

Photo News

The monthly Newsletter of the
MARLBOROUGH
CAMERA CLUB

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May 2011

It seems to be a particularly busy time for the club right now, with lots of activity. Three Club members attended the National Convention in Auckland; Owen to collect yet another medal — a bronze for his [beautiful picture](#) of fungi in the nature prints section, Liz Davidson collected her Licentiate with a set of ten very worthy prints (as shown in last month's issue of Photo News), and myself primarily to present two workshops on HDR, but we also enjoyed some excellent speakers including the amazing Charlie Waite.

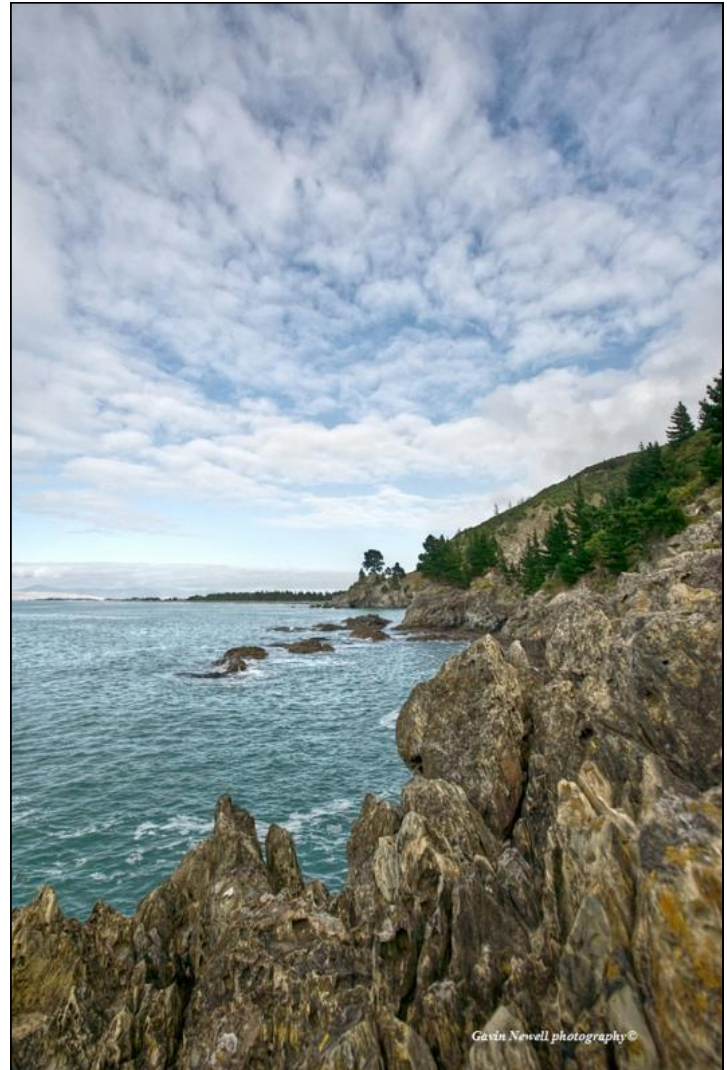
Our fourth Thursday meetings at St Marys continue to be well attended, and we are getting a good turn out for our Field Trips. Then there are the impromptu gatherings like the half dozen Club members who met on the banks of the Taylor river to get some pictures of the [air show](#).

In May we have the Nelson Marlborough Challenge on the 15th, and a Field trip to Pelorus Bridge to photograph fungi on the following Sunday (22nd). I honestly think we have our best ever chance of beating Nelson in the Challenge this year, so it will be a 'must attend' event.

Our Club competitions are getting a record number of entries, and the standard is quite frankly amazing. I'd like to think that the Club's activities and tuition has contributed in some small way to this improvement. The committee is aware that the high number of competition entries is taking a big chunk of Club night for the judge's comments, but that feedback is helping to make us better photographers. We will see what we can do to streamline the process though.

We enjoyed Kevin Boxall's presentation about his father's gypsy photographs at our April meeting. It was notable that Don Kelly approached Kevin immediately after the meeting to discuss his father's work, and that is great praise indeed. We will do our best to keep you entertained with lots more good speakers.

As well as Camera Club and my other responsibilities, I have been particularly busy since returning from the Convention taking a series of photographs to illustrate a book about local volunteers. Because of the time restraints, I have had to work out a quick and reliable method of lighting these pictures which you can read about on page two.



Rarangi Coast by Gavin Newell — taken the a recent Camera Club field trip to Whites Bay.

Note that our main speakers for the May meeting are from the [Nomadic Planet Photographic Tours](#), and that their talk is a little longer than usual so we will be starting **very sharply at 7:30**, and supper will be a little later than usual at about 9:45. Apart from showing us some outstanding images, they will be giving tips on taking pictures in difficult locations, so it will be worth the wait for supper.

They will, of course, be trying to persuade our members to go on one of their trips, and I understand at least one of our members is already considering their trip to Vietnam. I wish it was me.

Trevor

PRESIDENT'S PAGE



In the [November 2010](#) issue of Photo News I wrote about what I described as a fool proof method of photographing close ups. The method involved using automatic flash with a small diffuser, and coupling the flash to the camera with one of those curly extension leads. If you were on the Maud Island trip you may remember me using the same technique to photograph the small critters, and the picture of the [giant weta](#) I used in the field trip report in the [March 2011](#) issue of Photo News. As a brief reminder, the method uses e-TTL to automatically work out the exposure, which it gets spot on with almost every shot. No hassle, just spot on lighting every time.

At the moment I am photographing a series of portraits for a book about local volunteers. There are sixteen people to photograph, and we need the pictures to be of reasonable quality. The problem is that I get limited time with each person, and the pictures are taken on location, so I need to be able to set up and get the shots without any messing about. So I needed to upscale the method I have been using for close-ups

Bouncing a flash off an umbrella throws stray light everywhere, and tends to fox e-TTL. You could use manual of course, but every time you reposition your light source you have to adjust your aperture, which takes time and tests the patients of your subjects.

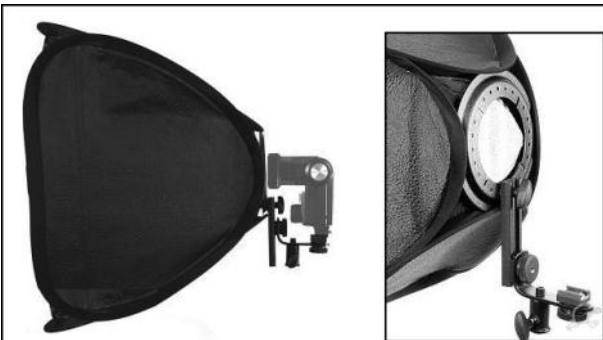
The answer turned out to be a mini-softbox which I bought off TradeMe last year. It comes with a bracket to fit any flash unit, and the softbox folds flat and opens out ready for use in about five seconds. The big advantage with softboxes is that they direct the light only in the desired direction, so e-TTL works perfectly, and with later model DSLRs you can adjust the power of the flash from the camera. In fact if you are using two of them you can adjust both the power and the ratio directly via the camera menus. You also have the advantage of high speed sync when using e-TTL so can use whatever shutter speed suites the shot.

You obviously can't reasonably use a curly extension lead to couple the flash to the camera, but I have been using a Canon ST-E2 infra-red transmitter, and it has worked every time without fail. If you own a Nikon camera with a pop-up flash and a dedicated Nikon speedlite, you can control a remote speedlite with the camera's pop-up flash.

As with the flower shots, the camera is set on aperture priority if there is sufficient ambient light, but adjusted to underexpose the ambient by a stop or so. The flash then lights the subject and you decide how much

ambient light to mix in. As a final note, it has now occurred to me that I could also use the IR remote when photographing close ups, so I have a ten foot curly extension lead going spare.

Trevor



The mini-softbox (above) was bought from TradeMe for \$75. It can be mounted on a light stand (also available from TradeMe) or on a tripod using a spigot, (on the right). The softbox can be unfolded and mounted onto its bracket in a matter of seconds. It is compact and easy to transport, and provides a diffuse and controllable light.



Maxine Roughan is a Board member with Marlborough Victim Support, and was photographed here indoors using automatic flash and a mini-softbox.



Ian Ziad Blissett is the President of the Blenheim Muslim Society. This picture was taken in a shady corner of his garden with diffuse ambient light supplemented by automatic flash using a mini softbox. The camera was set to underexpose the ambient light so that the flash provided the modelling light on his face and clothes.

PHOTOGRAPHY # 82 - CLASSIC FIGHTERS & PHOTOS GALORE.

By Roger Thwaites, APSNZ



Easter was a weekend that was as much about photography, as it was about aeroplanes, and one could be forgiven for thinking that it was a photographers' convention, judging by the hundreds of cameras that I saw.

I attended the air show on Saturday, and although the weather wasn't too brilliant, there were endless photo opportunities to be had, and the photographic 'hardware' had to be seen, to be believed! Just about everyone, was carrying a compact camera, or a photo-capable cell phone, but the number of large telescopic lenses and 'high-end' cameras that were there, took me by surprise. Machinery like this is usually the confines of the Press photographers and the professionals, but not so, this time! I counted 15 of these very large cameras within about a ten metre radius of where I was standing, and as the aircraft zoomed up into the skies, so too, did all the large camera lenses! I remember thinking at the time, that here was a great PJ shot to be had, but having to change over to a wider angle lens wasn't really an option while all the action was overhead!

During the intervals(between flights) I managed to get around all the interesting static exhibits, stalls, and fair-type attractions, with each providing all sorts of photo opportunities.

A change of lens, from the 300mm telescopic to the wide angle 20mm lens, proved to be a good move, allowing me to get in close to the subject without offending anyone! Most of the people who were involved with the ground activities, were more than willing to pose for a shot or two. The military regalia and dress uniforms were brilliant, and the people wearing them were quite ready to act up to the part, when the camera appeared.

Although many of the intrepid old 'War-birds' were restricted to what they could do because of the low cloud ceiling, they reverted to Plan 'B', which gave the expectant crowds many a thrill, as they went by with low level passes, at "speed". The trick with the camera, was to 'lock-on' to the aircraft, as they began their run past the crowd, and then pan the camera, keeping the aircraft in the viewfinder for the whole run, and firing the shutter continuously(quite a mission to 'winch' up a heavy long lens and keep the pan, focus, and shutter going, all the space of a few seconds!). The older aircraft, being much slower, gave photographers a bit of breathing space between shots, which allowed more time to twiddle with the camera settings, and therefore giving greater accuracy of exposure and focus. The flat lighting wasn't helpful on the day, but at least it gave fairly even lighting to many of the subjects. My camera was set to 'Cloudy' White Balance, and Exposure Compensation set to +1.7EV for aircraft against a sky background, and -0.3EV for aircraft with the hills as the background. The Exposure mode was set to 'P' and the focus was done manually. The ISO was set at 640, and this kept the shutter speed at between 1/500th and 1/1000th of a second, which meant that the action of the aircraft flying by, was frozen in it's tracks. Naturally, on such a dull day, the more colourful the aircraft, the better the image.

A shower of rain after the flying had finished for the day, saw us taking shelter in the Marlborough Aeroclub hangar, where we discovered a veritable 'treasure trove' of old aircraft in the various stages of restoration, to photograph. Then we 'shelter-hopped' between the other hangars, as we made our way back to the car park, taking photos as we went.

A selection of the better images taken, appear with this item, my favourites being the navy helicopter in flight, and the shot of the 'German fighter pilot' and his aeroplane.



Dancing Iroquois helicopters.



Pilot Jerry Chissum standing in front of the Fokker D.VII.



Sea King Navy helicopter.



Replica 1916 Sopwith

Roger



Digital ...

A monthly column by Harry

. Have you tried to get good shots of a rapidly changing scene as in children playing or sports or wildlife in action or some photojournalism? It can be very difficult to press the shutter button at exactly the right moment. The problem may be due to your personal response time, the shutter-lag on your camera, or the impossibility of recognising the best moment until after the fact. One solution is to take multiple exposures and then select the best one(s) later. The three images of dolphins in Gibraltar harbour illustrate a typical situation

where taking multiple exposures might be useful.

How can I take multiple exposures automatically and what are the limits?

If your camera takes HD movies, you can switch to movie mode and later select the frame that best captures the image you want. Your camera should keep shooting in movie mode until the memory card is full so all you really have to worry about, in-camera, in this case is plenty of space on your memory card. However, each individual frame of a 1080p HD movie is only about 2 megapixels, so this may or may not be large enough for your needs. (HD at 1080i or 720p is even less.) It is also possible that a single movie-frame will have more digital noise than a moderate-ISO exposure taken in the usual way. The video approach will work for images to be used on Web pages, digital projection, and maybe small or low-resolution prints.

If you want the best resolution and quality, you may have to skip the movie mode and use the multiple exposure or “continuous shooting” mode on your camera. In this mode, the camera takes normal shots using the same settings as for single shots but when you press and hold the shutter button the camera keeps taking shots one after another until you release the shutter button. Then, you can select the best shot and it will be of the same size and quality as if you had taken it in the single exposure mode.

There are two issues to consider. The first is how quickly your camera can take pictures; the second is how long it can keep this up.

Assuming you are using a reasonably fast shutter speed in continuous shooting mode, your camera takes pictures at its maximum rate. My Canon 5D Mk II takes between 3 and 4 frames per second, according to my watch. A faster camera like the Canon 7D would take more frames per second and a slower camera would take less. Camera specifications usually list the maximum frame rate. Obviously, the higher the frame rate, the more chance you have of hitting exactly the right moment. I don't think there is anything you can do to increase the maximum frame rate of your camera. I measured the frame rate on my camera when shooting in RAW and when shooting small JPEGs and there was no difference in the initial frame rate. I made all these measurements with auto-focus turned off; having auto-focus on can reduce the maximum frame rate.

My camera takes about 15 RAW frames at the maximum rate and then pauses and resumes at a slower rate. This means that fast continuous shooting only lasts for about 4 seconds. So, you still have to be pretty close to the right time when you press the shutter button. Why only 15 frames of fast continuous shooting? For those 15 frames, the camera is recording the image data into its internal memory cache (also called a buffer) which happens very quickly. However, 15 frames fills the cache and no more images can be taken until space is freed up in the cache. To free up space, the camera copies the image data to the memory card you put into your camera, and then clears the cache. Unfortunately, copying to the memory card is rather slow and limits the frame rate after the first burst. The most effective way of getting more frames in the initial burst is to reduce the file size of each image by reducing its quality. On my camera, shooting small JPEGs in continuous mode showed no signs of slowing until my shutter finger got tired and I released the button. I suspect that under these conditions the camera would run until the memory card was full; much better than the 15 frames I got with the RAW file. This is a trade-off between image quality and the length of the initial burst.

You can improve the situation a bit by using a faster memory card. This does not affect the initial burst. It does affect how long you have to wait for the internal cache to empty so that you can start another burst. Of course, your camera has to be able to take advantage of the higher speed card. I normally use a “600x UDMA” compact flash card which takes about 3 seconds to empty the cache. I found a card labeled “45 MB/sec”; it took 16 seconds for the same operation. Naturally, faster cards are more expensive but they also download to your computer faster if you have a good card reader.

Finally, beware of filling your memory card too fast. On my camera, 15 RAW files is about 420 megabytes, or nearly half a gigabyte; not a disaster but you have to keep an eye on it. Give continuous shooting a try.



Harry

Competition Opportunities

As a club, we've been doing really well in competitions lately, which is really exciting. Two years running we've won the Matthewson Trophy (Seddon Sheild), and also the Hay-On-Wye/Marlborough Challenge. This month is the Nelson/Marlborough challenge and we hope to win this as well.

All this means we have a club full of fabulous photographers, and we should keep up with our winning streak, by entering as many competitions as we can, either as a club or as individuals.

There are a few that are on and open now for entries. Please look into them and don't be shy to put forward your prints or digital entries...

The Laurie Thomas Salon.

Put on by the Christchurch Photographic Society. This is one for New Zealand Landscapes only, and digital or slides only. Go [here](#) to download the registration forms. **Entries close 25 May 2011.**

North Shore Salon of Photography

This one is put on by the North Shore Photographic Society. There are eight categories this year. Prints—Open colour, Monochrome, The Human Element, and Aged. Digital categories are: Open Colour, Monochrome, Modern and Power. Check [here](#) for all the details. You can enter totally online so it makes it very easy this year. **Entries close 29 May, 2011**

Four Nations PSNZ Interclub Competition

This is a Photographic Society interclub between Canada, New Zealand, Australia and South Africa. You must be a PSNZ member to submit an image. Closing date for entries is 1st June, 2011

Trenna Packer Salver

This one is put on by the Nature Photographic Society of New Zealand. It's open to all clubs around New Zealand. Each club puts in a set of six Natural History images. **Entries close on 18th June, 2011**

You can find more details and competitions on the PSNZ site [HERE](#)

Field Trip Report — Seaview and Yealands Vineyards

With most of the grapes harvested, and autumnal colours turning the vines and trees beautiful shades of crimson and gold, we chose the rolling slopes of the [Yealands](#) vineyards near Seddon for our April field trip. A good number of club members met at the station car park on the Sunday afternoon—a later time than usual so we could get the afternoon light on the vines, and possibly even a nice sunset.

Our first location was the beach at the end of [Flemings Road](#), but we all decided not to risk the steep dirt road, and carried our gear down to the beach. The road was deeply rutted and slippery, but did not deter two car loads of fisherman who provided us with some interesting photographic subjects.

From there we drove back to the vines finding several locations and interesting viewpoints. At one stage a dozen of us watched a [large harvester](#) approach from what we assumed was the safety of the vines (*below left*) but we had to promptly scatter when it suddenly turned and headed straight towards us. A friendly wave was not returned by the driver, but with bad weather closing in, it was probably a good while since he had enjoyed the luxury of sleep.

Our field trips are always a great day out, but another highlight of this trip was discovering several new locations that I can visit again and take more time over. Thanks to Liz Davidson for organising this one.

Below Nola & Lloyd Neal demonstrate that no camera is too small to deserve being mounted on a tripod. *Bottom left* Lyndie Henry enjoys the view after realising there was no camera in that snazzy pink backpack. *Bottom right* Rachel Marfell photographing strollers on the Wellington promenade with her giant zoom lens.



Picture by Gavin Newell showing myself and Robyn Carter photographing the vines. I am using the remote flash referred to on page two, and the three close-ups in the montage below show the resulting images. By under exposing the background, and letting the diffused flash light the vine leaves, I was able to get all that detail in the sky. The sky would have been completely burnt out without the flash.



'Landscapes/Seascapes/urbanscapes'

Judged by Errol Kelly

Prints — A Grade

Honours

Owen Dunne Cradle Mountain
Peter Bargh City of Masts
Trevor Dennis Melbourne Exhibition Centre

Merit

Roger Thwaites Rough Afternoon
Liz Davidson Winter Dawn at the Pier

Prints — B Grade

Honours

Lyndie Henry Tropical Lagoon

Merit

Jo Patchett Misty Glen
Gillian Clover Before the Quake

Projected Images — A Grade

Honours

Carolyn Hope Sea Storm
David Brinn Dusk—Tower Bridge
Trevor Dennis Wairau River
Robyn Carter The Jetty

Merit

Gordon Walker Dusk at Old Light
Robyn Carter Winter Afternoon
Owen Dunne Top End Lake Wakapitu
Rachel Marfell The End

Projected Images — B Grade

Honours

Gavin Newell July Morning
Ruth Gill Morning Wave
Dave Tose Devil's Punchbowl

Merit

Chook Searles Misty Matheson
Dave Tose Autumn in Mystic



Dusk — Tower Bridge by David Brinn



Wairau River by Trevor Dennis



Misty Matheson by Chook Searlse



Devil's Punchbowl by Dave Tose



Morning Wave by Ruth Gill



Winter Afternoon by Robyn Carter



Autumn in Mystic by Dave Tose



July Morning by Gavin Newell



Top End Lake Wakapitu by Owen Dunne



Sea Storm by Carolyn Hope



The Jetty, by Robyn Carter



The End by Rachel Marfell



Melbourne Exhibition Center by Trevor Dennis

NATEX 2011

Some of our club members had great success at NATEX this year. Congratulations to the following people...

PSNZ Bronze Medal Natural History Print.

Owen Dunne - Pleurotus Ostreatus

Selected Nature Prints

Owen Dunne - Canadian Bull Moose
Armillaria limonea

Roger Thwaites - Caladenia Species
Orchid Flower

Nature Projected Images.

PSNZ Honours Ribbon Natural History

Roger Thwaites - Brick Woodtuft Fungi
Hypholoma Sublaterum

Open Prints - Selected

Owen Dunne - Clarence River Headwater
- Devil's Descent
- Underwater Escape
- Urban Reflections

Don Kelly - The Stone Man

Roger Thwaites— Flirtatious Peony
- The Coal Line

Open Projected Images—Selected

Trevor Dennis - Black Birch and Vines Perspective

Don Kelly - Mood of the Mist
- Power of the Sea

Roger Thwaites - Chapel on the Vines



Black Birch & Vines Perspective by Trevor Dennis



On Track by Don Kelly



Mood of the Mist by Don Kelly



Pleurotus ostreatus by Owen Dunne

NEXT MEETING: Thursday 12th May 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm **SHARP!**

Agenda:

- Results of — Photojournalism
- Hand In — **Open** (up to 2 prints and/or 2 projected images)

7:30 Club announcements, house keeping etc.

7:35 **Competition** — judges comments

8:00 **Nomadic Photographic Tours**

9:45 **Supper** (please stack your chairs)

Note: We have a long program so please be on time, and be aware that supper is likely to be about 9:45pm.

Nelson Marlborough Challenge

Sunday 15th May — Founders Park, Nelson

The following are Peter Warren's (Nelson Camera Club's President) description of this year's Challenge itinerary. Note the fighting talk at the end!

The plans for the day are; Meet at Founders Park at 10am. We are using the JC rooms. Enter in under the windmill, head straight through for about 50m and then swing left and it's the building on the left. We start with morning tea, we are providing this and also afternoon tea. We form up into mixed groups of 4 or 6 depending on numbers and head out on a photo shoot on a subject given at the start. Upon returning, the group will select 6 photos, edit them as they see fit and put them on a CD that we provide and these will be judged against the other groups to find a winner of the lollypop! The groups can spend as much time and travel as far as they wish to get the photos and also spend as much of their time Photoshopping as they choose, BUT, they must be presented on a CD by 1pm. Also during this time they will have lunch (bring your own, tea and coffee supplied).

We ask that your members bring their laptops where possible to process their photos. We realise that this is where there could be a bottleneck in proceedings so if your club could come with 4 to 6 laptops, that would be great. We have extension cables and multi boxes etc.

Afterwards, we'll have the interclub competition and critique from the judges and we'll pop our trophy back in our cabinet! Afternoon tea and head for home probably around 4pm.

It's a long drive to Nelson, so we'll need to leave Blenheim by 8:00am to be sure. We will car pool as usual after meeting at the north end of the station car park.

FIELD TRIPS

Nelson Marlborough Challenge — Sunday 15th May at Founders Park, Nelson at 10:00am. See article on the left. This is one of our main events of the year, and this could be out turn to finally win the trophy, so don't miss out on this historic occasion.

Pelorus Bridge — Sunday 22nd May. Fungi and other natural history. Bring warm clothes and something ly on if you intend getting down and dirty to photograph the fungi. Also either bring your lunch, or money to buy lunch in the café. Meet at the station at 8:00am.

Picton — Sunday June 19th. The theme is postcards of Picton. The foreshore was completely redone last year, and offers a host of new photo opportunities. Architecture; marina, café culture. Meet at the north end of the rail station at 8:30am.

Indoor Workshop — Sunday July 24th. This will be an interactive workshop on lighting, so bring your gear including a flash gun if you own one. We will be showing off our pictures at the 4th Thursday club meeting on 28th July at St Marys.

If you want to attend any of the above trips, either put your name and phone number on the list on Club nights, or Contact Liz Davidson on, 03 578 3875, or email her at lizdavidson@xtra.co.nz

Judge Training — Saturday 11th June. The workshops are primarily for people who wish to continue on to become accredited judges, but also offer an opportunity to learn what is looked for when your images are judged in competitions. John Reid and Roger Ulwin will be presenting the workshops, and all are welcome. The Venue is St Ninians church hall on Alabama Rd. There will be a two gold coin cost to cover hire of the hall. Contact trevor.dennis@xtra.co.nz if you'd like to attend.

Club Speakers

Nomadic Photographic Tours organise trips for photo-graphers in both New Zealand and overseas, and while their main focus is encouraging people to go on their tours, they have some interesting stories, and some great images to show.

Most Club members will know **Elizabeth Passuello** who is currently the President of the Greymouth Camera Club. We are hoping to persuade Elizabeth to come to Marlborough later in the year to talk at one of our meetings. Elizabeth has a rare talent, and is someone whose work I greatly admire. Have a look at A Touch of Colour on [this page](#), and see if you agree.

[Derek Flynn](#) is a multi award winning photographer at the Marlborough Express, and he has provisionally agreed to talk at a Club meeting. Derek has a knack of being in the right place at the right time, and I am looking forward to hearing how he manages to do this.

We are almost uniquely privileged living in Marlborough by having the biannual [Classic Fighters](#) event held at the Omaka air field. This is a world class event that would not be possible without the patronage of film producer Peter Jackson. The weather was not wonderful this year, but there were still moments of sunshine, and at least the practice day on Friday enjoyed beautiful weather..

The price of tickets to Classic fighters is reflected in the high status of the event, but \$60 plus \$10 parking for one day could seriously hit your pocket, so a few of us put local knowledge to good use and gathered by the Taylor river for a free vantage point on the Sunday.

The low cloud did not make for great pictures, but it was an enjoyable afternoon out in the fresh air, and I think we all got at least a couple of decent shots out of it.



Caught during a rare moment of sunshine lighting up these aircraft with the almost black rainclouds in the background.



This image by Robyn Carter won the Prenzel summer photo competition. Taken at the Pancake Rocks of Butterscotch Cream, it was titled ‘Syrup with

my Pancakes’. The prize was \$3000 worth of travel.

The rules were that you had to buy the alcohol then photograph them somewhere in New Zealand. Robyn decided on a product shot knowing that they would probably want to use the image in advertising media.

When Things Go Wrong

You may have noticed the reference to Lyndie Henry arriving for the April Field Trip without what might be considered essential equipment — namely a camera — but she is far from being the only Camera Club member to get things wrong. I once turned up to a Field Trip to the Picton dams, and after a thankfully not too long walk to the dams, found that while I did have my camera, the battery was back home in the charger.

Gordon Walker did not exactly get things wrong, but he did cause a young lady considerable alarm while photographing fungi at Pelorus Bridge recently. As is often the way with macro photography, Gordon was lying flat on the ground peering through his viewfinder, and positioned just off the path. A Young couple came wandering up the path, and when the lady saw Gordon’s prone and motionless body lying in the undergrowth, cried out, “Oh my GOD!”, no doubt thinking she had come across a deceased person. “It’s all right.” Gordon announced. “I am just a camera nut”, as the badly shaken couple walked away.

Our last story took place at the last Club meeting. If ever an inanimate object could be said to be possessed, then the burglar alarm at St Marys would surely fit the bill — it has caused us no end of problems. This time Liz Davidson had collected the key and successfully opened up without incident, but to be on the safe side, she asked me to show her how to lock up at the end of the evening.

I told Liz that I would take my gear out to the car, and come back and we would lock up together, but when I got back the door was locked. I knocked on the door, and Liz hurried over and let me in.

Oh dear. I could hear a distant beep-beep-beep. “Liz” I exclaimed, “You’ve set the alarm!!!”.

“Yes” she replied, “but I’ve left the lights on.”

“Forget about the lights” I yelled. “RUN!”

I ran straight for the front door and got outside, but Liz decided to go and turn off the lights despite my urgent request to get outside. She almost made it, but with just a few feet to go, the alarm went off with a sound so loud we could barely think.

I somehow managed to remember the code and turned it off, and we finished locking up, but when we were finally outside I heard an ex mayor of Marlborough say a VERY rude word.

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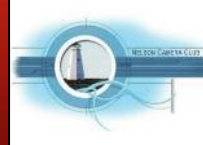


44-46 Market Street, Blenheim (03) 578 7300

Upcoming Events



Nelson Marlborough Interclub Challenge
Sunday May 15th @ 10:00am
Founders Park — Nelson



Central Region Convention

Friday 7th to Sunday 9th October 2011

Hosted by the Stratford Camera Club



Southern Region Convention

Friday 25th to Sunday 30th October 2011

Hosted by the [Dunedin Photographic Society](#)

Definitely Dunedin
City of Contrasts

[Watch the video](#)



Northern Region Convention

Friday 11th to Sunday 13th November 2011

Hosted by the [Pukekohe Camera Club](#)



For more news and information visit the PSNZ site

www.photography.org.nz/welcome.htm

[Events](#)

[Competitions](#)

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