



Photo News

The Monthly Newsletter of the

**MARLBOROUGH
Camera Club**

April 2013

We are blessed with so many fantastic photo opportunities living in Marlborough, and Classic Fighters is surely one of the best. Will Parsons took the wonderfully atmospheric image of the Spitfire reaching skyward. The image is tack sharp, but used a shutter speed of just 1/80th second to achieve that perfect propeller blur. I suspect all the practice Will's had taking birds flight shots had a lot to do with the success of this shot.

We have a full program for our meeting on 11th April including a talk by new Club member Lucian Nistor with images from his native Rumania. You can read more about our evening on page ??

The 2013 PSNZ National Convention draws ever closer, and several Club members will be attending it in Wellington from 1st to the 5th of May. I hope they all have a great time, and convince the attendees that an even better Convention experience awaits them in Marlborough in 2014. I understand Welling are expecting in the region of 300 people, and that number would be an good result for our Convention. A full attendance with the Saturday evening Banquet will cost close to \$400, but at we will have no travel and accommodation costs for our own

Convention. We dearly hope to see as many Marlborough Camera Club members as possible at our Convention so please start putting aside a few dollars in readiness.

As I write this, we are in the middle of grape harvest time. I've enjoyed photographing and taking video of the harvest in previous years, but have not had time this year. I am also just a little fed up with the constant stream of grape laden trucks that pass my house in Hammerichs road all through both day night. Where on earth can so many truck loads of grapes go to?

A big thanks to all those who helped out at our Seniors Expo stand. The day was a big success for us, and we ran out of information sheets before we closed. Several people expressed an interest in joining our Club, which is good for us, and good for them.



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PRESIDENT'S PAGE

Liz Davidson

Time has just flown over the last few weeks. There has been so much going on it has been difficult to know where to start. First up the team of twelve members who went on to the Rainbow Road to photograph the Rainbow Rage Mountain Bike Race had a wonderful day. We all learned from the experience and are keen to repeat covering the event, if invited, next year. The Nelson Mail ran a half page of photographs taken by our team members and that certainly gave our Camera Club a real boost. I do want to thank Will Parsons for transporting nine of our team and being so knowledgeable about that area of Marlborough. Thanks heaps, Will. We supplied images to the organiser of the Rainbow Rage and we may well be given a donation to the Camera Club for our efforts.

Senior Expo was held at the Stadium on the 20th of March. Our club had a kiosk there with an excellent display of images including prints and digital images. My thanks to all the members who helped out on the day.

Easter arrived along with the biennial Classic Fighters Air Show at Omaka. I know that various members attended and thoroughly enjoyed the displays. I excelled myself and shot over 1000 images...Mind you, I was helped out by

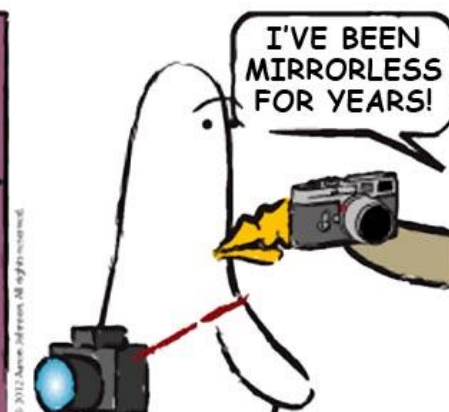
Ricky who used my camera for a bit. Those are only three events that I was personally involved with...There were many more interesting and stimulating happenings in our community over the month. I know our members made a point of being there and capturing great images.

Vintage is in full swing at the moment and that busy time of the year gives rise to the chance for creative photography. Tonight Ruth and I spent several hours out and about...in the dark...visiting various wineries and practicing the capturing of low light images. We had a most enjoyable time with lots of laughs, and lots of learning on both our parts. Do make a point of keeping an eye out for opportunities to hone your photographic skills. When you do come across something interesting please let other members know. I am only too happy to put out emails alerting members of events and I know Emily, our webmaster, will be happy to put items up on our website.

Take care, enjoy your photography. And do come along to our next meeting when we will all get an enormous amount of enjoyment out to viewing Lucian Nistor's presentation of images of his home country... Romania.

Liz

What The Duck



<http://www.whattheduck.net/>

Judging The National — An Insider's View

By *Roger Thwaites*, APSNZ



A few weeks ago, an important photographic event happened: The selection of the National Exhibition of photography (Natex), which was organised and run by the the Kapiti Camera club, for the Photographic Society of New Zealand (PSNZ). Nine qualified PSNZ Panel selectors from all over the country, gathered at Paraparaumu, to begin the 'exacting' task of selecting the 2013 Natex from a total of 1728 images, received from 255 entrants. For selection purposes, the entries were split over three sections, (requiring three selectors per section), and these were: Open Prints; Open Projected Images; Nature Prints and Projected images.

The first images to be put under the watchful eyes of the selectors, were the Nature Prints, and after a few teething problems with the viewing distance, the selection table was moved closer to the easel on which the prints were displayed, and the easel was moved slightly to take advantage of the slightly better lighting. With these few adjustments, came the selection process, in earnest.

In the Projection Room a long hard day commenced for the team of Selectors who were looking at the Open Projected Images. (Projected Images are arguably the most difficult of images to view, and because of the concentration needed, could be quite tiring for selectors,



especially if there is a lot of images to look at). Every 30 minutes, the selectors were given the option of having a two minute break to stand up and stretch, and these vital breaks enabled us to keep our minds alert, and focussed on the job. These breaks were often an opportunity to discuss how things were going, and whether there were any concerns about the various images, or the selection process.

In the Nature Prints Section, there was no restriction on how many prints we could accept, but at the awards end of the scale, there was a limitation on the number a awards that could be given, and we could award up to a maximum of one Gold Medal, two Silver Medals, three Bronze Medals, and five Honours Ribbons, provided that this did not exceed 10% of the total number of Acceptances. The quality and excellence of the images, were the main consideration when selecting the award winners, but it was up to the selectors as to how many awards were given (up to the specified maximums).

An important point about the Natex is that it is a 'selected exhibition' of the best images in each Section, NOT judged as a competition, and the awards are given, in recognition of entries, which are



considered to be of a very high standard of excellence, and are chosen from the 'Acceptances'. Just to achieve an Acceptance, the images needed to be of a very high standard, (so those of you who gained an Acceptance did very well indeed!) After all the 'Acceptances' had been selected, we went back through all of the non-acceptances, to see if there were any 'overlooked' entries that should be elevated into the Acceptances, then all of the Acceptances were reviewed again to make sure that all the entries in the group deserved to be there. If not, the particular entries were relegated to the 'Non-acceptance' group. That way, we could be satisfied that we had the best possible images for exhibition.

Selectors had to be aware at all times, that they were selecting an exhibition, but at the same time, were aware that they had to give proper and full consideration to every entry. Each entry was given a score of between 1 and 5, by each of the selectors, and the scorer would add each score, and call out the total for each image. A score of 9 and above was the cut-off point for entries to reach 'acceptance' level. Entries scoring 12 and above, were likely to be considered for awards.

Once the selectors were in agreement about all of the Acceptances, then the sorting out of the top images, started in earnest. This was a 'character-building' exercise for the selectors, and there was plenty of debate about which of the images should receive awards! For most of the time, there was never a clear 'winner' in sight, and then "as if by magic" it all fell into place, and the selectors would reach an agreement on which of the



images should receive an award. This is the time when Selectors have to call on their knowledge and expertise, to come to a 'solid' decision, on what will ultimately be the "order of merit". There needs to be a certain amount of tolerance, tact and diplomacy, as well as having the will to come to a firm resolve, when choosing the best images from each section.

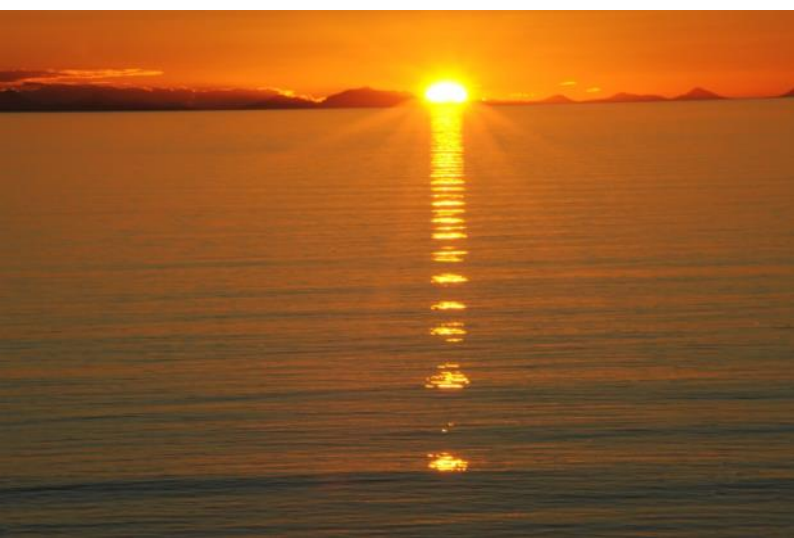
With the Nature prints completed, the Open Print Selectors, began the onerous task of sorting out and selecting through the great pile of prints heaped around them. In the meantime, we awaited the completion of the Open P.I's, so we could start the Nature P.I's, but we were not able to use the projection room, until 8.30a.m. on Sunday morning.

The Open P.I. Section was completed by about 6p.m. on Saturday eveningafter a very long and tiring haul, so the decision to start selection of the Nature P.I's was deferred until the next morning. Mostly, the whole event went very smoothly, and we were able to select from over 400 projected images, and be finished by lunchtime.

At this point, it would be prudent to mention the very capable support teams from the Kapiti Camera Club. They were well-drilled on what they needed to do, and carried out their tasks in support of the teams of selectors both diligently, and without fuss. They were all good natured, and a pleasure to work with, and all of us on the selection teams, came to know most of them, in person.

Kapiti Camera Club came up with the idea of having an 'ice-breaker' BBQ tea, on the

Continued on [Page 8](#)





Tripods

I just signed up for a [small-group photo tour in Australia](#), next year, with professional photographer Ewen Bell. I was surprised to read in the brochure that “A tripod is not required for this trip ...”; very unusual for a photo tour, especially with an emphasis on landscapes. Of course there is a reason: the group of 8 tourists travels in a small plane and weight is important. There is also a caveat in the brochure: “but (a tripod) could be useful for shooting star trails ...”. It got me thinking about tripods and modern cameras.

When do I need a tripod?

In my experience, the recommendation to use a tripod is almost universal; yet, I hardly ever use mine. I’m just too lazy because my tripod is so inconvenient to transport when travelling, even though the legs are light-weight carbon fibre. Why are tripods so popular?

The first reason, and possibly the most important, is discipline. Using a tripod is awkward and time-consuming compared with picking up the camera, pointing, and clicking. This forces the photographer to slow down and maybe think longer and harder about the image. In the same vein, once the tripod and camera are set up then there is time to select a preliminary image, then stand back and review mentally before taking a shot. If your tripod is tall enough for you to look through the camera view-finder without getting a major crick in the back, the tripod makes it easier to spend time scanning and zooming to compose the image. If you wear glasses, like me, it is much easier to fiddle with the exposure controls using the display on top of the camera than the one in the viewfinder. With a tripod, it also becomes feasible to use Live View on a heavy DSLR and get a much better handle on focus and depth of



Caption for figures 1 – 3. This is part of a shot of a church tower in Savannah, Georgia, USA, where I am writing this. All were taken from the same spot at virtually the same time with the same f-stop, f/16. The camera was set on aperture priority and the ISO was set to 100 for figure 1, 800 for figure 2, and 3200 for figure 3. It’s hard to see the noise on any of these images, even at 1:1 magnification as here, but I can see some noise on my monitor and there is only a minor degradation right up to ISO 3200 in these images taken in strong light.

field before shooting.

Tripods are also useful for shooting with long exposures, such as would be needed to create the smooth look of moving water that is so popular these days, or for star trails, or in very low light conditions. Long exposures are also useful for shooting with the small lens apertures that are required for large depth of field, as in many landscape shots, especially if a Polaroid filter further reduces the light reaching the sensor. However, the ability to use a long exposure for many shots is limited by movement of objects in the frame, such as trees and plants waving in the wind.

That's a quick summary of the pro-tripod case which is mainly about avoiding "camera-shake" and taking your time. What are the alternatives and photographic advantages of leaving your tripod behind? My first point is that modern cameras are remarkably sensitive to light. Especially with the larger sensors

in DSLR cameras, the standard exhortation to keep the ISO down to 100 is much less relevant than it used to be. My experience with my Canon 5D is that in reasonable light conditions, there is no discernible difference in noise levels between ISO 100 and ISO 400 and probably very little up to ISO 800. The reason, I assume, is that for a given light level the shutter is open longer at ISO 100 than at ISO 800, so the higher noise at ISO 800 is compensated for by the longer exposure time at ISO 100. For example, a 1/800 sec exposure at ISO 800 may have more noise than a 1/800 sec exposure at ISO 100 but to get the same exposure on the sensor, the ISO 100 setting would require a 1/100 sec exposure. Thus, under similar overall exposure conditions, in my camera at least, there is little or no disadvantage to using moderate ISO settings compared with low ISO settings. In practice, this means that instead of using a 1/100 sec exposure (Figure 1), I can use a 1/800 sec exposure (Figure 2) with the additional

Figure 4



advantage that I can accommodate moving trees, etc., in the image without motion blur of the subject (if that is what I want).

The other side of the take-your-time argument takes over when the photo you want is not entirely predictable. For example, Figure 4 shows a proud heron striding off with its catch. Half-a-dozen other serious photographers were nearby, with their tripods, and some lenses even larger than my 400mm f/4. None of them reacted fast enough to get the shot, although something like this was

predictable. In other circumstances, it is often possible to rest the camera or lens on something solid to minimize motion blur. For example, the safari vehicles I came across in southern Africa were built with just a pipe-work base, so nothing to put a tripod on, but I could rest my lens (using a \$3 bean-bag pillow from K-Mart) on the pipe that acted as an arm-rest.

Tripods still have their place but advances in sensor technology are making it easier to manage without them.

Harry

Editor's Note: I have certainly managed to take sharp photographs while hand holding the camera, but some of the most detailed pictures I've ever taken were not, in fact, taken with the aid of a tripod, but with the camera firmly rested on top of a stone or brick wall. I have also come to the conclusion after many years using many different tripods, that even the best tripods are liable to shake at least a little bit. Have a look at this test using a [laser pointer attached to a camera](#).

As an engineer, I look at the usual ball head on top of tripod legs, and can see that it is inherently wrong. The pivot point for any vibration of the camera will be somewhere near the neck of the ball joint. The greater the distance from that pivot point to the camera/lens centre of mass, then the more movement will result from a given amount of vibration. That's why Gimbal heads work so well — the pivot point for camera vibration is at

the point of centre mass of the camera/lens, and consequently, almost no rotational movement will occur around that pivot point if the camera is knocked

But that is not the whole story, and there are other areas where a tripod/head/camera/lens system can vibrate. Carbon fibre has the advantage of damping and absorbing vibration, as well as light weight. Aluminium has neither of those advantages, and will resonate with low frequency vibration that will be transferred to the ball head and camera where that movement will be magnified.

A regular columnist, and PJ, in Amateur Photographer 40 years ago, swore by the [bean bag](#) he kept in his kit. An old sock filled with dried beans, that could be placed between the camera and a convenient 'solid' support. Highly effective, takes no room in your kit bag, and it's more or less free.

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Friday night, and this was a great way for everyone (both selectors and the support teams) to get to know each other. You will see a couple images (#1 & #2), which shows the wonderful sunset we were all treated to, as well as, some of the judges (in silhouette), discussing the merits of the landscape and the setting sun (no doubt!), and the fact that none of them had their SLRs with them! (Kapiti Island appears at right, in the background)

Image #1 has the sun setting over the D'Urville Island area, just across the Cook Strait. The next two images (#3 & #4) show the Kapiti CC support teams in action, laying out photos for the Selectors and afterwards, packing the prints away, in readiness for the Exhibition to go to Wellington for Convention.

Roger

When I joined the Camera Club there was no C Grade. I had been watching other members enter their lovely pictures and many not getting accepted. I was new, how could I possibly compete with these experienced people, and not even get a photo accepted. Then some kind club members said I should enter my pictures to get feedback, but I thought how embarrassing if my pictures didn't get accepted- even though no names are given. But I didn't get the courage to do it until Owen Dunne saw some pictures and said yes, they were good enough.

It was a very brave thing to enter my images straight into B Grade. Both my pictures were accepted first time, how exciting. This meant I was good enough, so I was very enthusiastic entering competitions every month and even managed 3 or 4 Merits and was 2nd in digital image shot of the year with a picture

that did no good in other competitions. The results from judges seemed random and maybe that was because I was taking randomly good and bad pictures. But I still felt as though I had started too high and wasn't getting any better, even with a new camera, and it was becoming a chore to enter competitions.. I also could see that other members were also not improving their photography, were becoming disinterested in entering, or even stopped entering and new members were scared to enter. So, along with others I started a campaign for a C grade to be started.

Late last year we finally got the C grade started. I decided that I would drop back to C Grade so that I could progress to B grade on my own merits and improve my photography at the same time. I had some uncomfortable thoughts that it was awkward to go backwards and maybe I would feel like a failure, but as I had been a big pusher of the C grade I decided I must live up to my convictions.

Robyn Carter started monthly groups for C grade photographers to upskill without being too technical, to gain a better understanding of composition and presentation and mostly to instil confidence and improve participants photography. I joined the evening group and have managed to improve my photography, build enthusiasm back, and achieve certificates in competition, including honours. All participants in our group have improved their photography over the past few months and found the small group to be supportive and helpful to each other. Not all have fancy cameras, or Photoshop but all have enjoyment of photography and are entering competitions successfully.

I am glad that I moved to C grade, and now have an exciting challenge to get myself to a true B grade standard. I recommend that other B grade members who feel a bit stale and/or aren't achieving very well also consider the move.

Ruth





'Before & After'
Judged by Cliff Threadgold

Prints

A Grade

Merit

David Brinn This Little Piggy Went to Market

B Grade

Merit

Aileen Douglass From the Vine to the Wine

Projected Images

A Grade

Honours

Gillian Clover Feijoa — Flower & Fruit

Robyn Carter Twins? You Never Said Anything About twins!

Merit

Carolyn Hope Autumn Winter

David Brinn So — It Fixes More Than Just Piles

B Grade

Honours

Rod Wegener From My Garden

C Grade

Honours

Jan McCallum Delectable to the Last Lick

Denise Manning Desert For One

Merit

Anne Bigly Scott Pukeko Eggs & Chicks

Chris Cookson They Came, They Sawed, They Conquered

Chris Steadman Young & Old



Feijoa—Flower & Fruit — Gillian Clover



Twins? You never Said Anything About Twins!
Robyn Carter



Autumn Winter — Carolyn Hope



They Came, They Sawed, They Conquered
Rod Wegener



Delectable to the last Lick — Jan McCallum



So It Fixes More Than Just Piles
David Brinn



From the Garden — Rod Wegner



Pukeko Chicks & Eggs — Anne Bigly Scott



Young & Old — Chris Steadman



Desert For One — Denise Manning



'Open'

Judged by Cliff Threadgold

Prints

A Grade

Honours

Robyn Carter Wings in Motion

Merit

Robyn Carter Wings in Motion

Carolyn Hope The House On the Hill

B Grade

Merit

Rod Wegener Yellow Card

C Grade

Merit

Nanne Bigly Scott White Heron

Projected Images

A Grade

Merit

Robyn Carter Beauty and the Beasts

Carolyn Hope Time Keepers

Trevor Dennis White Jumper

B Grade

Merit

Heike Richter Gehry Buildings — Media
Harbour, Duesseldorf

Heike Richter Wheel of Vision at Night
Duesseldorf

C Grade

Honours

Chris Steadman Aspns in the Golden Hour

Merit

Stephen Hayward Caterpillar

Ann Bigley -Scott St John's Head, Orkney
Scotland

Eunice Belj Surprises



Beauty and the Beast — Robyn Carter



Time Keepers — Carolyn Hope



White Jumper
Trevor Dennis



Gehry Buildings — Media Harbour, Duesseldorf
Heike Richter



Wheel of Vision at Night, Duesseldorf
Heike Richter



St Johns Head, Orkney Island, Scotland
Anne Bigly Scott



Caterpillar — Stephen Heyward



Surprises — Eunice Belk



Aspens In The Golden Hour — Chris Steadman

NEXT MEETING: Thursday 11th April 2013
at St Mary's Parish Hall, Blenheim, starting
at 7.30pm. Doors open by 7pm

What's on:

Results of — **Containers/ Open**

Hand In — **[Song Title](#) / Open**

Maximum 1 print and 2 projected images.
Maximum of 2 images in either category.

7:30 Club announcements

7:40 Lucian Nistor talks about Romania

8.05 Supper

8:20 Marlborough/Hey-on-Wye result

8:30 Judges comments for **Containers**
and **Open** competition. Judged by
Alice DuPont — I hear she has been
tough, so brace yourselves!

April Club Night Program

As mentioned on the front cover, Club member Lucian Nistor will be giving a talk and showing pictures about his native Rumania. Lucian has some amazing pictures on his website, so this promises to be something of a treat.

We will also be showing all 40 images from the last Marlborough / Hey-on-Wye challenge. Robyn Carter has put them into a slide show with the accumulating score shown ever few slides. This will have you on the edge of your seats watching the tally to-and-fro between the two clubs. Have we held on to our unbeaten record? You'll have to come along on Thursday to find out.

We Have **Gary Spence**, of Marlborough's Emergency Services, coming to talk to us on **May 9th** which promises to be an interesting evening. You'll also get to see our promotional video for our hosting of 62nd PSNZ National Convention. Thank you all those people who supplied images for the promo.

Rachel Marfell will be talking about her trip to Africa on **June 13th**

Competitions — A Reminder

If you are entering our monthly competitions, then please make sure you understand the basic [rules](#). You are allowed to enter:

A maximum of ONE print

& TWO Projected Images

If you enter three images, then **only TWO** of them may be either the **Set Subject** or **Open**.

For **projected images**, the colour profile should be **sRGB**. (sRGB is the default setting unless you have changed it)

The pixel size of Projected images should be:

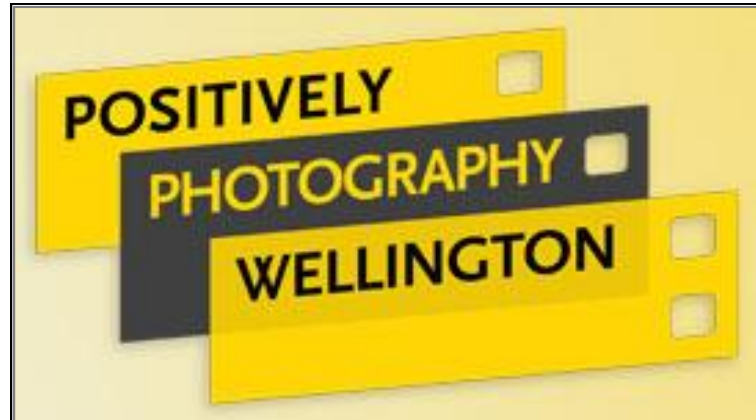
1024 pixels (maximum width)

768 pixels (maximum height)

Projected Image entries should be emailed:

photos@marlboroughcameraclub.org.nz

Up to midnight on Club night.



This year's National Convention is conveniently located in Wellington. We hope to be well represented so we can promote our own National in 2014. Full registration goes from the 1st to the 5th of May, and it is easy to register via the form on the website (click on the image above). Early bird registration finish at the end of February, after which it will cost a little bit more. Some of the more popular field trips are filling up, so go have a look at the program, and sign yourself up!

4th THURSDAY

The 25th April will be Anzac Day, so there will not be a workshop this month.

We ran out of time in our March workshop, so the **26th**

May will be another chance to hear Roger Thwaites talk about Landscapes. Roger concentrated on some of his own prints in March, but will be discussing other member's work in May. So bring along two or three pictures you'd like feedback on — prints or digital will be fine. The Committee would be pleased to hear what our members would like for future workshops.

Below — Yours truly, manning our stand at Seniors Expo which took place on 20th March at Stadium. It was a very successful day for us, so a big thank you to everyone who helped us on the day. A special thanks to Jock and Aileen who lugged the display boards to the Expo, and home again afterwards. We would love a volunteer to look after the boards when not in use?

Picture taken by Liz Davidson.

Field Trips

Sunday 21st April — [Weld Hill](#) is a high country station off the Awatere Valley. Thanks are due to Ross Beach for setting up this trip with the owners.

Sunday 19th May — **Pine Valley** is where several award winning fungi shots have been taken in recent years. The fungi are tiny; can be difficult to see, and the light is not always good, so definitely a job for the tripod. Experts tend to have a tiny gardening kit including tweezers and a tiny brush — what can look like speck of dust on the fungi to the naked eye, can become highly intrusive when the pictures are uploaded to your computer.

NOTE: We will be meeting in the new extension to the Station car park from now on. The one to the north of Dillons Point Road. This is a one way system, and entry is from Grove Road just north of the SH6 roundabout. Contact Liz or sign the sheet on Club night if you'd like to attend either field trip. lizdavidson@xtra.co.nz



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Upcoming Events



National Convention

Wellington
1st — 5th May 2013

[More Info](#)



MARLBOROUGH
CAMERA CLUB

21st April — Field Trip
Weld Hill

Email LizDavidson@xtra.co.nz



MARLBOROUGH
CAMERA CLUB

19th May — Pine Valley
Meet at the Railway Station at 4pm

4th
THURSDAY



For more news and information visit the PSNZ site
www.photography.org.nz/welcome.htm

[Events](#)
[Competitions](#)

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