

Photo News

The monthly Newsletter of the
MARLBOROUGH
CAMERA CLUB

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July 2011

The Open category competitions, we set for this year, have proved very popular — as you may have noticed from the large number of entries they get (we needed three pages in this issue of Photo News to show the Merits and Honours from our last Open competition) — but there are still people who never enter club competitions. There will be lots of reasons, but the committee has heard that some of our newer members worry that their work is not of a high enough standard. So we are looking again at our competitions structure, and considering instigating a third grade to go along with A Grade, and B Grade. This is apparently common practice with other clubs, and gives novice photographers a chance to obtain valuable feedback from judges, without having to compete at a level they are not comfortable with. I have noticed a significant improvement in the standard of work produced by new members a few months after they start entering competitions, so you should think about having a go if you don't already do so.

If you were at the Club meeting when Kevin Boxall showed some of the amazing gypsy photographs his father Tony took many years ago, then you'll want to visit the website where Kevin's brother Collin has started uploading their father's pictures. Click [HERE](#) to view the catalogue.

We now have a price for the polo shirts with the Club logo embroidered on them. See [page ten](#) for details.

We saw Marlborough Express photographer Derek Flynn at Picton covering the mid-winter swim. It was one of those intensely bright Marlborough days where there is way too much contrast to make a photographer's life easy. I noticed him photographing a lady who had half of her face in the bright sunlight, and half in shadow — a difficult situation to get right. He was using a flash to fill the shadows, but he was placing his left hand in front of the flash to prevent it lighting the bright side of her face. It took two goes to get it right, and he probably had to use manual flash because it would have read his hand in auto mode, and underexposed her face, but it's tricks like that that set the likes of Derek apart.



Club member Peter Bargh, has entertained visitors to the Marlborough Farmers Market from a time before the first big waka arrived in New Zealand. He is seen here at the Market's winter location in the car park behind Roselands, and the picture was one of many that some Club members have been taking for the Farmers Market 2012 calendar. We need lots more pictures, and only have until August to meet the deadline, so please take your camera to the Farmers Market in the next few weeks and send the pictures to me at the email address at the top of this page. We need full res pictures for printing.

The lighting is difficult when the sun is shining, so if you have one, take a flash.

Trevor

PRESIDENT'S PAGE



Rogers article this month was inspired by our recent field trip to Picton, so keeping with the theme, I am going to do something similar this month. What struck me about roughly a dozen Club members arriving at the foreshore car park at the same time, was that every single one of us got out our cameras and tripods, and pointed them due north towards Queen Charlotte Sound. Surely, I thought, we were not all about to take identical photographs?

I used six different view points, and tried to get a reasonable composition going, but when I got home and uploaded the pictures, one stood out from the others. When looking for compositions, I had been thinking about the guide lines in Michael Freeman's 'Photographer's Eye' books, and also about the advice Charlie Waite gave us in his presentations at the PSNZ National Convention this year. Unfortunately, and in all honesty, I did not see how the composition I have shown here was working, until I got it on my big screen at home.

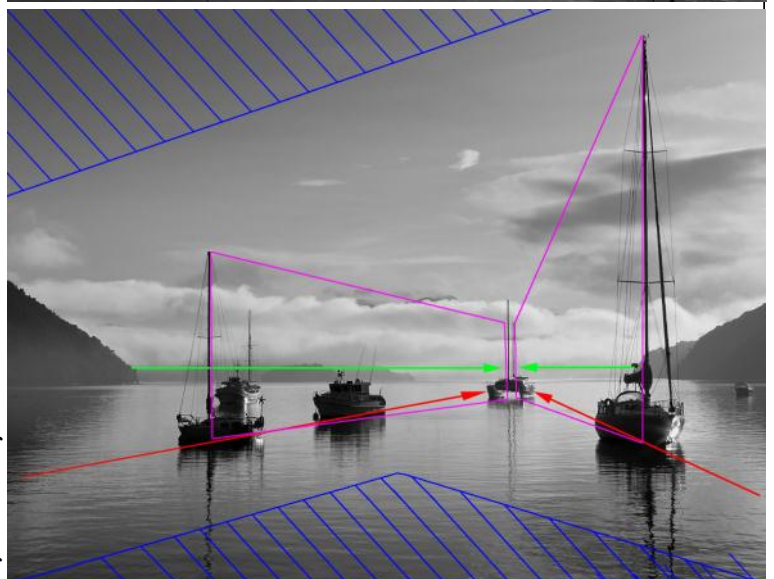
So what made this image stand out from the other very similar shots taken that morning? The most obvious thing is that I have removed the colour, and that was because the very strong back light meant there was precious little colour in the image, and it was adding nothing to it.

The second, and I believe very important aspect, is that the boats are all silhouetted against lighter background tones. I achieved this by moving back from the shoreline and using a longer focal length lens. This gave me a narrower point of view, and brought the distant mountains and line of low cloud towards the boats. I also tried to prevent the boat outlines from overlapping each other, as per Charlie Waite's advice about the separation of image elements.

Then there are the lead in lines (shown with the red arrows) that direct the eye in from both lower corners towards the most distant boat on the right hand third. I cropped the original image to place that boat according to the RoT (Rule of Thirds), and to remove unwanted areas beyond the slopes of the mountains either side of the Sound. There are similar lead in lines (shown in green) which bring the eye in from either side of the image along the horizon and line of cloud. All of it is reinforcing that distant boat as the main point of interest.

Two other aspects are working to make this a half decent image. The triangular shapes (shown in pink) created by the tall masts on the outside boats, and the smaller in the frame, boat on the right hand third. These create a circular route that takes the eye from the distant boat, to the base of the right hand boat, up its mast, and back to the distant boat. The same thing is happening on the other side of the image. Finally, there are the areas of darker tone (shown with the blue hatch) at the top and bottom of the image that again reinforce the central and right hand third parts of the image as the clear focal point of the image. These were there in the original image but strengthened with Photoshop.

As I said above, while I tried to compose all the pictures I took by what I saw in the viewfinder, and by looking directly at the scene, but I didn't see the whole picture until I got home. Apparently our brains analyse what we look at, and home in on just the bits that are important. That's why, at a very basic level, we don't see poles appearing to come out of peoples heads when we take the photograph, but getting past that subconscious analysis of what we look at is a skill we need to learn before we can take great photographs by design as opposed to by happy accidents.



Queen Charlotte Sound, and the same image with design guides

PHOTOGRAPHY # 84 — PUT SOME THOUGHT INTO IT

By Roger Thwaites, APSNZ



Often, we walk past scenes that we don't really regard as being worth a photo. Sometimes familiarity with the scene, as in, "*I've seen this and photographed it on other occasions*", gives a mindset, that it isn't worth another look, and we pass it by without so much as a cursory glance. It's interesting to note, that when photographers visit other parts of the country, they see and photograph so many interesting scenes and subjects, but when they are closer to home, there is a kind of 'complacency' that creeps into their thinking, and the possibility of some really interesting photos passes them by.

Familiarity with local scenes and subjects, tends to act as a '*dulling down*' of our sense of creative awareness, when we are on our 'home' patch. During the course of our daily routine, we probably pass by, and see things like the rotunda and 'baby ben' in the middle of town, or the clock tower and fountain on Seymour square (especially interesting at night). Then there is the gazebo on the pollard park stream, the arched bridge over the Taylor at Riverside Park, and the old cob cottage at Riverlands, just to name a few. As photographers we have been aware of all of these scenes and subjects around us, BUT, not "*creatively*" aware!

The challenge is to produce some really creative images of these subjects and scenes, and in other words, to produce something quite different to the 'touristy' shots that we commonly see. It's not just about turning up at these sites, pointing the camera and taking some shots. It's more about, walking around the subject and surrounding area, and checking out some different angles and the different lighting at different times of day. It's about looking, seeing, and thinking! Have a think about what else you could include in your images, that would make them uniquely different, like rivers, buildings, reflections, trees, different colours, and unusual shapes, patterns, and textures of the surrounding elements. It's about engaging your imagination and visual thought processes.

What made me acutely aware of all this, was our recent club field trip to Picton, where I observed some of our members going about the business of photographing the superbly 'expensive' looking new waterfront layout in the area of what used to be the old post office and boat-building yard (directly across from the old Oxley's Hotel facade). I wondered whether the photographers that I saw were thinking about how they could create an image of some fairly plain subjects, that were eye-catching, interesting, artistic, and different, and all in such a short space of time!

I found that I had to walk around a lot, study all the possibilities, and give a lot of thought to how I was going to create special images of common-place subjects. All of this took some time to achieve, but finally, I settled on doing a bit of a photographic essay on the 'coat-hanger' foot-bridge that crosses the marina. It was the reflections of the foot-bridge support trestles in the water that caught my eye. There was a gentle ripple on the water, and this intensified the artistic potential, and added a rather interesting abstract effect to it all. I thought it might be really great if a boat were to go beneath the bridge right at the crucial moment, to create a gentle wave, and this happened right on cue!

The resulting bow, and stern waves of the boat passing through, created some unbelievable patterns. The positioning of the camera and tripod, was absolutely critical to the end results. The first image taken (#1), was a shot of the entire bridge reflected in the water, with a boat on the opposite bank, to give some perspective to it, and while the image isn't much to rave about, it acts as an overall record of the location. At this point, I carried out a few adjustments to the exposure compensation and the white balance, to give the washed-out look of the water, and more saturation of its colour.



Picton Marina #1

continued

The second image is composed around the reflection of the foot-bridge trestles on the left, and includes some interesting shapes and textures with the slight ripple on the water, giving an abstract look to it. (see image #2)



Picton Marina #2

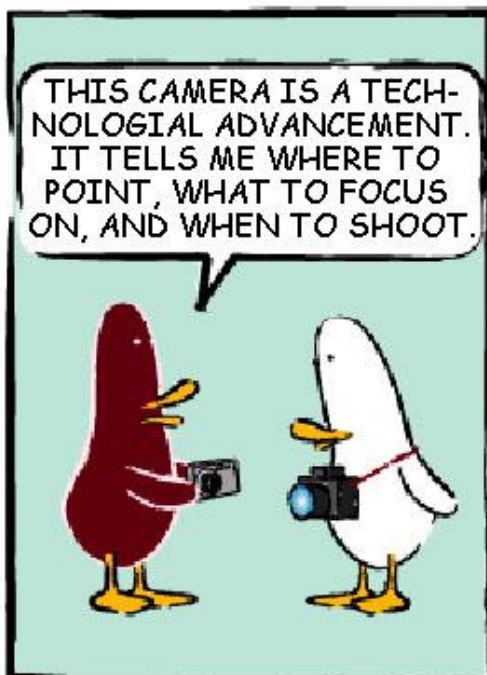


Picton Marina \$3

The final image shows the wave as having progressed right through the picture, turning the original reflections into a series of interesting wiggly line patterns. Every movement of the water will provide a different perspective of the original image. All that's needed to produce an artistic image, is a bit of creative awareness, and the will to put some thought into it.

(Note: These images appear pretty much as they were taken in the camera.)

Roger





Last month I gave a general introduction to the crop tool and demonstrated some of its uses. This month, I will complete my current discussion of the crop tool by writing about ways to make the tool more useful. Some of you may be interested to know that I have found a new partner, Lorraine, and I am writing this from her home in Napier.

How can I make the Crop tool even more useful?

Look at figure 1. It shows a tour group leader/guide, Leslie, setting up a spotting 'scope to give us a better view of a grizzly bear and two

cubs in Yellowstone National Park. Using the technique we learnt last month, we can use the crop tool to remove the distracting red from the right-hand side of the image, as in figure 2a.

Figure 2b is “snipped” from Photoshop Lightroom. If you look carefully, you will see that Lightroom has overlaid two horizontal lines and two vertical lines over the image. The four intersections of these lines are the points that the “rule of thirds” suggests are good places for the main subject of an image. We can manipulate the crop lines to put Leslie's eye at one of these points, although she is already close to the right place in this example. This is a simple but powerful way to improve your composition using the crop tool. You can do the same thing with Elements, but I don't know how to get Elements to put in the guidelines automatically so you have to estimate by eye.

A cropped image is often a different shape and size from the original (compare figure 1 and figure 2a). In some cases, this doesn't matter but if you want to mount the image under a standard size mat, or fit the image to a particular size and shape to fit on a printed page or photo paper, it is necessary to adjust the behavior of the crop tool to meet your shape and size specifications.

The most important factor is the shape, because the final image size can be adjusted easily, provided you have enough pixels in the image. As a simple example, assume we want to project figure 2 with a standard photographic projector and we want to fill the whole screen, with no black bars. A standard photographic projector projects an image that is 1024 pixels wide and 768 pixels high which is a shape of 4:3 ($1024/256=4$ and $768/256=3$). To do this, open figure 2a or your image in Photoshop Elements and select the crop tool. Above the image window, there is a box labeled “Aspect Ratio” with a drop-down selection list. Unfortunately, 4:3 is not one of the choices. If your choice is there then just select it and skip the next step. In our case, we need to enter “4” in the Width box and “3” in the Height box. Leave the Resolution box blank.

Now you can adjust the crop as before. The box will behave differently though. It will allow you to change the size and position of the box but not its shape. When you have the box in the right size and position, click on the green arrow to fix your choice.

Finally, from the main menu bar choose Image – resize – image size. In the dialog box, under Pixel size, set the width to 1024 and the height to 768 (make sure the units are pixels). Check the box next to “re-sample image”. Click “OK”. Figure 3 shows the result; it is exactly the right size for the projector.

This is a destructive process so save the file with a new name.

Harry



From top to bottom: #1, #2a, #2b, and #3

Field Trip Report

Picton — Sunday 26th June

The field trip originally scheduled for Sunday 19th June, but postponed due to some nasty weather, took place on a superb winters day a week later on the 26th. Despite the bright sunlight that brightened things up by around 9:30am, we had decided to make an early start to catch the morning light, and it was bitter cold when first got there. Tripods were used as much to let us put our hands in our pockets, as to steady our cameras! We were treated to some low lying cloud out in the Sound, and interesting light as the morning developed, and everyone had their cameras pointed out into Queen Charlotte Sound.

When the sun was too high for worthwhile photography, we moved on towards the newly refurbished marina, but not before most of us called in at a foreshore café for warming drinks. The revamped foreshore and marina area has really brightened up Picton, and even Roger's Coat-hanger footbridge has had a coat of paint.

We had been promised a beautiful young model to photograph, and this turned out to be Alice, who as promised, was both beautiful and young. So Picton was relegated to the role of backdrop while everyone photographed Alice.

Our field trip was not the only thing to have been postponed because of the bad weather the previous weekend, and quite a crowd gathered for the Mid-Winter Swim, so we headed round to Shelly Beach to get some pictures. Gavin was persuaded to go out in the rescue boat, which gave him a

Top: Gavin gets ready to be taken out in the rescue boat. They always look much bigger when out of the water.
Bottom: Gavin shields his camera from the spray.

great angle on the swimmers as they dashed out into the water. The tiny inflatable predictably became a target for the more adventurous swimmers, and Gavin could be seen shielding his expensive kit from the saltwater splashes. Gavin did manage to get one of his pictures published in the Midweek newspaper.

The frozen swimmers had the chance to warm up under hot showers provided by the fire brigade who had filled their tanks with hot water kindly provided by Montana winery. The young girls in the picture on the right, were barely wet when they arrived for the hot shower, and we suspected the nearest they had got to a freezing Queen Charlotte Sound was a dipped toe.

By the time the swim was over and more than a hundred spot prizes given out, we had been there for more than five hours, so it was back to the car park and home.

Trevor



Young Alice in a pair of photographs that just have to be titled 'Close-up' and 'Lens cap'



Top: The swimmers make a mad dash into the freezing water of Queen Charlotte Sound.
Bottom: After the cold water, the swimmers were able to warm under a hot water spray provided by two fire hoses.

'Open'

Judged by Pauline Smith

Prints — A Grade

Honours

<i>Gordon Walker</i>	Fungi Cluster
<i>Trevor Dennis</i>	Auckland Dawn
<i>Roger Thwaites</i>	Describing the Battle
<i>Robyn Carter</i>	Paddling Home

Merit

<i>Carolyn Hope</i>	The Visitor
<i>Trevor Dennis</i>	Giant Weta and the Hand of Man
<i>Robyn Carter</i>	Winter Fun
<i>Owen Dunne</i>	Garden Abstract
<i>Rachel Marfell</i>	Iris
<i>Rachel Marfell</i>	Wake Curls

Prints — B Grade

Honours

<i>Lyndie Henry</i>	Mouse in Coconut
<i>Gavin Newell</i>	Heavy Raindrops
<i>Barbara Taylor</i>	Reflections
<i>Lloyd Neal</i>	Winter Fleeting Light

Merit

<i>Gillian Clover</i>	Beach Serpent Emerging from its Lair
<i>Barbara Taylor</i>	Autumn Vines
<i>Lloyd Neal</i>	Always Remember

Projected Images — A Grade

Honours

<i>Owen Dunne</i>	Garden Children
<i>Gordon Walker</i>	Delicate Fungi
<i>Robyn Carter</i>	The Black Swan

Merit

<i>Gordon Walker</i>	Butterfly
<i>Rachel Marfell</i>	Wake Reflections
<i>Liz Davidson</i>	Molesworth Blues
<i>David Brinn</i>	Pollard Stream
<i>Owen Dunne</i>	Morning Upon Rough Ridge
<i>Carolyn Hope</i>	Pattern in the Sand
<i>Rachel Marfell</i>	Tulip
<i>Robyn Carter</i>	Candy Stripe Stamen

Projected Images — B Grade

Honours

<i>Gavin Newell</i>	Day Ends
<i>Gillian Clover</i>	Sunrise — Castle Hill

Merit

<i>Heike Reikter</i>	Sunflower Oil
<i>Heike Reikter</i>	Takahe
<i>Lyndie Henry</i>	Whizzzz
<i>Sue Burdon</i>	Winter Wonderland
<i>Gillian Clover</i>	Autumn — Lake Hayes



Garden Children by Owen Dunne



Delicate Fungi by Gordon Walker

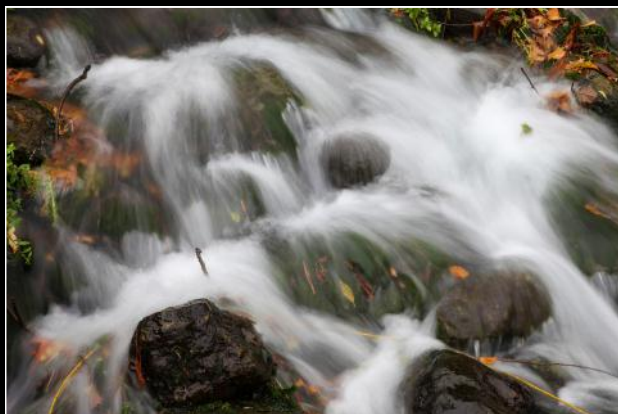


Black Swan by Robyn Carter

Note: Pictures with a white border can be clicked on to view at a larger size.



Wake Reflections by *Rachel Marfell*



Pollard Stream by *David Brinn*



Butterfly by *Gordon Walker*



Pattern in the Sand by *Carolyn Hope*



Morning Upon Rough Ridge by *Owen Dunne*



Molesworth Blues by *Liz Davidson*



Candy Stripe Stamen by *Robyn Carter*



Competition Results

And Club Member's achievements in
National Competitions & photographic salons



Tulip by *Rachel Marfell*

Note: Pictures with a
white border can be
clicked on to view at a
larger size.



Sunflower Oil by *Heike Reikter*



Day Ends by *Gavin Newell*



Sunrise — Castle Hill by *Gillian Clover*



Autumn—Lake Hayes by *Gillian Clover*



Takahe by *Heike Reikter*



Winter Wonderland by *Sue Burdon*



Whizzzz Ridge by *Lyndie Henry*

NEXT MEETING: Thursday 14th July 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm

Agenda:

Results of — Creative

Hand In — [Natural History](#)

(up to 2 prints and/or 2 projected images. Only the prints count towards the Natural History Trophy)

7:30 Club announcements, house keeping etc.

7:35 **Competition** — judges comments

8:00 Our guest speaker **Rebecca Bowater FPSNZ** from the Nelson Camera Club will talk about her close-up photography of alpine plants



9:45 **Supper** (please stack your chairs)

FIELD TRIPS

Lake Rotoiti — Sunday 17th July. A winter trip to Nelson Lakes to photograph stunning landscapes, snow covered mountains, the lake and lots lots more. It's a long trip so meet at the station car park at 8:00am. Bring warm clothes and your lunch, but we hope to head up to the Top House at some point for the views and refreshments

Indoor Workshop — Sunday August 21st. This will be an interactive workshop on lighting, so bring your gear including a flash gun if you own one. We will be showing off our pictures at the 4th Thursday club meeting on 25th August at St Marys.

Seddon Shields — 2nd to 4th September. Hosted by the Nelson Camera Club. Venue unknown at this time. Our club has won the Matthewson trophy for the last two years, and Dave Tose took Champion Image.

Riverside Estate — 18th September. Birds, buds and bacon. An early visit to the Riverside vineyard followed by breakfast. (breakfast TBC)

If you want to attend any of the above trips, either put your name and phone number on the list on Club nights, or Contact Liz Davidson on, 03 578 3875, or email her at lizdavidson@xtra.co.nz

Club Speakers

Elizabeth Passuello has now been confirmed for September 8th. We will be asking Elizabeth to talk about the international awards she has gathered over the years, and discuss how she made some of the absolutely stunning pictures you can see [on her website](#) This is the meeting I am most looking forward to this year, and I hope to learn a few of Elizabeth's secrets.

[Derek Flynn](#) is a multi award winning photographer at the Marlborough Express, and he has provisionally agreed to talk at a Club meeting. Derek has a knack of being in the right place at the right time, and I am looking forward to hearing how he manages to do this.



We have organised getting some polo shirts with the Camera Club logo embroidered on them. The picture above is out of the catalogue but the committee thought that red would be the best colour because it's what we use on our website, and cards. I have one of these shirts with the Volunteer Marlborough logo, and it is good quality 100% cotton.

Price is \$38 including GST, and the sizes are

Men: S to 3XL, Ladies: 8 to 22

There are also baseball caps @ \$15

Contact me if interested. trevor.dennis@xtra.co.nz

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Upcoming Events



Entering images for Club competitions. Covering processing, mounting, packaging judging, points etc.
Thursday 28rd July @ 7:30pm , St Marys



Central Region Convention

Friday 7th to Sunday 9th October 2011

Hosted by the Stratford Camera Club



Southern Region Convention

Friday 25th to Sunday 30th October 2011

Hosted by the [Dunedin Photographic Society](#)

Definitely Dunedin
City of Contrasts

[Watch the video](#)



Northern Region Convention

Friday 11th to Sunday 13th November 2011

Hosted by the [Pukekohe Camera Club](#)



For more news and information visit the PSNZ site

www.photography.org.nz/welcome.htm

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[Competitions](#)

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