

Photo News

The monthly Newsletter of the
MARLBOROUGH
CAMERA CLUB

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June 2011

Despite our optimism, we still haven't broken our duck with the Nelson/Marlborough Challenge, so we'll have to try even harder next year. You can read the full report on [page seven](#).

Our speaker, Paul Daly from Nomadic Planet, was a huge success at our May meeting. Although he obviously pushed their tours, Paul also showed us lots of wonderful pictures, and gave us lots of tips and tricks about how they were taken. I'd wager not many people went home without an idea or two to try out for themselves. We hope to keep up the standard with plenty more great speakers, so watch this space.

Liz Davidson will be talking about Going for Honours at our June meeting. Liz will discuss the right way to go about it, and I shall talk about the wrong way. Oh dear. This is going to be embarrassing. More information on [page nine](#).

The [Judge Training sessions](#) are fast approaching, with John Reid and Roger Ulwin coming to Blenheim on Saturday 11th June. Remember, it does not matter if you have no intention of becoming a judge. You can attend the training just for the experience and insight it will give you into what judges look for in your images. The venue is St Ninians church hall opposite the A&P ground. The start time is 9:30. A two gold coin donation will help toward the cost of hiring the hall, and you will need to bring your own lunch — tea and coffee will be provided. It would be helpful if you could email me if you intend to attend. You can download the program by clicking on the blue text at the top of this paragraph.

The Marlborough Camera Club has been offered the chance to provide the photographs for the 2012 Farmer's Market Calendar. This would create a fund raising opportunity for the Club, and with the additional costs we've incurred moving to two meetings a month, and our efforts to attract decent speakers to our meetings, the income would be both helpful and welcome. We are waiting for the final details from Chris Fortune, but he has indicated that he is looking for people shots. The Farmer's Market will be open right through the winter, and the deadline for the pictures is August, so if you are going to the Farmer's Market be sure to take your camera.



Taken by Chook Searles on the recent field trip to Pelorus Bridge.

A big thanks to all those people who provided images for the Trena Packer Trophy. We have now selected six for our club set.

Note: The lighting workshop planned for July 24th has been rescheduled for Sunday August 21st. The original date clashed with a lighting workshop being run by NATEX Gold Medallist Bret Lucas in Nelson, and as Owen and myself are attending Bret's workshop, we should have lots of cool tips to pass on. You may remember Bret's Gold Medal print of a Mini Cooper at the 2010 NATEX, or you can check out Bret's work at [f-stop Studios](#).

Trevor

PRESIDENT'S PAGE



I'd wager that not too many camera club members wouldn't like to own a really fancy DSLR with all the bells and whistles, but after last weekend I am wondering if we sometimes make life too complicated when it comes to taking photographs. This was after covering the Hospital Charity Ball at the Convention Center last Saturday evening. It was a big job, and Chris had to twist my arm into doing it as a freebee as it was being organised by her friends and colleagues at Wairau hospital, so to show willing, Chris came along to help out.

The attendees were all dressed to the nines, and wanted pictures to remember the occasion, so I took along two of the pop-out soft-boxes that I have been using so much lately. This was all very simple using Canon Speedlites triggered by infrared, so I had full e-TTL automatic which could be controlled from the camera. The problem was that *everyone* wanted a portrait, so I was working nonstop doing these, and didn't get a chance to do many of the candid pictures the organisers had requested.

So Chris came to the rescue using my little Canon G10 — a point and shoot compact camera, albeit a nice one — but using a Canon 430EX instead of the built in flash. Chris took over 300 JPG pictures, and when we got them home I was astonished at how good they were. We are talking about a tiny sensor in low light so I was expecting lots of noise, but the image quality was excellent with hardly any noise, and superbly sharp. Chris was so pleased with herself I had to give her the G10 — so I now have an excuse

to get a G12. :-)

Harry wrote an article a while back

about how we intend to use our pictures, and my comments about the G10 underline what Harry said. The vast majority of the pictures we take will never be printed. Most of them will only ever be seen on a computer screen, and there is little advantage in using anything more than a decent Point & Shoot in terms of image quality, if the Internet is our intended viewing medium. Note that I said '*in terms of image quality*'. A point & shoot compact will be at a considerable disadvantage in terms of '*usage*'. The delay between pressing the shutter and taking the picture is an example. But the Hospital Charity Ball pictures were all downsized to 1500 pixels on the longest side and uploaded to a private Internet location via [flickr](#). Flickr has an option for sharing such private locations, so by circulating the pass (a specific web address), only those people with the pass can view the pictures, and they don't clutter up your public images on flickr. You can view the Hospital Ball pictures by clicking on [this link](#) if you are interested.

Roger always writes a good article, but I have seldom been so inspired to go out and take pictures as I was after reading his page in this issue of Photo News. We have plenty of vines out here at Rapaura, but I had not thought about Pollard Park, so I shall be popping along with my camera just as soon as this newsletter is finished.

Trevor



Two of the pictures from the Hospital Ball taken by Chris with a Canon G10. They are nice and sharp, and skin tones are good with minimal glare from the direct flash. The background has a green tint from the fluorescent room lighting, but that could have been controlled by using a gell over the flash to make its colour balance match the ambient.



For the sake of comparison, this image was taken at the Hospital ball using a Canon 1DMK4 - a camera known for its low noise at high ISO settings. Viewed at this size you'd be hard pressed to find a difference with the pictures above right, which were taken with a G10.

PHOTOGRAPHY # 83 — AUTUMN DELIGHT

By Roger Thwaites, APSNZ



The colours of Autumn are unusually bright and vivid this year, and it is a **'golden'** opportunity to get the camera out and take advantage of the **'delights'** of a season that some people do not particularly like as it signals the beginning of Winter. But, for the photographer, autumn is a season with many photo opportunities.

A short drive will take you to Pollard park, where there is a lot of colour reflected in the water of the river as well as the piles of fallen leaves — all have the makings of an interesting image or two. Driving a little further to Rapaura, Woodbourne, Omaka, or Renwick, will bring you to the vineyards, and the vivid 'yellows' and 'reds' of the grapevines. A higher vantage point will reveal a vista of rows and rows of vivid yellow and green vines — a great opportunity for a landscape photo, filled with endless patterns and textures — a great opportunity to do something 'creative' and 'different'. Moving closer to the vines, reveals some of the finer detail of individual leaves (easier to take these shots while the leaves are still on the vines). For those who are more agile, and are prepared to get down to ground level, there is a different perspective of all the fallen leaves as they lay in groups brought together by the wind.

The rain and the nor-west winds combine forces to strip all the autumn leaves off the trees and the vines, so it is important to observe what is happening around you, and to time your 'autumn colours' shoot before all the vibrant colours begin to fade, and disappear. If the colour has all but disappeared, take a ride along the North-Bank Road, and check out the more sheltered vineyards for vibrant colour. Generally, these vineyards are sheltered by the mountains of the Richmond Range, and the leaves and colour tend to last longer.

For the 'stay-at-home' photographer, there is an unending supply of richly coloured Acer leaves floating before the wind in the streets.

Backlighting some of these will make seriously good close-up/macro photos with stunning colours, patterns, textures, and shapes. With shots like these, all that is needed, is for the photographer to use some imagination to create some wonderful autumn images with loads of interest and impact.

The brilliance of the autumn colours is not only confined to the leaves. You need only to look in your own back yard, to see all the colourful mounds of fungi that are appearing. Venturing a little further out into the nearby forests will reveal a treasure trove of multi-coloured fungi of all shapes and sizes. The colours of the Woody Bracket fungi species is spectacular this year, which is all due to the very wet autumn that we have been having. Places like Pine Valley (North Bank), Barlett's Creek Valley (North Bank), Pelorus Bridge, Lake Rotoiti (Nelson Lakes Nat. Park), Cullens Point Track (Havelock), are some of the areas that are more likely to have a variety of different species of fungi, and which are usually easy to access via public roads and tracks. Fungi hunting is usually better after a heavy rain — getting out there a day or two after the rain should provide ample subjects for a photo opportunity.



Bracket fungi



Shapes and Colours of Autumn

Don't forget, to look out for other interesting elements to add to your photos. Someone working around the grapevines, or at this time of year, some of the grape farmers run sheep in the vineyards, which could add to the interest of your autumn shots. Children playing amongst the fallen leaves, are another option that could bring life to your autumn images.

But, most importantly, it is essential to have the right lighting and climatic conditions, to give your Autumn colours the dramatic impact that makes this type of image really stand out above all the others, and which will undoubtedly be to the delight of the viewers.

Roger



Digital ... *A monthly column by Harry Matthews*

The Crop tool

Cropping a picture is one of the most powerful tools in photography. Your camera is a cropping tool and cropping is often part of post-exposure processing. Cropping is used to control composition and remove distractions.

What is “cropping” and how do I use it?

Cropping is selecting part of a scene. Our eyes do this automatically, partly by looking in the right direction and partly by focusing on the current subject of interest. The camera is

much the same. It only records part of the scene, the part that appears in the view-finder (approximately). The “crop” can be controlled by moving the camera towards or away from the subject or by changing the focal length of the lens as in zooming in (telephoto) or out (wide angle). Cropping in the camera has one huge advantage over cropping in post-exposure processing. Moving the camera or zooming (optical only, not digital) does not change the number of pixels in the image so in this sense it is truly non-destructive.

Cropping in post-exposure processing is easy and powerful. It is more accurate and more versatile than cropping with the camera but does have the disadvantage that the cropped image has fewer pixels than the original. Having fewer pixels may limit the ways the image can be used, for example in enlargements. Modern cameras have many pixels per image and so moderate cropping can be carried out without seriously affecting the ability to make enlargements. More extensive cropping, though, can still reduce the ability to render the image as a large high quality print.

There is another, more subtle but very important, difference between “cropping” in the camera and in post-exposure processing. When you change the focal length of the camera lens, as you do when you zoom in or out, the perspective changes. With a wide-angle lens or zoom setting, the foreground is emphasized and the background recedes. Conversely, a telephoto lens or zoom setting will pull the background closer to the foreground. *Figure 1* shows an example of the use of a moderate telephoto setting (170 mm). The boy with the fishing rod is kilometers away from the city but the telephoto lens pulls in the city and compresses the view.



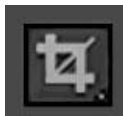
Figure 1 — taken with a 170mm lens

Figure 2 shows how a wider angle (55 mm) pulls in the foreground subject and pushes the background away.

As an aside, the blurred background in *figure 2* is due to the aperture setting, not the focal length; typically wider angles have greater depth of field but in these cases I adjusted the apertures to get the depth of field I wanted; *figure 2* had an aperture of f/5.6 while *figure 1* had f/22.

Both images were taken on the north coast of Egypt, one in Alexandria and one in El Alamein about a week before the uprising began, but that's [another story](#)

Every photo-processing program I have seen has a crop tool. I'll describe the use of the tool in Adobe Photoshop Elements (version 9 for Windows). The crop tool is in the tool palette and looks like this:



The simplest use of the Crop tool is in removing distractions. Here is an example. *Figure 3 (next page)* shows a photograph of boats on the Nile. The prow of the boat I was in is a major distraction, in the bottom left-hand corner, from the main subject, the felucca sailing in front of the sun. To remove the distraction, in Photoshop Elements, click on the crop tool to select it. In a moment, the mouse cursor will change to look like the crop tool icon. Move it to the top left corner of your image,

continued



Figure 2 — taken with a 55mm lens

the image. Now click and drag to the right and down until the cursor is off the right-hand edge of the image but cutting off the bottom where the distraction is. Release the mouse button. When you release the mouse button a pair of icons will appear near the cursor. You have to click one of these icons; either the red one which resets the image back to its original state or the green tick which activates the actual cropping process. That's it. The cropped image may now be saved. Notice this is destructive, only the remaining part of the image is saved. (Of course, you can save the original, either as another layer or as another file, but the process is destructive.) You can use the same process to remove part of the left-hand side of the image, too. Figure 4 shows the result. Its still needs some work but it already much better.

The original (Figure 3) has 3744x5616 pixels (about 21 Mpixels) and the cropped image has 3321x4773 pixels (nearly 16 Mpixels). This is a substantial reduction in image detail but 16 Mpixels is plenty for most purposes. There is a lot more to the crop tool than this simple example and I plan to address those next month.

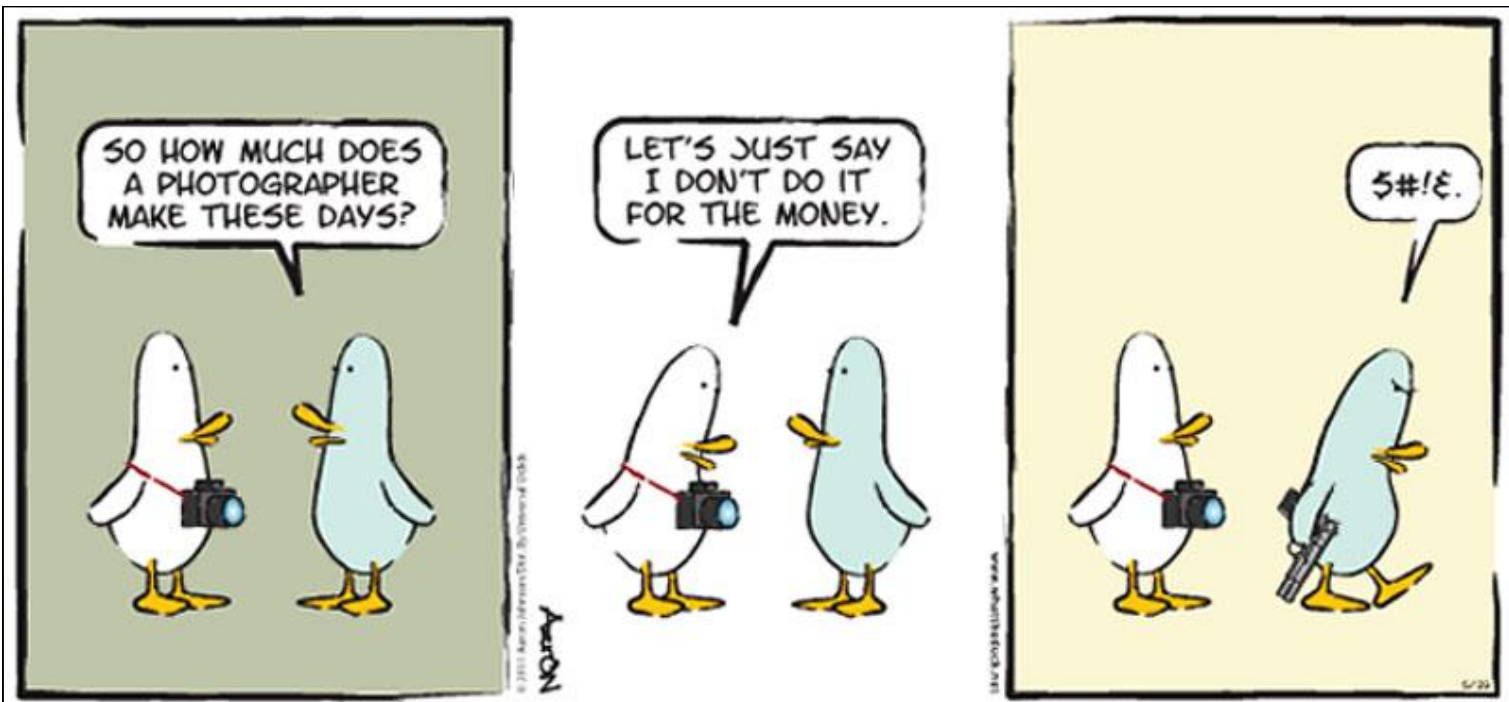


Figure 3 — Uncropped.



Figure 4 — Cropped.

Harry



Field Trip Report — Pelorus Bridge

May 22nd

The Pelorus Bridge trip was mainly to photograph fungi, and a good crowd of club members made the trip on a cold and misty Sunday morning. Our numbers were swelled for this trip by 'Roger's girls' — half a dozen young ladies who have been doing Roger's beginner's class. It was wonderful to see so much enthusiasm, and I suspect we might get some new club members from their ranks. The mist made for some lovely conditions as we passed through Havelock, and at least one member stopped to take advantage. (see the images on the right)

After meeting at the café car park, groups set off in various directions — Roger with his entourage of young ladies heading into the forest, and Liz back to Havelock to pick up her tripod. There's always one!

I teamed up with Nola Neal, and as it was still cold and damp, we tried hard to find fungi at convenient heights. Our route took us through to the campsite and the river, and after Nola reminded me that the campsite had been flooded recently, we stopped to think about how much the river had to rise to achieve this. (At least twenty feet.)

A nice thing about field trips is sharing information and even camera gear. Nola was using a medium zoom lens for the fungi, but its minimum focus distance left most of the fungi we found very small in the frame, so we took turns in each location both using my 100mm macro lens. This meant we could fill the frame with most of the fungi we found. As the ground was often uneven, it took a while just to set up our tripods, so we shared that as well in the end.

I was using my [small softbox and flash](#) as usual, and this gave a completely different perspective on the fungi making it stand out from distracting backgrounds. A popular approach was prising fungi laden logs from the undergrowth, and placing them in more convenient locations. No one said it had to be hard!

More hardy club members walked up to the nearer waterfall, but the sun soon got too high for decent pictures. After lunch we crossed the bridge and took the path towards the swing bridge. I've stopped at Pelorus Bridge countless times, but I did not know half the tracks we used, and I am looking forward to exploring them more fully in the future.

Trevor



Havelock on the way to Pelorus Bridge (top) and on the way back (bottom). Both pictures by Gavin Newell



Birds Nest Fungus by Lyndie Henry. These interesting fungi are otherwise known as [Nidulariaceae](#)



Reflections by Liz Davidson. There's a lot more to photograph at Pelorus Bridge than fungi.

***I discovered that while many photographers think alike when it comes to equipment and chemistry, there are seldom two who agree on anything when it comes to what constitutes a good image."* Peter Adams - Lenswork - Feb-Mar 2002, page 60**



MARLBOROUGH
CAMERA CLUB

Nelson/Marlborough Challenge

Sunday 15th May 2011 — Founders Park



The Nelson/Marlborough Challenge is for many of our members the highlight of the year. It's a chance to catch up with old friends from the other side of the Whangamoa pass, and a chance to wrest the Challenge trophy away from the Nelson Club. We set out for the Challenge having never won it, and alas, we came home still without a single win. Thinking back on it, I did a head count of Marlborough Club members, and it came to thirteen — it's enough to make you superstitious. When we arrived at Founders Park, Peter Warren, the Nelson club president, showed me the trophy and asked, *"Have you seen this Trevor?"*, and after a brief pause answered himself with *"Oh no, you wouldn't have done"*. The cheeky bugger. But that's the sort of friendly rivalry that abounds around the Challenge, and we laugh through our gritted teeth.

Founders Park was an excellent location for this event as it gave ample opportunities for the photo treasure hunt that has become the standard entertainment before we sit down for the actual Challenge. The theme this year was **'Progress'** and what could be better than a museum for finding pictures ranging from old to new? We split up into teams with equal numbers from both clubs in each team. This is usually to negate any advantage from local knowledge, but as we didn't need to leave the park, it just gave us a chance to get to know the Nelson members better.

My team had two themes, telephones and time pieces, and we decided the best strategy was to split up and gather pictures relevant to both themes, and pick out the best set later. I'm pleased to say that my team won with the set below all taken without leaving the park. Incidentally, the third fourth and fifth telephones were behind glass, and the glass was ruining the shots with reflections and poor contrast. The answer was to overwhelm the reflections by using a flash on an [extension lead](#) as you can see from the shadows. The flash was fitted with the [small diffuser](#) that I've been using for close ups.



Storm clouds pass to the south leaving Founders Park bathed in sunshine for most of the day.

The weather was remarkably kind to us as heavy rain had been forecast, and we'd passed several slips on SH6 driving over, and there were signs of storm damage in Nelson, but the sun came out just in time for our walk round the park, and it stayed beautifully bright for the rest of the day. In fact a storm passed to the south of us as you can see from the picture of the rail station on the right.



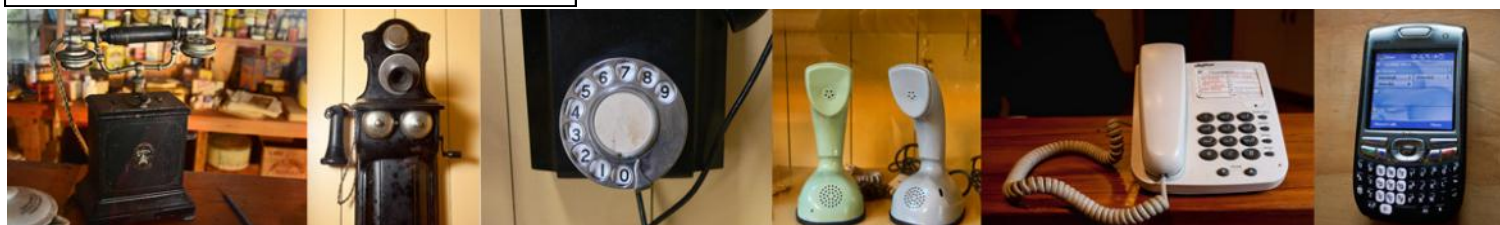
(Above) Moments before this flat and uninteresting picture was taken, the farmhouse had been lit with beautiful late afternoon sunlight. He who hesitates is lost, as they say.

(Below) The six image set that won the treasure hunt with the theme of Progress.

After judging the Treasure Hunt and being rewarded with lollies, we got down to the Challenge. Only the judges knew the results, so it was an exciting time hearing the comments and seeing the points mount up. The judging was handled by members of the Motueka camera club overseen by Alan Billham, and while Alan's comments left many of us confused, they were applied equally to all the pictures. Marlborough finished a disappointing 20 points behind Nelson, so we will have to try even harder next year.

After saying our goodbyes, we headed home, but Liz, Gordon, Robyn and myself decided to take a tikkie tour via the Lakes. We soon found our first photo opportunity — a dilapidated farm house across a paddock and framed by trees. The evening light was perfect, and we rushed to set up tripods only to see the sun set before we could take a single picture. The moral of this story must be to grab that first picture without delay, and only then get set up for an in depth approach.

Trevor



'Photojournalism'

Judged by Georgie McKie

Prints — A Grade

Honours

Owen Dunne Praying Pair

Merit

David Brinn All Together Now

Prints — B Grade

Merit

Rebecca Ponga Garlic Picking

Gillian Clover Grape Harvest: Running Repairs

Projected Images — A Grade

Honours

Carolyn Hope Catching Bubbles

Robyn Carter Down and Out

Merit

Robyn Carter Please Help

Projected Images — B Grade

Honours

Gillian Clover Fun at the Picton Salmon Festival

Merit

Mary-Ann Reinke Ahh Come on Give me a Hug



Catching Bubbles by Carolyn Hope



Down and Out by Robyn Carter



Ahh Come on Give me a Hug by Mary-Ann Reinke



Fun at the Picton Salmon Festival by Gillian Clover



Please Help by Robyn Carter

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

NEXT MEETING: Thursday 9th June 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm

Agenda:

- Results of — Open
- Hand In — [Creative](#) (up to 1 print and/or 2 projected images)
- 7:30** Club announcements, house keeping etc.
- 7:35** **Competition** — judges comments
- 8:00** Going for Honours — see panel at the bottom of this page.
- 9:45** **Supper** (please stack your chairs)

FIELD TRIPS

Picton — Sunday June 19th. The theme is postcards of Picton. The foreshore was completely redone last year, and offers a host of new photo opportunities.

Architecture; marina, café culture. Meet at the north end of the rail station at **8:00am**.

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.

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

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.

Thanks go to Robyn Carter who put the final touches to last month's issue of Photo News, and did most of the previous month's issue. Thanks also to Harry Matthews and Roger Thwaites for their regular support and content for our newsletter. But surely some of you have something you'd say?

It might just be a letter, or it might be an article, or it might be a special picture that you don't want to enter in competitions, but think worth showing to other club members. Just email to me at trevor.dennis@xtra.co.nz and I'll do the rest.

Club Speakers

This Month — 9th June — Liz Davidson will be talking about her Licentiate set with tips on how to put an Honours set together, and I will talk about how not to do it (in less than a week). We will also be talking about forming a group for Club members who would like to put together an Honours set for 2012. The group will swap ideas, critique images, and generally help each other towards success.

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.

Rebecca Bowater FPSNZ — a member of the Nelson Camera Club who specialises in Alpine plants close ups.



Icical Fungi by Rebecca Bowater

Roger's [Basic Photography Classes](#) are always popular. So much so that he is having to run another session when the current course finishes, and I believe it is already nearly fully booked. I don't know if it has become a trend, but his current class consists of young ladies in their mid teens. This makes me wonder what the Marlborough Camera Club has to offer people in this age group — we have had youngsters come as guests to club meetings and never seen them again.

The committee has been asking the same question, and frankly, has not come with an answer. So we are hoping to get a few ideas from our membership — especially if they in the above age group.

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Upcoming Events



**MARLBOROUGH
CAMERA CLUB**

Lightroom Workshop
Thursday 23rd @ 7:30pm
St Marys

LR



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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