

## Notices:

Next committee meeting: 4 July 7.30pm at 11 Waitomo Avenue, Mount Eden.

Mt Albert Grammar is seeking a **tutor for Photography** for Beginners. Term 3 and 4. Course includes Camera Functions, Film Exposure, Composition, Lighting, B&W Processing and Printing. Contact Jan Springett Ph 846 2044 ext 8153

**Syllabus Change** - August 15 Nature Trophy / Birds will move to Sept 19 and combine with subjects already listed for that date.

**VACANCY – Editor of Focal Plane.** Now that the newsletter is back on board, Nicki has given notice that she's leaving Auckland and moving to the other end of the country! Please contact Peter Merrick (620 0222 [aps.nz@clear.net.nz](mailto:aps.nz@clear.net.nz)) if you are interested in the position, starting with August edition.

### **PSNZ Northern Regional 2002**

12-13 October

Keri Keri

Contact: Naomi Broadbent, PO Box 445, Keri Keri  
Ph: 09 407 9331 email: [nomenz@hotmail.com](mailto:nomenz@hotmail.com)

**Invitations**....to present a 5 minute slot at the beginning of each monthly meeting. Any subject of your interest is interesting. Show us your best – or your worst – a little about you, your passions, your photography. All levels welcome – see a committee member!

APS email address: [aps.nz@clear.net.nz](mailto:aps.nz@clear.net.nz)



Auckland Photographic Society Inc.  
Established 1883

# Focal Plane

June 2002

Wintry weather has breezed upon us. It's no excuse however for not getting out and about and making the most of late sunrises, misty mornings, winter colours, long shadows and all else your imagination and camera can capture. If you can't face the cold and want an indoor outing, put aside a couple of hours to check out John Pilger's highly recommended exhibition showing at the museum.

Again we are after volunteers to run and host workshops through the winter. Please call a committee member if you have any ideas or other issues. Otherwise, take a seat and a minute to browse through this months Focal Plane.

THIS MONTHS MEETING: JUNE 20<sup>th</sup>  
**Metal /Texture/Stone and Open Competition**

NEXT MEETING: JULY 18<sup>th</sup>  
**Waterways/Rooftops and Open Competition**

AUGUST 15<sup>th</sup>  
**felicity rogers**

Check out syllabus change on back page and read on.....

## Imageworks

A few members ventured out on a cold, dark Thursday last month to attend a (re-visited) Imageworks demonstration evening with Mt Roskill-Eden club. While some initial technical hitches were being attended to, attention was given to a digital camera demonstration – indeed they are getting smaller, cheaper and more in competition with its conventional cousin! Options are offered at Imageworks for traditionalists however, to scan negatives when your photos are developed. The output provides a very clear quality print and NO scratches! One can build up a digital and negative library – definitely preserve the quality of original images and save for later work. All participants at the evening were rewarded with a free image from a negative – spot the difference in developing – is there one?

Thanks again to Imageworks for hosting the evening and to Peter Merrick for organising.

## Exhibitions

### Private Paton's Photographs: North Africa 1941-42

This exhibition displays a remarkable witness to life in the NZ forces in Egypt and Syria in 1941-42 where Private Harold Paton took thousands of photos recording recreation, rest and parade. Paton was a 20 year old photographer at the Auckland Star when he enlisted, and many photographs were sent back to the Star (where he became chief photographer on his return to NZ) as well as published around the world.

**Top floor, Auckland War Memorial Museum, Auckland Domain  
daily, . Until: 30/6/2002**

Members feedback so far: "The exhibition also includes a 1 hour video of the human rights abuses in Burma/Myanmar. I was so moved by the whole lot that I commented in the visitors' book "My God, why have you forsaken these people?"

Countries included in the photo portion were South Africa, East Timor, Kenya, USA (the South Bronx), Cambodia, Vietnam, Japan & so on. Anywhere people have been oppressed. He may have a bit of a left -wing attitude, but as a well-respected journalist, the stories he has to tell make for a wish to have the second coming.

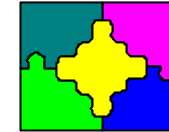
From the viewpoint of both photography & human rights photojournalism, you need to set aside 2 to 3 hours. The video is about 1 hour of this.

You won't come out smiling!"

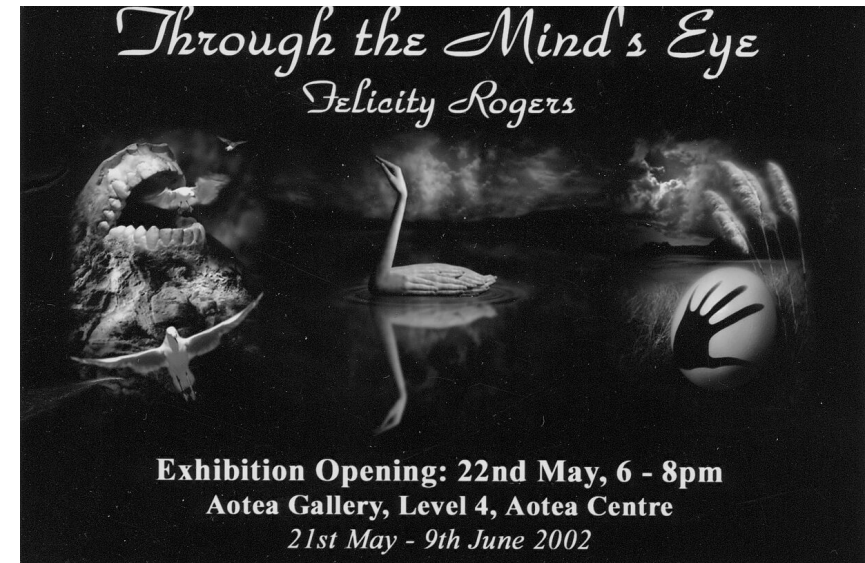
**Contemporary Art exhibition and sale**

## 70 New Zealand artists

Sat 9am-5pm, Sun 10am-4pm, . 22-23 June  
Diocesan School, Clyde Rd, Epsom,



Felicity Rogers will join us on 15 August. Her recent exhibition led young and old on photographic journeys through the subconscious to an imaginary land of dreams and illusions – surreal work created by digital photography captivates the imaginations of all.



For more, check out her website: [www.handbird.com](http://www.handbird.com)

Print Aggregate Points 2002					
	Jan	Mar	Apr	May	Total
<b>Novice</b>					
Alan Bilham	25	25	12	12	74
Allan Chan	-	-	17	12	29
Bev Kaho	10	15	15	7	47
Jane Malone	-	-	-	20	20
Terry Bowyer	-	10	-	-	10
<b>Advanced</b>					
Jason Hailes	12	25	12	15	64
Nicki McGunnigle	-	2	-	-	2
Ruth Norman	7	7	15	12	41
<b>Salon</b>					
Brian Cudby	-	-	25	25	50
Jack Sprosen	-	-	-	20	20
Peter Merrick	7	10	25	20	62
Tim Rix-Trott	15	2	15	-	32

Slide Table currently being updated – will be out in print in next months Focal Plane

### *Speakers to inspire us – PSNZ 50<sup>th</sup> Annual Convention*

Graeme Sydney, New Zealand painter, on his philosophy of being an artist:  
*“We are all unique. We can only really be satisfied if our work is truly our own, though to learn we must draw on the knowledge and experience of others....Don’t be afraid of the judgement of others; build in a little mystery; manipulate; play and leave some gifts behind for future generations”.*

Peter Eastway, Australian photographer and magazine editor: *“And who said that photography has to capture reality? I want to capture imagination. We should all explore different possibilities and keep practicing our craft”.*

Alessandro Baccari, image-maker from San Francisco: *“Every photographer of any independence of mind must make his or her own laws of composition...fly beyond the point of no return and give yourself a chance”.*

Read more in the May/June 2002 edition of Camerataalk

### **Some tit bits of history**



## Auckland *Photographic* Society Inc.

Established 1883

The first president of APS. was Mr J McCosh Clark, who was the mayor of Auckland from 1880-1883. Some of the more illustrious officers of the society also include His Excellency the Earl of Onslow (who was “pleased to accept the position of president” in 1891) and Sir John Logan Campbell (1893 – 1897) .

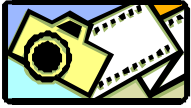
In 1885 the club met in Broomhall’s Photographic Shop in Shortland Street before moving to the top floor of the AMP building where there was a small meeting room and “a very large dark room”.

Outings early last century included a “very successful trip” to Cabbage Tree Swamp in 1909 (now Sandringham) and Motions Creek “subject to the suitability of the tide”. In 1916, 3 members of the committee intimated that they “would be pleased to utilise their motor cars on some convenient day for a club outing and would be able to take some eleven members”.

In 1910 the club had 25 financial members and a bank balance of 5 pounds, 2 shillings and 1 penny. However, after some extravagant spending, the club had to double the subscription rate in 1911 to ten shillings per annum.

In 1916, an application for membership was received from a Mrs Halls and the minutes record that “the secretary was instructed to inform her that the club consists of men only, but that if Mrs Halls will organise a ladies club, this club will offer facilities for use of club premises”. The ladies persisted with their requests and on February 10<sup>th</sup> 1921 “ Mr Gee proposed that the ladies be admitted to the club at a subscription rate at half that fixed for the men but that they will not have a vote in the management of the club”. Motion was carried and approved. *How things have changed.....*

## Film Tips – with thanks from Kodak



### **What is the difference between professional films and films for general picture-taking?**

Different types of photographers have varying needs and working habits e.g. professional photographers tend to buy large amounts of film at once and usually expose and process the film within a relatively short time after purchase. However, casual picture-takers usually buy one or two rolls of film at a time and a roll of film may remain in the camera at room temperature for several weeks or even months before processing.

As films age, their colour balance and other characteristics change slightly. Manufacturers allow for this ageing process during manufacture. Professional films are close to optimum colour balance when they are manufactured and packaged. The film will remain near this balance if it's stored as recommended. With films for general picture-taking, a small manufacturing bias is built into the emulsions to allow for changes that are likely to occur during typical storage and delays between purchase and processing.

### **What speed film should I choose?**

The film speed indicates relative sensitivity to light expressed as an ISO-speed number. The higher the number, the more sensitive or "faster" the film e.g. action shots; the lower the number, the less sensitive or "slower" the film. A fast film requires less light for proper exposure than low-speed film. Graininess, the sand-like granular appearance given to an image by the structure of the film's light-sensitive emulsion, and sharpness are generally best with low-speed films. As film speed increases, graininess increases.

As a result of modern film technology, a high-speed film such as ISO-400 film can produce excellent photographs with a minimum of graininess, making it a great all-purpose film. ISO 25 speed film is extremely fine grained and ideal for big enlargements. Toward the other end of the scale, ISO 1000 speed film allows for pictures in low-light situations, extended flash range, and stopping fast action using adjustable cameras.

### **Should I use print film or slide film?**

Colour negative films are the most widely used type in the field of general picture-taking. These films offer broad exposure latitude and produce colour negatives from which colour prints can be made in a variety of ways.

Colour slide (or reversal-type) films yield positive colour transparencies which are viewed on an illuminator or by projection. Colour slide film characteristically has little exposure latitude therefore careful camera exposure and attention to the quality of light illuminating the scene photographed are critical. It is possible to make prints from slides directly onto reversal colour paper, or by making an internegative for printing onto standard negative-working print material.

### **I used the wrong ISO setting on my camera . Can I salvage my pictures?**

Although every photographic film is rated to be used at a specific speed for optimum results, there is a certain amount of built-in latitude or range of camera exposures (from underexposure to overexposure) that will produce acceptable pictures.

Colour or black-and-white negative films are somewhat forgiving of exposure errors. For example, ISO-400 film will produce usable images if shot between ISO 50 and ISO 1600 (2 stops under to 3 stops over). Part of the reason for the flexibility of print films is that it is possible to compensate for minor exposure errors during the printing stage. It may also be possible to salvage underexposed film by push-processing, although this will cause some degradation of the image.

Slide film, on the other hand, must be used with precise attention to exposure. As an example, the latitude range of KODACHROME 64 Film is approximately 1/2 stop under to 1/2 stop over. Since there is no printing stage with slide film, no compensation can be made.

### **I just found a roll of KODAK GOLD Plus 100 Film. The "Develop Before" date on the box is December 1993. Is it safe to use this film?**

Film does have a limited life, as indicated by the date on the carton. Storage conditions are of primary importance. As an extreme, film stored in moisture-proof packaging in a refrigerator or freezer may be satisfactory even a year past its expiration date. Under more usual storage, the actual date or a few weeks beyond is a good guide. Under poor storage conditions--high temperature and/or humidity--film can degrade before it has become outdated. If storage conditions are doubtful, take pictures that can be retaken without difficulty should the film show age deterioration. If several rolls have the same date and storage conditions, expose one roll and use the results as an indication of the quality of the rest. (Store the unexposed rolls in a refrigerator until use.)

### **I'll be visiting the tropics soon. Will the heat and humidity affect my film?**

Take a few precautions to protect your rolls of film from the effects of high heat and humidity: Each evening, place your exposed 35 mm film magazines on a table in your air-conditioned hotel room. In the morning, reseal them in their plastic containers. This procedure will return the film to a more desirable humidity level before the magazines are resealed in their air-tight containers. For other film sizes, reseal them in a plastic bag to keep out excessive moisture. Remove as much air as possible from the bag before sealing it. If it is impossible to protect the film from prolonged exposure to high heat and humidity, try to have it processed as soon as possible after you have used it.