

The next club meeting on 8th October is our AGM. By now every club member should have received in the post a copy of all reports and financial statements; the minutes of last year's AGM, the agenda for this year, and in case you missed it, a remit for two proposed changes to our constitution. Our thanks go to Fred Parry, Carolyn Hope, and Gillian Clover for the mammoth task of collating and getting this information out to you.

We don't have a speaker after the AGM, but thought it would be a good opportunity for a general chit chat and a chance to catch up with what other members have been up to this year. We are suggesting that, if you feel like it, people bring a (small) plate of nibbles — but don't worry if it's not convenient.

A reminder that we need to hand in our **Shot of the Year** entries this month.

Please note that the 2011 **Annual General Meeting** for the Marlborough Camera Club will take place at St Marys Hall on 13th October starting at 7:30pm.

'Tui on Flax', which earned a merit for Heike Reikter in last month's competition



## What The Duck

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

IF EVERYONE AND THEIR BROTHER HAS A CAMERA PHONE THESE DAYS...

EXCUSE ME. IS THAT YOUR CAMERA?

YES INDEED!

IT'S IN MY WAY.

...WHO NEEDS ME?

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# PRESIDENT'S PAGE

## Trevor Dennis

I started taking photographs nearly 50 years ago using a [folding bellows camera](#) given to me by my father. In the following years I progressed through [Rolleicord](#) and [Rolleiflex](#) Twin-Lens-Reflex, a 35mm [Nikkormat ftn](#), and two glorious years with the long term loan of an elderly Hasselblad.



Throughout this period I set exposure using a [Weston Master 5 meter](#), but I had to learn to [interpret the Exposure Value](#) the meter gave according to each scene's particular tonal values, and to what part of the scene was most important to me.

This was obviously all done using full manual, and it was not until I progressed to a Canon EOS 600 film camera that had a reasonable in-camera metering system, but still not one I could fully trust — but that was all part of taking photographs.

This went back 50 years, and while I still have that Weston meter and EOS 600 camera, I am pleased to say camera technology has moved on a bit since then.

My thoughts here are prompted by a spirited discussion among local photographers on the Facebook Photographers group — a group, I hasten to add, that has no connection with the Marlborough Camera Club. When I got my first DSLR some six years ago, I was thrilled at how well the evaluative metering system worked, and while I still needed to fine tune what the camera suggested as the right exposure, it was much more accurate than I had been used to. So my approach nowadays is to use the same skills I developed all those decades ago to read the scene, and apply Exposure Compensation to fine tune.

In most instances DoF (depth of field) is my most important parameter, so I use aperture priority (Av on Canon cameras). The aperture is controlled with the wheel right next to the shutter button, and because I usually work between wide open and f8, I find I can easily keep track of how the camera is set. If I lose my place, I either look at the camera, or more usually, wind the aperture control all the way left to wide open, and count back the clicks to my required aperture. I usually do this without looking at the camera.



The AEC (automatic exposure compensation) adjustment is the big wheel on the back of Canon cameras (and I suspect with most other manufacturers). The trick is to make a point of guessing what offset (if any) is required before taking the shot, and if you get it more than a third of a stop out, take the time to work out why. You will soon be spot on nearly every time. (There are always exceptions.)



The top LCD shows how much AEC has been set. Most cameras have plus or minus two stops

*Continued next page*



Getting back to the Facebook discussion, I stood alone against about half dozen photographers who insisted it was better to use manual, but when challenged as to why, one resorted to name calling — but had to use Google to find an answer. The others didn't have an answer until a rather good local wedding photographer said that when trying to balance the bride in white against the groom's dark suit, they found manual more consistent.

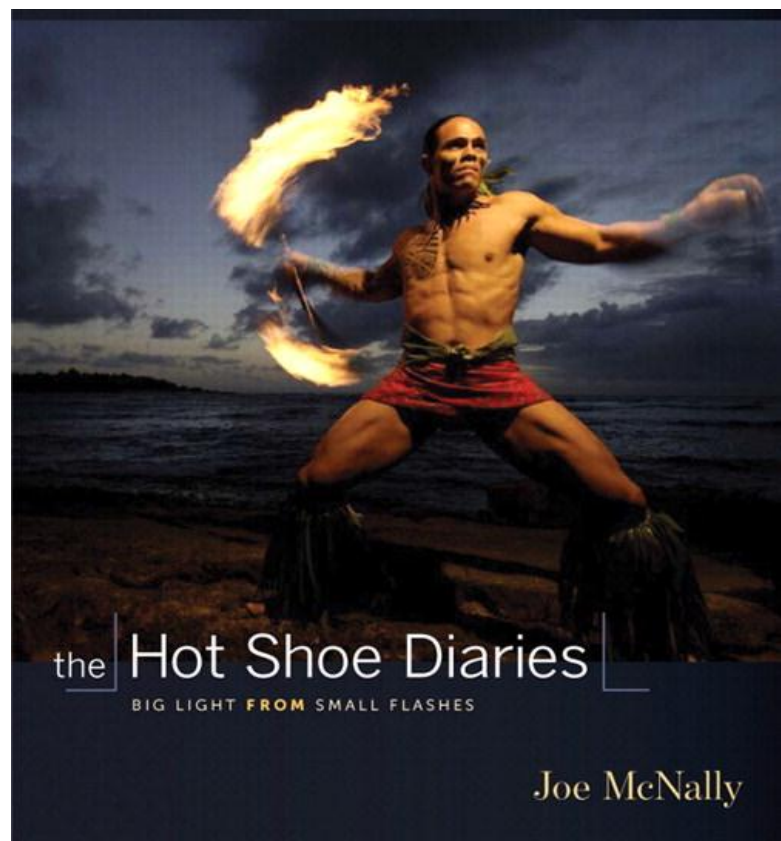
That was a good call, and of course there are times when it is better to use full manual. With me it is usually when using flash. In the shot of Ruth above she is standing under cover because it was raining, and there was less light on Ruth than the background. Ruth was going to be lit by the flash anyway, so I set the camera on manual, with the desired aperture to put the background out of focus, and adjusted the shutter speed to underexpose the background by about one stop so the flash would lift Ruth off the background.

The flash was positioned high and right using a 60 cm soft-box, and while the camera was set on manual, the flash was set on e-TTL so the exposure on Ruth was spot on from the first shot. At other times if using flash and the ambient light drops to a level where despite shooting wide open with the highest ISO I am comfortable with, the shutter speed still becomes too slow to avoid camera shake, so I then use manual and put up with a bigger percentage of flash in the shot than I would like.

Am I alone with this approach to setting exposure? Apparently not. [Joe McNally](#) has god like status with the people who inhabit the [Strobist Internet group](#), (just under 100,000 members). The [Strobist](#) crowd are firm believers in doing it all in manual mode, (mostly because of the cheap radio triggers they use to fire their off-camera flashes). When Joe McNally's second book 'The Hot Shoe Diaries' was due to be released, the Strobist group could talk of nothing else — they were that excited. When the book came out, and Joe said he uses the same method of setting exposure I am urging you to consider here, it caused a few jaws to drop, and that is putting it mildly.

So if you are a diehard manual user, please take time out, and ask yourself why?

*Trevor*





# A CHUNK OF HISTORY LOST!

By *Roger Thwaites*, APSNZ

**G**reat to see the large number of 'print' entries in last month's Enlargement Competition. This is the most prints I can remember seeing in a club competition for quite a while. Well done everyone!

I have 'harped on' before, about the need to make prints from our digital files, and since then, (and from observation of current trends), it is clear to me that the subject needs to be re-visited once again.

There is no doubt about how much 'digital' has opened up the world of photography to the wider community, whereas, in the past, film was rather restrictive, and if you wanted to view your images, generally you would need to make prints of them. But there lies the 'Rub'!

Today, we use all sorts of digital devices and media to take and record images....to mention a few:

SLR Cameras; Compact Cameras, Video Cameras, and photo-capable Mobile phones. (The latter being used for all sorts of events – sport, candid family portraits, accidents, and incidents of all kinds!). Very few of these images will ever see the light of day, or much less, be printed for the whole world to see, and if the images are "lucky enough" to be transferred from the 'camera' to a 'computer', they just "might" be stored on a CD, a Pen Drive, or back-up hard drive, etc., and then (if the luck holds out!) the files may be kept in a safe place to survive for future generations to see.

But wait!...There's more! In the meantime, technology is changing at such a fast pace, that the devices we once used to retrieve the digital images from storage, may now be obsolete, and the images may now be lost forever! This is a scenario which, while

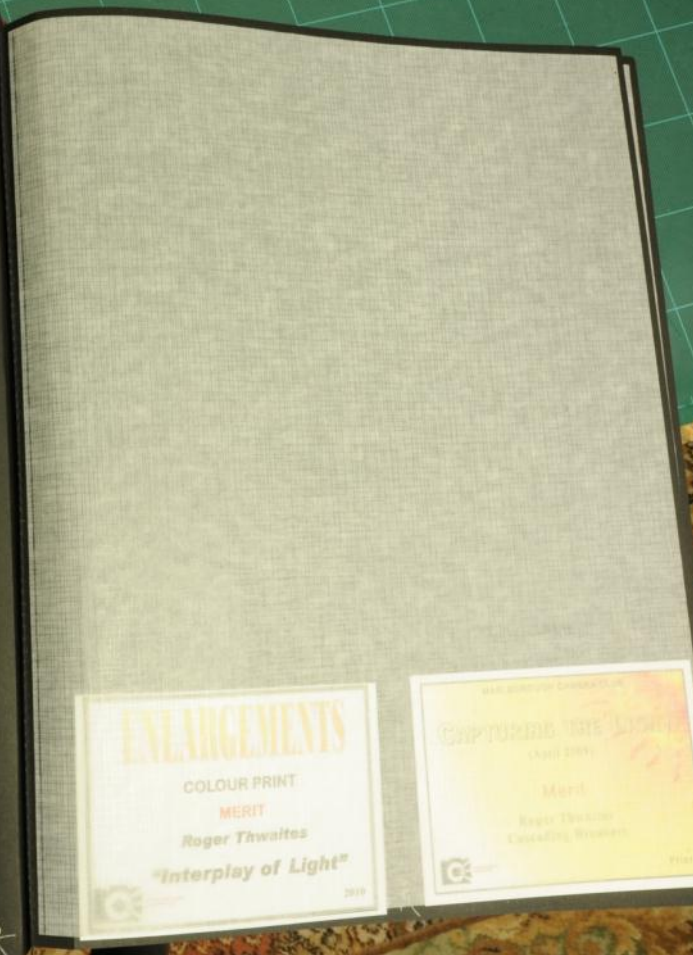


"INTERPLAY OF LIGHT" ~R.T.T. (July 2008)

Location: Pihama Beach, Takaka, Golden Bay, N.Z.



House F90  
F22, 2 sec.  
ISO 100  
Kodak Ektachrome  
Slide Film.  
Lens: 70-210mm,  
114mm focal length.



not being real at the moment, looks like becoming reality in the very near future, unless we photographers take some positive steps towards doing something about it.

The question is, "What can we do?" We can start with the competition photos that we have amassed over a number of years. Why not build up a personal collection of your most successful competition prints, or a collection of photos which are your favourites (ones that bring you enjoyment every time you look at them), and put them in a good quality photo album for the coffee table in your lounge? They make really great conversation pieces for any guests that you may be entertaining. I would suggest that you use a good quality [HENZO](#) album, (see photos attached to this article.....shows you an example of a page layout, as well as a general view of the album). You want one that holds up to a 305mm x 205mm (12" x 8") Enlarged print on each page, along with some written data about the print, as well as a title for it. The better quality Henzo albums have durable leather bound covers, as well as acid-free pages with glassine interleaves. Yes...they are expensive, but well worth it, and besides, where else are you going to put your most precious prints so that they can withstand the rigors of time?! Create an album that will be interesting to the viewer. A few good local landscapes intermingled

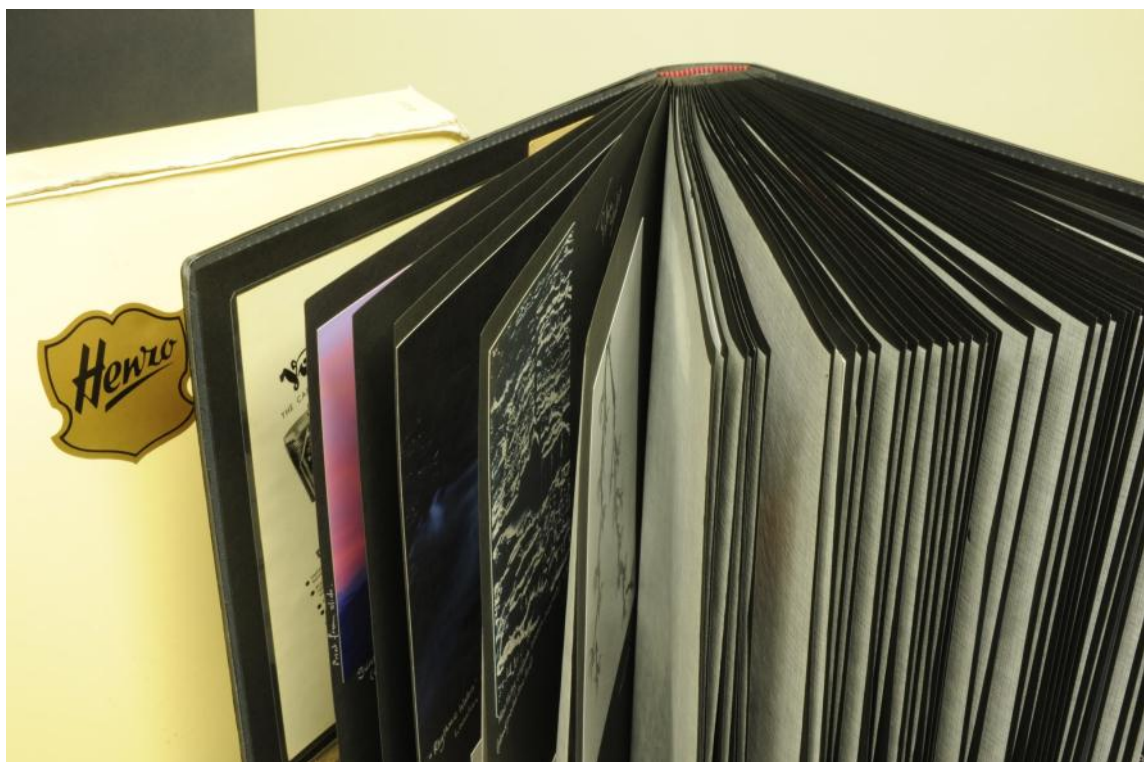
with some nature shots, is a good place to start.

Not only should we be preserving collections of our own competition prints, but there are the many images linked to family history to think about, as well as the "life and times" and "culture" of our own generation to record for the future reference of others who will follow behind us. If we don't make the effort to do this, a great chunk of our generation's history will be lost. Make no mistake, the whole project can be expensive to do, but if each part is put together gradually over a period of time, then the expense of it should be manageable.

I think it is wise to have a 'foot' in both the 'analogue' and 'digital' world, when preserving and filing your precious images. It is one thing to present and save 'print' images in an album, but it is also prudent to save the same images, as digital files on CD/DVDs, as a back-up. At least, if you have a digital back-up to your prints, the theory is, it should be easy enough to print off more images should they be needed for special occasions, eg. - family reunions, etc.

If you've never given any thought to preserving your historical photos before this, maybe now, is a good time to get started?

*Roger*





# ISO

Once upon a time, long long ago, in the early days of digital photography, the number of megapixels in an image recorded by one's camera was a primary measure of camera quality. As the number of pixels in the sensor climbed from less than 1 megapixel to 10 or 20 or more megapixels, extra megapixels became less and less useful. Megapixels are still useful, for example for savage cropping. My first camera had 2 megapixels and my current one has 21. Here's an example of "savage" cropping a 21-megapixel image that would not work on a 2-megapixel image; figure 1a was taken at Tiger-Leaping-Gorge in China near the Tibetan Border; figure 1b is the people on the far left cropped out of Figure 1a.

In spite of the reduced emphasis on more and more megapixels, the camera sensor is still a primary focus of development and of differences between cameras. What are developers and photographers interested in now, as far as the sensor goes?

## Why is ISO important?

ISO is an international standard for describing film speed, essentially a short name for film speed. The digital



equivalent is the sensitivity of the sensor to light and we still measure it in ISO values equivalent to film speeds. Digital cameras have the advantage that they can easily adjust the ISO value at the time of exposure. Most digital cameras will set the ISO automatically, or you can choose to set it manually. The camera increases the ISO in order to keep the exposure time short, particularly in low light situations (with the flash off) or where the subject is moving rapidly (the "sport" setting). Otherwise, the camera will keep the ISO value low, to reduce noise in the image.



Image 1a (on the left) is cropped from image 1b on the right.

To illustrate what is meant by noise, Figure 2a (next page) shows a shot taken in the city of Shangri-la, on the Tibetan border, where I am writing this. The little dog was part of Tibetan farmer's winter home that was open to the public. The day was overcast but the light was good. I used an ISO setting of 3200, much higher than normal for this situation and the shutter speed went up to 1/8000 sec, at f/5.6 (I used f/5.6 to "blur out" the busy background). The high-ISO noise in the background can be seen more clearly in Figure 2b which is an enlargement of part of Figure 2a.

Noise can be reduced in post-processing. In this case, I used Photoshop Lightroom's Noise Reduction sliders to reduce the noise, Figure 2c (Photoshop CS4 will do the same). However, the final image is "softer" than the one without noise.

This example was deliberately taken in good lighting to isolate the effect of high ISO on noise. Usually, high ISO values are used in dimly lit situations where the noise problem is accentuated by the longer shutter speeds necessary, even at high ISO. A good camera will keep the noise level down in dim light situations by the design of its sensor and associated in-camera electronics.

Noise is generally undesirable and it depends on the quality of the sensor in the camera. Consequently, camera sensors are evaluated nowadays at least as much on their ability to work in dim light as on the number of megapixels.

*Harry*

Figure 2a — Taken at ISO 3200

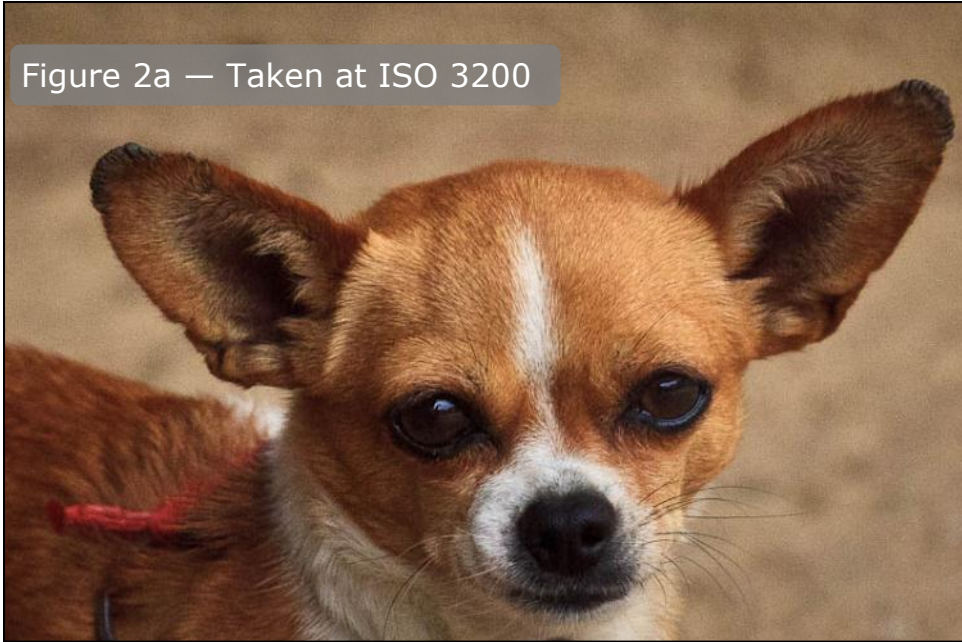


Figure 2b — an enlarged portion of figure 2a, clearly showing noise in the smooth tones on the right of the image.

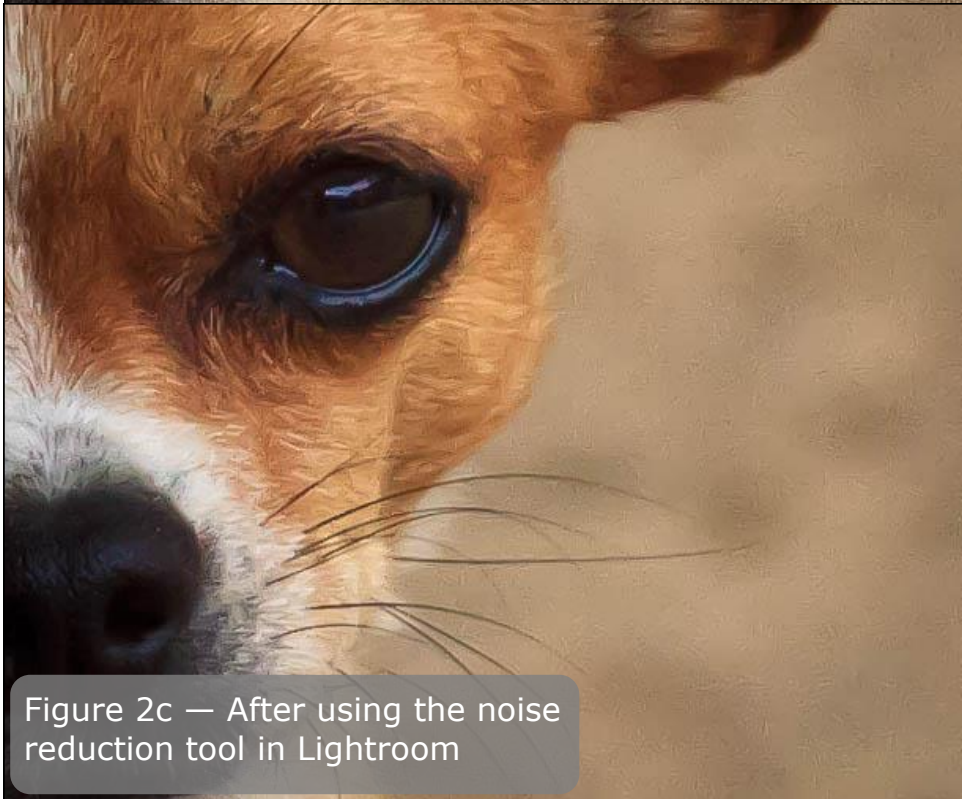


Figure 2c — After using the noise reduction tool in Lightroom



# Seddon Shields Area Weekend

By *Roger Thwaites*, APSNZ

The weather in Nelson was very kind to us for the whole of the Seddon Shield Photographic Weekend (Note the new name, which was decided by the club delegates at the meeting). The weekend started on Friday night with the screening of Matthewson Trophy interclub entries, which the Motueka Club *just* managed to wrest the trophy away from our club. (They came especially to the Friday night session, to take the trophy back to Mot., probably to make sure that we wouldn't 'spirit it away', before they could get their hands on it!)

Saturday morning was a very early start for some of us – 6a.m. at the "Ferry boat" wharf, ready to take a short sea journey across the harbour to the lighthouse on the Boulder Bank.

Marl. Club life member Barry Doig, was our host, and we were able to gain entry to the

lighthouse to take a 360 degree view, looking along the Boulder Bank, and across the harbour towards the Port, and seawards toward Mt .Arthur ranges, with the early morning sunrise adding some nice lighting, into the bargain. There is more here, than first meets the eye!

The "early birds" were back in port by 9a.m., and heading to the venue for morning tea and a preview of the day's events. Dick Campbell and I decided we would have a look at the market in Montgomery Square. This was a real treat, as there were so many different things to look at and photograph, and it was hard to decide what subjects would be best!

(By the way, you can buy one of the best coffees ever, at this market!)





About 12.30 p.m. it was time to have a bit of lunch, so we left the market, and decided that we would have enough time to go down to Port Nelson, and do a few shots in the marina. What a diverse area of interest this was! It wasn't long before the "bewitching hour" of 3p.m. happened, and we returned to the venue for afternoon tea, and the screening of the rest of the competition photos. It was here that we learned 'how differently' judges viewed the photos in the different sections. It was an interesting afternoon, which ended with us going away to get spruced up for the evening programme: The Dinner and the Prize-giving.

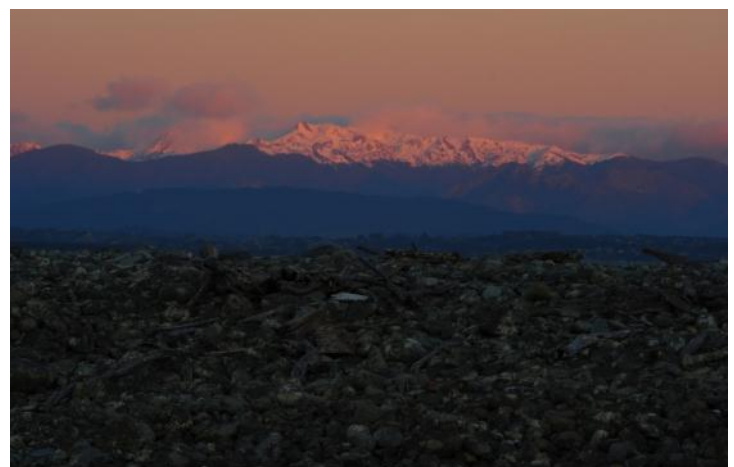
None of the trophies came Marlborough's way, but the dinner was very good, and a good evening was had by all.

Sunday morning was taken up with the club delegates meeting, and then after picking up our competition entries, and saying our goodbyes, it was off too the steam museum at Wakefield. It was a most interesting afternoon, as there was a



'Top of the South' car Rally there, as well as the steam exhibits, to photograph. This kept us busy for at least a couple of hours, and then a coffee was next, followed by a visit to the church on the hill above Wakefield township. Then it was time to head for Blenheim via Tophouse and Lake Rotoiti.....A very satisfactory conclusion to a really good weekend of photography and fellowship. Many thanks to the Nelson Camera Club for hosting a great weekend. Next year, it is our turn to see what we can offer.

*Roger*





# Night Photography

By *Gavin Newell*

**W**hile it has been said that there is no easy way of understanding how long the shutter needs to be open for to capture a night scene.

I came across a way of understanding this exposure time for night photography while studying an online Diploma. While it is not set in Concrete it has helped me to gain confidence in understanding exposure lengths at night.

## Using Aperture priority

A test shot with only the light from the moon at ISO 6400 gave an exposure time of 1sec at f 2.8 using multi metering.

Then switching to manual mode...

The breakdown is as follows:

ISO 6400 1 sec f 2.8

2 sec f 4.0

4 sec f 5.6

8 sec f 8.0

16 sec f 11

ISO 3200 32 sec f 11

ISO 1600 1 min f 11

ISO 800 2 min f 11

ISO 400 4 min f 11

ISO 200 8 min f11

ISO 100 16 min f 11

ISO 100 being the best for less or little amount of noise and using f 11 gives some depth of field.

The concept of understanding light values: it's all about halving or doubling the amount of light to halving or doubling the amount of time.



*Gavin*

**'Open'**

*Judged by Bruce Shanks*

**Prints — A Grade**

**Honours**

*Roger Thwaites*      *Waiting for Wheels*

**Merit**

*Trevor Dennis*      *Queen Charlotte Sound*  
*Robyn Carter*      *Sandstorm on Wharariki Beach*  
*Owen Dunne*      *The Experiment*  
*Carolyn Hope*      *The Hair Cut*  
*Roger Thwaites*      *Water Under the Bridge*  
*Rachel Marfell*      *Ice Skeleton*  
*Carolyn Hope*      *Pink Balloon*  
*David Brinn*      *The Saint Philip Window*  
(Nelson Cathedral)

**Prints — B Grade**

**Honours**

*Rod Wegener*      *Euphorbia (Crown of Thorns)*

**Merit**

*Gavin Newell*      *Standing Quiet at Dawn*  
*Barbara Taylor*      *Glass Houses*  
*Tasha McCracken*      *Christchurch Basilica*  
*Gillian Clover*      *Curiosity*  
*Lyndie Henry*      *Never Too Old*  
*Will Parsons*      *Forest Romance*

**Projected Images — A Grade**

**Honours**

*Gordon Walker*      *Green Tree Frog*  
*Trevor Dennis*      *Jetty Jumpers*  
*David Brinn*      *Exit Stage Right*

**Merit**

*Carolyn Hope*      *First Light on the Rice Fields*  
*Carolyn Hope*      *Going Home*  
*Liz Davidson*      *The Heart of the Rose*  
*Robyn Carter*      *My Patch*  
*Rachel Marfell*      *No Bills*  
*Owen Dunne*      *Abandoned*  
*Owen Dunne*      *Roulette*

**Projected Images — B Grade**

**Honours**

*Tasha McCracken*      *Frozen*  
*Dave Tose*      *Nightfall*

**Merit**

*Tasha McCracken*      *Thawing*  
*Gillian Clover*      *Dancing Bicycles*  
*Heike Reikter*      *Minute of Silence*  
*Will Parsons*      *Fish for Me*  
*Sue Burdon*      *Eifel Tower*  
*Gillian Clover*      *Mirage*  
*Trish Smith*      *Autumn*  
*Will Parsons*      *The White Line*  
*Heike Reikter*      *Tue on Flax*



*Green Tree Frog by Gordon Walker*



*Jetty Jumpers by Trevor Dennis*



*Exit Stage Right by David Brinn*



First Light on the Rice Fields by *Carolyn Hope*



My Patch by *Robyn Carter*



Going Home by *Carolyn Hope*



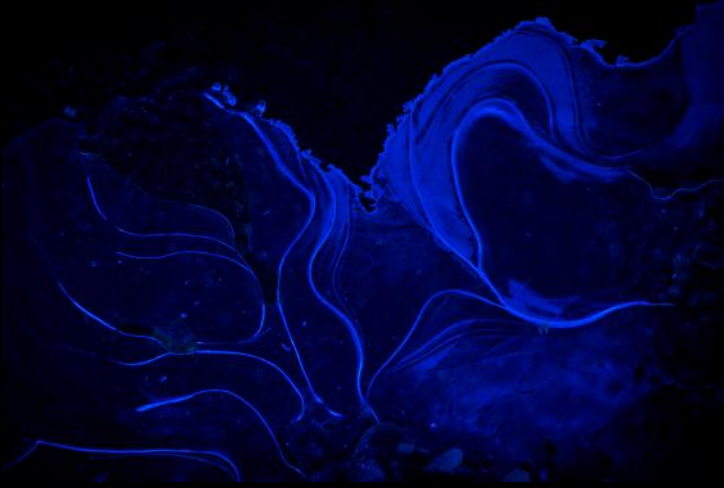
No Bills by *Rachel Marfell*



Abandoned by *Owen Dunne*



Roulette by *Owen Dunne*



Frozen *by Tasha McCracken*



Nightfall *by Dave Tose*



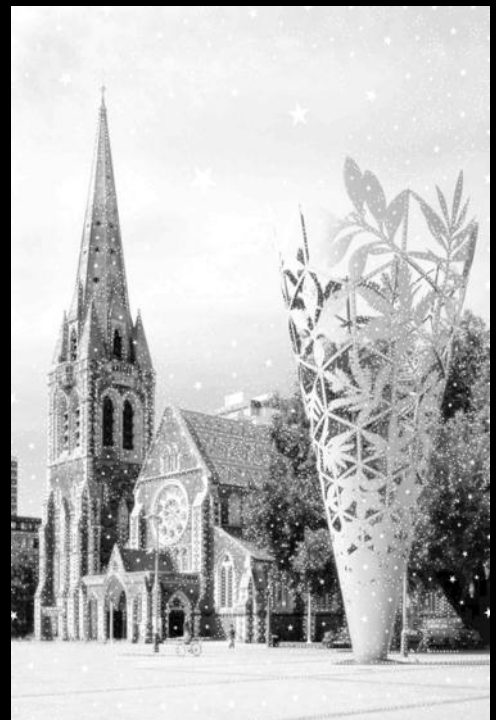
Dancing Bicycles *by Gillian Clover*



Thawing *by Tasha McCracken*



The Heart of the Rose *by Liz Davidson*



A Minute of Silence *by Heike Richter*



Fish for Me by *Will Parsons*



Nightfall by *Dave Tose*



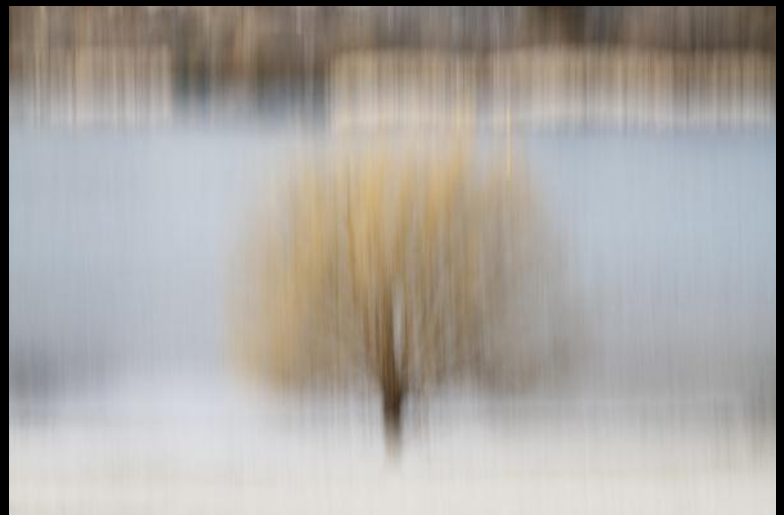
Eiffel Tower by *Sue Burdon*



Tui on Flax by *Heike Richter*



The White Line by *Will Parson*



Mirage by *Gillian Clover*

**NEXT MEETING:** Thursday 13<sup>th</sup> October 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm, but doors open around 7:00pm

**What's on:**

Results of — Portrait

Hand In — (a maximum of one print and 2 projected images)  
**Shot of the Year** (up to 1 Open print, 1 B&W print, and 1 projected image.)

**7:30** Club announcements

**7:35 AGM**

**8:10 Results of Portrait Competition**

**8:50 Southern Regional** — promo video.

**9:05** An extended supper and a chance to catch up and socialise.

**Future Club Night Speakers**

**10th November** — Brian and Ellen Plaisier of the [Tui Nature Reserve](#) Wildlife Park.

**Early 2012** — [Gavin Conroy](#), aircraft photographer.

**Field Trips**

**Sunday 23rd October** Brayshaw Park. Meet at Railway Station at 8:30. contact Trevor Dennis

**Sunday 20th November** Richmond Brook Station with guide [Greg Wilson](#) 12 people maximum. 7:30 start. Contact Trevor

**Christmas Dinner** — We now have a date for the Christmas dinner. Thursday 8th December at Scenic Circle (as last year). Cost will be about \$40

**Member of the Year** — It is time to think again about who you are going to vote for as our member of the year. We will have voting papers at our AGM meeting. If you can't get there please send your vote to the Secretary, Marlborough Camera Club, P.O. Box 617 or email to [carolyn.hope86@gmail.com](mailto:carolyn.hope86@gmail.com)

**Club Trophies** — If you are holding a club trophy then you need to think about getting it back to us so we can have them engraved before the Christmas dinner.



**f11 Magazine**

We all like getting something for nothing, so I was pleased to find a link to a new online Photography magazine on the [Photo & Video](#) website recently. The magazine is called f11, and is similar to the [Landscape Photography Magazine](#) we told you about earlier this year in that you can read it online, but retain the look and feel of a paper magazine by flipping pages. You can download a pdf version if you prefer.

[f11](#) also has the major advantage of being focused on our part of the world with its contributors coming mainly from Australia and New Zealand. In fact most of you will know of Tony Bridge who is 'on the team'.

Four issues have been published to date. You can find the current issue by clicking on the image below, and previous issues at [this link](#).



# Top Shots

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### Upcoming Events



Macro Workshop  
Thursday 27th October  
St Marys at 7:30pm



#### Central Region Convention

Friday 7<sup>th</sup> to Sunday 9<sup>th</sup> October 2011

Hosted by the Stratford Camera Club



#### Southern Region Convention

Friday 25<sup>th</sup> to Sunday 30<sup>th</sup> October 2011

Hosted by the [Dunedin Photographic Society](#)

*Definitely Dunedin*  
City of Contrasts

[Watch the video](#)



#### Northern Region Convention

Friday 11<sup>th</sup> to Sunday 13<sup>th</sup> November 2011

Hosted by the [Pukekohe Camera Club](#)



For more news and information visit the PSNZ site

[www.photography.org.nz/welcome.htm](http://www.photography.org.nz/welcome.htm)

[Events](#)

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