Photo News

The Monthly Newsletter of the
MARLBOROUGH
Camera Club
March 2013

Trevor is snowed under with a number of things this month that are important for the Marlborough Camera Club. He's doing the Promotional Video for the 2014 Convention that we are hosting. So I have kindly taken over the role of the Newsletter for March so he can concentrate on the Convention.

I am busy getting ready to head overseas to visit my daughter in Europe. I have a couple of big projects to finish before I go, one of them is finishing off the processing of my photos of my last Europe trip in 2010. Figure I should have those up to date, before taking another 6000 or so images on this forthcoming trip. I have 34 days to go to complete that task!

During my trip overseas this time, I will be blogging each day with photos, as well as Blipping. Now Blipping is something that I started just before Christmas. So what is Blipping I hear you say!!

Blipping is a 365 project. You take your camera out each day and take a photo. It's like a diary or journal, but instead of writing, you photograph. You upload ONE photo per day. The program looks at the exif data so you can only post up a photo that you have taken on that day. There is a place where you can write about that image, or your day, and other blippers can comment on the photo. The comments are always encouraging and helpful, and you can even ask for critiques.

The biggest thing I have noticed is a huge improvement in my photography in the short time I've been blipping. It's because I'm taking and using my camera every single day, not just on camera club trips or just when I go away. I'm noticing that it's getting easier to find a 'blip', because my eyes are opening up to what's around me more and I'm looking at things in a totally different light.

One of my Blips—Bumble Bee Cleanliness

I recommend Blip to everyone who has a camera. What's more it's free. There is a members fee, but it's not compulsory. At the end of the year you can order a book of your year in Blip and both images and any writing. Great quality and a lovely coffee table book.

So far we have a few camera club members on Blip—Myself, Liz, Ricky, Denise, Ann, Jan to name a few—but I would really like to see more. We recently had a fun blipmeet in Murchison with some blippers from Marlborough, Nelson & Muchison, and two from Australia.

Interested? Head to Blipfoto and sign up and let me know when you have and I'll add you to my subscriber list and follow your year. You won't regret it.

If you would like to follow my blog/trip while I'm overseas, just let me know and I'll email you the link.

Robyn Carter

Editor: Trevor Dennis
email: trevor.dennis@xtra.co.nz
Home: 03 570 5064
Cell: 021 984883

Website www.marlboroughcameraclub.org.nz
Flickr group www.flickr.com/groups/marlborough_camera_club/
Email info@marlboroughcameraclub.org.nz
Postal address P.O. Box 617, Blenheim 7240

PRESIDENT'S PAGE

Liz Davidson

Where has the month gone to? It has flown for me. I rushed around late last week having decided, at the last minute to submit some images for selection for Natex. I had already registered for the annual convention of the Photographic Society of New Zealand (PSNZ) which is being held in Wellington this year. I suddenly realised that, as I was going to be there in person, it might be good to have one or two images selected for display at Natex. Natex, or the National Exhibition, is very important part of the annual convention. Anyway I got the images entered "on-line"…a great system. And I then packed up the prints and got them away by courier by the skin of my teeth.

It is important to have a good showing from Marlborough this year as we have the honour of hosting the National Convention here in Blenheim next year. Our Convention Organising Committee (COC) has been very busy quietly beavering away with the organising of what will be a very important event for our Camera Club and Marlborough. Our Convention has been named "The Colours of Marlborough " and as it is being held in early April next year, during the vintage, we will certainly have a whole palette of beautiful colours to show the world. Just think, vineyards, the Sounds, mountains, dry hills, lovely gardens…..

The organising committee is composed of a core group at present. Our chairperson is Carolyn Hope and she is doing a magnificent job of pulling things together along with a dedicated team. That team will need to be substantially expanded as we draw nearer to next year's conference. That is when we will be calling on the skills, time and experience of our wider membership. Please watch this space!

Trevor Dennis is very busy just now putting a promotional video together. This is a huge task for him and to lighten his load we have Robyn Carter doing this month's newsletter for him. A big thank you to Robyn! The video will be presented at the National Convention in May. Carolyn and others of us will be there to present it and to encourage folk to come to Marlborough next year.

As Carolyn's workload has increased so much, she has had to withdraw from the Camera Club Committee. I am sad about this but we understand. We have lost Gordon Walker as well so we were down two in numbers. However we have co-opted two new committee members to fill the gaps. So, a warm welcome to Chris Steadman and Bryce Williden. I hope they will get as much enjoyment as I do in working on the Committee and for you the members of our Camera Club.

Liz

PHOTOGRAPHY #100

A SIGNIFICANT MILESTONE… or is it?

By Roger Thwaites, APSNZ

The truth is: I started writing articles for the Club newsletter way back in about the year 1996, when Maureen Pask was the Editor, so the reality is that the total number of articles written probably exceeds the '100' mark by quite a lot! Back then it was the good old days of typing up a hard copy of all the pages and then collating everything manually, so that it could be photocopied and stapled together as a booklet. It was a lot of work for Maureen, but she faithfully and diligently produced the club newsletter every month over a long period of time, and dispatched a copy to every member via a network of volunteers who were prepared to do the delivery of each issue.

The idea to number each of my articles really only started about 9 years ago, as I thought at the time that I needed to keep track of what I had written so as to make sure that there weren't too many repeats, and it also made the job of keeping the hard copies on file a lot easier.

I first started as a contributor to the Newsletter by providing entertaining reports about the Club field trips which were held monthly. They mainly consisted of 'taking the mickey' out of some poor hapless club member who had done something silly like forgetting to put film in the camera, or had suffered some sort of humorous mishap. The one I remember well was when Bernie Vavasour decided to jump over one of the outer 'moats' surrounding Lake Grassmere….He slightly misjudged the jump and landed squarely in the middle of a very boggy ditch, but all credit to him….he managed to keep the camera and tripod dry! I was the Field Trip organiser at the time so I had a 'front seat' to all that was happening. I can remember that we went to a lot of awesome places and that the trips mainly started at the 'crack of dawn' and usually well before 7a.m.! One trip I remember very well - the day-trip to Cape Campbell to catch the sunrise. The departure time from Blenheim was 3a.m.! I had been there plenty of times before but never in the dark, so after making arrangements with John McConway to cross over his land (which I had done plenty of times previously in daylight), it wasn't so easy to ensure that we were on the "right" track at 3.30a.m. in the morning! It was heavily overcast with light drizzly rain for most of the journey and we were beginning to have serious doubts about getting any photos at all, but when we got there, there was a miracle! The sun began lifting itself out of the sea and casting surreal light over the sea, land, and light house, which allowed us to take a lot of great photos so it was all well worth the trouble in the end. The wet weather eventually cleared and it turned out to be a brilliant day.

As time went on, I identified the need for some 'informative' and 'instructional' articles, so these were included in the newsletter and covered everything about cameras and lenses and how to get the best out of them. The articles were developed over a wide range of photographic subjects, and came from the personal experiences that I had with my own camera. I was very much a self-taught photographer but coming from a technical background, I was able to grasp the many facets of photography more easily than most. This of course, was the era of FILM, and nobody at the time had given much thought to the fact that there was a new technology waiting in the wings! As far as the club was concerned everything was geared towards 'film'. And then DIGITAL appeared, and most of the club members who were "died in the wool" Film workers at the time viewed

the whole thing with a certain amount of 'disbelief', 'contempt', and even, 'scepticism'. The "world" as we knew it, was rapidly changing! (Or to some, …..collapsing!)

Many (including myself), resisted the change to digital, and I was probably one of the last film workers in the club to buy a digital camera, but this did prove to be a wise move as the earlier models of digital cameras were still being developed to their full potential, and the makers were flat out adding dozens of new features such as more 'pixels, so I was able to take advantage of that and get one with all the 'bells & whistles'. One slight hiccup though,….. I had to buy a computer, then some software to go with it all. The costs were seemingly never-ending!

Back to the newsletter articles….With the change of club committee people it was out-with-the-old, and in-with-the-new!..... And so it was decided, that the newsletter should become 'paperless', and be sent out to members via the net. This was another big learning curve for me, on top of what I had already endured and was almost the "straw that broke the camel's back!" I then had to learn how to send my articles to the newsletter editor by digital means, and then, he wanted photos to go with them as well! "Hell" I thought! This is just about beyond me and at the time it was a bit like the "Pantene Ad"….."it won't happen over night, but it will happen"!! (…and it did!). (Have you ever noticed how resilient the human mind is when you are forced into a corner?!) I now understand what it means when people say, "…He was dragged kicking and screaming into the 21st Century" !

Believe it or not over all of this time of writing dozens of articles for the newsletter, it has been really difficult to gauge whether readers were enjoying them, or getting useful information from them. Quite simply, there has been so very little feedback.

If I was asked to recall any events that were special to me, I would have to say that one was when I was privileged to receive a Honorary Life Membership of the Club, and the other was the Millennium Project where the members put together a large collection of Black and White photos which they took of all the towns in Marlborough. It was a very special project to celebrate the coming of the year 2000 and involved most of the Club members. Members were given a Black & White film each and asked to take photos. A small committee co-ordinated it all and Don Kelly, Ben Sheard, and myself printed all the photos in our darkrooms These were later put into two big albums and were presented to the people of Marlborough via the Mayor of Blenheim. It took the best part of nearly three years to complete the project. Currently, the albums are held at the Marlborough Historical Society's Archives at Brayshaw Park. If you ever get the chance, you might be able to arrange to go and look at them.

Looking ahead, I doubt whether a "200-Article" milestone will ever be reached by this writer, but while the mental faculties still remain 'connected', I will try to bring members some entertaining and informative stories for a little bit longer yet.

Roger

DIGITAL… *A monthly column — by Harry Matthews*

Personal Photo Books

The current edition of D-Photo magazine contains an article about photo publishing. The author mentions using companies like Blurb, Lulu and Momento for printing one-off copies of photo books.

As the article says, the current quality of one-off printing can be very high with appropriate paper and printing. I've found that a modest book of photos is a very successful way to share my photographs with family and friends on a personal level.

How can I create a personal photo-book?

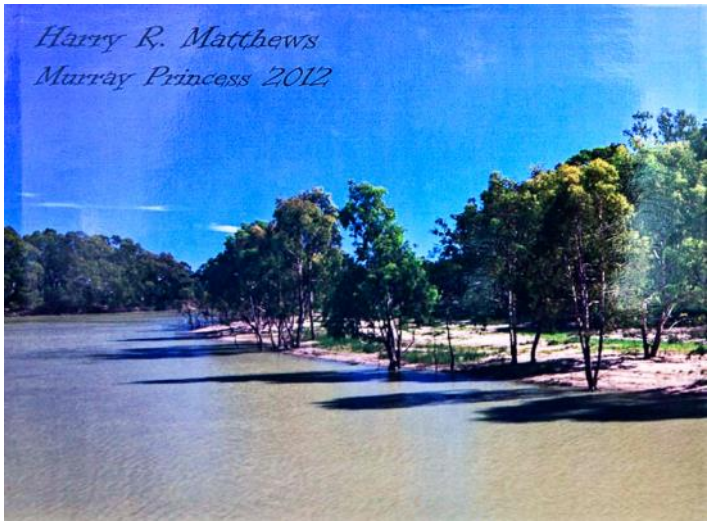
If you use Adobe Photoshop Lightroom (version 4) then you have a great tool for book creation. It uses the printing company, Blurb, and I have been delighted with the quality of the results. If you don't want to use Lightroom, you can go directly to a number of Web sites, including Blurb, but I have no personal experience of these.

Figure 1 shows the front cover of a book I made recently and figure 2 shows an example of the page layout I chose. I apologise for the quality of the snapshots but I took them this morning on a cruise ship in the Atlantic Ocean off the coast of Brazil. We left Rio de Janeiro in a thunderstorm, last night, figure 3.

Step one of making your book is to expose, store and process your images. Step 2 is to select the images you will use and put them in order. To do this in Lightroom, you create a collection containing the appropriate images as follows: In the Library module, click the + sign next to "Collections" in the left-hand pane and choose "Create Collection". Type in a name and click the "Create" button. Your collection name appears below the "Collections" heading.

Now drag the images you want from the main Library pane onto the name of your collection. Once you have all the images, open the collection by clicking on its name and re-order the photos by clicking one at a time (in the middle, not its border) and dragging to the desired location.

Crop the images, if you have not already done so, but don't bother to re-size them. **Don't crop too tightly** because some of the image will be lost in the binding and at the edges if you chose to fill the page ("full bleed"). If you want to be formal, you will need to crop to a specific shape, to match the page size and shape you have chosen, in order to get consistent margins. Once the images



Left—Figure 1

Above—Figure 2

are finalized, select the collection in the Library module and then switch to the Book module.

Step 3 is to choose the book details. Lightroom has 5 choices for the book's size, under book settings in the Book module. Sizes include square, landscape and portrait options from 18 cm square to 30 cm square. I've used the "standard landscape" size, 20cm x 25cm. There are four choices for paper; I've used "Premium Lustre" and "Pro Line Pearl" which are both excellent glossy papers; there is also a matte and an uncoated paper available. Blurb offers cheaper papers but they are not recommended by Adobe or available through Lightroom. Pro Line Pearl is a heavier paper and, I think, gives marginally better contrast; the differences are very minor, though.

At this point, Lightroom provides an estimated price for your book, although you don't pay for it until later, when you are ready for it to be uploaded. The "Learn More …" button takes you to the Blurb web-site with lots more information about papers etc.

The quickest way to make your book is to use the "Auto Layout" section just below "Book Settings". Choose a preset from the drop-down list and the click the "Auto Layout" button. Lightroom will put all your chosen images into that layout and create the complete book. Get different views from the icons at the bottom left of the main pane. To try out a different auto layout, click the "Clear Book" button at the top right of the main pane and start again. Lightroom automatically re-sizes each image to fit the page layout you have chosen; if the resolution falls below 200 pixels per inch, you will get a warning message.

The book is not saved, yet, but Lightroom will remember everything you have done so you can close Lightroom and re-open it later and your book is still there. Once you explicitly save the book, you can't change the auto layout but you can edit individual pages. To save the book, click the "Create Saved Book" button, which saves the book in the Lightroom catalogue. It creates an entry in the Collections pane of the Library module, so you can find it again.

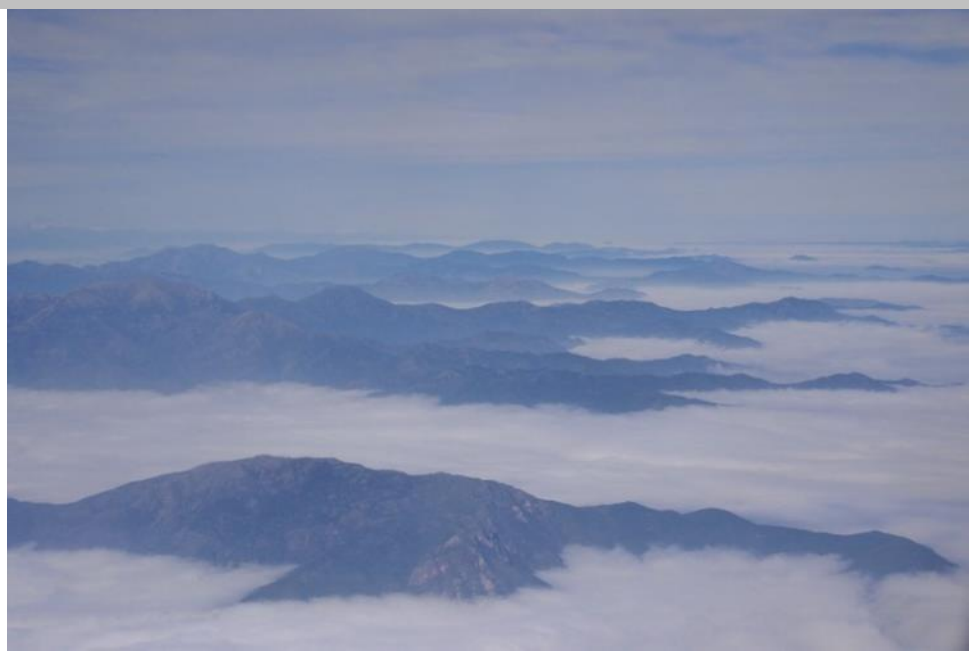
From here, you can have the book printed or converted to pdf or you can edit the individual pages first. To get started on editing the individual pages, click on a page to reveal the editing margins, top and bottom. At the far right of the bottom margin is a drop-down icon that hides a veritable treasure trove of page options, including adding text. On the top margin there is a zoom control for the image. You can move the image by dragging it around the page. You can add or delete photo-graphs by adding or removing them from the Collection you started with.

When you are **completely** satisfied, click the "Send Book to Blurb…" button on the bottom right of the right-hand pane. This leads you through the ordering process, which is pretty standard, and then your book, images and all, is automatically uploaded to Blurb. Finally, you sit back and wait impatiently for the book to arrive in the post in 2 or 3 weeks' time.

Harry

Brazil 2012

By Chris Cookson

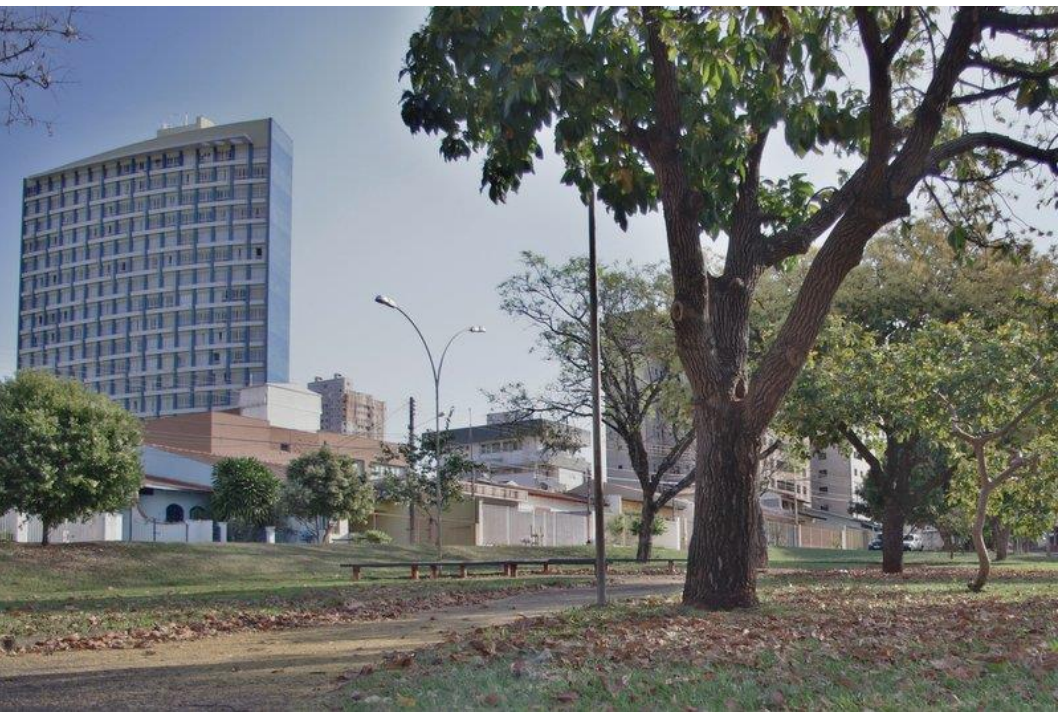


I have something of a reputation for purchasing new camera equipment before long trips. My first digital camera after years with a film SLR was a small 3M pixel Kodak p&s with as much capability as I could afford at the time, before I spread my wings and headed off on my first OE to Portugal to meet a girl. The rest is history, as they say and it's now nearly 10 years since my introduction to digital photography, and the woman who is now my wife.

In 2012, it was time for another trip, this time to Brazil to catch up with the in-laws and celebrate my daughter's first birthday. In keeping with tradition, it was time to purchase a new camera.

Going against current brand trends, I purchased a Pentax K-x, rated as an 'entry level' DSLR, but a step up over the Fujifilm S200EXR bridge camera I'd used on my previous overseas trip. The S200EXR was nice as far as bridge cameras go, but it made some trade-offs to achieve higher DR or low light performance at the expense of detail, had a unique raw format with limited software support and was still a small sensor camera even though it was almost as big and bulky as a DSLR.

The K-x compared favourably against various entry level Canon DSLRs, and as a long time Pentax user, I could bring my old manual focus lenses out of retirement due to good backward compatibility. I had a Tokina 28-200mm f3.5-5.3 manual focus lens on my film Pentax that had proved to be handy on NZ road trips and I considered taking that, but in the event I settled for the two kit lenses that came with the camera, an 18-55mm f3.5-5.6 and 50-200mm f4.56 as the Tokina was a big, heavy lens. Another issue affecting my choice was the ability to use ubiquitous AA batteries. The camera is fairly compact as far as DSLRs go, which was quite handy when I needed to fit it in carry-on luggage along with a laptop. I had considered a large-sensor compact such as the Canon G1X, however given shutter lag issues with a compact and the fact that I didn't already have a DSLR I settled for the K-x.



Seven weeks in Brazil

might sound like a dream holiday, but things started to go wrong right from the start, with no-one able to find my name on the passenger list. It turned out my surname and first names had been swapped. We had to change aircraft in Santiago, Chile, and on the inbound flight I was fortunate enough to have a window seat so that I could see the Andes.

Unfortunately on the flight to São Paulo, I was in the centre aisle, so though I could see the breath-taking peaks and glaciers by leaning over, there was no opportunity to photograph them. Arriving in São Paulo, we were affected by notorious South American flight delays which meant we missed our domestic flight, resulting in an unscheduled overnight stay in a hotel. The next day when we tried to board a new flight, it turned out we'd not only been booked for the next day, but the next month as well! We managed to organise another flight from another airport that required an hour long bus trip across the city. This actually turned out to be quite handy as we got to see a bit of São Paulo rather than being stuck in an airport terminal all day, and I felt more comfortable taking photos from inside the bus given the somewhat dubious reputation Brazil has in regard to security.

It turned out things simply weren't going our way, as around the time our flight was due to depart crowds began to accumulate in the terminal and it was announced that the airport was closed to take-offs. It turned out a deranged ex-policeman had tried to commit suicide by climbing up on one of the approach lighting towers, well armed with an assortment of flares and fireworks that he let off in all directions. Unfortunately there was no view of the lighting towers from the terminal and I'd have probably needed something like a 500mm lens in any case, but if it had been possible that would have been an unforgettable image.

We eventually arrived late at night, and completed our journey by car to a small rural town in the interior of Paraná State.

I'd had great hopes for photographic possibilities, but after being warned that there had been daylight armed robberies of people arriving home, and an almost complete lack of police in a town half the population of Blenheim, I was pretty nervous at first about venturing out on the street with a camera. We were mostly confined to my

parents-in-laws' modest home that would have occupied an area of no more than 12 by 8 square metres, by my estimates.

I was mostly limited to capturing family snap shots and with roadworthy vehicles and drivers in short supply in the family, there wasn't a great deal of opportunity to get out and explore the rural landscape.

Although August, and technically winter, we encountered an unseasonal heat wave and drought, so that the sky was tinted with a Martian pink from dust blown off the intensely red soil of the region.

In spite of promises of a fishing expedition to a nearby tributary of the second largest river in South America, it turned out guys were more interested in sitting around watching football on Sundays, effectively the only weekend day for many people. After about a fortnight, we managed to organise transport to a Brazilian lifestyle block for a day, which afforded slightly more photographic opportunities. I'd only taken the kit lenses with me to Brazil and while quite impressed with the 18-55mm, I soon began to be disappointed with the 50-200mm as it simply wasn't as sharp as I'd like at the long end. Both lenses lacked any macro capability. Nevertheless, I still managed to capture some macro type images that didn't turn out too badly.

After a few more days we went to stay with a brother-in-law in Londrina, a city of around 500,000 and with rather better security presence on the streets, at least during the day. The city has a large artificial lake in the centre which is quite picturesque and offered some nice opportunities, especially around sunset, and it seemed that the local university or some other educational organisation was running a photographic course while we were there, as hordes of young people armed with DSLRs swarmed around the lake shores. With so many photographers around, pulling out my fairly modest Pentax didn't present any risk.

Unfortunately our time in Londrina was fairly short, and once again, our only

means of transport was public, which isn't the best place to openly wave around a DSLR.

Back to the monotony of heat and endless coffee and cake, we were resigned to spending the rest of our time hot and bored, until by chance I spotted some cheap promotional flights in the lead up to Independence Day celebrations. We happily fled to the coast of São Paulo to stay with friends for a week in São Sebastião, a city about the population of Nelson, but spread out over 100km of coast and in those few days, some of the magic of Brazil finally opened up to us.

Like most Brazilian homes, our friends had very little garden, but they did have a small amount of green and a tree with a bird feeder in it in front of the house. I spent some time lying on my back with my 50-200mm zoom in the back of our friend's car watching birds come and go. I was particularly keen to catch one of the hummingbirds that came to feed periodically, but they are very smart, and very fast, and 200mm is not really sufficient even when you're only a few metres away.

Amadeu, as a public servant was required to work on Independence Day, so we headed down to the waterfront to watch the parade. With plenty of politicians and officials around as well as professional press photographers, security was not an issue. Curiously in the local supermarket I saw NZ wine for the first time, some Yealands bottles at prices that made the eyes water compared to home.

With a long weekend, there was time to explore and I was fortunate to be in the company of someone with an interest in photography and nature, although Amadeu was only armed only with a point and shoot. We got up early on Saturday while the ladies stayed with the kids. We caught the sunrise, and fishermen preparing for a day on the water, then headed north up the coast to a tree full of roosting shags, then on to a beach that gave way to mangrove swamp teeming with bird life. Having a cheap smartphone, although not particularly capable in terms of photography turned out to be very useful, as I'd take a rough

snapshot in each location with the GPS turned on, so I could later tag the DSLR images with the correct location.

The following day, we repeated the early start, but headed south, to rugged jungle clad slopes and golden beaches which could almost be taken for somewhere in the Marlborough Sounds or Abel Tasman, until things like fields of *Imaptiens*, monkeys loudly announcing their mating intentions in the canopy above us and a snake skeleton on the beach made it clear that this wasn't NZ.

After a week on the coast we were back to spend our remaining time in rural Brazilian heartland again, but thanks to friends with cars, we managed a couple of day excursions, and I became an expert at drive by shootings (of the photographic kind).

The last image I captured as we left Paraná was of the meandering river Tibaji and the rolling countryside as far as the eye could see, now largely devoted to agriculture, but apparently as late as the 1930s, heavily forested.

As I experienced, Brazil can be both exciting and infuriating, and as one of the world's largest countries, has plenty of diversity. Being the host of the next football world cup, and the 2016 Olympics, Brazil is likely to remain in the spotlight for some time to come.

For me, having in-laws and being fluent in Portuguese opened up opportunities that the average 'gringo' might not have, but it also had its share of frustrations. I'm already looking at how to fund my next expedition, preferably more on my own terms, with family tagged on at the end after I've had a chance to do some exploration and photography.

Chris

Competition Results

And Club Member's Achievements in
National Competitions & Photographic Salons

'Tranquil

Judged by John Boyd

Projected Images

A Grade

Honours

David Brinn	Calm Waters
Liz Davidson	Day Dreamer

Merit

Roger Thwaites	A Quiet Moment
Robyn Carter	Venetian Morning

B Grade

Honours

Heike Richter	Moeraki Boulder

Merit

Dave Tose	Peace & Light
Emily Burgess	Withering Heights

C Grade

Honours

Paul Leeds	Dead Calm
Ruth Gill	Peaceful Dawn

Merit

Denise Manning	Sea, Sand & Sun

Calm Waters—David Brinn
Honours and Projected Image of the night

Peaceful Dawn—Ruth Gill
Honours

Moeraki Boulder—Heike Richter
Honours

Day Dreamer—Liz Davidson
Honours

MARLBOROUGH
CAMERA CLUB

Competition Results

And Club Member's Achievements in
National Competitions & Photographic Salons

A Quiet Moment—Roger Thwaites
Merit

Dead Calm—Paul Leeds
Honourrs

Sea, Sand & Sun—Denise Manning
Merit

Withering Heights—Emily Burgess
Merit

Venetian Morning—Robyn Carter
Merit

Peace & Light—Dave Tose
Merit

Competition Results

And Club Member's Achievements in
National Competitions & Photographic Salons

'Open'

Judged by John Boyd

Projected Images

A Grade

Honours

***Ro**byn Carter*	The Kingfisher

Merit

Carolyn Hope	Autumn Winter

B Grade

Honours

Ross Beech	Close Encounter

C Grade

Merit

Ann Bigley –Scott	Spinifix Seed

The Kingfisher
Honours-Robyn Carter

Spinifix Seed
Merit—Ann Bigley-Scott

Autumn Winter
Merit—Carolyn Hope

Close Encounter
Honours—Ross Beech

Competition Results

And Club Member's Achievements in
National Competitions & Photographic Salons

'Prints

Judged by John Boyd

Prints

A Grade—Set Subject– Tranquil

Honours

Carolyn Hope Tekapo

Merit

Owen Dunne Evening Reflections

B Grade—Set Subject—Tranquil

Merit

Nola Neal Out of the Mist

C Grade—Set Subject—Tranquil

Honours

Ann Bigley-Scott Early Start

A Grade—Open

Honours

Gillian Clover Tussock Dansy's Pass

B Grade—Open

Honours

Rod Wegener Fruit of the Vine

Early Start
Honours
Ann Bigley Scott

Tekapo
Honours—Carolyn Hope
Print of the Night

NEXT MEETING: Thursday 14th March 2013 at St Mary's Parish Hall, Blenheim, starting at 7.30pm. Doors open by 7pm

What's on:

Results of — **Before & After / Open**

Hand In **— Containers / Open**

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

7:30 Club announcements

7:40 **Competition** results and Judge's comments for Before & After

8.20 **Supper**

8:40 **Speaker: Will parsons**
Natural History of Marlborough

4th THURSDAY

28th March 2013

How to take Great Landscape Images

Roger Thwaites is going to take us through Landscape Photography. Bring along some Landscape Prints for assessment and also some digital images as well.

St Mary's Hall, 7.30pm.

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!

Field Trip 1

Saturday 16th March — Rainbow Rage

We have been working with Mike Gane, the co-ordinator of the Rainbow Rage MTB Race to organise a group of Camera Club Members to be present in order to photograph the riders on the first part of the race through the Rainbow to Hanmer.

Will Parsons is taking his ten-seater 4x4 van and a small number of private 4x4 vehicles will also be permitted.

The Plan: We will be departing from the Railway Station Carpark (North End) at 6.45 am sharp on Sat the 16th of March and driving to the Rainbow Station entrance near St Arnaud. Following instructions from the organisers, we will drive along the Rainbow road to specified positions and await the riders. As the riders pass through various viewpoints, through fords and the like, we will be able to photograph the action.

The Nelson Mail has asked us to provide suitable photographs of the race.

Once the riders and their support vehicles have all gone through we will be able to either go further along the road or else return to Blenheim.

There will be some opportunities for landscape photography as well.

Will Parsons can take up to ten passengers and his very reasonable fee will be $25.00 per head to cover his costs. Members travelling privately will be expected to pay their driver a similar amount.

We will be restricting numbers for this trip. You will need to "book". If you are interested please let me know as soon as possible.

Email: lizdavidson@xtra.co.nz or by phone: 578 3875

FIRST IN FIRST SERVED!

Further organisational details will be given to those who book to attend

Buddies — people seem to be shy about asking to buddy up, and yet several of the newer Club members I speak to on field trips don't appear to understand how to make the most of their cameras. My first DSLR (a Canon 30D) presented me with a learning curve, and I learned from other Club members, so don't be afraid to ask.

Seniors Expo

Wednesday 20th March

The Senior Expo is being held on Wednesday March the 20th from 10.am until 3.pm at the Marlborough Lines Stadium

Following the custom of past Senior Expos, we will be having a stand there to show off our images and promote our Camera Club.

This is a good fun event but to make it a success for our club we do need folk to volunteer to help out on the day. This means being on hand to answer folk's questions about our display and our Camera Club. We often sign up new members at these Expos.

Trevor Dennis will be running a slideshow of digital images on his computer during the day. If you have any digital images you are happy to have displayed please contact Liz: Phone 578 3875

We will also need prints to display please. They will need to be matted and have the owner's name on a small label on the back of the print. Titles of the prints can be displayed on the front of the mats if desired

Please drop of any prints you wish to display to Liz Davidson at the Surgery, 69.Scott Street. All due care will be taken with your prints.

We are looking for a volunteer to be on hand in the Stadium Carpark, Redwood Street entrance, at 8.30am on the Wednesday to help Jock Douglas with lifting and handling our display stands. Please phone Liz: 5783875

Helpers will be required to assist with packing up the display at the end of the day please.

Field Trip 2

Sunday 17th March — Taylor Dam

Meet at Railway Station Carpark at 4.pm. (Please note the time.)

We are going to the Taylor Dam in the late afternoon in order to catch the more gentle evening light.

There will be opportunities to photograph the various birds that inhabit the Dam's environs. Landscape photography will be high on the list.

This is a chance for newer members to team up with more experienced photo-graphers. No matter how long we have been making photographs we all have something to learn from each other..

In the right hand column are just some of the birdlife you can expect to see at the Taylor Dam. The usual Ducks, Swans and Australasian Coots, but also Pukeko, Fantails, Cormorants, Swallows, Pied Stilt and if we're lucky—kingfisher and Herons.

Photography Jokes

"What's the difference between a full time photogra-pher and a large Pizza Hut Pizza?

A large pizza can feed a family of four."

How do you make a small fortune in pho-tography?

Start with a large one!

I bought a Labrador and named him Kodak, so I can say I own a Kodak Lab.

Q. What's the best way to make money in pho-tography?

A. Sell all your gear

TopShots FUJIFILM IMAGE SERVICE

Large format — Ceramic Coated Water-Fast — Photo Paper

Acid-Free — Archival Fine-Art Paper

Canvas Printing

All available

Topshots 2010 Ltd, 100 Market Street Blenheim, 03 5777386, photos@topshots.co.nz

pcMedia Computing Specialists

15 High Street
PO Box 82
Blenheim

Customer-built performance computers
Adobe Software
Printers, Papers and Ink
Back-ups and Storage Solutions
All your general computing needs.

Phone 03-578-1100 email sales@pcmedia.co.nz

Upcoming Events

PSNZ PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

National Convention
Wellington
1st — 5th May 2013

More Info

POSITIVELY PHOTOGRAPHY WELLINGTON

MARLBOROUGH CAMERA CLUB

16h March— Field Trip
RainBow Rage
Email LizDavidson@xtra.co.nz

MARLBOROUGH CAMERA CLUB

17th March— Taylor Dam
Meet at the Railway Station at 4pm

4th THURSDAY

PSNZ PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

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

Events
Competitions

Langwoods PHOTO CENTRE

Quality Developing & Printing
Passport Photographs
Cameras & Camera Accessories
Team Photographs
Frames
Prints from Digital Cameras
Prints from Prints
Studio & Family Portraits
Helpful Friendly Service

Langwoods — 75 Queen Street, Blenheim (03) 578 8887

Hi Qual Picture Framing
& Photo Mounts
Phone Roger
(03) 578 3185