

# Photo News

The monthly Newsletter of the  
**MARLBOROUGH**  
CAMERA CLUB

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February 2011

Welcome to the first issue of Photo News for 2011. I hope you all had a wonderful Christmas and are fired up and ready to get some great photographs this year.

We have a new format for Club competitions this year, and you will find several Open category competition subjects on our [website](http://www.marlbroughcameraclub.org.nz) competitions page. There will be a presentation at, our February meeting explaining the new competition rules, plus a reminder of how points are gained for the various Club trophies, and how you can move from 'B' to 'A' grade.

Congratulations. We have won the Hay-on-Wye Marlborough Interclub Challenge for the second year running. And by a very convincing 70 points for Marlborough, against 42 for Hay-on-Wye. (You can see our winning set on page eight.)

We now have a date for the Nelson Marlborough Challenge. Nelson are hosting the Challenge this time, and have booked Founders Park for the occasion. The date is Sunday 15<sup>th</sup> May, and we meet at Founders park at 10:00am. We need 25 images from our Club members for the Challenge, but we are allowing both prints and projected images this year. There will be a maximum of 15 prints or projected images, and we need them by the beginning of April. We would like as many Club members as possible to be represented in our set, and it has been proposed that we use the extra meeting on March 24<sup>th</sup> to choose the Club's set for the Challenge. It really is about time we won this event!

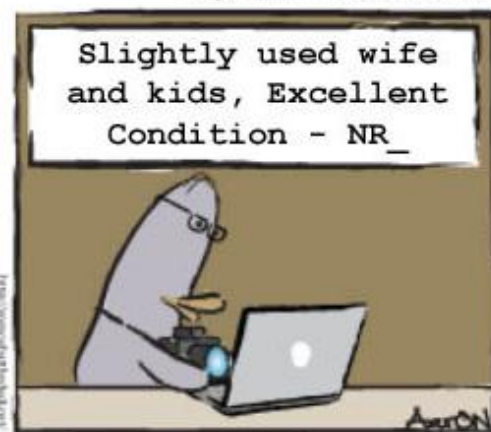
We have provisionally booked St Marys for the fourth Thursday in every month through to November, and will use this slot for workshops, and tutorials as long as there is sufficient interest. Owen is hosting another workshop on [self critiquing](http://www.marlbroughcameraclub.org.nz) on 24<sup>th</sup> February, and we will organise future workshops according to what Club members ask for. We could also make more use of our Sunday field trips by organising tutorials on the day.

*Trevor*



Taken by Robyn Cater on a recent trip through the Molesworth and Rainbow roads.

## What The Duck





## President's Page



There is little doubt that our ever growing membership (we finished 2010 with more than 80 members) has a lot to do with the popularity and availability of digital cameras. More recently, a new trend has seen an upsurge in a related medium — video. Most high end compact digital cameras now shoot video, and a growing number of new DSLR models can shoot not just video, but high quality, high definition video. When you couple this capability with interchangeable lenses with large apertures — which can produce a narrow depth of field — you'll realise why this has got some people excited. In fact the last episode of the hit TV series 'House' was shot entirely on Canon 5DMK2 cameras in order to make use of this feature.

The problem is that DSLRs are obviously designed for stills photography, and they are awkward, to say the least, when it comes to shooting video. They are difficult to focus when in video mode; the LCD screen is close to useless in bright conditions, there is no remote control of stop/start, or of focus and zoom, and the on board sound recording is a compromise at best. There are workarounds, but the accessories that overcome the above difficulties are extraordinarily expensive, and the resulting rig is still more difficult to use than a dedicated video camera, and *very* heavy.

Then there is the confusion over frame rates, shutter speeds, and compression codecs. Believe me when I tell you it is a considerably steeper learning curve than stills. But all the above notwithstanding, it remains a fascinating, and very rewarding subject, and offers creative opportunities quite different from stills photography. Video editing software can also produce stunning Audio Visuals with smooth zooms and pans around a high definition still image, and with better transitions, and much more control of synchronising the sound with the images than you would get with Proshow Gold.

The accessories in the above picture are overkill, and you would need to be very serious before spending that sort of money, but my experience to date, using my Canon 1DMK4, has demonstrated how hard it is to shoot smooth video, so I have already invested in a dedicated video head for my tripod. Fortunately, I got it for a song off TradeMe, but I had to pay the proper price for a specialised microphone. Then I discovered that my aging copy of the editing software could not cope with the demands of high definition video, and I had to update that at a cost similar to Photoshop. Ouch!

We have absolutely no plans to become the Marlborough Camera & Video Club, but I would love to know if other Club members are dabbling, and if they would like to share their experiences, so please get in touch if this sounds like you.



Chris and I went to see the [Brian Brake exhibition at Te Papa](#) while in Wellington recently. His pictures are amazing, and something that struck me was how carefully he had controlled the highlights. Even in strong contrast conditions his highlights still had detail, and if that meant the darker tones falling into deep shadow, then so be it. Brian worked with film, which has different characteristics to digital — digital has a linier response whereas film tapers off more smoothly into the highlights. While in Wellington I also came across a book of beautiful horse photographs by [Yann Arthus Bertrand](#), and these pictures had similar qualities to Brian Brake's. I don't know what medium Yann used, but the book's preface said the pictures were taken over a fifteen year period, so at least some, and possibly all, of the pictures were shot on film.



The combined accessories that make the above Canon 5DMK2 more suitable to shoot video, cost more than the camera. The insert image shows a [Zacuto Gorilla shoulder mount](#), [Z-finder](#) and [follow-focus](#). The main picture also shows a [matte-box](#), remote LCD screen, and what, I think, might be a sound recorder. The rig is mounted on a specialised video tripod that adds another \$2000 to the cost!

I am not going to abandon my DSLRs and revert to film, but I did resolve to take more care with highlights, and avoid having any blown pixels in my photographs. In case you are thinking that should be the normal way of working, if you check carefully you'll find that in bright, high contrast, conditions, in order to get a reasonable overall brightness, there will usually be a few blown pixels.

The picture on the left represents my new approach to exposure, and appears to be on the dark side, but the highlights on its back and top of its mane are very close to full white. I'll never come close to being a Brian Brake or Yann Arthus Bertrand, but I am enjoying the learning process and will keep on trying.

*Trevor*

## PHOTOGRAPHY # 79

### KEEPING IT SIMPLE

*By Roger Thwaites, APSNZ*

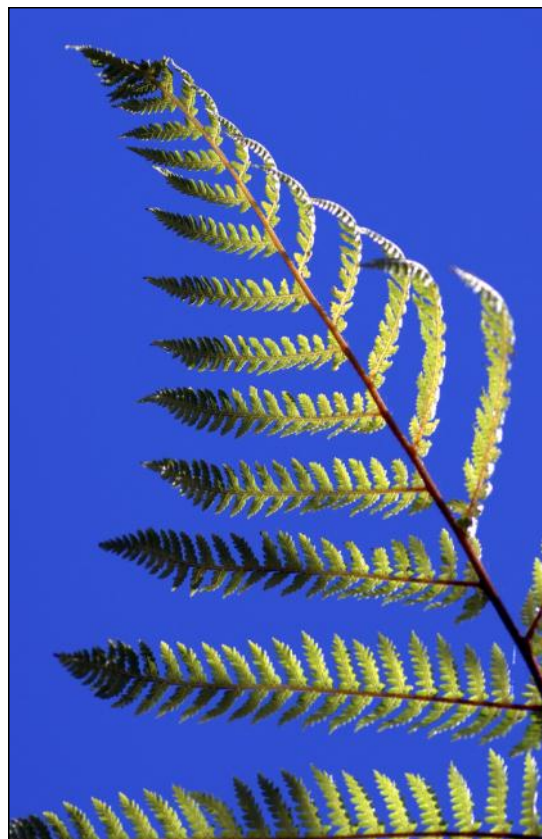


Welcome to another year of photography. No doubt, many of you will be looking to the new competition year, and will be working on the upcoming year of Club competition photographs, as well as preparing entries for the 2011 PSNZ National Exhibition (Closing Date: 18<sup>th</sup> February).

Now, is a good time to think about where you are going with your photography, and what you want to achieve with it. Maybe you have a few 'pet' projects that you would like to do, but have not had the time

to do them. This might be a good time to bring one or two of them off the 'back-burner' and make one of them a 'must-do' project for 2011. This could be something you've never done before: Photographing a completely new subject; Entering some new National competitions; Exploring some new areas for landscape photography; Trying for a PSNZ Distinction; Getting computer filing in order; Learning new areas of photography; going on a photography course; Tackling the mysteries of Photoshop;....and there are many more!

The trick is, not to load yourself up with too many different projects or competitions. "Keep it simple" and start enjoying your photography. This applies to how we go about making our images, too. Saying that, brings to mind a recent competition that I judged for the Matamata Camera Club. The subject was "Simplicity" and it was interesting to see how each of their members tackled it. There was a variety of subjects with some very imaginative ideas, but keeping the subject 'simple' was the main instruction in the description. It was a great opportunity for the photographers to be creative, without going 'overboard' with it. Most of the entries were in keeping with the theme, but only a handful of photographers really got to grips with the subject and used outstanding imagination and creativity in the production of their images. The subjects they chose were mostly very basic 'everyday' items, but the difference was, how they set about placing the subject within the picture frame (composition), and then with creative use of lighting, the 'wow' factor was added to their images. Above all, it was really about keeping the image simple, but stunning.



Tree Fern by Stuart Gardiner



Deep Blue by Carl Proffit

Interestingly, we could all take note of this principle (keeping it simple) and try incorporating it into our own photography. No matter what the subject matter is, keeping the composition simple and using fewer elements to make up our images, will more than likely produce the best results.

Another area where the principle of 'keeping it simple' should be applied, is at the image 'post-production' stage, where the image is 'fine-tuned' in the computer. Try to ensure that changes made to your images are visually pleasing, and that the changes made are not too obvious to the viewer. Some of the most common problems are where the colours have been over-saturated, and the image over-sharpened, resulting in unwanted 'digital textures' appearing.

In finishing, I wish you all the best for 2011, and hope that your photographic successes are many. Remember to "Keep it Simple"

***Roger***

A special thanks to Stuart Gardiner, and Carl Proffit, both of the [Matamata Camera Club](#), for allowing us to use their pictures.





## Digital ...

*A monthly column by Harry*

A shallow depth of field means that only a narrow range of distances from the camera is in focus. An out-of-focus background emphasizes the sharp subject over the blurred background and is an important tool for photographers. It's often used for “portraits” of people, animals and flowers. Although blurring reduces the importance of background distractions, it rarely eliminates them altogether.

### How can out-of-focus objects enhance my image?

Strictly speaking, everything in the image should contribute to the subject or story the photographer is illustrating. Objects in out-of-focus backgrounds can make a positive contribution if the colours, placement and lighting of items in the background are carefully chosen and the right amount of blurring selected. I remember seeing some lovely flower shots shown by Sally Mason, at a Marlborough Camera Club meeting, in which the one sharp flower was complemented by well-placed blurs from other flowers and grasses in the background. Sally had carefully chosen her camera position to get those background features where she wanted them and they changed the image from just another lovely flower to something more artistic and creative.

Some lenses produce more pleasing blurring than others, due to the shape of the aperture and lens aberrations. Most of the effect, though, is due to the settings used. You can increase the blur for a given object in a variety of ways including:

- Open the lens aperture wide (compare images “300 mm f/5.6” and “300 mm f/32”);



300mm f5.6



300mm f32

- 
- Zoom in on the object in focus or use a telephoto lens (compare images “70 mm f/32” and “300 mm f/32”);



70mm f32



300mm f32

*continued*

- Get close to the object in focus (compare images “300 mm f/32” and “300 mm f/32 close”);



300mm f32



300mm f32 close

- Increase the distance between the object in focus and the object to be blurred (in the image “separation” compare the sharpness of the pillar on the right with the much more distant flower pot in the middle).

In general, it is difficult or impossible to change a sharp background into a properly blurred background in post-processing. Basically, the blurring at any point depends on its distance behind or in front of the point of focus. A 2-dimensional image does not contain this information and so the computer has little to work with. You can easily produce a general blurring effect with a filter, and mask it to affect only part of the image (in Photoshop Elements 9 or CS...), but this does not produce the full distance-dependent blurring seen by the camera. So, get it right in the camera!



There is another kind of blurred background produced in the camera. It turns out-of-focus bright points of light into circles or polygons. It has the curious Japanese-derived name of “Bokeh”, pronounced a bit like “bouquet”. Bokeh is achieved in just the same way as described above except that narrow lens apertures are used and there must be bright points of light in the background. There is a tutorial on the Web at that [this location](#) that gives more information and Wikipedia has more details [here](#).

Next time you have a troublesome background, as well trying to eliminate the background it might be worth thinking about how the background could enhance the image. Or, if the background is too bland, could some Bokeh or blurred objects help?

Harry



### Photographing Light Trails

Photographing light trails is not unlike using flash. Flash duration is usually much shorter than shutter speed, so only aperture and ISO affect exposure — I am ignoring sync speed for simplicities sake. Light trails travel through the frame, so here again, it is aperture and ISO that count — although the speed of the vehicle will also make a difference. So to photograph light trails:

Choose an ISO setting. The lower the ISO, the longer the light trails.

Choose an aperture using trial and error — larger apertures will give you brighter trails.

In twilight (like in the image on the left) we would set shutter speed to give us a good overall exposure. In this case both the vehicle lights and vehicles themselves are visible. I like to have something solid to anchor the shot in this situation. The image on the right, has a much lower ambient light level, and if it were not for the building lights, the shutter could have been left open for a pretty long time without affecting the rest of the shot. But because of the buildings, the shutter speed was chosen to expose the building's windows. This was taken from the Auckland Sky Tower, so there was lots of traffic.



Trevor



## 'The Colour Yellow'

*Judged by Bruce Shanks*

### Prints — A Grade

#### Honours

*Liz Davidson* Near Miss

#### Merit

*David Brinn* Freshly Painted

### Prints — B Grade

#### Merit

*Lyndie Henry* Pale Yellow Rose

*Carolyn Hope* Behind Bars

### Projected Images — A Grade

#### Merit

*Liz Davidson* Daisy 1

### Projected Images — B Grade

#### Merit

*Ruth Gill* Lemon Squeeze

*Carolyn Hope* On the Alert

*Lyndie Henry* Yellow Smiley

*Gillian Clover* Yellow-eyed Male Scaup



Behind Bars by Carolyn Hope



On the Alert by Carolyn Hope



Pale Yellow Rose by Lyndie Henry



Lemon Squeeze by Ruth Gill



Freshly Painted by David Brinn



Yellow-eyed Male Scaup by Gillian Clover



Yellow Smiley by Lyndie Henry





MARLBOROUGH  
CAMERA CLUB

# SHOT of the 2010 YEAR



Winter Water by Liz Davidson



The Coal Line  
by Roger Thwaites



Pollard Park by Liz Davidson



Robyn by Ruth Gill



Market Place Maestro by David Brinn



Tulip by Rachel Marfell

## 'Shot of the Year'

Judged by Ron Parry

### Prints

1 <sup>st</sup>	Liz Davidson	Winter Waters
2 <sup>nd</sup>	Roger Thwaites	Wild Water
3 <sup>rd</sup>	David Brinn	Marketplace Maestro

### Projected Images

1 <sup>st</sup>	Heike Richter	Silence of the Lambs
2 <sup>nd</sup>	Liz Davidson	North Rough Ridge
3 <sup>rd</sup>	Ruth Gill	Robyn

### Black & White Print

1 <sup>st</sup>	Roger Thwaites	The Coal Line
2 <sup>nd</sup>	Liz Davidson	Pollard Park
3 <sup>rd</sup>	Rachel Marfell	Tulip



Wild Water  
by Roger Thwaites



Silence of the Lambs by Heike Richter



North Rough Ridge by Liz Davidson





MARLBOROUGH  
CAMERA CLUB

Marlborough's winning set from the 2010  
**Marlborough — Hay-on-Wye** International Interclub.



**Top row:** 'Aerial Confusion' by Liz Davidson, 'Beautiful Blue Eye' by Liz Davidson, 'Black Birch & Vines Perspective' by Trevor Dennis (1st place), and 'Blue Lake' by Dave Tose.

**Second row:** 'Cattle Egret Breeding Plumage' by David Brinn, 'Gannet' by Robyn Carter, 'Gardener's Nightmare' by David Brinn, and 'Hint of Spring' by Liz Davidson.

**Third row:** 'Kookaburra' by Robyn Carter, 'Lotus' by Robyn Carter, 'Monkey Portrait' by Harry Matthews, and 'North Rough Ridge' by Liz Davidson.

**Forth row:** 'On Track' by Don Kelly, 'Ranfurlly Dawn' by David Brinn, 'Shag' by Robyn Carter, and 'The Butterfly's Nightmare' by Dave Tose.

**Bottom row:** 'Tree Frog' by Gordon Walker (3rd place), 'Waiutu Old Timer' by Liz Davidson, 'White Fungi' by Owen Dunne, and 'Winter Waters' by Liz Davidson.



## NOTICE BOARD

**NEXT MEETING:** Thursday 10<sup>th</sup> February 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm

### Agenda:

Results of — **Animal Studies**  
Hand In — **Open** (enlargement rules)  
(up to 2 prints and/or 2 projected images)

**7:30** Club announcements, house keeping etc.

### Presentation of 2010 trophies.

**7:40 Competition** — Judge's Comments on 'Animal Studies'

**8:30** An explanation of the Club's point system, and the new format competition rules.

**9:15** 15 Minute Tip — if time allows.

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

### 2011 Subscriptions

Full MCC Membership	\$40.00
MCC Family membership	\$50.00
MCC Student Membership	\$20.00 (Student ID Required)
Member of PSNZ	\$35.50
Family Membership of PSNZ	\$45.50

### Method of Payment

It can be quite difficult dealing with a lot of payments in the limited time available on club nights, also this year we have only one club night before the Christmas holiday break until February. Therefore, I would really appreciate it if as many as possible could send payments through the post or via Internet Bank transfer. If you really prefer to pay by cash on the night, please put the correct money in an envelope labelled with your name, amount paid, what the payment covers (i.e. Senior Membership + 2 X Christmas Dinners etc). I will do my best to issue receipts on the night but if not I will confirm your payment immediately by email and then have all the receipts available at the Christmas Dinner and also at February's club night.

A few people have inquired about payment via Internet Bank Transfer (IBT) and I am happy to give this a trial to see how well it works using the following process:

- 1) Our Bank accounts details are: Marlborough Camera Club. Account Number: **03 0599 0307614 00**
- 2) It is important that you include your name in the particulars of the transfer so this will appear on the bank statement.
- 3) Once you have made the transfer, **please confirm by email/ phone call** that you have paid by IBT so that I can confirm by read-only Internet access to the bank account that the funds went through OK.

Any questions about any of the above, don't hesitate to contact me [parryf@xtra.co.nz](mailto:parryf@xtra.co.nz) or 03-572-7191

### Supper Roster

Please help out and put your name down for supper roster. The list will be available at Club nights



**R**od Inglis and his mum, Gill, have been members of the Marlborough Camera Club for many years, so it is with some sadness that we learned they are moving to Christchurch. Rod has been an active club member, serving on the committee, and often worked along side me photographing local events. Rod also shared my interest in video and has greatly improved his photography in the time I have known him. We wish them all the best in their new home, and I hope he finds a good camera club in Christchurch.



**C**ongratulations to all those whose names appear in the box below, but on behalf of all Camera Club members, I'd like to offer a special thanks to Fred who is thoroughly deserving of our Member of the Year award. Fred has worked tirelessly this last year, making things like our website such a success, organising things like Yealands Gallery exhibition, and putting so much work into his role as our Treasurer.

## MARLBOROUGH CAMERA CLUB TROPHIES 2010

### A Grade

**Colour Trophy** (*Most points for projected images*)  
**Ian R. Little Cup** (*Most points for projected prints*)

**David Brinn**  
**David Brinn**

### B Grade

**MCC Trophy** (*Most points for projected images*)  
**MCC Trophy** (*Most points for projected prints*)

**Carolyn Hope**  
**Gillian Clover**

**Brian Thwaites Memorial** (*Top Natural History Print*)  
**Member of the Year**

**Will Parsons**  
**Fred Parry**

## SPECIAL GENERAL MEETING

There will be a Special General Meeting of the Marlborough Camera Club on **Thursday 10<sup>th</sup> March** at St Marys Parish Hall starting at **7:30pm**. There is only one item on the agenda, and that is a Motion to change the Marlborough Camera Club's financial year from the current:

**1<sup>st</sup> September to 31<sup>st</sup> August** (*existing dates*)  
to

**1<sup>st</sup> July to 30<sup>th</sup> June** (*proposed new dates*)

This will not affect the membership year or subscription due dates.

# Top Shots

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We have a demo [Fujifilm 3D](#) Digital Camera — pop in and have a play.

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## ENLARGEMENTS

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### Upcoming Events



**MARLBOROUGH  
CAMERA CLUB**

Critiquing & Image Feedback Session  
Thursday 24<sup>th</sup> February 2011  
at St Marys Parish Hall

Bring two  
pictures



**MARLBOROUGH  
CAMERA CLUB**

Boat Trip to Maud Island  
Leaves Havelock marina at 9:00am  
Bring food and warm clothing.



## Bristol Photographic Society

Presents the

65<sup>th</sup> Bristol International Salon of Photography 2011

Closing date 19<sup>th</sup> March

[DETAILS HERE](#)



### A Shore Thing - PSNZ National Convention

6<sup>th</sup> to 10<sup>th</sup> April 2011

information, please contact Terry Cockfield [terry@cockfield.net.nz](mailto:terry@cockfield.net.nz)



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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