Camera Club News

Letter From The Vice President

Hi all, autumn is here and the early morning light and mists are giving us fantastic opportunities to make some great landscape images. I hope my judging wasn't too harsh last week and you all managed to learn something from the comments. I have been getting more into black & white photography lately and this weeks website is one that has been inspiring me http://www.flickr.com/photos/tjintjelaar

Please remember to bring your Masterton photos to the next couple of meetings.

Regards Nik

Note from Tim McMahon

Thanks to everyone for completing the print survey. It seems that most people are satisfied with their current printing arrangements (if not the cost!). Assuming the members are representative of local photography enthusiasts, the survey certainly indicates that there would be only a very limited demand for a more-than-hobby-level colour matching service. If any member would like to improve their display-print matching, please feel free to contact me (tim.mcmahon@me.com). I'm happy to try and help."

Editors Monthly Photo

Club Information

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

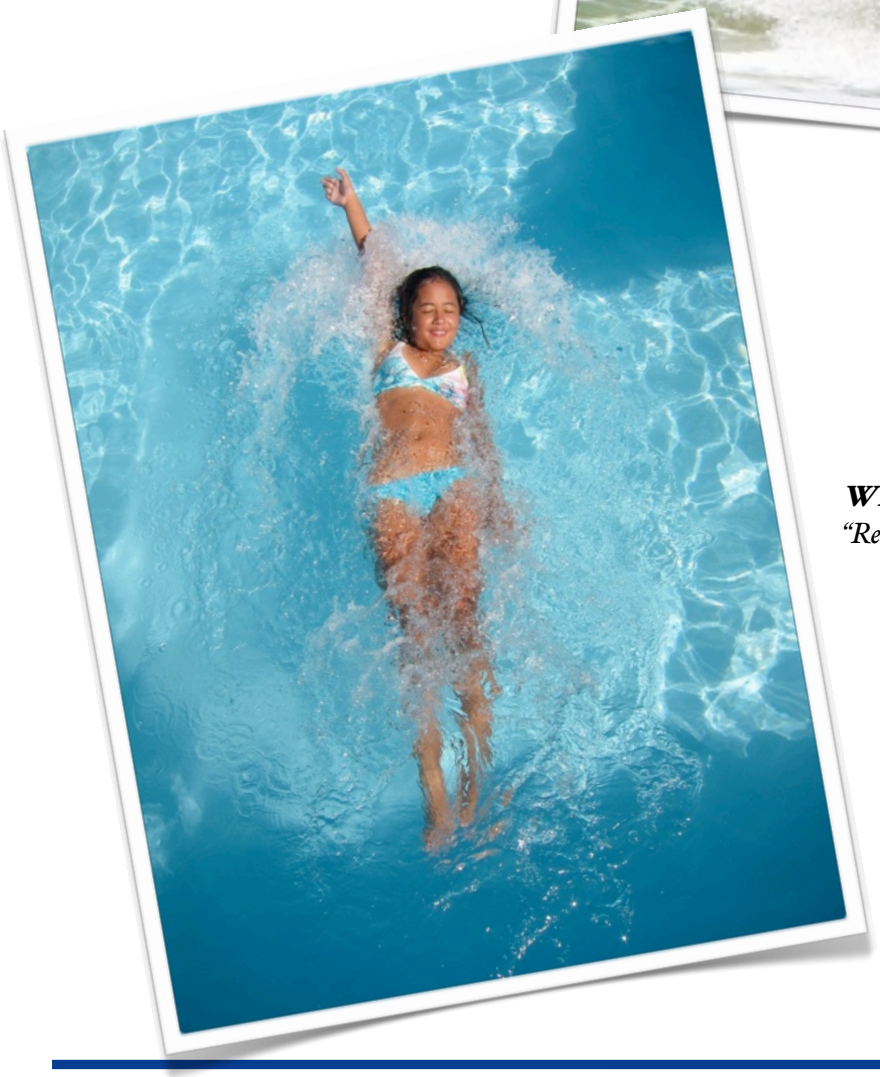
www.wairarapacameraclub.org

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

nikplayer@me.com

Competition: Sports Action

WINNING PRINT
"Surfs Up" By Carolyn Smith



WINNING PROJECTED IMAGE
"Reaching For The Light" By Emily Burgess

Competition Results

Prints

Les Wong	Mud And More Mud	M
Les Wong	I Need Help!	C
Carolyn Smith	Surfs Up	HC Winner
Carolyn Smith	Riding High	A
Sarah Hardie	Tackled	A
Sarah Hardie	Spectator	C
Chris Kilford	Bagged	M
Chris Kilford	Coming Through	M
Tim McMahon	The Spinner Weaves His Magic	M
Tim McMahon	Uphill Grunt	C
Emily Burgess	Hopeful Shot	HC
Emily Burgess	Not Far To Go	C
Sid Hayes	The Last 100 Meters	C
Sid Hayes	Shove Off Big Guy	A

Projected Images

Kevin Morgan	Oops	A
Kevin Morgan	Tense Moment	C
Kay Halligan	Jet Sprints	C
Bruce Levy	Anxious Moment	C
Bruce Levy	Direct Hit	A
Janette Falleni	Newton's Leap	M
Janette Falleni	Run to Yeah Rite	A
Emily Burgess	Reaching For The Light	HC Winner
Tim McMahon	Catch Me If You Can	C
Tim McMahon	Heart In Mouth	M
Barry Baxter	Hang Gliding	C

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

Have You Ever Wondered About ?

A little series of articles by Tim McMahon that go a little behind some of the ideas and rules we learn as photographers, to explain why or how those rules came to be.

If there is anything about making digital photographs that you've wondered about, email me at tim.mcmahon@me.com and if I can find the explanation I'll try to include it in a future newsletter.

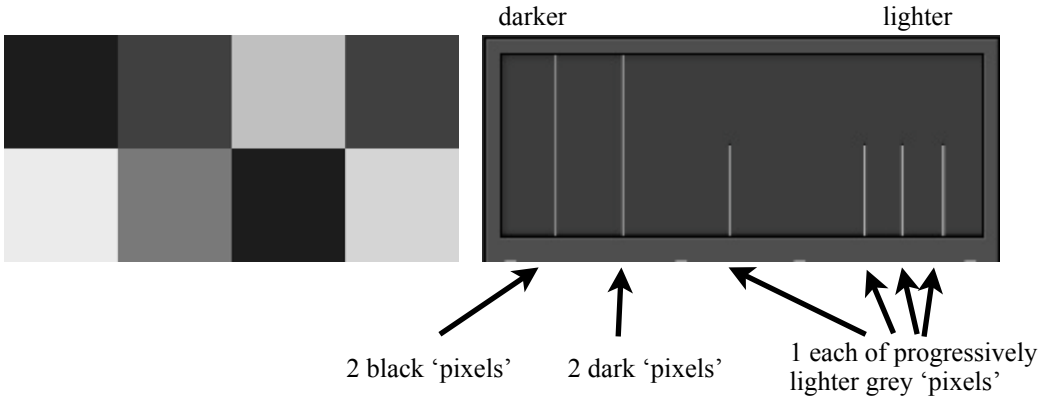
Histogram

The histogram is nothing more than a 'count' of how many 'pixels' of each tone are in a picture. It shows us, *not where* the tones are in a picture, but *how much of each tone* is in the picture.

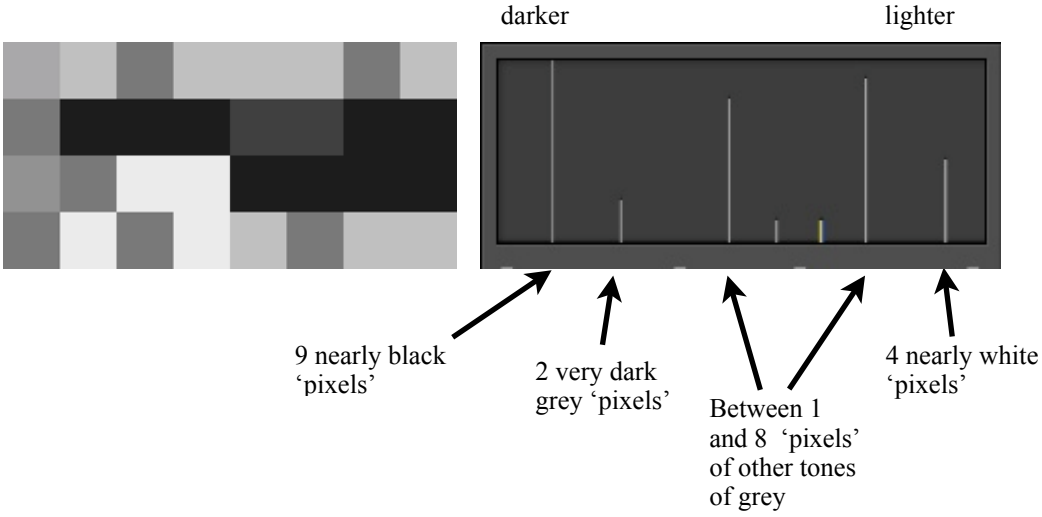
The distribution of lines across the histogram represents the tones — blacks to the left, whites to the right and dark to light greys spread between.

The height of the lines in the histogram represents how many pixels of each tone are in the picture. Comparing two lines tells us the relative amount of the those tones in the scene.

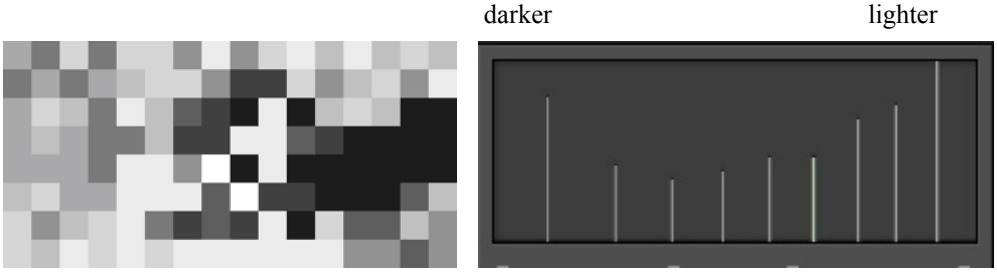
In the first picture below there are two nearly-black squares, two quite dark squares and one each of 4 more progressively lighter squares. The distribution and height of the lines on the histogram tell us the same story:



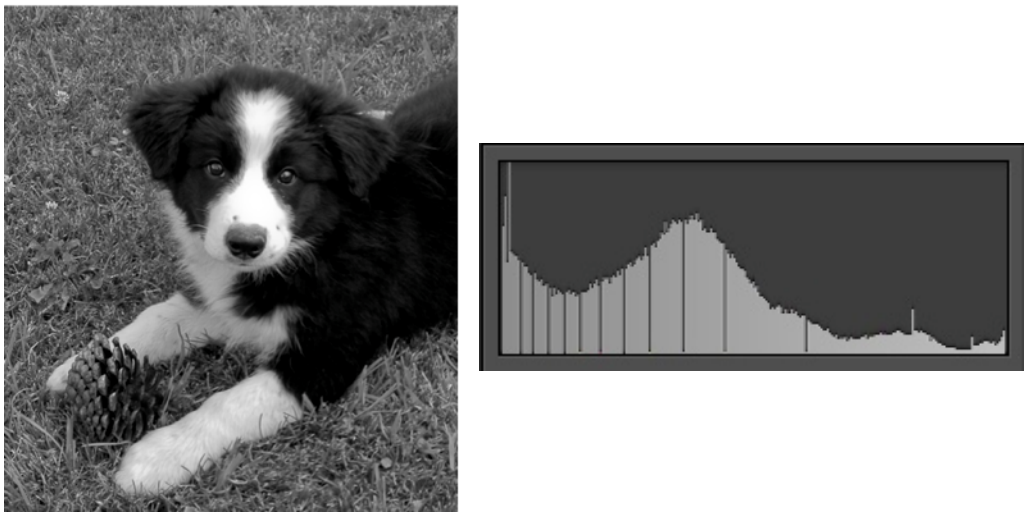
In the next picture there are 9 nearly-black squares and 4 nearly white ones, 2 very dark grey, and so on.



In the third picture there are about 20 very dark 'pixels', and around 30 very light 'pixels' spread throughout the picture. Varying numbers of intermediate tones of grey spread around. The numbers of each tone are represented in the histogram. The *relative* height of the bars represents the proportions of pixels of each tone.



Finally, in the puppy picture there are a large number of black pixels (shoulders and eyes) , and a smaller number of white (nose) but most of the picture is intermediate shades of grey (back, ears, pine cone, grass, and weeds!). The histogram shows the spread of those tones in the picture.



So what?

In theory, a 'high-key' picture (such as one of a polar bear in snow) that was mostly very light tones would have all of its histogram lines stacked up at the right hand end.

Often photographers are disappointed when their polar bear turns out grey on a light grey background. Why?

In automatic exposure mode, most digital cameras will adjust the relative lightness and darkness of the tones it records to place the average tone in the middle of the histogram. Darks and whites will be distributed about the average. Cameras are programmed to assume that the average tone in every scene is about 18% grey.

This is why you need to use exposure compensation when shooting 'high-key' or 'low-key' scenes, to force the camera to record the picture in the correct part of the tone distribution.