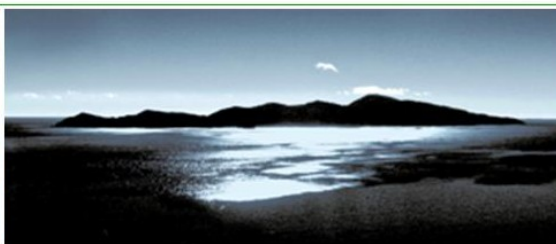


# KAPITI COAST PHOTOGRAPHIC SOCIETY



Newsletter

August 2008

## Hi Everyone

And here we are back in the wilds of winter. At the portrait workshop, guest presenter Simon Woolf made an interesting comment, that he loved winter as that was when the light became lovely and soft. I think too many people put their cameras away and wait for the bright sunny stuff.

One to start thinking seriously about is the Central Region Convention in Palmerston North. Details can be obtained from <http://www.manawatucamera.net.nz/convention2008.html>. President Shona will be away photographing China at that time but Vice President Peter Beddek will be attending—any queries, give me a call.

## *This month*

Frank Hinchcliff Memorial Trophy	...2
Competitions Calendar	...3
Print Battle	...3
Congratulations	...3
Exhibitions	...4
International Competitions	...4
Portrait Lighting with Simon Woolf	...5
Technical Stuff	
- Shutter Speeds	...6
Clippings	..10
And Finally	..10



An unnamed image from Clive Baker. Clive is the only member who sends in images on a fairly regular basis—consequently he is the only one who gets published.

## Frank Hinchcliff Memorial Trophy

Judged by Simon Woolf - the winner of the 2008 Frank Hinchcliff Memorial Trophy is President **Shona Jaray** with her image “Shaft of Light”.



Runner up was **Peter Ellis** with “Middleton Stoney Church”



# Competitions Calendar

A summary of KCPS and national competitions coming up in the next three months.

Date	Competition	Details
12 August	Interclub Print Battle	At KCPS
9 September	Title competition—image representing the title of a book or movie	KCPS theme competition
14 October	Architecture	KCPS theme competition
11 November	Best of Year	KCPS Competition—from images presented during the year.

## Wellington Regional Interclub Print Battle

The Wellington Regional Print Battle will be fought Tuesday 12th August at the Presbyterian Hall in Ngaio Street at 7.30pm. If you haven’t been to one of these before, then this is a must. You will see some wonderful photography amidst an atmosphere of great camaraderie and boisterous rivalry.

If you have offered to bring food for the catering please do not forget.

## Congratulations

Congrats to Brian Gray - Brian presented a portfolio of prints to demonstrate his abilities and has been promoted to “Intermediate” grade.



“Nelson Waterfron” - one of Brian’s images included in the Society’s set for the George Chance Cup.

## Exhibitions

### Otaki Museum, 49 Main Street, Otaki

Until November 8th—*Biscuits—Cookies, Crackers and Gingernuts*—Alan Knowles

Photographer Alan Knowles' art exhibition takes the biscuit.

Knowles had viewed the world of biscuit-making at the Griffins Foods factory through the viewfinder of his Hasselblad camera. The resulting photographs are the subject of the exhibition at the Otaki Heritage Bank Museum.

### The New Dowse, Lower Hutt

Until August 17th 2008, - Sinfonia Antarctica

Responding to life on 'terra incognita', thirteen NZ artists, writers and musicians richly illustrate this ice-scape with an artistic medley that touches on everything from the global warming to the Erebus disaster. Experience the great white continent as seen through the eyes of Dick Frizzell, Nigel Brown and Grahame Sydney, ceramicist Raewyn Atkinson, writers Bill Manhire and Chris Orsman, jeweller Kirsten Haydon, textile artist Clare Plug and photographers Anne Noble, Andris Apse and Joyce Campbell

## International Competitions

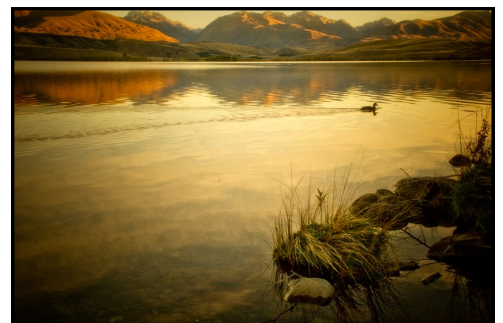
There are a number of successful images that have been recognized in International Competitions. Unfortunately the only ones I have been notified about are my own. Hope this is not seen as big-noting!!

- **36th Warragul National Exhibition of Photography (Australia)**  
Photojournalism—Peter Beddek—"Fun Run Trying Hard" - Acceptance  
Landscape - Peter Beddek—"Lake Alexandrina—Rocks"—Acceptance  
Landscape—Peter Beddek—"Church of the Good Shepherd— Tekapo" - Acceptance
- **2008 Australian Digital Photography Awards**  
Open Section—Peter Beddek—"Lake Alexandrina and Duck" - Acceptance  
Open Section—Peter Beddek—"Lake Alexandrina Daybreak" - Acceptance



<< Church of the Good Shepherd Tekapo

Lake Alexandrina and Duck>>



## Portrait Lighting Workshop with Simon Woolf

A great evening—Thanks Simon. How better to sum it up than with photos by Neil Gordon.



Simon makes a point—well two actually!



Bring something RED—so said the prepublicity. Marshall Marsden demonstrates his modeling prowess.



Peter Knapp vies for the modeling honours.



Schools in and President Shona makes sure the back row behave themselves.



Marshall and his lawn scarifier. We asked for RED—we got RED!



What you can do with ISO 3200.

# Technical Stuff

## Camera Shutter Speeds explained

**Having a little knowledge about how the camera's shutter speed works can help you obtain pictures with more impact.**

Words & Pictures Peter Bargh (<http://www.ephotozine.com/article/Camera-Shutter-Speeds-explained>)

Photography derives from the words writing with light and a photo depends upon exposure of a light sensitive material. In a traditional cameras case the light sensitive material is film or in the latest digital cameras its a charge coupled device or CCD. The amount of light reaching the film or CCD is known as the exposure and this is controlled by two items on a camera - the aperture and shutter speed. The aperture is a variable hole in front of the lens that adjusts to let more or less light through and the shutter speed is a cover over the film or CCD that controls the length of time that the light reaches the film.

As well as their practical needs both can be used creatively in photography and in this technique we will take a more detailed look at shutter speeds. The shutter speeds of cameras can go from long exposures of 30 or more seconds to fast speeds of anything as short as 1/8000sec.

All cameras from the most basic point-and-shoot single use camera to the latest highly sophisticated digital SLRs have shutter speeds. The very basic compact models may have a fixed speed and there's nothing you can do with these. More advanced 35mm compact cameras have adjustable shutter speeds, but the speed is controlled automatically and you have no override. And then we go into the more sophisticated cameras such as the digital cameras and SLRs. With this type of camera you still have the automated control but also an override of some form to allow more creative use of the shutter speed. And its here where we can start to have fun.

By adjusting the shutter speed you can control the movement of the subject. A fast shutter speed will freeze the subject and a slow shutter speed will make it look blurred as the subject moves. You can also combine flash with a slow speed to get movement and blur all in the same shot. Lets look at the techniques one by one.

If you have no control over automatic exposure you can do a couple of things to help obtain a slow shutter speed. One is to use the slowest film you can find. In print film this is ISO100 but you can safely override the speed to ISO25 to fool the camera into increasing the exposure by two stops. If you don't have film speed override you can buy stickers to put over the cassette before you load it. Slide film is available in speeds down to ISO50. Again you can override this and set ISO25, but you must tell the lab to adjust processing to compensate.

Another alternative is to place a neutral density filter over the lens. This is a grey filter that reduces the light value and doesn't affect the colour of the picture. You can buy them in 2x, 4x, 8x and 64x values.

## Slow shutter speed with daylight exposure

There are a few techniques you can try here. The first is following the subject as it moves - a technique known as panning that we covered in detail in an earlier article in ePHOTOzine. You select a slow shutter speed and follow the subject as it moves, pressing the shutter button as you pan. If you get it right the subject will appear sharp as it hasn't moved position in the viewfinder, but the background will be blurred making the subject look as though its hurtling along. Try this on cyclists, cars, airplanes, joggers, animals and sporting activities.



*A slow shutter speed was used to make the background blurred as I panned along with the cyclist.*

Another method of creating movement is to keep the camera at a fixed point and press the shutter button using a slow shutter speed. This time the subject will be blurred as it passes across the viewfinder and the background will be sharp. This takes a lot of skill to get the detail right as the subject can often look too blurred resulting in a photograph with no impact.

The third technique is same as our previous example, but used to remove the subject. Its employed by architectural photographers who want to photograph a building without people getting in the way. If the shutter speed is slow they'll record as a blurred and distracting object, but if it's extremely long the blurred person walking across the path of the view will be so blurred it won't even be recognisable and won't affect the picture.



*Landscape photographers could try using a slow shutter speed on a waterfall. That gushing water will turn into a lava-like flow of fluid (above right). Go for a fast shutter speed and it will turn almost icy with splash caught frozen in mid air (above left). A slow shutter speed, used to make the waterfall deliberately blurred, has is more aesthetically pleasing.*



A long shutter speed can be set at night to record car headlights as trails. Choose a position on a suitable bridge over a busy road and tripod mount the camera. Then fire the shutter with a speed of between one and 15 seconds depending on the length of streak you require.

### Fast shutter speed in daylight

The alternative of selecting a slow shutter speed is to go for a fast shutter speed to do the exact opposite to stop your subject in its tracks. In this case you need to use a shutter speed faster than the speed of the moving subject, which varies depending on the direction too. If the subject is moving across the path at close range it will appear to be moving faster than a distant subject and a faster speed will be needed. And if its coming towards you, duck!

Using a subject freezing shutter speed is perfect if you want to stop a goal-scoring footballer in is tracks, freeze an athlete in mid air or an insect or bird in mid flight. Its less effective for cars or vehicles as it makes them look static.



*Occasionally a static shot of a speeding car works, especially if its throwing up a cloud of dust as it hurtles around a corner!*

### Using flash to freeze the movement

Flash provides a burst of light in a split second that will freeze even the fastest subject in its tracks. Science and research photographers use this to study movement, by photographing subjects such as bullets penetrating their target and nature and medical photographers to study anatomical changes maybe a horses gallop, athletes jump or hummingbirds wing motion

### Using flash with a slow shutter speed

Slow sync flash as its known uses flash to freeze the subject as above, but the slow shutter speed continues to record the ambient conditions and further subject movement. Its used mostly be sports photographers recording cycling events or motor sports but can also be creative in any environment that has a moving subject in the foreground.



*Another example of panning with the subject this time using flash as the swinging motion creates an arc shape to pan along.*

### Slow shutter speed with a zoom lens



*Adjusting the zoom lens as you make an exposure of a colourful flower bed creates a burst of colour*

Another great technique, known as a zoom burst, will work with cameras where the zoom can be adjusted manually while the exposure is taking place.

You need to mount the camera on a tripod and set the zoom to either the short or long end of the focal length range. Then, with the camera on a slow shutter speed fire the shutter release and rotate the zoom barrel so it moves from one end of the focal length range to the other during the exposure. A steady uniform rotation is necessary to ensure a smooth zoom burst.

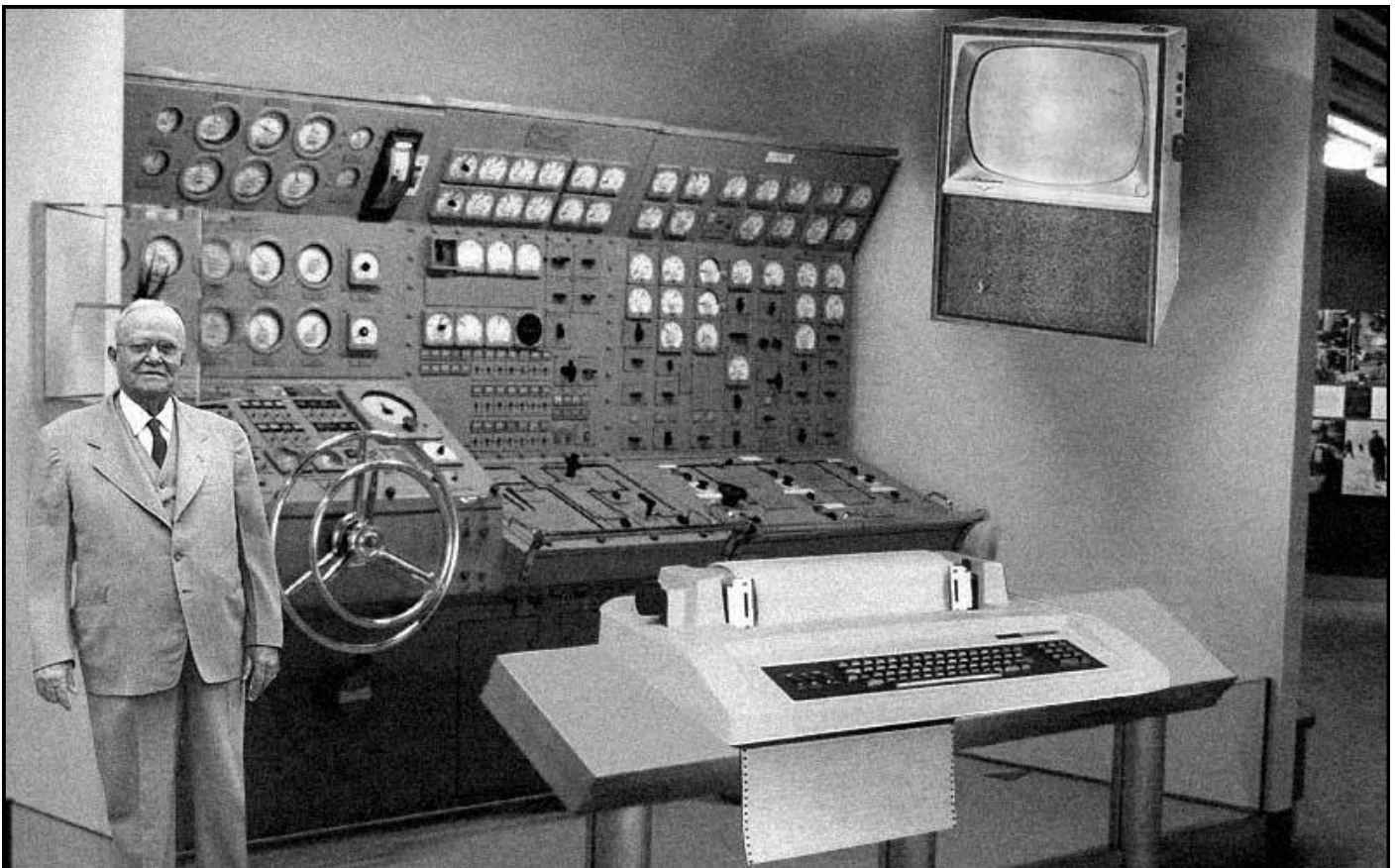
Most digital cameras don't have this option, but a similar effect using Photoshop Elements or a similar image-editing program can be created on a computer

\*\*\*\*

## Clippings

- **Mary Jo Bedford** will be in Wellington to teach Lensbaby Technique October 18 & 19. Details can be obtained from Secretary John Rockell who can forward on a pdf promo for those who would like it.
- Photoshop Lightroom 2 has only recently been released. For more detail check out <http://www.adobe.com/ap/products/photoshoplightroom/>
- PSNZ has sent out a “calibration screen” for those wanting to ensure digital projectors are correctly set up. If you would like a copy of the jpg image please contact Secretary John Rockell.

## And Finally...from 1954



*Scientists from the RAND Corporation have created this model to illustrate how a "home computer" could look like in the year 2004. However the needed technology will not be economically feasible for the average home. Also the scientists readily admit that the computer will require not yet invented technology to actually work, but 50 years from now scientific progress is expected to solve these problems.*

## But—does it run Photoshop?