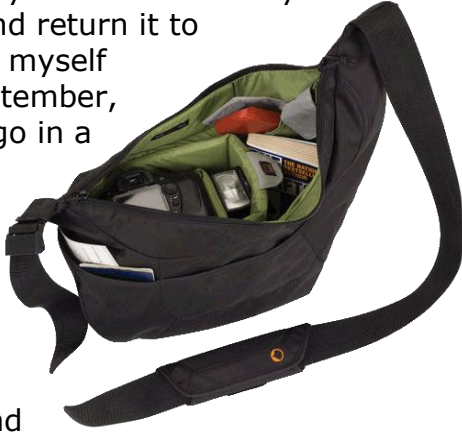


Camera Club members with email should have recently received a survey.

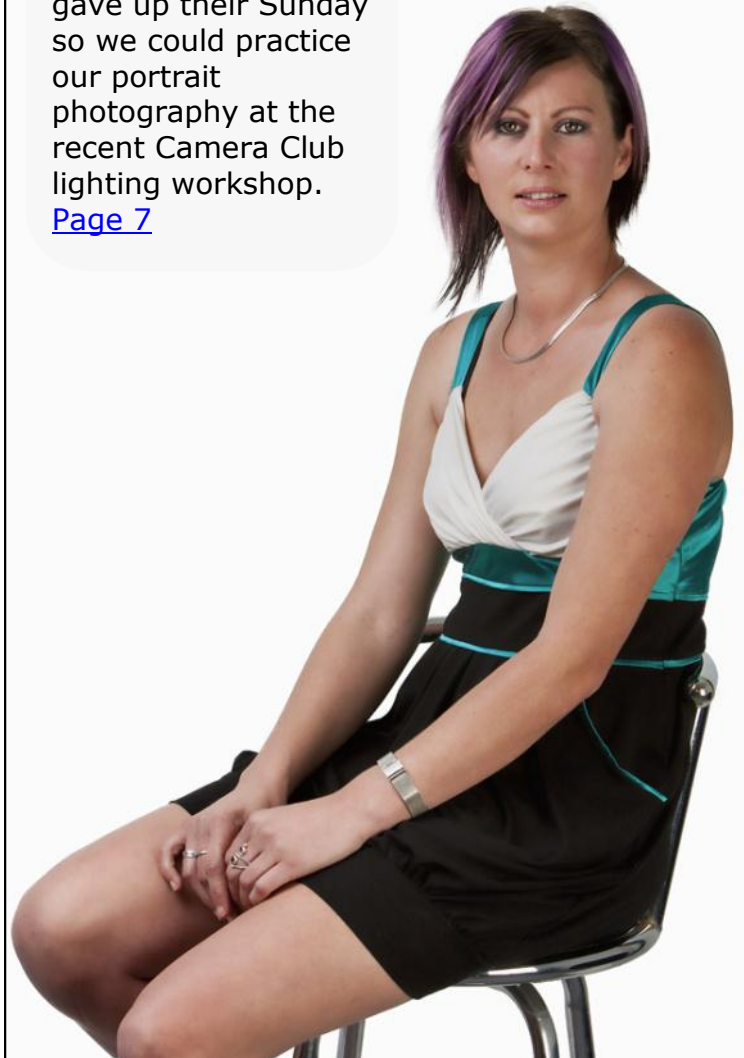
If you fill it in and return it to Robyn Carter or myself before 15th September, your name will go in a draw for a Lowe Pro Passport Sling camera bag. The bag is worth \$90, and was kindly donated by Robyn Carter and Gillian Clover.



The survey will give our members a chance to tell us what subjects they would like for next year's competition subjects, and what they would like to get out of being a member of the Marlborough Camera Club. You can download the survey from [HERE](#) and the covering letter from [HERE](#)

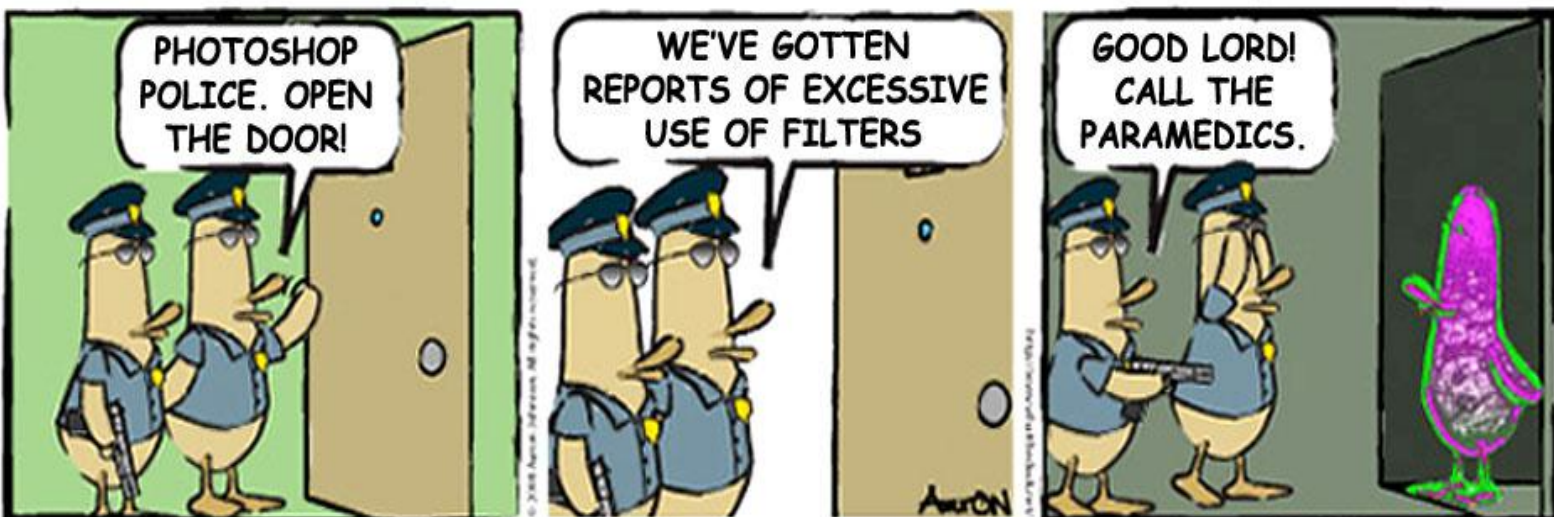
Please note that the 2011 **Annual General Meeting** for the Marlborough Camera Club will take place at St Marys Hall on 13th October starting at 7:30pm.

Lee was one of the models who kindly gave up their Sunday so we could practice our portrait photography at the recent Camera Club lighting workshop. [Page 7](#)



## What The Duck

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





# PRESIDENT'S PAGE

Trevor Dennis

I am not a particular fan of the HDR process, but have had to study it deeply in order to run workshops on the subject at the last two PSNZ National Conventions. One of its shortcomings is that it is usually impossible to get as much detail and sharpness in an HDR image as you can from a single frame, but last year I came across a series of HDR images with stunning detail, and have put a great deal of thought into how they were achieved. I concluded that these pictures were all architectural interiors taken under similar lighting conditions, and that the high contrast, often strongly back lit scenes, that tend to be the most common subject

matter for HDR, present the photographer with a different set of problems to interiors like the image at the bottom of this page. The photographer in question is Klaus Herman, who usually goes by the name [Farbspiel](#) on the Internet.

When we photograph a strongly back lit scene like a sunset, the very high contrast tends to result in two problems. The first is veiling glare, which leaves the image with no dark tones, and the other is something I call 'wrap around flare'. The latter is the effect where extremely bright tones in the image burn into, and eat away at edges of high contrast, and is

*Continued next page*

The Marble Hall - Ludwigsburg, Germany



Many thanks to [Klaus Herman](#) for kindly allowing us to use his image to illustrate this article.

visible in the second of the two images below.

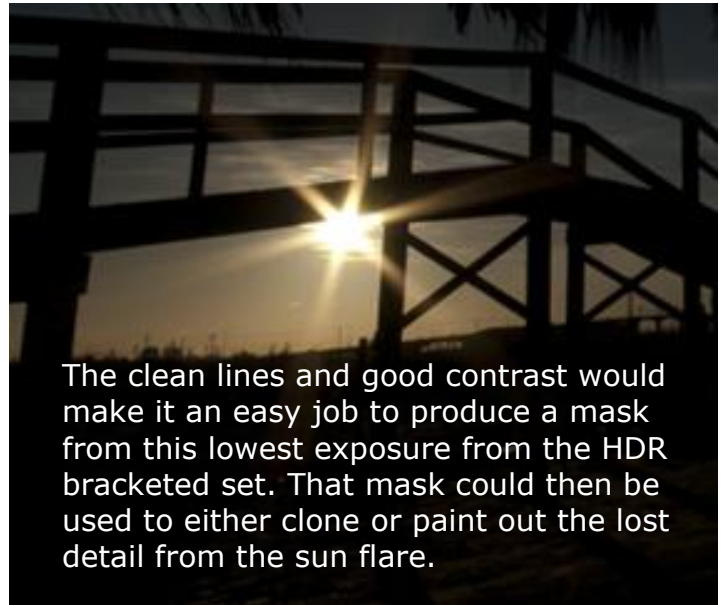


The second of these two images shows a magnified view from the first, and demonstrates how flare from the sun has overlapped the wooden struts of the bridge losing detail. If you'd like to try your hand at creating an HDR from this set, the five bracketed RAW files can be downloaded from this [link](#).

As you can see, the edges of the wooden frame have been badly eroded by flare, and the surrounding tones are much brighter than they should be. The latter effect is veiling glare.

Veiling glare can be combated when editing the image by raising the black point, but there are problems when doing this. The first is that you are losing information by compressing the tonal range, but this can be minimised if you work on a 16 bit image. The second, and far more difficult to overcome problem, is

that in a complex subject like the bridge, you need to restrict your editing to the precise area of the wooden frame, but there is a handy solution to this problem. Because you have taken a bracketed range of exposures for your HDR, the darkest exposure is going to have minimal loss of detail from the flare, so you can use this exposure to create a mask to help you edit the merged HDR. You will need to make a selection from the darkest exposure, but it will probably have good clean lines and reasonable contrast making the task fairly easy.



A lot of the time problems with flare will occur in a reasonably linear fashion in an image, which would lend itself to combining the method of dealing with high contrast we used before HDR came along, and that is by using a Graduated Neutral Density filter. That is something I am hoping to explore when the GND filters I ordered from England nearly two months ago eventually arrive.

Going back to Klaus Herman and his amazing interior images, Klaus is probably the best user of HDR in the world right now. Klaus is also extremely generous in that he freely shares his workflow and methods. His [HDR Cook Book](#) is a good place to start, but there is also his [flickr stream](#), and my favourite resource, his [video tutorials](#). Be warned, he takes a long time and goes to great lengths to produce his images, but the results are outstanding.

*Trevor*



## PHOTOGRAPHY # 86

# ONE MAN'S TRASH – ANOTHER MAN'S TREASURE

By *Roger Thwaites*, APSNZ

After having amassed a number of competition CD's from judging assignments, it was time to have a clean out and discard a few unwanted bits and pieces into the trash. (The CD's were scored through the middle and snapped in two). While I was doing all of this, I became aware of all the colourful patterns of light that radiated across the discs, and thought it would make quite a good photograph. At the completion of the task I glanced into the bottom of the trash bin to see this wonderful array of colour beaming back at me. With each change of the viewing angle, there was a corresponding change of the colours. The opportunity to create an artistic photographic 'still life' from the trashed CDs, was limitless!

I found that I could rearrange the 'composition' quite easily with a light kick of

the bucket (no pun intended) and although the composition was not rearranged with a lot of 'finesse', it was nevertheless, effective enough to get a number of interesting and creative images from it. One of the resulting images (which appears with this article) is as it appeared at the time of taking the photo, and has had no post-production work done on it whatsoever. I daresay that some of you more 'enterprising' folk out there, will be able to turn your hand to a better composition, and manipulate the shot to be well outside the realms of reality?! But anyway, for those who are interested, the table on the next page shows some of the metadata as it relates to the image.

There are dozens of other possibilities, when it comes to photographing "the trash". Take a carton full of empty bottles



## EXIF

Camera - Nikon D700(FX)  
ISO 400  
Lens focal length – 210mm  
Aperture – f5.6  
Shutter speed - 1/100<sup>th</sup> second  
White Balance - Cool-white fluorescent  
Jpeg - High-res, Large format  
Natural light (daylight Fluorescent)  
Exposure Compensation - 0.7EV.

(say beer or wine bottles), and focus the camera on all of the tops of the bottles. Then place a flower with a long stem (say a daffodil, or a rose) strategically in one of the bottles, to give your photo a strong focal point. Play some reflected light onto the scene to enhance the contrast, and let the fun begin! Using a Close-up or Macro lens, will possibly give you the best chance of producing something really good, but experimenting with some other lenses in your kit, may also produce some good results as well. Tipping some bottles upside down, on mirror glass, is another idea that can produce some really interesting and unusual results.

In my world as a picture framer, there are lots of off-cuts of glass which are surplus to requirements and which are cast into the trash. You can make some amazing photos just by arranging some of the pieces so that the edges of the glass are layered one

on top of the other, and then, with the use of some coloured gels or cellophane and imaginative lighting, you can introduce some really interesting colours to it all (just be careful not to cut yourself!). As an 'extra' you can spray a few droplets of water onto the glass, to give it an even more spectacular effect. Another idea could be to slip a single piece of coloured glass into the pile, for a different effect.

Once you start playing with different ideas, you will find that your imagination will take over, and you will begin to think about other possibilities as variations on the original, and that's when the fun begins!

'Lighting' is the key to it all, so keep this at the top of your mind at all times.

Why not introduce an additional challenge into the 'pot', and create your image in the camera only - No Photoshop or other image-changing software to be used! It will be a test of your ability to get the best out of your camera, and you will also gain a lot of knowledge and experience, into the bargain!

A final suggestion to think about when you set up your 'trash' still life, don't forget the principles of composition. A harmonious balance and flow to the image, always makes for good viewing. So!....If it's a wet day, and you find yourself at a loose end, photograph the trash!

*Roger*





# Chromatic Aberration

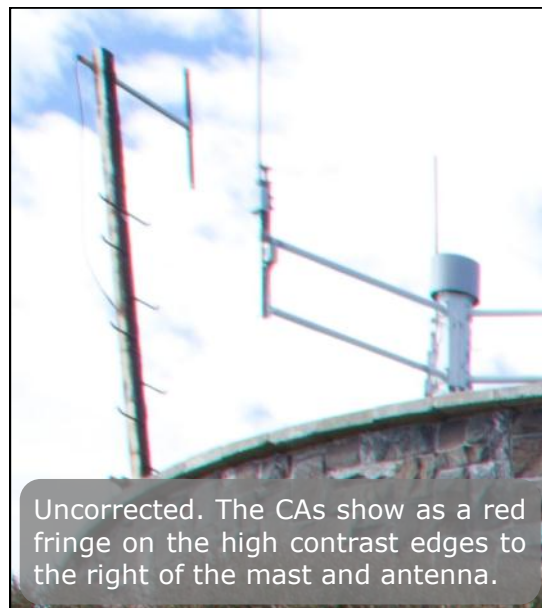
Have you heard of chromatic aberration? (It is often abbreviated to CA.) As one reviewer put it: "Chromatic aberration is why lenses are so expensive". Software can help, up to a point, but cannot replace a good lens design. What is going on here?

## What is chromatic aberration and how can I minimize it?

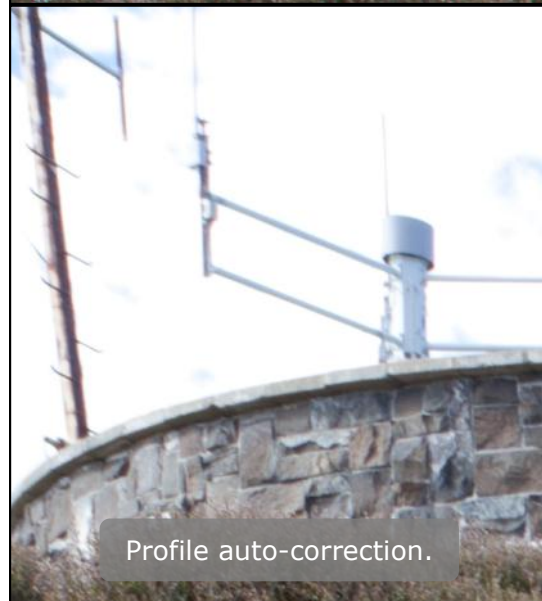
As you might expect there are several kinds of chromatic aberration. All camera lenses produce a certain amount of chromatic aberration and this is what we will mainly talk about. I just want to mention that digital cameras have a couple of sensor issues that produce chromatic aberration in addition to the normal lens effects. Digital sensors have millions of small micro-lenses that focus the incident light onto the individual receiving elements that record the light. Chromatic aberration in these micro-lenses can result in purple fringing around highlights. The other sensor problem relates to the different sensitivities of the receptors to different colours which can produce colour fringing around highlights or dark regions. [Wikipedia](#) provides a few more details on the sensor issues but I'm going to focus on the lens issues.

Lenses work by bending light. Unfortunately, different colours bend by different amounts. Thus, if a lens is focused so that the green light in the scene is perfectly sharp on the sensor or film, the other colours, such as red and blue, will be focused slightly in front of or behind the sensor and will be slightly out of focus on the sensor. This gives colour fringing, especially noticeable around high contrast edges. This type of chromatic aberration is called "longitudinal" or "axial" because the different colours are focused at different places *along* the *axis* of the camera lens and sensor. It is very difficult to address in post-processing but can be reduced at exposure time by using a small aperture. This works because the small aperture gives a larger depth of field and the differences in focal plane for different colours are less noticeable.

More tractable in post-processing is lateral chromatic aberration, which is also due to the bending of light in the lens being different for different colours. However,



Uncorrected. The CAs show as a red fringe on the high contrast edges to the right of the mast and antenna.



Profile auto-correction.



Auto plus manual correction.

in lateral chromatic aberration the effect is to produce a different magnification for each colour. In this case, there is no colour fringing on the axis of the lens but colour fringing increases as we look towards the edges of the image. This problem can be substantially reduced in post-processing by re-scaling the red, green and blue colours so that they all have the same magnification. Of course, re-scaling produces some loss of quality so the method cannot fully compensate for not having a good lens. Typically, both forms of chromatic aberration occur at the same time in any lens although the amount of chromatic aberration varies widely between lenses.

Programs such as recent versions of Adobe Camera Raw (ACR) in Photoshop CS... or

Lightroom do an excellent job with lateral chromatic aberration and can also address some of the sensor issues mentioned above. Corrections for chromatic aberration vary between different cameras and lenses but ACR reads the camera make and model and the lens details from the RAW file and then uses Adobe's database to make some corrections. Other corrections are made manually with a slider. You have to enlarge the image so that you can see the chromatic aberration and then adjust the slider to minimize the fringing.

Modern materials have allowed camera and lens makers to reduce chromatic aberration but it can still raise its ugly head.

*Harry*

**W**hile the Chromatic Aberration reduction tools in Lightroom and Photoshop's Camera RAW are convenient and effective ways to control CAs, if you have opened an image and done lots of work on it before noticing that the image has a problem, you probably won't want to start again. Fortunately there is a fix if you are using Photoshop.

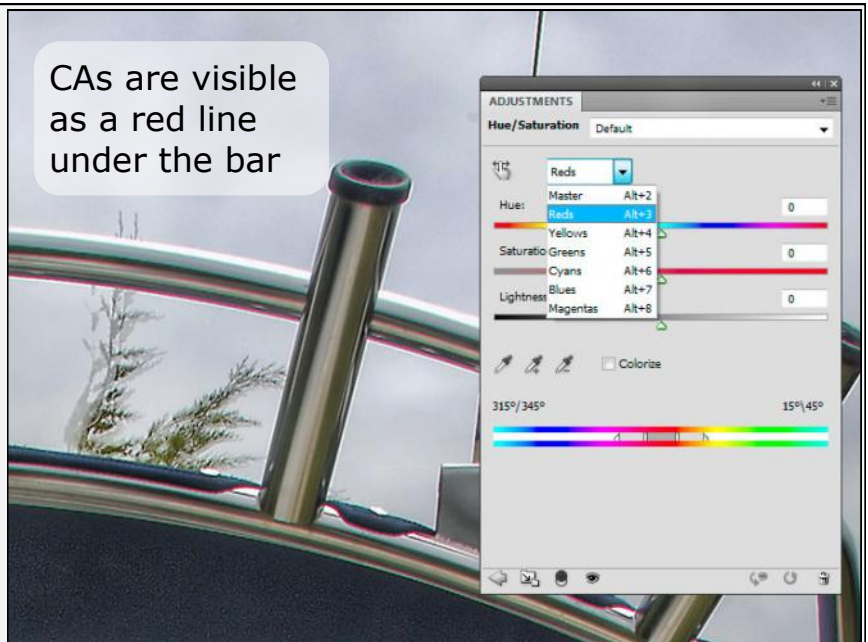
Zoom into 100% so that the CAs are obvious, and open a Hue/Saturation adjustment layer. Instead of adjusting for the entire colour spectrum, use the RGB drop down (see image on the right) and select the colour that most closely matches the CA in your image. Reduce the saturation all the way down to zero. This will have removed that colour throughout the image, so invert the layer mask or fill it with black. Then select a small white paint brush, and paint over the CAs. The CAs will disappear from the image.

You might find that after desaturating the CA, you are left with a thin line or halo where the coloured CA had been. You can usually remove this by also adjusting the 'Lightness' slider in the Hue/Saturation layer to best match the tone of the surrounding pixels.

You'll often find more that CAs will be if more than one colour in your image. Reds tend to occur along with cyan, for instance. If this is the case you can use the drop down and repeat the process for both colours with the same adjustment layer.

CAs tend to happen on straight lines of high contrast, and we can use that to our advantage while painting them out in the layer mask. If you touch down at one end of the line, and hold down the shift key while touching down at the other end of the line, Photoshop will draw a straight line between those two points.

*Trevor*



The Hue/Saturation adjustment layer shows the RGB drop down box with Reds selected. You can select and adjust more than one colour with the same adjustment layer.



# Lighting Workshop

28th August

This was the first time we had used the Blenheim Croquet Club for a Camera Club workshop, and we were pleasantly surprised at the well laid out space with excellent facilities and plenty of car parking space. Our thanks go to Gordon Walker for organising the venue.

We had a good crowd of club members, and some willing models who were prepared to brave the demands of so many photographers. There was a stack of equipment from flash guns to studio lights, and subjects from the aforementioned models, to house plants and plastic flowers.

While we had an assortment of lighting equipment on hand, several people wanted to use only available light. I personally thought this was a missed opportunity as available light is what most of us use for most of our photographs, and the workshop was a chance to move outside those comfort zones and get to grips with new skills — and you don't need to spend a fortune on equipment to do this.

What both this, and the Bret Lucas lighting workshops, underlined to me was the incredible image quality you can obtain using studio lights and large softboxes. It is very difficult to match this quality using available light.

If you would like to learn more about lighting then there are a number of resources available. This [free e-book](#) by Jon Flick is particularly good and it contains information both on lighting, and how best to set your camera while using it — and it's free! Another favourite resource of mine is [Studiolighting.net](#), but not so much for the website as its [podcasts](#). These are downloadable 30 minute interviews with some of the best photographers in America, and full of world class tips and tricks about all aspects of photography — I listen to them on an mp3 player while driving. No list of lighting resources would be complete without mentioning Davidf Hobby's [Strobist](#) blog. The [Strobist 101](#) takes you through from the basics to some very clever, and occasionally elaborate lighting setups.

If you prefer getting your information from a book, then [Light Science & Magic](#) by Fil Hunter is essential reading, or if you are a Nikon user, check out Joe McNally's [The Hot Shoe Diaries](#). I have both if you want to borrow.

*Trevor*

The series of pictures on the right were taken by David Brinn, who has captured the intense concentration displayed by Gordon Walker and Fred Parry while trying to master the lighting for Gillian Clover's house plant. We were all very pleased to see how well David is looking nowadays, and wish him many happy years after his more than two years of poor health.





**'Natural History**  
*Judged by Don Pittham*

**Prints — A Grade**

**Honours**

<i>Robyn Carter</i>	Water Strides
<i>Carolyn Hope</i>	Robber Fly with Prey
<i>Liz Davidson</i>	Coastal Erosion — Vernon Bluffs

**Merit**

<i>Gordon Walker</i>	Birth of the Monarch Butterfly
<i>Rachel Marfell</i>	Coral Fungus

**Prints — B Grade**

**Honours**

<i>Will Parsons</i>	Black Beauty - <i>Cygnus atratus</i>
<i>Will Parsons</i>	Opawa Girls — Royal Spoonbill
<i>Gillian Clover</i>	Little shag ( <i>Kawaupaka</i> ) Struggling to Engulf prey (wild carp)

**Merit**

<i>Rod Wagner</i>	Australian Coot
<i>Lyndie Henry</i>	National Flower — Rarotonga
<i>Nola Neal</i>	Monarch Butterfly

**Projected Images — A Grade**

**Honours**

<i>Owen Dunne</i>	Canadian Bull Moose
<i>Robyn Carter</i>	Bee

**Merit**

<i>Carolyn Hope</i>	Nesting Spoonbill
<i>Owen Dunne</i>	Initial Stage of Stalagmites
<i>Gordon Walker</i>	Male Green Finch
<i>Robyn Carter</i>	Possum
<i>Rachel Marfell</i>	Gannet with Juvenile

**Projected Images — B Grade**

**Honours**

<i>Mary-Anne Reinke</i>	Southern Royal Albatross ( <i>Diomedea epomophora</i> )
<i>Trish Smith</i>	Pied Shag

**Merit**

<i>Gillian Clover</i>	Australian Coot ( <i>Fulica atra australis</i> ) Feeding
<i>Gillian Clover</i>	Black Swan ( <i>Cygnus atratus</i> ) Cygnet Feeding
<i>Heike Richter</i>	<i>Ileodictyon cibarium</i> - NZ Basket Fungus
<i>Mary-Anne Reinke</i>	Salvin's Albatross, or Salvin's Molly-mawk, ( <i>Thalassarche salvini</i> )



Canadian Bull Moose by Owen Dunne



Bee by Robyn Carter



Nesting Spoonbill by Carolyn Hope

**Note:** All Pictures can be clicked on to be viewed at a larger size.



Possum *by Robyn Carter*



Gannet with Juvenile *by Rachel Marfell*



Southern Royal Albatross (*Diomedea epomophora*) *by Mary-Ann Reinke*



Initial Stage of Stalagmites *by Owen Dunne*



Pied Shag *by Trish Smith*



Male Green Finch *by Gordon Walker*



Australian Coot (*Fulica atra australis*) Feeding  
by *Gillian Clover*



Black Swan (*Cygnus atratus*) Cygnet Feeding  
by *Gillian Clover*



*Ileodictyon cibarium* - NZ Basket Fungus by *Heike Richter*



Salvin's Albatross, or Salvin's Mollymawk, (*Thalassarche salvini*) by *Mary-Anne Reinke*

**NEXT MEETING:** Thursday 8<sup>th</sup> September 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm, but doors open around 7:00pm

**What's on:**

Results of — Open

Hand In — **Portrait** (a maximum of one print and 2 projected images)

**7:30** Club announcements

**7:35 Competition** — Judge's comments for last month's Open competition

**8:30 Elizabeth Passuello** — Is it wrong to have favourites? I don't care. This is the speaker I have been waiting for all year. Don't miss it.

**9:30 Supper** (please stack your chairs)

**Club Speakers**

**Elizabeth Passuello** has a rare talent with a camera and a wonderful eye for a picture. She also has more photographic distinctions than anyone I know. On top of this she has a West Coaster's ability to make things work, and always finds a way to get the picture she is after. Elizabeth is coming all the way from Greymouth to share a few of her secrets, and show us some of the pictures that are important to her. She will tell us how they were taken and the story behind them. I can't wait!

**Derek Flynn** is still on our list of future presenters, but he has asked that we delay until next year some time. [Derek](#) is a multi-award winning photographer with the Marlborough Express, and has a knack of being in the right place at the right time, so I am sure this will be a great presentation when it finally happens.

**Seddon Shields**

I am hoping to get the Matthewson Trophy result before putting this issue of Photo News Out. We have won it for the last two years, and it would be a wonderful achievement to make it three in a row.

**Update:** I think Motuaka have won this year.

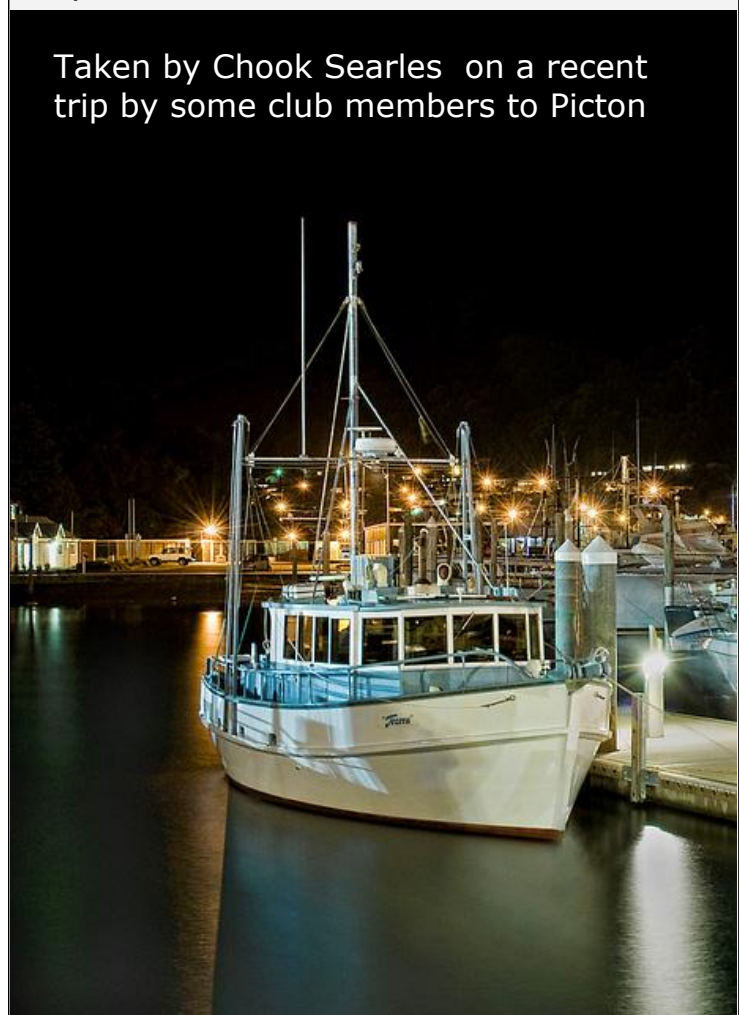
Please note that the 2011 **Annual General Meeting** for the Marlborough Camera Club will take place at St Marys Hall on 13th October starting at 7:30pm.

**FIELD TRIPS**

**Sunday 25th September** — Catch the early morning light at a riverside vineyard off Hardings Road, followed by a BBQ B'fast. Food provided but a gold coin donation appreciated. Meet at the railway station at 8:00am. Contact Gordon Walker if going 03-577-9902 [reklaw@slingshot.co.nz](mailto:reklaw@slingshot.co.nz)

**N**ot really a field trip, but our forth Thursday meet on 22<sup>nd</sup> September is going to be about night photography. Gavin Newell will be guiding us through how to work out the long exposures and lots of other tips on how to take great pictures in near dark conditions. We will meet at St Marys at the usual time of 7:30, and start by capturing the wonderful light and colours of St Marys Church. We may move in to Blenheim later.

Taken by Chook Searles on a recent trip by some club members to Picton



### Photo News Format

It is coming up to a year since we changed the format of Photo news from the B&W printed version, to the online pdf with full colour that we are using now. I hope most Camera Club members agree it is an improvement. It certainly gives us a lot more options when it comes to presenting information and displaying images. Most images can be clicked on to view them at a decent size, and where there is further information on a web page somewhere, you can click straight through to it.

The layout has continued to evolve throughout the year with a recent change of font to one more suited to reading on a computer monitor, and this month we have tried to split the text over two columns where possible.

Starting next year I plan to take it a step further by moving from Microsoft Publisher to [Adobe InDesign](#) to create Photo News. InDesign is a much more serious application, and I understand it is what most magazines are created with. Apart from providing much more control over layout than Publisher, it also supports embedded video and audio, pop-ups and interactive buttons that will launch features or change page content, and being an Adobe product it interacts with programs like Photoshop and even shares some of Photoshop's features, like layers. You can also use animated page curls, but I think that might be going too far.

It's advanced features require the newsletter to be saved as a .SWF file which needs Adobe Flash to run. That shouldn't be a problem although I understand that the Apple iPad is not compatible with Flash.

I have been using Lynda.com to learn InDesign, but I will still be a novice with the program, so if we have any experienced users out there I would welcome your input. If you don't know InDesign, but would like to be involved with Photo News, we welcome articles, letters, pictures, etc. from Camera Club members, so please join the likes of Harry Matthews and Roger Thwaites by becoming a regular contributor to what we hope will be an ever more professional looking publication.

*Trevor*



We have organised getting some polo shirts with the Camera Club logo embroidered on them. The picture above is out of the catalogue but the committee thought that red would be the best colour because it's what we use on our website, and cards. I have one of these shirts with the Volunteer Marlborough logo, and it is good quality 100% cotton.

Price is \$38 including GST, and the sizes are

Men: S to 3XL, Ladies: 8 to 22

There are also baseball caps @ \$15

Contact Trevor Dennis if interested.

[trevor.dennis@xtra.co.nz](mailto:trevor.dennis@xtra.co.nz)

Roger's [Basic Photography Classes](#) are always popular, and provide beginner photographers with a means to fully understand how to use their cameras, and compose a photograph. His current course is nearly finished, but he has other people interested in doing the course, so if he can get six to eight people in total, he will run another course starting Tuesday the 20<sup>th</sup> September. You can contact Roger on 03 578 3185 or at [boxbrownie@snap.net.nz](mailto:boxbrownie@snap.net.nz)

# Top Shots

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## Upcoming Events



Night Photography with Gavin Newell  
St Marys, Thursday 22nd September  
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](#)

[Competitions](#)

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