment. Having said that, I now carry two large 1D bodies, one of which sports a big white 70-200mm f2.8L lens, so it is hard to go un-noticed. So my approach is to do a circuit of the venue with the big camera in full view. I know I won't get any decent pictures at this stage, but by the second loop, people will no longer notice you, and you can start looking for shots.

I scan the crowd constantly, and move quickly into appropriate shooting positions; immediately grab a frame or two, and worry about acknowledging the subject

with a wave afterwards. You rarely get a decent picture after you have interacted with the subject.

Harry has effectively used depth of field to isolate his subjects, but you can run into trouble working close to the subject with a 200mm lens @ f2.8. f4 or f5.6 will put the subject fully in focus, but retain a nicely blurred background, and save you the cost of an expensive large aperture lens!

Speed is crucial, so I make full use of the camera's automatic functions, shooting Aperture Priority, usually with minus 1/3 of a stop of exposure compensation.

I nearly always use a flash set to High Speed Sync, and reckon on getting up to six meters of fill light at f2.8 @ ISO 200, or f4 @ ISO 400 (with a Canon 580EX2)

Trevor



UNRAVELLING THE SECRETS

Of Other People's Photographs

If you are anything like me, a good percentage of the emails that arrive in your inbox consist of a mixture of jokes, cartoons, and pictures that your email buddies are convinced will be of interest to you. I rarely forward them on, but a series of images a friend in Canada sent me recently, did interest me, but not in the way I am sure was intended.

The images depict an aircraft display team doing a different take on the smoke trail theme, by dragging their landing gear in a lake, but what caught my attention was the near perfect amount of motion blur of the propellers — so I immediately wondered what shutter speed was used.



The Flying Lions Aerobatic Team water-skiing across the Klipdrift Dam near Johannesburg South Africa.

To the rescue came a tiny bit of software I use called **Opanda iExif**, which can view an image's EXIF information (if present) in images viewed in Firefox and Microsoft's Internet Explorer.

[EXIF](#) — which stands for Exchangeable Image File Format — is information embedded in an image, and that you can view in programs

like Lightroom, Adobe Camera RAW or the software that came with your camera.

Opanda iExif is completely free, and can be downloaded from [this page](#) if you are using a Windows PC, or [this page](#) if you are using a Mac. **Note:** I have no way of testing the Mac version. (The PC version

The propellers are blurred by just about the right amount. **Opanda** has let us know this was achieved with a shutter speed of 1/250th of a second.



does not claim compatibility for Windows 7, but it works fine.)

Having downloaded and installed the program, all that remains is to find pictures of interest in Windows Internet Explorer, or Firefox, right click the picture, and choose 'View Exif/GPS/IPTC with iExif', and if the image still has its EXIF information intact, a window like the one on the right will open. (I have used the mouse to enlarge this window, and edited out some of the less interesting information.)

Getting back to the water-skiing aircraft on the previous page, we can't use iExif in an email, but a quick search with Google found the same pictures on [this page](#).

Now we can see that the pictures were taken with a **Nikon D2X** with a 80mm lens at f6.7, and a shutter speed of 1/250th of a second. So that appears to be a good shutter speed to show a nice amount of motion blur of an aircraft's propeller.

In my experience, probably less than half of the images you try this on will still have their EXIF information. You may need to view an image at a larger size by clicking on it, so don't give up straight away. It also doesn't work with images displayed with Adobe Flash (those clever slide shows that are becoming more and more popular on the Internet. It does work on lots of the images displayed on our Club website on the [Galleries page](#).

I hope you find this tool useful.

Trevor

PANDA IEXIF 2

Summary EXIF GPS IPTC Edit Advance Mode...

| Entry | Value | Tag |
|-----------------------|-------------------------------|------|
| Image | | |
| Make | NIKON CORPORATION | 010F |
| Model | NIKON D2X | 0110 |
| Software | Adobe Photoshop CS2 Macintosh | 0131 |
| Date Time | 2006-02-19 17:44:15 | 0132 |
| Exif IFD Pointer | Offset: 216 | 8769 |
| Camera | | |
| Exposure Time | 1/250" | 829A |
| F Number | F6.7 | 829D |
| Exposure Program | Shutter priority | 8822 |
| ISO Speed Ratings | 100 | 8827 |
| Exif Version | Version 2.21 | 9000 |
| Date Time Original | 2006-02-19 06:52:04 | 9003 |
| Date Time Digitized | 2006-02-19 06:52:04 | 9004 |
| Shutter Speed Value | 7.97 TV | 9201 |
| Aperture Value | 5.49 AV | 9202 |
| Exposure Bias Value | ±0EV | 9204 |
| Max Aperture Value | F2.83 | 9205 |
| Metering Mode | Pattern | 9207 |
| Light Source | unknown | 9208 |
| Flash | Off | 9209 |
| Focal Length | 80mm | 920A |
| Subsec Time | 0.24" | 9290 |
| Subsec Time Original | 0.24" | 9291 |
| Subsec Time Digitized | 0.24" | 9292 |
| Color Space | Uncalibrated | A001 |
| Exif Image Width | 800 | A002 |
| Exif Image Height | 531 | A003 |
| Sensing Method | One-chip color area sensor | A217 |
| File Source | DSC | A300 |
| Scene Type | A directly photographed image | A301 |
| CFA Pattern | [R,G],[G,B] | A302 |
| Custom Rendered | Normal process | A401 |
| Exposure Mode | Auto exposure | A402 |
| White Balance | Auto white balance | A403 |
| Digital Zoom Ratio | 1x | A404 |
| Focal Length in 35mm | 120mm | A405 |
| Scene Capture Type | Normal | A406 |
| Gain Control | None | A407 |
| Contrast | Normal | A408 |
| Saturation | Normal | A409 |
| Sharpness | Hard | A40A |
| Subject Distance R... | unknown | A40C |

Actual focal length

This is the corrected focal length taking into account the camera's 1.5 crop factor sensor. Clever stuff!

Waterski-1[1]
URL: http://www.worldaffairsboard.com/attachments/milita aviation/10172d1207085815-flying-water-skiing-wat

DigitalFilm -- Professional photographic reversal film effect simulator/elv



SELF ASSESSMENT FOR COMPETITIONS

By Robyn Carter



Judges are a confusing breed. One judge might rate your image highly, and another one may come along and not accept it at all. With such confusing messages, how do we know when an image is good, or not so good? The truth is – we don't. Judging photography is a difficult task, and highly subjective, but a good step to do is to assess your image yourself first, before you enter it into any competition.

When I started in club photography nearly 20 years ago, one of the senior members took a group of us beginners under his wing and taught us to self-assess images. He made us think carefully of what we were doing. We were in his care for six months, until he decided we were doing okay, and let us go, while he started up another group.

He just didn't tell us what we needed to learn, he drew us all into the discussion and in the end we became quite good self-critics. As we became more senior club members, we were asked to help out and start groups for beginners ourselves, and we were only too happy to, knowing how valuable it had been for us.

So it is time to pass things along again and share some of the words I learnt. They are: *Composition, Exposure, Lighting, Story, Colour, Mood, Point of View, Positive or Negative Spaces, Design, Cropping, Blown out bits, Movement, Distractions, Triangles, Leading lines, Too busy, Dust Spots* plus a whole host of others, but this will do for a start!

Every image you take or present, needs to have this kind of assessment beforehand. If you don't do it yourself, the judge will do it, so in my opinion, it's best to get in first! I obviously won't have room to go over all of these, so I'll do a few. Anyone else wanting to learn more, are welcome to join the group I will be starting this month.

Composition:

Good composition is a key element yet it is something that is very hard to define. This is a term in regards to the placement of objects, and how each object interacts and plays off on each other. Some words associated with good composition would be patterns, symmetry, Textures, Lines, Shapes, and Depth of field. Often images with the strongest composition are ones with simple but bold statements. (e.g. Banana leaf – Honours, C-Grade, North Shore Photographic Society).

Exposure:

Correct exposure is defined as the exposure that achieves the effect the photographer intended. The image subject will define this. But one thing that needs to be looked at is overblown highlights, or shadows that are too dark. Both these will mean that the image will lack detail in those areas so they should be avoided.

Lighting:

Lighting will make or break an image. An image taken at the wrong time of the day will make the image flat and uninteresting. Try taking your images in the golden hours of early morning and late afternoon. Think



Banana Leaf

about your light source too. The broader the light source, the softer the light. The narrower the source, the harder the light. Broad light lessens shadows, reduces contrasts and suppresses texture. A narrow light source does the opposite. A broader light source hits your subject from more directions, which tends to fill in shadows and gives more illumination to the overall scene. Lighting is a huge subject, I recommend Googling to learn more!



Story:

A good image will convey a story or message to the viewer. If you are taking images of something you are interested in, then the story will be easy to convey. If you force yourself to take images of things you aren't interested in, your heart will not be in it, and although the photo can be technically perfect, they will not be images that will move the soul, or convey the message well. There are a number of ways to capture a story in a photograph. It can be mood, feeling, the statement, light, shadows, elements, emotion to name just a few. (Down and Out)

Point of View:

If you can give your image a different point of view, this can often make the image much stronger. It makes it stand out from the crowd. I take a lot of photos from the ground, especially at night. Mainly because when I travel, I hate carrying a tripod, so I put the camera on

the ground, prop it up with a battery and take my long exposure shots that way. I will often take the same photography six times or more, each time with the camera in a different place. Then I'll pick out what I consider the best. (Europe on an Angle)

Dust Spots/Distractions:

Keep your sensor clean. There is nothing worse than seeing an image with brown spots in the sky from either a dirty sensor, or a dirty lens. If you do find dust spots, make sure you clean them up before printing or entering an image. Also keep an eye out for distractions in your image. If your eye is always being taken away from the focal point, to a branch or stick, or something else in the corner, then that distraction needs to be taken out, cloned out, or cropped out of the image.

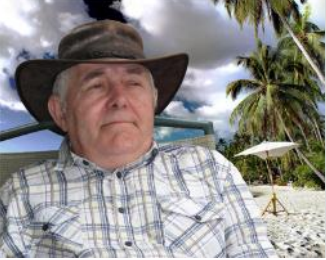
If anyone is interested in learning more, I am offering to host a group of beginners/C-graders, or anyone else that might want

help with assessing images. This group will consist of no more than six people. Each person can bring up to six images, either digital on a pen drive, or 6x4 prints, and these will be assessed/discussed within the group. The group will meet once a month at my place a week before competition nights. If you would like to be involved, email me at

ambling.rambler@gmail.com



Down and Out



TRAVELLING LIGHT

By Trevor Dennis

One of the best aspects of travelling for a photographer, are all those new things to take photographs of. Exotic locations with their equally exotic inhabitants and cultures; ancient architecture with a rich and exciting history — so we like to make the most of those opportunities, and means taking our best camera kit on our travels.

The problem is, it's damn heavy!

Throw in a laptop to dump your full memory cards on to; do a bit of editing, and maybe upload some pictures to the Internet for friends and family back home, and the fun can quickly come out of it.

On our first trip to the UK to see family, I took so much kit I was worried that the plane might not take off. Long days exploring turned into misery before lunch



time, and I swore never again.

Our next trip was after I'd had the accident that broke my back, so there was no choice but to compromise. Least ways that was the intention, but the bag still weighed far too much, and my wife Chris insisted on carrying it most of the time, which was hardly fair on her. So on our trip this year



Figure 1

we got serious. No DSLR, and no laptop.

Chris had taken a shine to my Canon G10, and was doing far too well with it for me to ask for it back, which was a good excuse to get a Canon G1X. These are similar to the Canon G series compacts, but with a slightly bigger sensor (just a touch smaller than APS-C). Even so, I agonised on whether I could bear to leave my big camera at home, but that's what happened, and it turned out to be a good decision.

Image sharpness and general quality from the little G1X was excellent. The landscape on the previous page (**figure 1**) is as sharp as anything I've taken on a DSLR ([click on the images to view at a larger size](#)). Shutter lag is definitely a problem with compact cameras, but by predicting the action, I was able to place moving objects more or less where I wanted them (**figure 2**).

Of course there were times when I regretted not having a DSLR with me. **Figure 3** was a result of one of those



chance encounters we love as photographers. I was driving home paralleling the sea shore, and could see a nice sunset developing behind me, and then spotted the kites beyond the sea-wall. But even here, with failing light, and unable to select the ideal camera settings, the camera fared remarkably well.

I had been using the camera's 'P' (Program mode) for nearly everything, because it seemed able to do a better job than I could most of the time. P mode allows you to shoot RAW, and use exposure compensation to offset what the camera thinks the best exposure to be. If you are still using full Auto, then I thoroughly recommend making that next step to Program mode.

I mentioned the near APS-C sensor size of the G1X. That has two advantages over normal compacts. A bigger sensor means larger pixels for a given Mp count, and that means less noise. The church interior on the next page (**figure 4**) was taken hand-held in very low light, but noise levels are well under control, and with the radical application of Adobe Camera RAW, a huge dynamic range has been contained remarkably well. You would generally expect stained glass windows to be completely blown out with a shot like this.

The other advantage of a larger sensor is the ability to use creative depth of field, as demonstrated by the flower



Figure 3

arrangement on the right (**figure 5**).

I mentioned a laptop at the beginning of the article, and while I did not intend doing any editing, I did want the means to back up the camera's memory card and view the pictures on a larger screen. Like too many people in this world today, I also felt the need to keep up with my email. So after previously resisting the urge to buy a tablet, I bit the bullet and got an iPad 3.

This has turned out to be a gem. Things are easy to set up, and the image quality is incredible (my unedited RAW images looked amazing).

iPads do not have a USB slot, but there is an add on kit that contains a USB adaptor and SD card reader. Using the latter, with cards from the G1X, simply opened the iPad's photo app, and an easy to follow dialogue on how to move the RAW files from the card to the iPad. It really couldn't have been more simple.

Before I forget, the G1X also has a very

Figure 4



good movie mode. It shoots high quality 1080 video, which is easy to keep steady because of the G1X's excellent Image Stabilization.

I understand there are some even better alternatives to the G1X out now, so next time you travel, consider leaving your DSLR at home.

Trevor

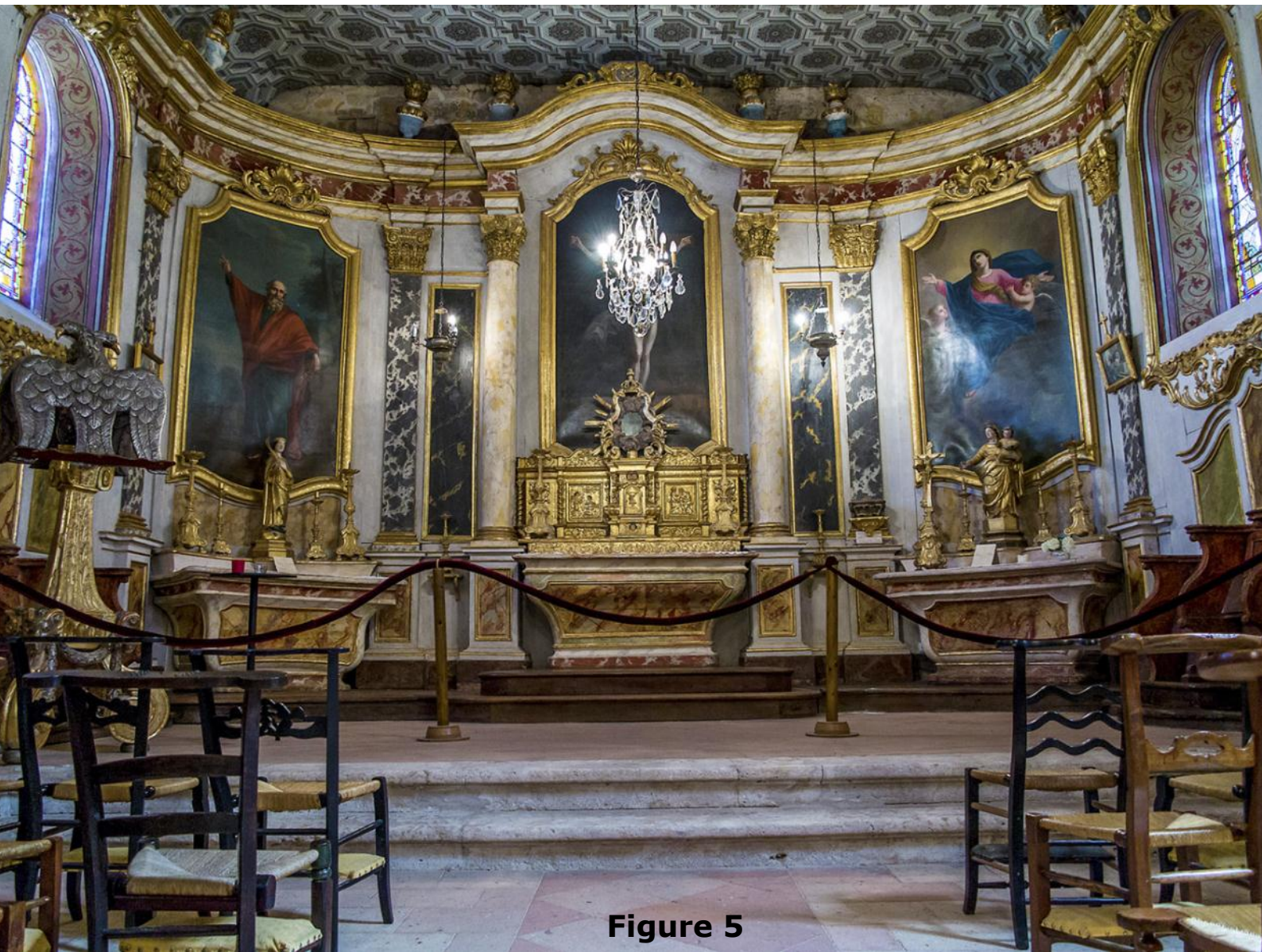


Figure 5



'Shadows & Silhouettes'

Judged by Shona Kebble

Prints — A Grade

Merit

- Liz Davidson* Land Ahoy
- David Brinn* Spirit of the Forest

Prints — B Grade

Honours

- Pete Menzies* Look at That

Merit

- Rod Wegener* At the End of the Bay
- Nola Neal* Morning Dawning
- Jeannie Healy* Stone Age Man
- Barbara Taylor* Richmond Range

Projected Images — A Grade

Honours

- Carolyn Hope* Stepping Out

Merit

- Gillian Clover* Through the Mist
- Carolyn Hope* Tai Chi
- Gillian Clover* Tutus or not Tutus

Projected Images — B Grade

Honours

- Chris Beech* Cat on a Hot Tin Roof
- Heike Richter* Inverted Silhouettes of Toitotoi
- Pete Menzies* Me and My Dark Side
- Ross Beech* Ovine Silhouettes
- Lynette Bainbridge* Pigeon on a Tree

Merit

- Emily Burgess* Running in Waves
- Jan McCullum* Sparrow's Rest
- Lynette Bainbridge* Let's Walk
- Heike Richter* Tendril
- Ross Beech* Spectre of the Brocken



Stepping Out by Carolyn Hope



Through the Mist by Gillian Clover



Tai Chi by Carolyn Hope



Titus or Not Titus
by Gillian Clover

Cat on a Hot Tin Roof
by Chris Beech



Inverted Silhouette of Toitoi
by Heike Richter



Running in Waves
by Emily Burgess

Pigeon on a Tree
by Lynette Bainbridge



Me and My Dark Side
by Pete Menzies

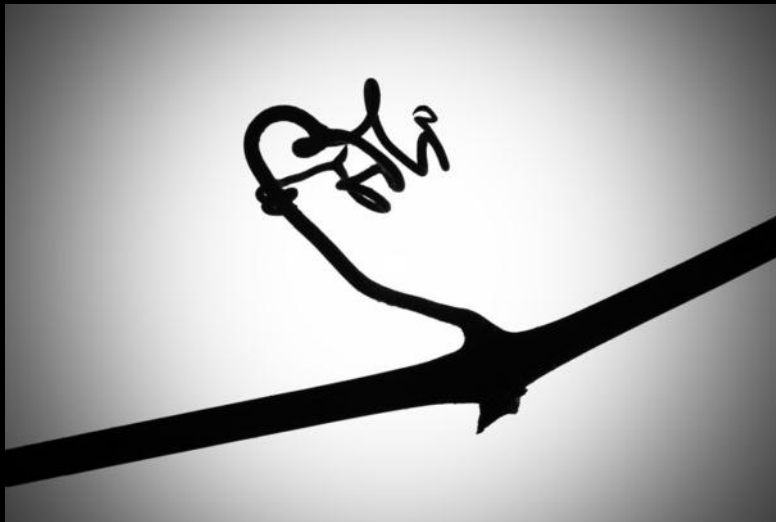
Ovine Silhouettes
by Ross Beech





Let's Walk
by Lynette Bainbridge

Sparrow's rest
by Jan McCullum



Tendril
by Heike Richter

Spectre of the Brocken
by Ross Beech





'Open'

Judged by Shona Kebble

Prints — A Grade

Honours

- Carolyn Hope* Dark Sun
- Gordon Walker* Blue faced Honeyeater

Merit

- Roger Thwaites* Flaxen Elegance
- Gillian Clover* The Station

Prints — B Grade

Merit

- Lloyd Neal* Rhododendron

Projected Image — A Grade

Honours

- Robyn Carter* NZ Falcon
- Robyn Carter* The Classical Guitarist

Projected Image — B Grade

Honours

- Emily Burgess* Calm Before the Storm
- Pete Menzies* Cast Your Nets

Merit

- Will Parsons* Perfect

New Zealand Falcon
by Robyn Carter



The Classical Guitarist
by Robyn Carter





Perfect
by Will Parsons

Cast Your Nets
by Pete Menzies



Calm Before the Storm
by Emily Burgess



NEXT MEETING: Thursday 11th October 2012 at St Mary's Parish Hall, Blenheim, starting at 7.30pm. Doors open by 7pm

What's on:

Results of — **Natural History**

Hand In — **Entrances**

7:30 Club announcements

7:40 Trained photographer **Ian Wilshin** on his trip half way round the world by motorcycle.

8:30 Supper

8:50 Competition results and Judge's comments for Natural History from judge **Rebecca Bowater**. (I hear she has been tough)

Please Stack Your Chairs before leaving

**4th
THURSDAY**

October 25th — Two for the price of one! **Robyn Carter** will be talking about **Red Bubble** and making **Photo Books**. It costs you nothing to put some of your best images

on to sites like Red Bubble, which gives you a chance to make money from your pictures. Robyn has made decent money from her pictures, but like the Lotto, you have to be in it to win it!

Someone asked me recently what will happen to our best pictures after we have gone? One answer is to use **Photo Books**. They are becoming more and more affordable to put together, and it is a very easy process. Robyn will demonstrate just how easy on the same evening she'll be discussing Red Bubble. This is definitely one not to miss! **7.30pm @ St Marys**

NOTE: We have been collecting donations towards the cost of the hall hire on Fourth Thursday meetings, but the Committee has now decided that the usual \$2 donation will be reduced to \$1 each for family members, and that there will be no charge for youths (under 18) and full time students. Please remember that these are **voluntary donations** and are not compulsory.

Competitions — A Reminder

If you are entering our monthly competitions, then please make sure you understand the basic [rules](#). You are allowed to enter:

**A maximum of ONE print
& TWO Projected Images**

If you enter three images, then **only TWO** of them may be either the **Set Subject** or **Open**.

For **projected images**, the colour profile should be **sRGB**. (sRGB is the default setting unless you have changed it)

The pixel size of Projected images should be:

1024 pixels (maximum width)

768 pixels (maximum height)

Projected Image entries should be emailed:

photos@marlboroughcameraclub.org.nz

before midnight on Club night.

Speakers — our speaker for our **October meeting** is **Ian Wilshin**. Ian trained as a photographer before becoming a nurse, but then came over all intrepid, and decided to travel the world on his motorcycle. He started from the UK, and got as far as New Zealand, (specifically Marlborough) and decided it couldn't get any better than this — so here he stayed. Ian has got some great stories to go along with some equally great pictures.

A sub committee is busy working on the set subjects for next years Camera Club competitions, which should be ready for inclusion in the next issue of **Photo News**. I am hoping for some new and exciting ideas for the set subjects, as we have no shortage of Open competitions for the old favourites like portraits. We have to have a Natural History competition for the trophies of course.

There are a few people who have not yet paid their annual [club subscription](#). Please contact our treasurer if this means you.

Field Trips

Sunday 21st October — Whites Bay High tide is at 11:30am, so we are unlikely to have access to the rocks at the south end of the beach. But Roger has promised to disclose the secret location of orchids that grow in the area, and there will be lots of activity on the beach, plus bush trails, so lots to photograph. Meet at the **railway station** at **8.am**

Sunday 18th November — Marfells Beach — We are unlucky with the tide again with high tide being at 9:30am, which will limit how far we can walk, but Marfells Beach is a favourite location with its well used camp site. You'll see rock pools, bluffs, fisherman, and geologically interesting rocks like the one below taken on a former field trip to Marfells Beach. Meet at the **railway station** at **8.am**



Buddies — If you are fairly new to photography, and would like to accompany a more experienced photographer on one of our Field Trips, then we will be trying to team people up when we meet. It's a great way to learn, so please don't be shy.

If you'd like to attend either trip, either sign the sheet on a Club night, or contact Liz Davidson at lizdavidson@xtra.co.nz



Future Club Nights

With our annual get together and dinner no longer taking place in December, we have decided to hold a 'Shared Supper' on the evening of our **November meeting** (the usual 'bring a plate' affair). We will have the competition results for the 'Entrances' hand in, but to make the evening more interesting, we have decided to have an 'on the night' fun competition featuring 6x4 prints.

The subject must be to do with the Camera Club i.e. of a Club member, or from a field trip with an emphasis on 'humour'. Each member can enter as many prints as they like (within reason), and we will judge the pictures on the same evening. We'll all get a good chance to chat and have a fine old time.

The committee is planning a small event on **Thursday the 13th of December** in place of the usual club meeting. It will consist of a "Walkabout" in the vicinity of the Taylor River, Raupo Café area, and the chance to do some lovely evening photography. Those interested will be asked to bring a small wrapped mystery gift that costs no more than five dollars...Pink paper for girls, blue for boys for a lucky dip. Perhaps someone could volunteer to be Santa???? We will investigate the possibility of finishing the evening with coffee somewhere in town. Ideas for fun welcome. What about flasks under a bridge?

While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.

[Dorothea Lange](#)

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Upcoming Events



Southern Regional
12th to 14th October
Ashburton Photographic Society

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Information](#)



**MARLBOROUGH
CAMERA CLUB**

25th October — St Mary's @ 7.30pm
Robyn Carter on
[Red Bubble & Photobooks](#)

**4th
THURSDAY**



**MARLBOROUGH
CAMERA CLUB**

21st October — Field Trip
Whites Bay
Meet at the Railway Station @ 8am



For more news and information visit the PSNZ site
www.photography.org.nz/welcome.htm

[Events](#)
[Competitions](#)

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