SUCCESS!

After 11 years, the Marlborough Camera Club has finally managed to bring home the Nelson Marlborough Challenge Trophy. Liz talks about the Challenge on Page 2.

You will notice a new look as you read Photo News this month. I will be using a new application — InDesign — to produce the newsletter from now on, and will have lots of options for making a better publication. I am both learning the program and having to build the entire newsletter from scratch this month (I normally work from a template), so Photo News will develop in the months to come. Next month will hopefully see a move to facing pages, and ultimately, an animated page flip. Feed back would be welcome.

Club president, Liz Davidson, accepts the Nelson Marlborough Challenge trophy from Nelson President Peter Wise

President's Report

May has been another busy month for some aspects of our club. First up is our triumphant win at the Nelson Marlborough Challenge held in Nelson on the 25th of May.

This friendly interclub competition started 10 years ago in 2003. The Nelson Camera Club has carried off the Nelson Marlborough Challenge Trophy for the last nine years, but this year was our year. WE WON the trophy for the first time. Hurrah! And our own Emily Burgess carried off the trophy for the best digital image. Well done Emily. We are proud if you.

A sub-committee of Gillian Clover, Carolyn Hope and I made the selection of 10 prints and 15 projected images for the Challenge. We will be displaying the trophy, prints and digital images at our Club night on Thursday the 13th.

The selection committee had the very difficult task of selecting the prints and digital images. Thank you to all those who kindly submitted images for selection. Commiserations to those whose work was not selected and congratulations to the successful submitters. Well done everyone!

The **Trenna Packer Salver**: A special sub-committee of selectors

Above: Emily Burgess receives the trophy for Champion Projected Image from Nelson President Peter Wise. **Below**: Marlborough Camera Club members proudly hold up the winning score sheet.

and assistants was set up to make our selections for a set to submit to the Nature Photographic Society to compete for the Trenna Packer Salver. My thanks go to the following for their valuable input. Gillian Clover co-ordinated the process. It involved a great deal of work – so thank you Gillian. On the night, our selectors were David Brinn, Roger Thwaites and Carolyn Hope. I was the stand-in for when any one of the selector's images came up on the screen. Trevor was in charge of the projection and other technical aspects and Joy Brehaut assisted Gillian with the paperwork. Many thanks to all those on the sub-committee.

Our thanks go to all those who contributed their natural history images for selection. We had 64 lovely images to choose from. The whole process went very smoothly and we feel we came up with a high quality set of six images. Hopefully we will do well in this prestigious competition. I understand that the winners will be announced at a function in Christchurch on Monday evening the 15th of July...not too long to wait!

Above: Purple fungi taken by Liz on the Pine Valley Field Trip **Below**: Group 3's winning set from the Nelson Marlborough Challenge. Respect goes to Ricky Wilson who bravely dropped his strides for the sake of a better picture.

Do remember to check out the website. Emily is doing a great job and she is always open to suggestions for further refinement.

In closing…..remember our big dinner and annual prize-giving takes place on Friday night the 16th of August …..So mark it in your diaries!

Liz

Twelve members participated in the field trip to Pine Valley on the 19th of May. This year has been excellent for fungi particularly in Pine Valley which experienced a very wet autumn. Many thanks to Emily, our web master, for putting images from our field trip up on our website.

WHAT LENS

By Roger Thwaites APSNZ

It amazes me how indecisive some photographers can be when it comes to changing lenses in order to capture a special subject. Some are reluctant to change lenses on their SLR at all, just in case dust gets on the camera sensor. I guess that if you only own one lens, then that's not a problem!

As for dust getting in to the camera, yes it is necessary to take some precautions against this happening, and making sure that your camera is shielded from the elements when you change lenses, should be a priority. You need to pick your moment to change lenses, and obviously, when it's raining is not a good time! One of the worst places to change lenses is on beaches where surf is evident. Air-borne salt particles and sand-dust combine to do great damage to camera 'internals'. Another precaution is to ensure that you switch the camera off before changing lenses. There are a number of electrical connections between the lens and the camera, and there just might be the remotest chance of a short circuit that could cause a surge and damage the camera Central Processor unit (CPU), so by "Switching off" you remove the chance of that happening.

Getting back to lenses, and 'what one to use'. I'm a great fan of using a lens that has a focal length which is in a suitable range for the image I'm about to take. Not all lenses will be perfect for the job, and some improvisation may be needed. Lenses are costly items, and for most photographers, the luxury of owning "a lens for all occasions", probably isn't quite within the reach of everyone's budget. So most of us we will opt for a couple of lenses which will cover most of the range of photography that we are likely to be doing, and these are likely to be a Medium zoom, and a Longer zoom lens.

Today, we have a great variety of lenses to choose from, mainly brought about by the change from film to digital. We have lenses especially designed for 'DX' type digital SLR's, and we have lenses designed for the 'FX' type digital SLRS. (FX-SLR cameras, are full-frame cameras, i.e. – the sensor is the same size as the old 35mm film frame, whereas the DX-SLR cameras have a sensor which is about half that size [Editor's note: this is a Nikon term). There is a great range of lenses which cater for both types, and some lenses are interchangeable between both types. Just to add to the confusion, each Brand of camera, has its own range of lenses, and then on top of that, there are the independent specialist lens-makers (e.g. – Tamron, and Sigma), who make a whole range of lenses to fit most brands of camera.

Choosing a lens (or lenses), can be a major task, and it is not just about the types of lenses that

are going to suit your needs. Cost, weight, and dimensions of the lens chosen, will play a big part in your selection. Larger lenses are bulky and take up a lot of room in your camera bag, and are generally more expensive. The good thing is that modern lenses are far more lightweight than their counterparts of the past, and they are built to be more compact. For example, Tamron has a new super-zoom lens, which has a focal length range of 18-270mm (f/3-f6.3), and weighs in at a mere 450 grams. For anyone who is limited to how much they can fit into their kit, this lens is a good "all-rounder" which will cover most of the focal lengths that you commonly use, and it has an excellent 'quality' rating.

Cannon has also added a very useful medium zoom lens to it's EF range:

24-105mm (1:4), and this is their new standard pro USM L-series zoom lens. This is a great little lens for medium distance work, and is extremely useful for portrait work.

I could suggest all sorts of lenses for your consideration, but sometimes it is better to keep things as simple as possible and cater for the more cost-effective range of lenses that are going to give you the best

Above: Taken with a 20mm wide angle lens. A 20mm lens has a greater depth of field than a longer focal length, and will show a larger area of the background *Right*: taken with a 105 macro. Macro lenses tend to be very sharp, with minimal distortion. Besides close up, they are an excellent choice for product photography and even take great portraits.

medium zoom (28-105mm), and a longer zoom (70-210mm), and at the time, I found these two lenses to be most useful, but then after a while, I began to realise that it would be useful to have a couple of 'specialty' lens, so I acquired a 105mm Macro prime lens (Prime lenses have fixed non-adjustable focal lengths), and a 20mm Wide-angle lens (another prime lens). Both of these lenses have been extensively used: The Macro for Nature, and Still-life, close-up work, and the Wide-angle for landscapes, architecture, and night shots. Another lens which I bought, and has been most useful: - a 2x Converter, (or "doubler", as it is sometimes called). This lens fits between the camera, and any of your regular lenses, and doubles the focal length of the lens that you are using, and is one of the most useful auxiliary lenses that you can have in your kit.

In conclusion, there are a number of images that accompany this article, which will give you a good idea of some of the different focal lengths, and the results that you can get from using different lenses.

Roger

Above left: Taken with a 300mm telephoto lens which brings distant objects closer to the camera, and also compresses perspective. *Below*: Taken with a 70-200mm zoom lens set at 155mm. Zoom lenses provide flexibility and can save time changing lenses.

'bangs-for-bucks'! . You can (of course) opt for the more expensive lenses, but you need to be sure that these are the ones that are going to work best for you, otherwise it can be a lot of money down the drain!

Most modern lenses, are quite capable of producing good quality images, so it really is a question of selecting the lens(es) that you want, through a process of elimination combined with experience. In making this selection, it is important to identify just what areas of photography are the most appealing to you, and select the most useful lenses that will allow you to achieve your goals, and at the same time, keeping within your budget.

For myself, I started my change to digital with two zoom lenses: a

A clearly defined subject or focus point in your photograph, is a critical element of composition. Confusion over what the real subject is, or more than one subject, can make the photograph look too much like a simple snapshot, with very little impact. A well-defined subject is essential to the *story* of a compelling photograph.

How does the viewer know what my primary subject is?

I took *Figure 1a* during the PSNZ convention in Wellington. When I look at it, my eye goes to the bright areas. Unfortunately, there are two of them, the wet pavement and the gray sky. This confusion means that the viewer doesn't know whether to focus on the wetness or the architecture. If your eye starts with the bright area at the bottom, as mine does, then the lines in the picture lead you up and the to the left where you hit the bright sky and you are out of the picture and ready to move on. Before you

hit the bright sky, either the sculpture or the person might have been enough to hold your attention for a while but the two together create more confusion and are not strong enough to compete with the bright sky.

Figure 1b shows the same image cropped to reduce the size of the area of sky and the sculpture. Now, when the eye starts from the bright area at the bottom it is led up and to the left as before but this time there is a clear destination,

Figure 1a (bottom left): The eye is confused and ping-pongs between the shiny wet pavement, and the bright sky that frames the nikau sculpture. *Figure 1b (bottom center)*: Cropped so the shiny white pavement leads the viewer to the person with the umbrella, which is the clear focal point of the image. Figure 1c (bottom right): The same image as 1b, but with a dark vignette that draws the eye into the image. Subtle vignettes are a powerful tool for bringing the viewers attention into the frame, and keeping it there.
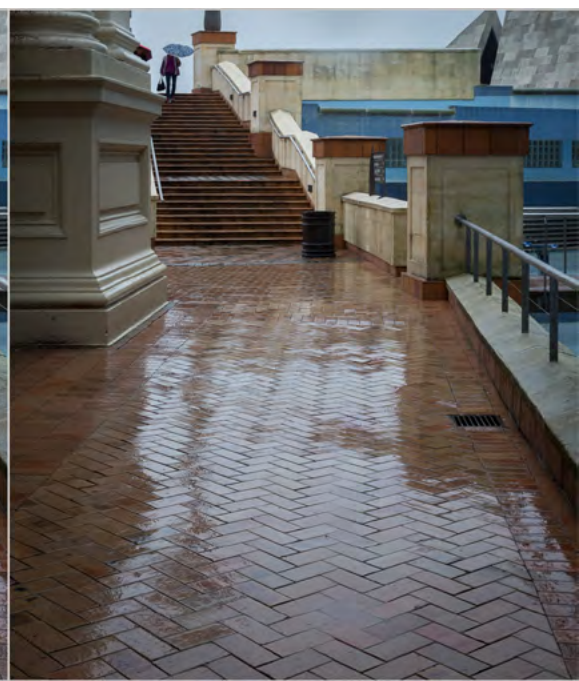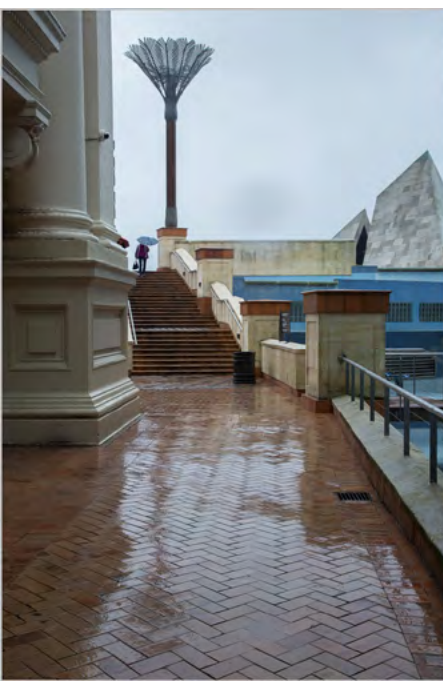
Figure 2a (above left): The narrow depth of field was achieved using f4 @ 105mm, and focuses the eye on the single white flower by putting the background out of focus. Each of the three approaches to capturing this composition was done differently using background shapes tones and colours.

namely the person with the umbrella who reinforces the notion of wetness. Now we know the message is "wetness" and architectural features are just a sideline.

The technique we have just used is basically eliminating distractions. There are still distractions in *Figure 1b*, particularly the black rubbish bin near the centre and the buildings in the top right corner. I'm not going to deal with the bin today but there is a simple way to reduce the impact of the corners and focus attention on the main part of the image. This is to introduce a vignette which is a darkening of the corners and, maybe, the edges of the image. Lightroom and Adobe-Camera-Raw in Photoshop have a feature that we can use to add a vignette. In Lightroom this is in the Effects section of the right-hand panel in the Develop module. It's called "Post-Crop Vignetting", which means that if the image is cropped, as in this case, the vignette will be applied to the cropped image rather than the original. For this situation, we can use all the default settings except the

telephoto end, 105mm. The out-of-focus

"Amount", which we move to the left to give a negative value (darkening). Figure 1c shows a fairly strong vignette, "-20", which gently de-emphasises the corners of the image.

For this image, I probably should have tried to move myself and the camera to the right so that those pesky sharp white buildings at the top right were not in the picture at all. I may have decided not to do this because I didn't want to lose the leading lines of the railings or I may have just been too wet from the rain to properly take my time. The message is to always look at the edges of your shot for these distractions before pressing the shutter button.

Sometimes, it's relatively easy to identify your subject just by throwing the rest of the image out of focus. You can get a small depth of field by opening up your lens aperture and/or using a long focal length. Figure 2 shows a simple example. In this case, I was using my 24-105mm f/4 zoom lens. I got the minimum depth of field by opening the lens as far as it would go, f/4, and zooming to the

Figure 3 (right): taken with a 400mm lens @ f4, and demonstrating the pleasing out of focus effect called Bokeh. Note: Bokeh is not always attractive, and depends on several factors. You can read a full account of Bokeh on Wikipedia

shapes and colours in the background should enhance the overall composition. Compare figures 2a, b and c; which works best?

Figure 3 shows an example where the out-of-focus background, sometimes loosely called Bokeh, enhances the image. This shot, taken on safari in South Africa, was at f/7.1 with a 400 mm fixed focal length lens. I didn't open up the lens too far because I wanted the entire monkey in focus, and there was a suitable distance between the monkey's tree and those behind. As well as the sharpness, the monkey's eyes attract attention and help identify the primary subject (monkey rather than tree).

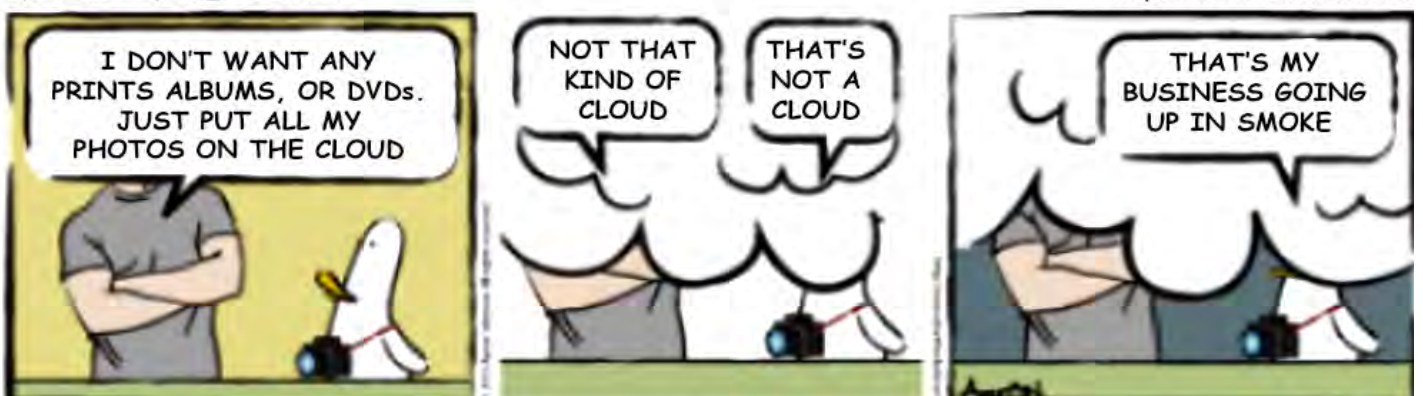There are many other ways of identifying the subject of an image, for example location in the frame ("rule of thirds"), size, colour and contrast. The more ways the subject is identified, the stronger the image.

Harry

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."

Ansel Adams

Projected Image
 Grade A
  Merit
   Robyn Carter   It Ain't Easy being Green
   Robyn Carter   The Rose
   Rod Wegener   Row, row, row your Boat
   Carolyn Hope   Watching You, Watching Me
 Grade B
  Merit
   Chris Beech   Blue on Blue
   Chris Beech   He's Got the Whole World in his Hands
   Lynette Bainbridge   Stairway to Heaven
   Nola Neal   The Boy in the Bubble
 Grade C
  Honours
   Jan McCullum   Those Magnificent Men in their Flying Machines (Projected Image of the Month)
   Christopher Cookson   The Older the Violin, the sweeter the Sound
  Merit
   Christopher Cookson   Piano Man
   Ruth Gill   Stairway to Heaven

Prints
 Grade A
  Merit
   ?   Skybird
 Grade B
  Honours
   Emily Burgess   Jumping Jack Flash (Print of the Month)
 Grade C
  Merit
   ?   It's a Beautiful Day

Projected Image of the Month
Those Magnificent Men in their Flying Machines
by Jan McCallum

The Older the Violin, the Sweeter the Sound
by Christopher Cookson

It Ain't Easy being Green
by Robyn Carter

The Rose
by Robyn Carter

Row, row, row your Boat...
by Rod Wegener

Blue on Blue
by Chris Steadman

The Whole World in His Hands
by Chris Beech

Watching You, Watching Me
by Carolyn Hope

Stairway to Heaven
by Lynette Bainbridge

Boy in the Bubble
by Nola Neal

Stairway to heaven
by Ruth Gill

Piano Man
by Christopher Cookson

COMPETITION RESULTS
Open — Judged by Vicki Slade

Projected Image
 Grade A
  Merit
   Gillian Clover Dawn Mist in the Vineyard
   Rod Wegener Feather
   Liz Davidson Night Capture
 Grade B
  Honours
   Emily Burgess Mystic Dawn
 Grade C
  Honours
   Chris Steadman The Cathedral
  Merit
   Eunice Belk Full Circle
   Steve Hayward Go Kart

Full Circle
by Eunice Belk

The Cathedral
by Chris Steadman

Night Capture
by Liz Davidson

Mystic Dawn
by Emily Burgess

Go Kart
by Steve Hayward

Dawn Mist in the Vineyard
by Gillian Clover

Feather
by Rod Wegener

Print of the Month
Jumping Jack Flash
by Emily Burgess

As mentioned on the front page, we have a new layout for Photo News this month. The reason is circuitous. Although Lightroom had a welcome price reduction last time round, the rest of Adobe's graphics applications are expensive. What's worse, they cost up 60% more if purchased outside of America. This practice is called 'price gouging' and Apple and Microsoft have also been guilty of it. Australian MP Ed Hussic has been tying to bring those companies to task for several years now, and last year Adobe refused to appear before an inquiry held by the Australian Government.

I paid NZ$1800 for Photoshop CS5 thinking it would put me on the upgrade path and save me dollars in the long run — was I ever wrong. The upgrade to Photoshop CS6 cost me a further NZ$800 less than two years later, which out of interest, is rather more than the price of the Student Teacher version. I also own legal copies of Premiere Pro CS5 and CS6, and InDesign CS5.5, and have spent serious money with Adobe in the last four years. On average, I paid 50% more for those products than friends in America, and there was no justifiable reason for the price difference. I have been spitting blood over the issue for years.

Discovering Ed Husic's one man campaign against price gouging was welcome news, but I was not holding my breath. I swapped emails with Ed, as a directly affected person, but nothing changed.

Just recently Adobe shocked the graphics world saying that CS6 was the last version of its applications you could buy outright, and that in future, the only way to obtain them was via a monthly subscription. The backlash has been huge, and I was expecting the worst.

Then I did the math, and it seemed too good to be true. I'd seen lots of people in Europe protesting at big price differences, but I was seeing identical pricing in Australia and the USA. I double checked and checked again, and there was no mistake. While Adobe's European customers would be paying up to 60% more for a monthly subscription, we will definitely pay the same as Adobe's American customers.

So what does this mean? If you only use Photoshop, the subscription price model is going to cost you more. US$20/month in fact, and a further $20 for each additional application. Or you can have the whole package — which comes to 38 world class applications — for US$50 a month. In fact the first year is discounted to get people on board, and as an owner of a CS6 product, I can get the whole package for US$20 a month for the first year, and that's what I shall be doing.

Which brings me back to the new Photo News layout.

I've owned InDesign CS5.5 for an embarrassingly long time, but have continued to edit Photo News with Microsoft Publisher. InDesign is very powerful, but has a steep learning curve, but my thinking is that if I am going to be paying for all this software, I really ought to learn how to use it.

This month I've had to build the entire newsletter from the ground up, rather than using a previous issue as a template. This is at the same time as learning a complicated program, but it's been going OK, and in the next few months I hope to add more features like embedded video, animations, and if I can work it out, an animated page flip like F11 magazine.

I am also excited, at the prospect of having access to some of those 38 graphics applications.

Lightroom will continue to be available outside of Creative Cloud at an affordable price, and has some powerful new features, so all is not lost.

Trevor

Next Meeting: Thursday 13th June at St Marys Parish Hall, Blenheim, starting at 7:30pm. Doors open by 7pm.

What's on:

Results of — Chocolate/Open
Hand in — Up Close & Personal/Open

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

7:30 Club announcements

7:40 Rachel Marfell — pictures from Africa

8:20 Supper

8:35 Competition results and judge's comments for 'Chocolate' and Open

Marlborough Camera Club

website

Do you regularly visit our website? If not, you are missing out on information that is continuously updated. The front page has the most up to date information and reminders about club related events. You can see the Honours and Merits from last month's competition; find out the subject for future competitions, read Photo News, and lots lots more.

Emily Burgess has Done a wonderful job of building our newest website, making cleaner. And easier to use than ever.

Field Trips

Sunday 16th June — **Blenheim** with a focus on **Architecture**. Meet at St Marys car park at 8:30am. We'll decide on locations from there.

Sunday 21st July — **Nelson Lakes**. Always a favourite location for field trips. There should be lots of snow, and crystal clear skies (if the weather is kind to us). It's a long trip, and it will be cold, so wrap up warm. There is a cafe not far from the lake on SH63, or bring your own. Meet at the car park north of Dillons Point Road at 8am.

Sunday August 18th — Vernon Station. A very popular location. Last time we drove up to the tops for an amazing view across Cloudy Bay and the Lagoons, and then on to the beach with views of the interesting erosion of the clay cliffs. It's possible we may have better access this time. Borderline four wheel drive. Bring food and drink. Meet at the Dillons Point Road car park at 8:30.

Please contact Liz Davidson, or put your name on the list on Club nights, if you'd like to attend any of these field trips.

email:lizdavidson@xtra.co.nz   03 578 3875

We hope to be organising a high country trip later this year. Perhaps with an overnight if their is enough interest. Upcott Station, on the Molesworth Road is possibility. The accommodation is basic, but the views are worth it.

MARLBOROUGH CAMERA CLUB

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Seddon Shield 2013

Shot of the Year

4th June 2013

As well as handing in your images for the June competition, please remember to also hand in your shot of the year images on club night.

Print of the Month

Annual Dinner

Friday 16th August If you attended the combination annual Club, and Seddon Shield Photographic Weekend dinner at the **Vintage Car Club** last year, you'll know what a success it was. The food was like going to your mum's for a slap-up feed, and the service was excellent too. Even better, it was BYO, you might want to start fighting on who is going to be the 'designated driver'!

Sally Mason will be our speaker. Sally is the main speaker at an Oz convention later this year, so may be testing her presentation on a friendly audience.

The cost is a very reasonable $36.50 Our treasurer Gillian Clover is collecting names and money. The location has a limit of 60 people, so it will be first come, first served. See Gillian on Club night, or

email: gillianclover60@gmail.com

Club Trophies

If you are the current holder of a Camera Club trophy, could you please get return it at the July Club night at the latest so we can engrave it for the next winner. Please return your trophy clean and polished. If you are unable to attend a club night, please contact Trevor. Contact information on the front page.

Regular contributors to Photo News, Roger Thwaites, and Harry Matthews, have done us proud for many years now, and Club President Liz Davidson shares her thoughts in her monthly reports. The new tools we will be using to produce our newsletter, offer opportunities to create exciting, professional looking content, and we'd like to see more people involved. All you have to do is write a few words, and send them along with a few pictures, and I'll do the rest.

Next month **Chris Cookson** will kick off with the first of a series of articles about free, and almost free, software. Chris has provided an outline below. There is no limit on how many pages we publish, so get typing, or email me with your ideas.

For many years, if you were involved in creative industries, a Mac and Adobe software would be the tools of your trade. Not all of us have the financial resources to afford such luxuries if photography and design aren't our bread and butter. While Adobe software has long been available for Windows PCs as well, it's still expensive, and with the move to a subscription model, it may be beyond what many people are prepared to pay for a hobby.

Fortunately there are many alternatives out there for organising and editing photos, many of which are completely free. Next month, I'll start a series looking at photo editing and organising on a budget of $0 (Assuming you already have a computer). To begin with, I'll introduce some of the tools available, and how to get them set up and use the basics, then in subsequent articles I'll look at how to accomplish specific tasks with different free software.

Chris Cookson

MARLBOROUGH CAMERA CLUB

16th June — Field Trip
Blenheim
8:30am @ St Marys

MARLBOROUGH CAMERA CLUB

27th June
Resizing Images &
Know Your Camera
7:30 @ St Marys

4th THURSDAY

PSNZ
PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

SOUTHERN REGIONAL
Organised by
Focus Aorangi Photographic
Friday 4th to Sunday 6th October 2013

PSNZ
PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

For more news and information
visit the PSNZ website