Newsletter Issue 7

# Wairarapa Camera Club

Black And White

Winning Print

"Tahuna Beach - Nelson"

By Graeme Hinton

April 2010

## Calendar

**18 Apr** Camera Workshop – Nik's Place 10am. 227 Woodside Road, Greytown.

**24 Apr** ANZAC Day WW1 Air Show Start 1.30pm Masterton

NZ Jet Sprint Championships – Round 6 Final – Tauherenikau Start 11am

**25 Apr** Anzac Day

Tunes Under The Tui Tower Start 11am – Tui Brewery

## Letter From The Editor

Hi to all members...

Great turn out for the Black & White competition, well done to the winners. Don't forget its Abstract next month so get those creative eyes working and get some photos ready. I'd love to see more prints entered this time around, they look much better than the projected images, so do your photos justice and print them.

As many of you know I went to the PSNZ National Convention down in Nelson. It was a great experience and I would thoroughly recommend that you try and visit one of the regional events later in the year. The speakers were inspirational and it was really good for the soul to spend some time with great photographers and talk about art rather than F stops, shutter speeds and pixels!

There are three regional conventions later in the year and it would be great to see the club represented at one or more of these. Details are on the PSNZ website http://www.photography.org.nz

Regards *Nik*

Black And White - Winning Projected Image

"Broken Part"

By Kevin Hooper

# Competition Results

## Black & White

| | | | |
|---|---|---|---|
| **Prints** | | | |
| Tahuna Beach – Nelson | Graeme Hinton | H | Winner |
| Poetry In Motion | Chris Kilford | C | |
| Getting to Grips | Chris Kilford | M | |
| Shinade #1 | Sid Hayes | C | |
| Shinade #2 | Sid Hayes | A | |
| Going To Catch A Big One | Kay Halligan | M | |
| Durba Square Katmandu | Jim Graydon | M | |
| Doubtful Sound | Jim Graydon | H | |
| Long Days | Fiona Doherty | C | |
| Vanishing Point | Nik Player | HC | |
| Lonely Tree | Nik Player | HC | |
| Survivors | Nik Player | M | |
| One Eyed Chevy | Nik Player | H | |
| Endless Pipe | Les Wong | C | |
| Still Reaching For The Light | Les Wong | C | |
| Where Did You Go | Les Wong | A | |
| Stand Alone | Les Wong | A | |
| **Projected Images** | | | |
| Akaroa Lighthouse | Kevin Morgan | HC | |
| Anchor Chain | Kevin Morgan | C | |
| Church | Kevin Morgan | HC | |
| Church of Good Shepherd | Kevin Morgan | C | |
| Dance Girls | Kay Halligan | C | |
| Emu | Kay Halligan | H | |
| Jorja | Kay Halligan | M | |
| Smiley | Kay Halligan | H | |
| Making Rice Paper | Jim Graydon | M | |
| Broken Part | Kevin Hooper | H | Winner |
| The Nerve of Them | Kevin Hooper | M | |
| Wet Pier | Kevin Hooper | C | |
| Working Woodcock | Kevin Hooper | M | |
| Approaching | Cherryl Norman | A | |
| Face Right | Cherryl Norman | C | |
| Ploughman | Cherryl Norman | C | |
| Thirsty Work | Cherryl Norman | A | |
| Floating In Space | Bruce Levy | M | |
| Snow White | Bruce Levy | M | |
| To Be United | Bruce Levy | C | |
| The Mask | Bruce Levy | M | |
| Elegance | Nik Player | HC | |
| Forgotten Crafts | Nik Player | M | |
| Industrial Light | Nik Player | HC | |
| Jump | Nik Player | M | |
| Hiding Behind The Mask | Helen James | A | |
| Masquerade Ball | Helen James | C | |
| Providing Shade | Helen James | C | |
| Vintage Car | Helen James | C | |
| Dandelion In Flight | Garry James | C | |
| Dragonfly & Friend | Garry James | M | |
| Ready For Take Off | Garry James | M | |
| The Big Escape | Garry James | C | |
| Cenotaph | Karen McCosh | C | |
| Jess | Karen McCosh | A | |
| So Funny | Karen McCosh | M | |
| What's This Thing ? | Karen McCosh | C | |
| B&B | Lorraine Garrity | M | |
| Greytown Borough Council | Lorraine Garrity | C | |
| Sunflower | Lorraine Garrity | C | |
| Sunset From Gladstone | Lorraine Garrity | M | |
| Butterfly | Gary Anderson | M | |
| Mountain Top | Gary Anderson | M | |
| Robin | Gary Anderson | M | |
| Stream | Gary Anderson | HC | |
| Historic | Josh Player | C | |
| Candles | Josh Player | A | |
| Old Ernie | Josh Player | A | |
| The Beast | Josh Player | A | |

| | | |
|---|---|---|
| 1 Point | A | Accepted |
| 2 Points | C | Commended |
| 3 Points | M | Merit |
| 4 Points | HC | Highly Commended |
| 5 Points | H | Honours |

# Club Info

To learn more about photography, to share your skills and experience or simply to enjoy photographic time with like-minded people, come to a meeting or contact us at

info@wairarapacameraclub.org

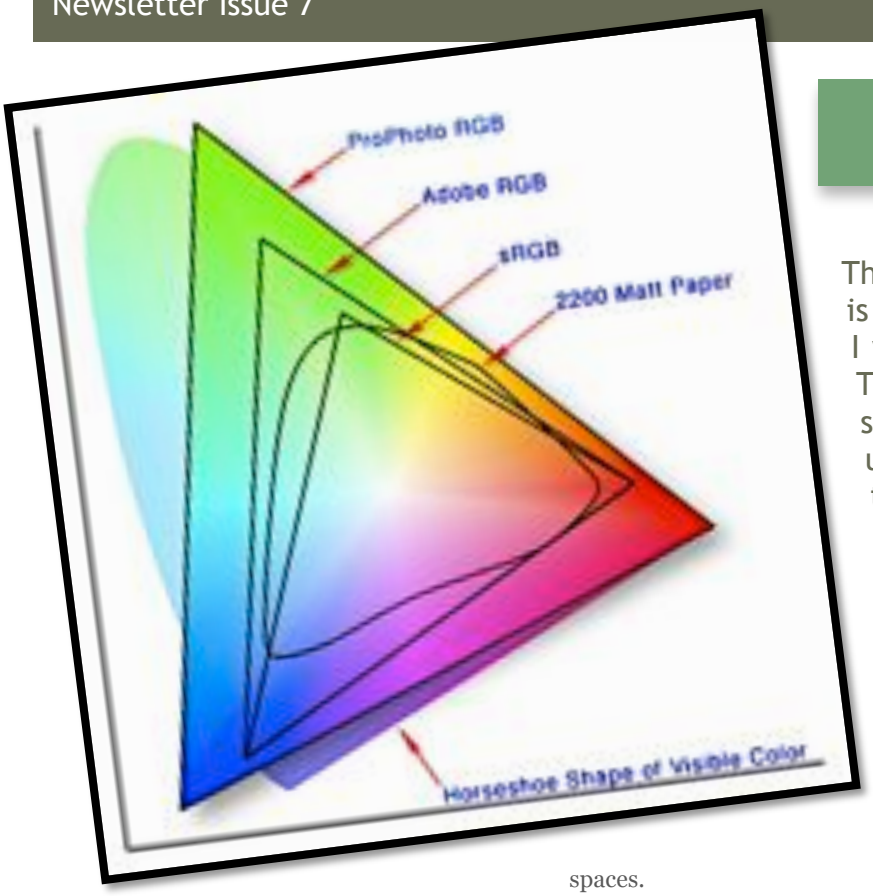
Meetings start at 7:30 pm on the first Tuesday of every month from February to November, at the Education Centre next to Parkview Motors in Dixon Street, Masterton.

WCC, PO BOX 502, Masterton

www.wairarapacameraclub.org

All questions, submissions and general information regarding this newsletter should be made to the Editor, Nik Player.

nikplayer@me.com




# Technical Corner

This month we tackle Colour Spaces. There is huge amount of confusion around this but I will try and make it as simple as possible. There advantages to using different colour spaces but if you don't understand how to use them properly they can be detrimental to your images.

## Colour Spaces

A device colour space simply describes the range of colours, or gamut, that a camera can see, a printer can print, or a monitor can display. Editing colour spaces, on the other hand, such as Adobe RGB or sRGB, are device-independent. They determine the colour range you can work in. Their design allows you to edit images in a controlled, consistent manner. A device colour space is tied to the idiosyncrasies of the device it describes. An editing space, on the other hand, is grey balanced (colours with equal amounts of Red, Green, and Blue appear neutral). Editing spaces also are perceptually uniform; i.e. changes to lightness, hue, or saturation are applied equally to all the colours in the image.

Imagine a triangular box containing all the visible colours. The farther from the centre of the box you go, the more saturated the colours become — Red towards one corner, Blue towards another, Green towards the third. A Cyan, Magenta, Yellow colour space works the same way, except that the primary colours are CMY rather than RGB. For simplicity, we will refer only to RGB spaces, but the comments apply equally to CMY(K) colour spaces.

Colours inside the space are described using (R,G,B) coordinates. The most saturated (i.e. purest) red in any colour space has an R-value of 255. Larger colour spaces contain both more volume (i.e. more colours), and the edges of the space are further from the centre of the box (i.e. the colours are more saturated). Therefore, larger colour spaces such as Adobe RGB contain both more colours and more highly saturated colours than smaller spaces like sRGB. A comparison of the Adobe RGB and sRGB gamut's is shown above. As you can see, working with Adobe RGB allows you to see and print more of most colours. Adobe RGB was designed to contain the entire colour gamut available from most CMYK printers. sRGB is an HP/Microsoft defined colour space that describes the colours visible on a low end monitor.

In general, you want to use colour spaces that are as large as is practical. For example, if your printer is capable of producing output in a colour space larger than sRGB, there is no reason to hobble your work by limiting output to the small sRGB gamut. If you do, you'll lose the saturated cyans and greens that can make your prints stand out.

Your applications and devices need to know what colour space they are working with. Calibration and profiling of your monitor is the first step towards a colour managed workflow.

If your camera or scanner supports it, use a larger colour space such as Adobe RGB.

If you shoot RAW there is no colour space as the data has yet to be interpolated into an image. In this case the colour space setting in the camera only applies to the jpeg thumbnail that is embedded in the RAW file and displayed on the back of the camera. When the RAW file is imported into a software package for conversion you can then assign a colour space to work in. Many packages use the ProPhoto colour space which gives you the largest space possible to edit in. They then convert the image during export to a colour space of your choosing i.e. sRGB for the web.

Use sRGB for web graphics. This is at least in the same ballpark as most monitors. Using Adobe RGB for web images leads to washed-out looking colours in applications that are not colour aware (i.e most web browsers). This is where most people slip up, they set their camera to Adobe RGB and this is embedded into the jpeg created by the camera. This file has to be converted to sRGB to be displayed on the web or an sRGB device like a projector. Most printing companies and practically all desktop printers require sRGB files to print correctly.

If you shoot in jpeg and are unsure about how to use colour spaces then set your camera to sRGB and all will be well !

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# Photography Tips

## Shooting Wildlife

If you're interested in shooting wildlife (with a camera), think of this list as a series of tips. It's not intended to be a complete tutorial with every possible thing you need to think about. Just a starting point.

- Shoot wide open (small F numbers)
- Aperture priority (shutter priority for moving animals 1/1000th second minimum to freeze action)
- ISO – light will change and digital can shoot higher ISO these days so make use of it
- Lens length – 800 for birds – 600 for regular wildlife – 100-400mm for budget-minded shooters – wide angle for wildlifescapes
- Use tripod/monopod/handhold sometimes for bird flight shots
- Calm down and be purposeful about what you are doing
- Focus on the animal's eyes – nothing else matters
- Keep the light over your shoulder–behind you – Position yourself so the light is on the animal's face for catch lights in the eyes
- Need clean backgrounds – Set up for backgrounds and wait for animal to move to the area
- Be ready when the animal first comes into sight – some of best stuff happens right away
- Don't "bullseye" the animal – shoot animal off centre – rule of thirds still applies
- Allow some room for the animal to move into the frame
- Don't chop off the legs/tail/ears of the animal unless it's on purpose
- Shoot both horizontal and vertical shots
- Shoot both environmental and portrait shots
- Capture animal behaviour
- Be ready for action – Anticipate the action so that your buffer is empty
- Move around for the best and varied shots – change your angle
- Bring rain gear – animals don't go home when it's raining
- Camera issues with cold weather – put in Ziploc bag for condensation issue and/or warm up very slowly
- Know your subject – know the rules and remember safety first – both your safety and the animal's safety
- Stop occasionally to appreciate what you are seeing