

Photo News

The monthly Newsletter of the
**MARLBOROUGH
CAMERA CLUB**

June 2012

So another Nelson Marlborough Challenge has been and gone, and we still haven't broken our duck. Nelson had some outstanding pictures in their set and deserved to win, but we only need to lift our game one more notch to make 2013 our year. [Roger](#) has spoken about what we need to do to lift our game in his article this month, and [David Brinn](#) is going to keep an eye out for potential winners to streamline the selection process. But I would also encourage Marlborough Camera Club members to start entering non club competitions. We are going to make it as easy as possible by having a list of Regional, National & International competitions, with closing dates for entries — starting with New Brighton's [Photojournalism competition](#) (closing date for entries 31st July). Entry form [here](#).


Remember, we came second as a club in last year's all of New Zealand Trena Packer Salver, and have won the

Matthewson trophy in successive years. We also had two Club members collect medals and a very impressive trophy at the PSNZ National in Invercargill this year (see [page 17](#)) so we have the talent. Now lets make it happen!

Several people have asked When Don Pittham is coming to talk to us about Nelson's [National Triptych Salon](#). Well the waiting is over, and Don will be with us at our June meeting on 14th. Besides being highly informative, Don has a style of his own that is guaranteed to put a smile your face, and with our club having such close ties to the Nelson camera club, I am sure lots of us will be entering — if we can just work out how to mount them!

Thanks are due to all those members who submitted their New Zealand nature images for selection for our Trena packer set. Our panel has put together a very strong set, and we have high hopes for a good result.

Trevor



This Kaikoura sunrise was taken by our old friend Rod Inglis, who moved from Blenheim down to Christchurch just in time to get shaken up!

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PRESIDENT'S PAGE

Trevor Dennis

A big thanks to Liz Davidson for my new Photo News portrait picture

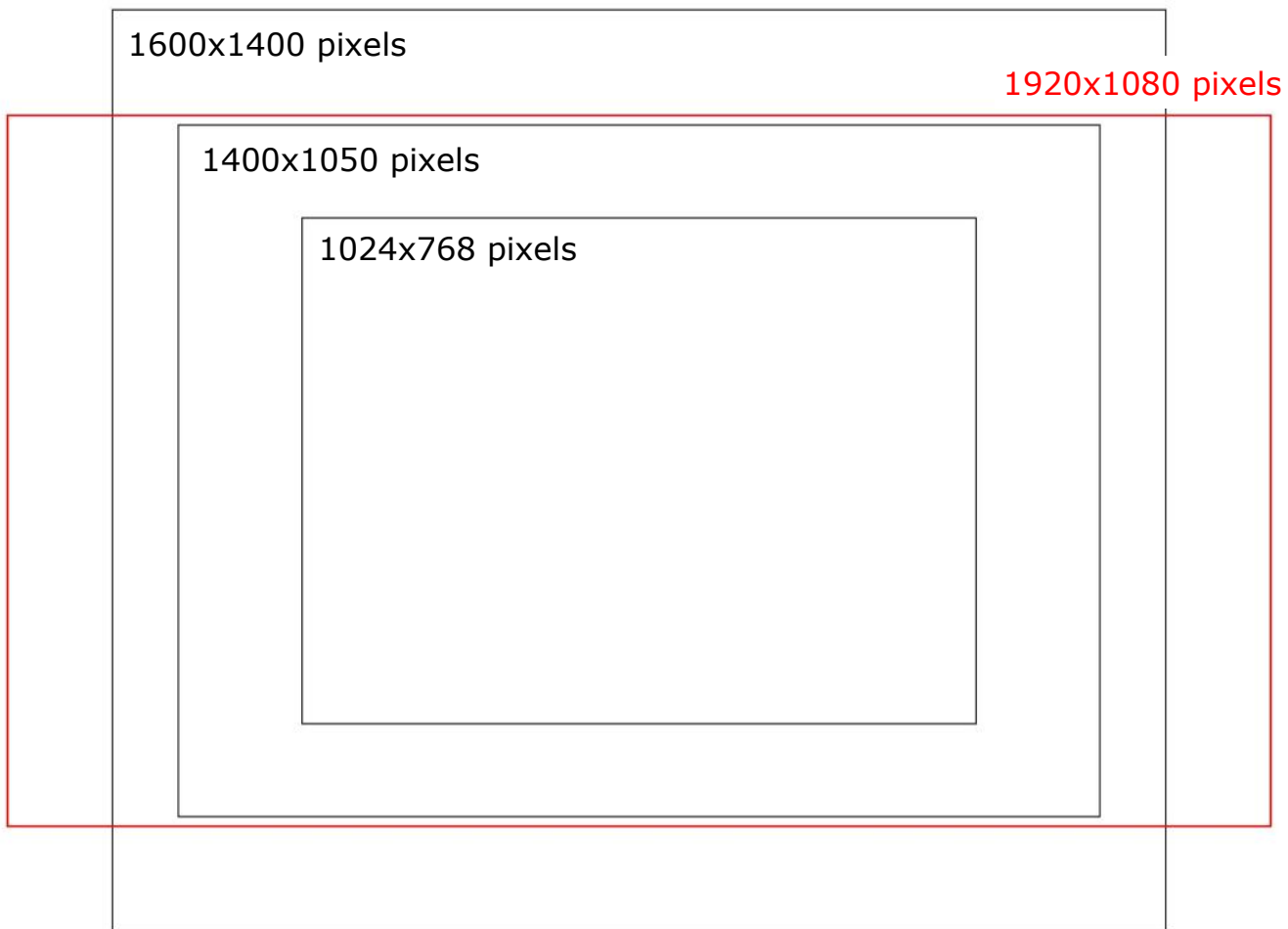
Some years ago I gave a presentation at a Camera club meeting that compared a good quality transparency (or slide) to a digital projected image. Slides turned out to have a substantial advantage in terms of resolution, being the equivalent of a projected image with 5000 pixels on its long side. Further more, slides maintained their full resolution regardless of orientation. A projected image has the same maximum vertical resolution in both landscape and portrait modes.

The standard for projected images in Club and PSNZ competitions has remained at 1024x768 pixels since digital projected images became eligible for competitions

several years ago, but the PSNZ Council decided to change the spec at its AGM this year.

This could have been problematic. The spec for the Trena Packer Salver was increased to 1400x1050 pixels this year, and I have seen competitions asking for 1600x1400 pixels. While the aspect ratio remains unchanged at 4:3 for the 1400x1050 spec, it changes to an almost square aspect ratio with 1600x1400.

You might ask why the change, but the answer is that more pixels means sharper pictures — they really do look better on the screen. The monitor I use has a 30inch display with a resolution of 1920x1200 pixels, and it produces a very



The above graphic is to scale, and shows the various projected image specs. The red outline is the one chosen by the PSNZ Council, and will probably be the norm from now on. Note that it has well over twice as many pixels as the old spec.

crisp image. The current equivalent of my monitor has a 2500x1600 pixel display, and will resolve noticeably finer detail. (Our Vice President Liz Davidson owns one and it is very impressive.)

One problem is that most camera clubs already own 1024x768 projectors, and that they invested significant funds obtaining them only a few years ago. 1600x1400 projectors are seriously expensive — this [Sharp model](#) costs a jaw dropping US\$5000, although it is designed to fill a larger than normal screen.



The Sharp PH50X, which has a resolution of 1600x1400, and costs US\$5000!

The PSNZ Council will have weighed up all these things when making their decision, which has led to something of a compromise. They have chosen the 1080 spec, as used by Home Cinema systems, which has a resolution of 1920x1080 pixels. Economy of scale means that Projectors for this spec are far more affordable, but the compromise is that they have a narrow 16:9 aspect ratio (see graphic on previous page). If you set up a 16:9 projector to fill the width of your screen, a portrait mode image at just 1080 pixels high, is going to look lost in the middle of it. There is also the question of what to do with that unused space. Do we ask that portrait mode competition submissions are masked with black either side, for instance?

Our club is paying close attention to developments so we can plan for hosting the PSNZ National in 2014, but for now, it would be a good idea to keep potential PI competition entries at the 1920x1080 size.



The above image has a 16:9 aspect ratio, but has been masked with black to prevent bright areas either side when projected.

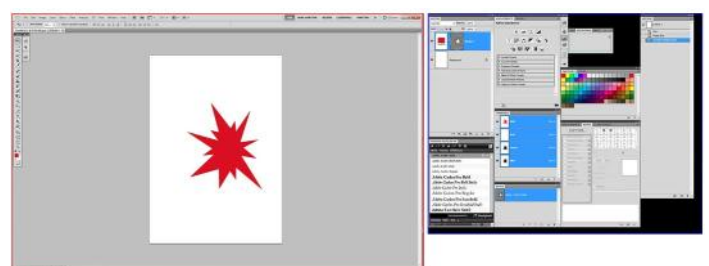
Keeping with the screen theme, I wonder how many Club members realize how easy it is to use more than one monitor on their desktop computers? Just about all computer graphics cards have facilities for a second monitor, and with an operating system like Windows 7, it is very straight forward to set up.

I'd had an old 19inch 4:3 monitor sitting unused in my garage for years, and while using it as a second monitor had crossed my mind, I was convinced it would be too much trouble to achieve.

Was I ever wrong! No sooner had I plugged it in to the second socket on my graphics card, than Windows 7 started using it.

I was prompted to write about this after my wife Chris's computer monitor went crook, and I had to loan her my second screen — and did I ever miss it! My email program, 'MS Outlook', normally lives on that screen, but while I am moving files about, it is oh so convenient to have lots of folders visible so I can drag files from one to the other. The graphic below is a screen dump from Photoshop, with most of the main screen available for the image, while the tool panels live on the second screen. Monitors are cheap as chips on TradeMe, but make sure you have that second socket before committing yourself.

Trevor





Interclub Competitions (Supplying Your Best Photos)

By *Roger Thwaites*, APSNZ

Over the years, our Club has entered a number of Interclub competitions, and have scored some good successes in the Treena Packer Nature competitions, as well as winning the Matthewson Trophy a few times at Seddon Shield Area level, but other than that, our successes at Interclub level have been fairly lean.

Our chances of success in these competitions are very much in the hands of our members, and is reliant upon the quality of the images submitted by them. We can have a highly qualified panel of selectors, or an individual selector who

has a vast experience of what makes a really good photographic image, but it makes no difference if you have not got a selection of top quality images to choose from in the first place!

Everyone's idea of what a makes a really great image varies from person to person, and that is part of the reason why submissions for consideration for interclub competitions vary so much, and accordingly, the quality of each submission can be somewhat haphazard at best! The selector(s) of a club set can, to a certain degree, weed out the

The pictures below are our set for the Treena Packer Salver this year. They are entered as a set, meaning they should flow from one to the other, but I have had to take liberties with the order to fit them into the available space. They are entered in the following order: 1) Black fronted tern *Chlidonias albostrata*— by *Will Parsons*, 2) *Coprosma lucida* - Male flowers— by *Roger Thwaites*, 3) *Mycena Inclinata*— by *Owen Dunne*, 4) Royal spoonbill *Platalea regia*— by *Will Parsons* 5) *Coprinus micaceus*— by *Gordon Walker* 6) Monarch on Swan Plant— by *Fred Parry*. A big thank you to everyone who offered their images for selection.

1)



3)



6)



5)



2)



4)



poorer quality images, but you still need enough top quality images to make up a Club set which will really work in harmony with each other, and in all aspects of photo quality.

If we were to take into consideration the images required for the Nelson-Marlborough Challenge (I think it is 25 in all, and one per member), our own club is always found to be wanting, and we never seem to be able to step up to the mark to give our counterparts from 'over the hill' a good drubbing. The main reason for this is, that we simply do not get enough top-quality images to make the selection from, and we have to make do with sub-standard images, and this has the effect of dragging our whole entry down, to that of the lowest common denominator. Accordingly, some images do receive a very good mark from the judge, but most do not.

I was one of three selectors who helped to choose our club set for the challenge this year, and afterwards, I did not feel confident that we had enough of the right images to pull off a win, and once again, it was the 'make-do' situation, where we were forced to select images of a lesser quality. The question is: "What can we do about it?" The answer is: "Plenty!"

For a start, we need to examine our ideas of what makes a "Top Quality Image". We need to study and look at the many successful winning images in national and international competitions, to get a good idea of the 'quality' standards we need to be aiming for.

If we look at how many of our club members are entering national salons, we would see that there is a surprisingly low number of participants (about 7 or 8 people in all), and out of the 7, about 4 are doing fairly well. If we could encourage more of our members to enter some of the national salons, I'm sure that this would have the effect of raising the standard of our photos, as members become more aware of the higher standards needed to reach the "Acceptance" level in national salons.

There is no doubt that entering competitions at national level, can be a 'big ask', and it can be tough on the ego! The required competition standard is a lot higher, and it is harder to reach "Acceptance" standard at this level. It can be expensive to enter some of the salons, so you need to 'pick' and 'choose' a little, rather than enter every section of every salon on offer.

A good starting point, could be to enter the Seddon Shield Area photo competitions, and then a couple of national salons after that. The trick is to not put too much pressure on yourself, but at the same time, striving for improvement and raising your own standards.

If you are consistently receiving 'Honours Awards' at club level, then it is probably time to "raise the bar" and take your photography to the next level, and enter one of the national salons. As you start your 'journey' into national competition, you will come to realise that you will need images of a much higher standard and quality, to succeed. There will be lots of disappointments during "the journey", but you will find yourself rising above that, and each time you enter a salon, it makes you that much more determined to improve your own standards, and to succeed. This, of course, has a positive spin-off for the club, when it comes to requesting entries for the various Interclub competitions. It means that we have a larger pool of better quality photographs to select from, and it gives us much better odds of winning! I know 'winning' is not everything, but it would be nice to have a win every now and then, just to say, "we did it!" So, please give some serious thought as to where your photography is going, and to what you can do to lift the quality of it.

The Seddon Shields area interclub competition for the Mathewson Trophy, isn't too far away, and we will be needing six "Open" Category, top-quality, 'winning' entries to represent our club, so give it some thought and get your contributions ready for selection.

Roger



New Cameras

I received a new Canon 5D Mk III camera body for my 70th birthday late last month; thanks, Lorraine. A few days later, on our way home from our "honeymoon" in Queensland, we bought a "pocket" camera, a Canon S100, that weighs about 200g with battery and memory card installed, compared to about 1.75 kg for the 5D with a comparable lens but no flash. What do you get for one-tenth the weight and cost?

Should I consider a big heavy camera?

The S100 and 5D share similar main control dials, with full-auto, program-auto, Shutter-priority (Tv), Aperture-priority (Av) and full-manual (M) options that work pretty much the same on both cameras. The 5D has some additional options but the S100 counters by putting the movie mode on the main control dial, where it belongs. Many small cameras do not have the Tv, Av and M options so readily available. Having these options so accessible is a major advantage for anyone who wants to make the best use of a good camera. For the beginner, too, it makes the semi-manual and manual options much easier to learn.



Canon 5DMK3 with battery grip

The S100 lens puts the "standard" Canon 24-105 mm f/4 lens to shame, numerically, with its f/2 maximum

aperture and focal lengths equivalent to 24-120 mm. Both have optical image stabilisation. The viewfinder on the S100 is a bit slow when the lens is being zooming which makes precise zooming a little tricky. The manual zoom on the 5D lens, combined with the optical viewfinder, is easier and more precise, in my opinion. Both cameras can work with live-view mode using the screen on the back of the camera, and that is the only mode on the S100, but I find myself continuing to use the optical viewfinder on the 5D essentially all the time. Of course, the 5D is pretty heavy to hold at arm's length! There is no contest on which is the easiest to carry around.



Canon S100

The 5D does have a larger sensor with images up to 5760x4830 pixels compared to the 4000x3000 pixels on the S100. The larger sensor also allows the use of higher ISO values on the 5D, normally up to 25,600, compared with up to 6,400 on the S100. The S100 compensates well for the absence of very high ISO shooting with its faster lens and built-in flash. Both will record RAW and/or JPEG images; an unusual feature for a small camera. The 5D is a faster camera with its 1/8000 sec exposure time compared with 1/2000 on the S100 but 1/2000 sec is pretty fast. The 5D will do 6 shots per second continuously at full frame while the S100 does 2.3 but the S100 will do the first 8

Figure 1a



shots at 9.6 shots per second. Both will do full HD movies at up to 24 frames/sec. although the 5D will also do 30 frames/sec while the S100 drops the resolution a bit to get to 30 frames/sec. They use similar DIGIC 5 processors.

Shutter lag has been a major problem with small cameras. As with most cameras, including the 5D, the S100 focuses when you press the shutter button half-way down. There is a beep to tell you when focus has been achieved and a viewfinder indication of what has been focused on. Once you hear the beep, you can press the shutter button all the way down or re-compose the picture or wait for the right moment and

then press the shutter button. In the latter case, you want the shutter to open immediately when you press the shutter button all the way down. Any delay is known as shutter lag and can be very exasperating if you are trying to photograph a moving subject such as children playing or a sporting event. Fortunately, shutter lag is almost imperceptible on the S100 although it doesn't feel quite as instant as the 5D.

Both cameras have auto focusing of stationary and moving subjects; the 5D has more control over the details but the S100 is smart enough to detect a face and shoot automatically when it sees a smile, for example; great for portraits of children.

One of the features I like best on both cameras is the HDR function. The camera takes 3 images, with different exposure times, to capture the dark tones (over-exposure), light tones (under-exposure) and mid-tones. The images are then combined to get detail in dark and bright areas as well as the mid-tones. The camera records the individual RAW exposures so there is the option of doing the HDR merging on the computer, which is just as well because the camera

Figure 1b



doesn't do a great job of creating the final image.

Both cameras produce sharp images, even when viewed 1:1 on the screen (**see Figure 1**). The higher pixel count gives the 5D an advantage when printing larger than A4. The ability to change lenses gives the 5D more flexibility, especially with telephoto lenses because the S100's wide angle setting is equivalent to 24 mm on a full frame sensor which is about as wide as you want to go unless you are looking for special effects. The telephoto end, though is equivalent to 120 mm. On my 5D I use a 400 mm f/4 lens for opportunistic shots of wild animals, such as a leopard like **Figure 2**. I would

not want to attempt to get close enough to do this with the S100.

Of course, the conclusion is that these cameras are suited for different situations. The S100 is small and inconspicuous enough to be taken almost anywhere and used in almost any situation so it will get shots that that the 5D cannot, simply by being there. It is also less of a financial commitment when you are starting out. The 5D is suited for more formal photographic situations, such as a safari (**Figure 1**) or a camera club field trip or a studio. In my view, it's not a case of which camera is better, but which camera suits your type of photography.

Harry

Figure 2



Decent Exposure

Widening the Audience for your Images

By David Brinn, LRPS



In any given year our club takes part in a half-dozen or so external competitions. These are Inter-Club events such as the Seddon Shield (Matthewson Trophy) and the Nelson Marlborough Challenge.

We have two objectives when entering these competitions; as a club we wish to do well, and, we also want to show a wide cross-section of our members' work so that the process is inclusive. These two objectives can be difficult to reconcile, which is why we are doing all we can to raise the standard of work of all club members.

In the past we have found that the task of putting together a good set of images for each of these competitions has been problematic. We seem to have been playing catch-up — we know that there are a lot of images out there, but getting hold of them in a hurry so that we have a comprehensive set for selection has given the organisers all sorts of headaches.

In an attempt to improve the situation, I have been asked to pro-actively collect together candidate images so that the selection panel will have immediate access to a range of good images. Hopefully, instead of having to email members at the last minute to get images (often with patchy results) we will have the images on file.

I will be ensuring that we have a calendar of competition dates flagged-up in such a way that we have the luxury of time when making selections. My other task will involve asking members (of all grades) who have received an Honour or Merit for an image in a monthly competition to give us permission to put that image "on

file" and to use it for one or more of the external competitions.

I will start doing this for *projected images* at our next club night. Prints are more difficult to organise because it is unreasonable to expect members to lodge their (costly) prints in some sort of club "library" — they may wish to use those prints in other competitions as individuals. I will make a note of successful prints and approach the authors on a case-by-case, or rather competition by competition basis.

We are also considering a separate but related matter. As you know, our club has agreed to host the PSNZ National Convention in 2014. This is a prestigious event, not only for the club but also for Marlborough. You have probably noticed that shops in Blenheim have organised window displays in support of events involving Floral Arts, Fabric Design, the Wine Festival and the like. It would be appropriate if the 2014 Convention is celebrated in the same way by those shops. Given the time-frame it ought to be possible for our club to give this idea traction and if it is done well it would be good for the PSNZ, our club, and the town. We would like to try a smaller scale dummy-run in 2013 by putting the best work of our members on public display at a few selected venues. The club has done this successfully in the past and venues such as the library and local banks were used. I have been asked to explore these ideas and will be making a note of good examples of our members' work which would suit the purpose.

David

Nelson Marlborough Challenge 2012

Report

We didn't manage to end Nelson's perfect record of wins in the Challenge, but as always, it turned out to be one of the most enjoyable Camera Club events of the year. St Mary's was heaving with all the people who attended, and there was lots of fun and laughter as old friends caught up.

The now regular Photo Treasure Hunt had a new twist this year, thanks to Liz Davidson and Ruth Gill, who had laid out a route that took five teams made of members from both clubs on a tikki tour of Blenheim and its outskirts. The twist was that pictures

had to be taken from a chalked circle, but some very creative ideas came out of it — the pictures below are some of Group 4's winning set.

The judging for the challenge was a bit left field — which seems to be another regular feature for the Challenge — but Nelson had a deserving win with some outstanding pictures. Our secret weapon — supplied by Barry Doig who belongs to both clubs — backfired on us gaining only five points!

By the time we were all packing up to leave, I was already looking forward to next year.





'Social Statement'
Judged by Geoff Beals

Prints — A Grade

Honours

Owen Dunne No Pension

Prints — B Grade

Merit

Jeanie Healy No Hurry

Lloyd Neal Removing Nets

Nola Neal All in a Day's Work

Projected Images — A Grade

Honours

Carolyn Hope One Man's Treasure

Lyndie Henry Old World Phone

Merit

Liz Davidson Dawn Shoot

Carolyn Hope Urbanisation

Gillian Clover Anti-Fashion

Liz Davidson One Man Band

Roger Thwaites Splitting Wood

Owen Dunne Survival

Projected Images — B Grade

Merit

Barbara Taylor Seaweed

Trish Smith Moth Orchid

Heike Rickter Generation i
(Pod, Pad, Phone)



One man's Treasure by Carolyn Hope



Dawn Shoot by Liz Davidson



Old World Phone by Lyndie Henry



Urbanisation by Carolyn Hope



One Man Band by Liz Davidson



Wood Splitter by Roger Thwaites



Anti-Fashion by Gillian Clover



Survival by Owen Dunne



'Open'

Judged by Geoff Beal

Prints — *A Grade*

Merit

Gordon Walker Silvereye

Projected Image — *A Grade*

Honours

Roger Thwaites Seasprite Hovering

Owen Dunne Pending Storm

Projected Image — *B Grade*

Honours

Fred Parry Summer Bee

Fred Parry At Full Stretch

Merit

Trish Smith Autumn Arrowtown

Trish Smith Bad Feather Day



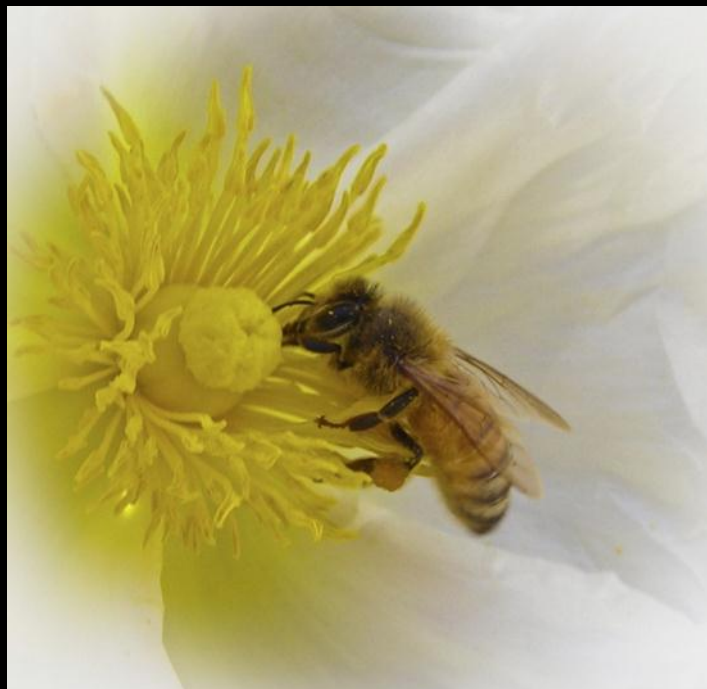
Autumn Arrowtown by Trish Smith



Storm Pending by Owen Dunne



At Full Stretch by Fred Parry



Summer Bee by Fred Parry



Bad Feather Day by Trish Smith



Seasprite Hovering by Roger Thwaites

NEXT MEETING: Thursday 14th June 2012
at St Mary's Parish Hall, Blenheim, starting
at 7.30pm. Doors open by 7pm

What's on:

Results of — Food/Open

Hand In — **Close up/Open**

7:30 Club announcements

7:40 **Competition** results and Judge's
comments

8:30 **Supper**

8:50 Don Pittham to talk about the Nelson
[National Triptych Salon](#)

Please Stack Your Chairs before leaving

We had supper in the middle of our last Club meeting, but more by accident than design. The thing is, it worked rather well, so we have decided to try it again at our June meeting. It was far less hectic with no one stacking chairs while you were sitting on them, and it meant the people normally involved in packing things away, could also enjoy a cup of tea and a chat. If it works as well this time, we'll make it regular practice.

4th
THURSDAY

28th June — Owen will be continuing his workshop for C-Graders, but we will also be doing another Night

Photography session in Blenheim — this time aiming to get some high angle shots from the new multi-storey car park in Alfred Street, and/or light trails from the Warehouse car park on the corner of Main and Sinclair Streets. Meet at St Mary's at 7:30 as usual.

NOTE: We have been collecting donations towards the cost of the hall hire on Fourth Thursday meetings, but the Committee has now decided that the usual \$2 donation will be reduced to \$1 each for family members, and that there will be no charge for youths (under 18) and full time students.

Field Trips

Sunday 17th June — **Havelock**. An early start for this one so we can catch the mist over the lagoon, so **8am** at the railway station. As well as the town and Marina, there is Cullen Point with its views across to the Town with Mount Takoriki behind it. We might also venture up Wilsons Road that takes you almost to the very top of Takoriki.

Sunday 22nd July — **Lake Rotoiti**. A repeat of our July 2011 field trip to Nelson Lakes. Last year there was lots of snow, and beautiful crisp conditions which made for some very sharp photographs. (see below). Providing it is open, we'll finish our trip with afternoon tea at the Top House. It's a good drive to the Lakes, so meet at the railway station at **8am**. [Contact Liz](#) if going.



Future Club Speakers

June 14th — **Don Pittham** to talk about the **Nelson National Triptych Salon**. This is an exciting new competition, but realising your ideas is going to present some problems — like how do you mount them? Don works with Peter Wise in his picture framing business, and will have all the answers. Don is also a very entertaining speaker, so don't miss out.

July 12th — **Phil Bradfield**, who gave us that wonderful presentation about the Kaikoura shearwaters, for another DoC type talk.

August 9th — AGM.





Above left, Previous president of the PSNZ, Ron Parry, presents Marlborough Camera Club member Carolyn Hope with a silver medal for 'Robber Fly with Prey' entered in Natural History Prints. **Above Right**, Ron Parry presents our Competition Secretary, Owen Dunne, with the William C. Davies Memorial Trophy, and a PSNZ gold medal, for his Champion NZ Nature Print 'Mycena Incinata'. You can see Owen's image on [page 4](#)

If you were at our November 2011 club meeting you'll remember our speakers Brian & Ellen Plaisier of the [Tui Nature Reserve Wildlife Park](#). The Plaisiers have recently set up a Charitable Trust with the aim to help restore and protect our environment. One of the things they will be doing is to set up a high quality online publication that will have all the latest conservation news for Marlborough.

They would like input from various groups and organisations and have asked if the Camera club can provide good quality images of endemic New Zealand species with a focus on conservation. Examples could be: a beautiful flowering tree, fungi, insect life, birds and lizards. There will be no fee, but the photographers will be credited where possible, and the Camera Club will be acknowledged.

Sizing should be large enough to fill a computer screen with a good quality image, so the new projected image standard would work well (1920x1080). If you would like to be involved, [email](#) your images to me with information about where they were taken, and I'll upload them to a private internet location that only the Plaisiers and members of the Camera Club will be able to access.

Basic Photography Course

Roger Thwaites is running another of his excellent basic photography courses starting Tuesday 12th June, 7:00pm at St Mary's Parish Centre.

Learn about the controls of your camera, and how to work them, and start taking better-than-average photographs. You won't be taught to be an expert photographer, but you will be given the tools to become one.

Follow-up information can be found [HERE](#)
Contact Roger at 03-578-3185 021-363-070 or boxbrownie@snap.net.nz

NOTE: Roger has one place left on the above course due to a cancellation.

Both remits were passed at our SGM in May, so our full AGM will be at the start of our meeting on 9th August. We will also be moving our main social event to coincide with the Saturday dinner at the Seddon Shields weekend on 8th September. The location will be at the Vintage Car Club, and the cost \$30 per person with BYO.

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Upcoming Events



NEW ZEALAND INSTITUTE OF
PROFESSIONAL PHOTOGRAPHY

New Zealand Institute of Professional Photography
Regional Seminar — Sunday June 17th 1pm — 6pm
The Rutherford Hotel Nelson.



MARLBOROUGH
CAMERA CLUB

C Grade Workshop (with Owen Dunne)
& Night Photography
28th June — St Mary's @ 7:30

4th
THURSDAY



MARLBOROUGH
CAMERA CLUB

Seddon Shields Area Weekend
7th to 9th September 2012
Vintage Car Club Brayshaw Park



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

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

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