

Photo News

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

May 2012

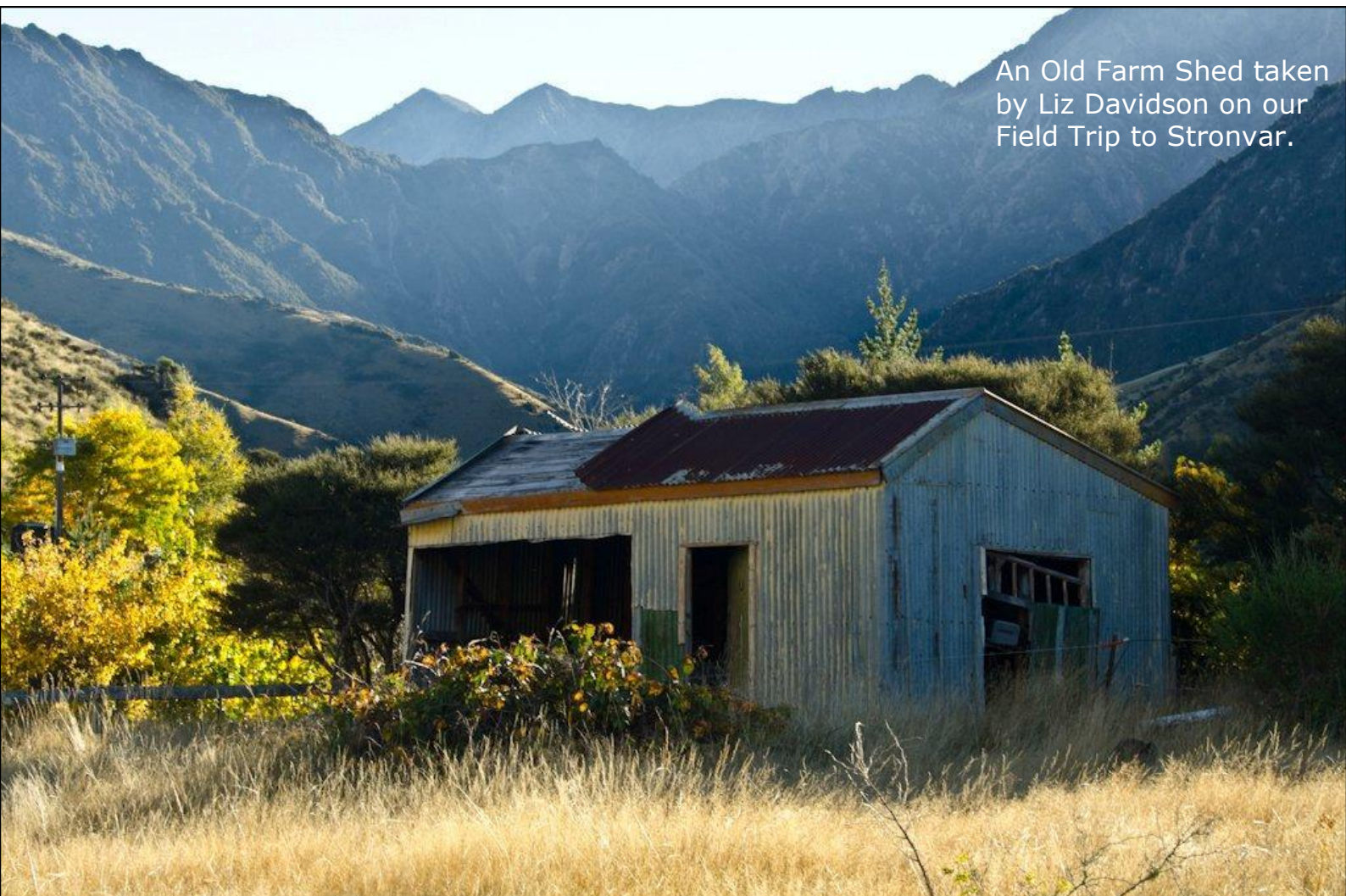
We have been advertising our SGM for several months now, so it should come as no surprise. It should only take ten to fifteen minutes at the beginning of our meeting this month.

We will be selecting our set for the Trenna Packer Salver at our Fourth Thursday meeting on 24th May. You'll remember that we managed second place in this prestigious National competition last year, so please find your best Nature projected images, and email them to me any time before that date.

Special General Meeting — Thursday 10th May, St Mary's Parish Hall at 7:30pm. The Marlborough Camera Club will hold an SGM on the above date in order to vote on a change to our Constitution. See [page 13](#) for details

We are making it a regular feature to put a Club member's recently taken picture on the front page, but I can only use pictures that are made available. I find a lot of the pictures I use in the Club's flickr group, (link at the bottom of this page), but if you don't use flickr, and have a great picture from a field trip, then please email it to Fred who will include it on our website, and I'll find it there.

Trevor



An Old Farm Shed taken by Liz Davidson on our Field Trip to Stronvar.

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PRESIDENT'S PAGE

Trevor Dennis

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

It is now a full two years until we host the 2014 National Convention, but as our promotional AV has to be ready for the 2013 Convention in Wellington, and representative of our region at this time of the year, many of the images and video footage have to be gathered right now.

We need to sell our region to get as many people as we can to our Convention, so I have been busy looking for harvesters and colourful blocks of grapes, and autumn colours. But we are going to need as much material to draw on as possible.

So please let us use any shots that might be representative of our theme which is

going to be 'The Colours of Marlborough'. Full resolutions stills and/or video would be gratefully accepted. Contact me and we'll arrange collection.

I had a nice phone call from a lady at the [National Library](#) in Wellington last week. She had seen a copy of Photo News, and thought it was something they should could keep archived at the Library. She had also followed up from Photo News to my [flickr site](#), and was very kind about some pictures I had taken at our Anzac Day parade. I had taken the trouble to add a little story to some of the pictures, and she thought these stories made the



pictures more interesting. While some of the stories were entirely true, others were just a little flippant, albeit in perfectly good taste. My father fought at, and lost many friends, in Montgomery's disastrous operation at [Arnhem](#), and it is hard not to attend an Anzac Day parade without getting damp round the eyes. As an aside, I have just discovered, while searching for the Arnhem link, that it was code named 'Operation Market Garden'. My father was a farmer and market gardener throughout his working life. It's a strange world.

Most of the Community events I cover are at the request of the organisers, like Marlborough4fun, and The Migrant Center, but I photographed Anzac Day just for myself. I can think of no better event for capturing emotion and character than seeing these old friends, with so powerful a bond, reunite. You can click on the pictures on page two to read the 'stories'.

If you do pop across to my [flickr site](#), you'll probably see the [photo-manipulations](#) and illustrations, I have been producing recently — like the guitar illustration on this page. This started after getting an invite to participate in a Group Challenge, but most of the other participants are more artist than photographer, and I have limited skills in that area. They are all very generous people though, and have been [sharing tips and ideas](#) on how they produce their 'computer art'. I, in turn, have been able to help them with pure Photoshop tips and techniques. The bottom line is that I am learning a host of new skills which are probably of limited use to photo editing, but I am definitely enjoying the learning experience.

The guitar image on this page was produced almost entirely in Photoshop, with the steps and door, which form the guitar's neck and head, being the supplied starting image. The two small pictures of Jimmy Page, and Robert Plant (of Led Zeppelin) and the sheet music are the only other photographs in the illustration. The rest was made entirely

from scratch using Photoshop.

Graeme Brooks now has the images ready to judge for the Nelson Marlborough Challenge, which will take place on the 19th of this month, starting at 10am at St Marys. We have never won the Challenge, and Nelson have put together a strong set, so we definitely have a battle on our hands. The Challenge is always a highlight of our year, and enormous fun. So be sure you have Saturday 19th clear in your calendar so you can come and join in the fun.

Trevor



What's the Judge Looking For?

By *Roger Thwaites*, APSNZ



I am most likely in grave danger of repeating myself, as I have written a number of items about judging on previous occasions, notably: #67, about the way judges assess photos at Club level and nationally, and more recently, #85, which dealt with recurring problems with competition images.

It was suggested that I elaborate on what I was looking for amongst the entries in the Club competition "Shapes & Tones" which I judged recently. Now, where to start?.....!

.....First & foremost, the "description of the competition, and what is required". This is essentially the starting point. It is important to understand the "intent" of the competition. This doesn't mean that you cannot step "outside the square" and look for another way to approach the

subject from. I am bound to judge a competition according to the description provided by the competition secretary, and what I look for in the first instance, is that the photos entered, follows the intent of the competition description.

So, I check that the photos do in fact, contain "shapes & Tones", but more importantly, I ensure that the "shapes & Tones" take up a major part of the image. It isn't so good, if the "shapes & tones" are confined to the background, or take up a very small part of the image, and accordingly, these images are usually given a lower mark.

The next thing I look for, is how well the composition is put together. In a competition like "shapes & tones" a creative approach is more likely to attract the attention of the judge. (Something



An example of what can be done at night, using the big spotlight on the building adjacent to the St.Mary's Parish Centre, to make this unusual green-toned "shapes & Tones" image of the palm tree, (with the help of the lens "zoom" technique).

that is 'unique' or 'different' can be a plus!).

If the image provokes an emotion, or tells a story, then this is likely to give a strong message, and strike an accord with the judge. Images that display the "wow" factor (impact), or have dramatic visual appeal, will undoubtedly have an edge over other images, although I normally judge each image on its own merits, and without comparison to other images in the competition.

"ORIGINALITY", "CREATIVITY", and "ARTISTIC", are all words that are high in my judging vocabulary, and all are applicable to competition subjects like "Shapes & Tones", and these are the things that I subconsciously look for, when I am judging.

The "INTERPRETATION" that the photographer brings to the image, is also a very important aspect, and includes some of the basic things like:


LIGHTING; BACKGROUND; MAIN SUBJECT; PERSPECTIVE; CONTRASTS; APPROPRIATENESS OF COLOUR/B & W TONES (or both); FORMAT; ELEMENTS; MOVEMENT;

DECISIVE MOMENT: COMPOSITION; USE OF PATTERNS/SHAPES/TONES.

Additionally, there are the "Techniques" used by the photographer to "Expose" the image and the "presentation" of it, to consider. These come under the headings of:

EXPOSURE; FOCUSING; PROCESSING QUALITY; and PRESENTATION.

No doubt, you would agree that all of this is an awful lot for any judge to have to consider all at once! Not only that, but to give a comment on every little aspect of each photo, would prove to be a rather long & tedious session with the audience becoming a tad restless! So, I prefer to identify one of two points about an image that needs some improvement, and try to offer some sort of fix, or a possible solution. I also think it is very important to praise any obvious skills shown by the photographer. I guess you could call this



An example of using a subtle high-key monotone method to produce a "shapes & tones" image. (The blue toning being a throw-back to the old B & W darkroom days!)

the "Edited" version of judging!

With a subject like "Shapes & Tones", SIMPLICITY of the subject matter is vitally important. It is not about cramming as many shapes, patterns, or colour tones into the image, as you possibly can! Keeping the layout of the components of the image as simple as possible, and ensuring that there is good compatibility of the 'shapes and tones', will pave the way for a better-than-average image. (Believe it or not, it takes a lot more thought to leave 'bits' out of your image, than to put them all in!).

As a judge, I also firmly believe that an image should be 'easy on the eye'...i.e. – there should be a nice balance of the elements and the colours. (Elements and colours that jar, or are uncomplimentary to each other, should be avoided).

The subject of "shapes & Tones" allows for unlimited imagination! Why not use it?

Roger



A reason to venture away from automatic

First, a follow-up to last month's column where I mentioned the new [book-creation options](#) in **Lightroom 4**. Since then, I've created a book and had it made online. The results were absolutely excellent; highly recommended. Today is for ambitious beginners. Here are images of two rivers, one in China (last year) and one in New Zealand, recently; you can guess which is which or hunt them down on [my web site](#). Probably neither of these pictures would have turned out as they did if I had left the camera on automatic.

How do I get water to look sharp or "silky"?

Modern cameras, especially the smaller ones, are extremely smart but they can't

do their best without some input from you, the photographer, about how you want the scene portrayed. Together with position and zoom, this is what makes your photograph unique and personal. Your camera's scene modes are very useful and well worth experimenting with (try "sport" or "children" modes for effects like **figure 1** or "landscape" mode for effects like **figure 2**). For now, I'm going a little deeper, into the individual exposure controls.

Notice how the muddy water in **figure 1** "pops" sharply as it splashes over the rocks, while in **figure 2** the water appears to flow smoothly as it tumbles down over the rocks. The different colours in these images reflect the natural colours

Figure 1



in the scenes but the appearance of the water is controlled by the settings on the camera (same camera and lens for both). I used automatic metering for each image but I set it to shutter priority so that I had direct control of the exposure time leaving the camera to figure out the lens aperture and the sensitivity (ISO) of the sensor. Shutter priority is typically labeled "T" or "Tv"; it may be buried in the menus on smaller cameras but it's worth digging for. This setting allows you to set the exposure time and the camera figures out the rest.

Figure 1 (see [March Photo News](#) for another example, by Chook Searles) was taken with a short exposure time, 1/2000 sec, which is much faster than the eye can see. So, the camera caught just a split second of the action. When we look at the image, we recognize the context and get a sense of turbulent motion. Figure 2 was taken with a long exposure time, 1/6 sec. During this time the water flows a significant distance and creates "trails" in the image. We also interpret this as moving water but the impression is peaceful, unlike the violence implied in **Figure 1**.

Is it really this easy? Yes and no. For short exposure times, as in Figure 1, the camera has to compensate by opening the lens aperture and increasing the ISO (sensor sensitivity). Increasing the lens aperture decreases the depth of field (the range of distances-from-the-camera that are in focus). For Figure 1, there was lots of light so I could use an aperture of f/8 with a reasonable ISO of 400. F/8 gave me good depth of field to get everything in focus and, on my camera, ISO 400 gives very little noise. So, everything worked out well. If

there had been less light, the camera would have increased the lens aperture, possibly throwing some of the scene out of focus (which I didn't want in this image) and increased the ISO which introduces noise (that shows up as graininess or lack of clarity) in the image. In short, the short exposure time technique works best in good light.

For long exposure times, the camera collects light over a longer period and will compensate by closing the lens aperture and decreasing the ISO value. Figure 2 was taken in fairly dense bush and so it was actually quite dark. The camera did close down the aperture to f/18 but, because of the low light, actually increased the ISO to 800. I needed

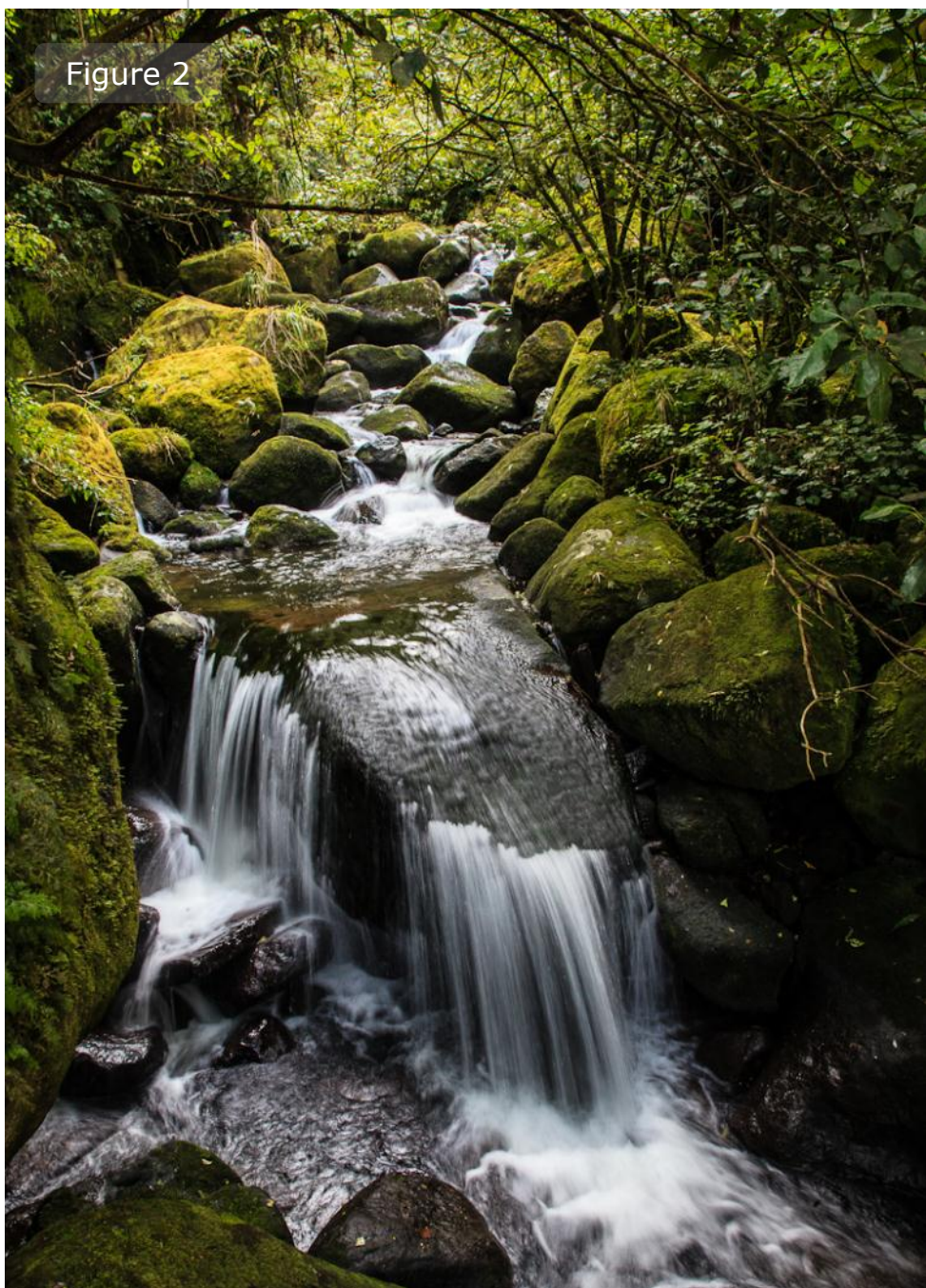


Figure 2

the small aperture to get the necessary depth of field and my camera does pretty well at ISO 800 so it all worked. Taking this kind of shot in bright light is more difficult because, even at the minimum ISO and aperture that the camera has, it may be too bright for a slow-enough shutter speed. The only option in this case is to put a neutral density filter on the camera lens (a Polaroid filter may work, too). Whatever the situation, it is necessary to hold the camera steady for a comparatively long time, 1/6 sec in this



Neutral Density Filter

case. A tripod will do or, in this case, I rested the camera on the rail of the bridge I was standing on, after everyone else had left the bridge.

In each of these situations, I took several shots, checked the result, and adjusted the camera settings until I got exactly what I wanted. Trial and error, in the end. Then, both times, I had to run to catch up with the rest of the party.

Harry

A SIDEBAR & A Tip

From Trevor

This is more by way of a space filler, but I'll add my two cents worth to Harry's excellent article. I came to the conclusion a while back, that people tend to overdo the slow shutter speed effect when shooting moving water. The result is often more like mist than moving water, and there is no sense of flow and direction — just pure white tone. So I try to use shutter speeds from 1/10th up to 2 seconds maximum, according to circumstances — close and tight needs less time than long and wide.

It would be nice if you could look at other people's pictures and know what settings were used, and on the Internet, that may be more possible than you realise. You can search for a collection of such pictures like [this flickr group](#) where if you click on an image that interests you, and on 'Actions' and then EXIF from the top left corner, you will see a great deal of information about that image. Note: some images do not have EXIF.

Another way is to use a free tool called [Opanda](#) which when installed on your computer, allows you to right click images you find on the Internet, and view their EXIF information. Here again though, not all images have their EXIF. Opanda is only available for Windows systems.

Trevor

What The Duck



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



Field Trip Report

Stronvar

15th April

While the road to Stronvar was not as rugged as the Leatham valley, it was at least as beautiful, and many stops were made on the way to take photographs. The morning light lit up the trees in their autumn colours along the Waihopai river, which we followed all the way to the Stronvar station.

I had not realised that our host was [Marlborough Councillor Geoff Evans](#) which was a pleasure as Geoff has a reputation as a really nice guy. He lived up to that reputation, and I don't think we have been looked after so well on a Field Trip.

Unlike the [dilapidated shearers' quarters](#) we photographed on our recent trip to Richmond Brook, Stronvar's shearers' accommodation was like a five star motel, and we were allowed to use the facilities for our smoko. Amazingly, Geoff told us that his shearers preferred to make the 120 kilometre round trip to Blenheim to overnight.

A highlight of this trip was driving up a rough track to the station's airstrip on top of a hill. This was a typical crop duster's airstrip with a short downhill run to a steep drop-off — it put your 'heart in your mouth' just thinking about taking off with a fully-loaded aircraft.

Geoff does not allow hunting on his station, and there are some tamer than usual deer there. Geoff told us that he'd seen a pair of stags butting antlers earlier



Beautiful autumn colours along the Waihopai river. Taken by Chook Searles — he says he got very wet taking the shot!

that morning, but our convoy of vehicles proved too much for them, and we only saw a single deer too far away to get a decent picture.

Everyone found something to photograph though, and Liz Davidson managed to take a half-decent picture of me that I am now using as my Photo News picture. :-)

After lunch at the sumptuous shearers' quarters, we drove further up the Waihopai valley to the start of the [Glazebrook property](#) which is privately owned and does not allow access, and from there took a slow trip back down the valley taking pictures on the way.

A special thanks to Geoff Evans and his wife, for one of our best days out this year.

Trevor



Our vehicles parked high up on the airstrip



Fourth Thursday Report

Night Photography Report

24th April

This was our second go at night photography, or third counting the informal evening Gavin Newell organised in Picton in August last year, and they have all been a huge amount of fun, and a great learning experience. I had suggested that the theme for our latest venture might be making use of localised pockets of light to create mood and depth — rather in keeping with Roger’s excellent article in last month’s issue of Photo News. It has to be said though, that we had limited success with that approach.

One problem was the large variety of light sources; from green tinted sodium, to orange tungsten, through to coloured neon signs and shop fronts. I had also suggested that the pictures would be more interesting with people in them, and the difficult white balance made that highly problematic.

We were able to compromise though. The shot of the forum ([next page](#)) was taken at f8 and 1 second using ISO 400. A tripod was used to freeze the buildings, and while the three people walking towards the camera are thoroughly motion blurred, I think they add a dynamic quality to the shot. Incidentally, the three subjects just happened to be enjoying an evening stroll through town, but they were happy to go back and retrace their route to give us a second chance at the shot.

With the available light too dark for decent people shots, it was time to break out some flash guns, but it is essential to get the flash off camera for this sort of scene. Here is how it is done:

First of all, look for a nice backdrop with moody available light, and set the camera

up on a tripod. You will need to use manual exposure, and preferably not too long a shutter speed because the subject is going to need to stay still to avoid motion blur. The two street lights in figure 1 provided enough light to allow for f5 at 1/3rd of a second at ISO 400. The location was also chosen for the convenient post box which gave Mary-Ann something to lean on to help her keep still.

With the ambient exposure taken care of, we can then introduce the flash. In this case I used Canon infra-red to trigger the remote flash, so I had full automatic function. That means there was nothing to work out — the flash and camera did all the work for me. [[See side bar](#)]. The camera was set with a 10 second delay, which gave me ample time to press the shutter, and run forward with the flash



Figure 1

Figure 1 — Mary-Ann is lit by an automatic flash held just out of frame on the left. The flash also lit the post box bringing out the colour. The background is lit by the street lights, and required 1/3rd second exposure.

that was held high and just out of the frame on the left. The composition of the shot was also chosen with this in mind.

What happens when the shutter is released is that the flash fires off a low power burst of light, which is reflected from the subject and measured by the camera sensor — this takes place in a few thousandths of a second. Having measured the reflect light, the flash takes the aperture and ISO into account, and gives off exactly the right amount of light. It's like magic. You can fine-tune the flash by adjusting it up or down by up to two or three stops depending on your flash and camera.

While I was doing this, several other Club members were experimenting with light trails using a torch. Liz Davidson had her ultra powerful [Lenser torch](#), (which I would have worried about being pointed at my camera sensor!) and was writing in the air with such force, that at one point she took off and landed on the pavement!



Figure 2

Figure 2 — The above picture needed a full second exposure, so the people in it are blurred, but they still add interest to the shot.

All in all the evening was so much fun, we have decided to do it again later this year. We'll let you know when.

Trevor

Side Bar

If you own a Nikon camera with a built in flash, and a dedicated Nikon off-camera flash like the SB-600 then you are home and dry. The camera uses the built-in flash to communicate with the off-camera flash, and can do automatic off-camera flash without the need for additional equipment.

Canon users are not so lucky, and need either an expensive dedicated flash on the camera to trigger a second remote dedicated flash, or an infra-red command unit on the camera. Either option is going to be fairly expensive, but you do get fully automatic flash function.

Both systems are limited by available light levels and distance, and will have reduced range in bright conditions. That would not be a problem with night photography though.



Hahnel Transmitter & Receiver

Going Manual

While automatic flash function is nice, and can save you time, it is by no means essential. Radio triggers, like the [hahnel](#) units sold by Langwoods, and reviewed in the [November 2010](#) issue of Photo News, are affordable, and will provide good range regardless of conditions. To use these you have to set your flash mode to manual, and adjust its power output to suit the aperture and ISO speed you are using, but it is not hard to do.





'Creative'

Judged by Trish & Alistair McAuslan

Prints — A Grade

Honours

Ann McLauchlan By the Sea

Carolyn Hope Apple Slice

Prints — B Grade

Merit

Jeanie Healy Heart Inspired

Projected Images — A Grade

Honours

Trevor Dennis Shanghai Planet

Merit

Roger Thwaites A Touch of reality

Carolyn Hope The Exit

Gillian Clover Fiery Sundance

David Brinn The Whirling Dancers

Mary Ann Reinke Reflections

Projected Images — B Grade

Honours

Trish Smith Rarangi Trees

Merit

Barbara Taylor Seaweed

Trish Smith Moth Orchid

Heike Rickter Kaikoura Whale

Rod Wegener Plumb Lilly

Ruth Gill Summer Art



Shanghai Planet by Trevor Dennis



A Touch of reality by Roger Thwaites



The Exit by Carolyn Hope



Fiery Sundance by Gillian Clover



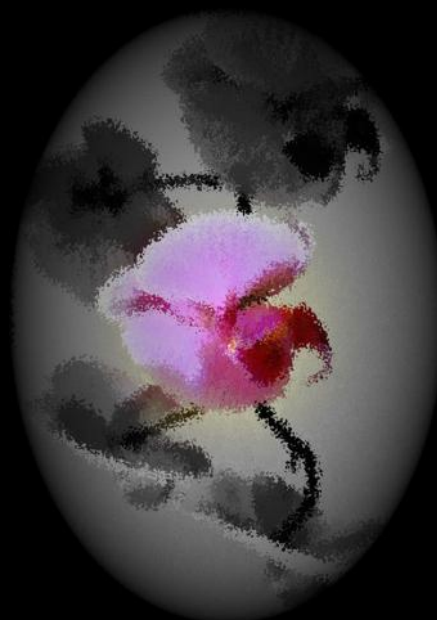
The Whirling Dancers
by *David Brinn*



Reflections by *Mary-Ann Reinke*



Seaweed by *Barbara Taylor*



Moth Orchid by *Trish Smith*



Kaikoura Whale by *Heike Richter*



Plumb Lily by Rod Wegener



Summer Art by Ruth Gill

'Open'

Judged by Trish & Alistair McAuslan

Prints — A Grade

Honours

Lyndie Henry *She's All Mine*

Merit

Gillian Clover *Lake Mueller*

Projected Image — A Grade

Honours

Lyndie Henry *Stopped*

Merit

Carolyn Hope *Colours & Curves*



Colours & Curves by Carolyn Hope



Stopped by Lyndie Henry

NEXT MEETING: Thursday 10th May 2012
at St Mary's Parish Hall, Blenheim, starting
at 7.30pm. Doors open by 7pm

What's on:

Results of — Social Statement/Open
Hand In — [Food/Open](#)

7:30 [Special General Meeting](#)

7:40 Club announcements

7:50 **Competition** results and Judge's
comments

8:40 Both Clubs pictures and scores from
last year's **Hay-on-Wye Challenge**.

8:50 A quick run-through of the proposed
changes to our Website.

Please Stack Your Chairs After Supper

Field Trips

Sunday 27th May — **Pine Valley** we are
hoping for some nice fungi shots, but I
hear there is nothing doing so far this year.
There is plenty of time for some nice wet
weather before this trip though. Meet at the
rail station at 8:30am. Bring food, drink,
warm clothes and insect repellent.

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.

Fourth Thursday Meeting — 24th May,
Owen Dunne will host a session for potential
C Grade members. This will take you
through the steps involved in entering Club
competitions, and the chance to get feedback
on a couple of your own images, and
guidelines on how you might improve them.
So either bring a pen drive on the night, or
email your pictures direct to Owen before the
night. ennud@xtra.co.nz

We will also be selecting our set for the
Trenna Packer Salver. We need six top
quality projected images, so please dig out
your very best nature shots, and email them
to me before the 24th May.

Nelson Marlborough Challenge

Saturday 19th May @ 10:00am

St Mary's Parish Center

The Nelson Marlborough Challenge is
almost upon us, with just two weeks to
go as I type this. Our Secretary and
Treasurer have worked hard to put together
a great program for the day, which you can
download [HERE](#).

There will be the usual photo Treasure Hunt
type quest, with teams made up of
members of both clubs. All things being
well, our Judge Graeme Brooks, will be
there to give his scores and comments. I
mentioned our secret weapon last month,
which is the image provided by Barry Doig
who belongs to both clubs. Nelson are
going to get a surprise, so watch out for the
image below, and be sure to give it an extra
big cheer!

Hot drinks plus morning and afternoon tea
will be provided, but please bring your own
lunch. You should also bring your camera
gear, and be ready for a really good day
out.



Future Club Speakers

June 14th — Don Pittham will be over from
Nelson to talk about **Triptychs**.

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

August 9th — probably our AGM.

Our New Website

New Camera Club member, James Stanbridge, has been busy working on our new 'cleaner leaner' website layout, and will be giving us a quick run-through at our meeting this Thursday. The idea is to make it easier to read, and easier to find our way round and access the information. There will be a better Calendar page, and a much better Gallery that will let us keep and select as many different galleries as we need.

You can see the new Home page and Gallery below. We will be looking for feedback on Thursday, so be ready to have your say.

The screenshot shows the Marlborough Camera Club website. The top navigation bar includes links for News, Events, Galleries, About, Competitions, News, Workshops, Photo News, and Contact. The main content area features two posts:

- Committee Meeting**: Published February 15, 2012 at 11:41 am. Author: By admin. Categories: Events. Comments: Comments Off. Edit: Edit this post.
- Club Night**: Published January 7, 2012 at 5:58 am. Author: By admin. Categories: Announcements. Comments: Comments Off. Edit: Edit this post. The post content includes:
 - NEXT MEETING:**
 - The next Club Night will be Thursday 12th April 2012
 - Hand-in: Social Statement
 - 7.30: Club Announcements
 - 7.40: Competition Results and Judges Comments on Creative

The screenshot shows the Marlborough Camera Club website's Galleries section. It features a 'Test Gallery 1' with a large photo of a man wading through a river. The text below the photo reads: 'Add this months feature gallery to this page each month, and also to its own separate page for archive purposes. There is a dropdown which allows you to select the gallery on the right in dashboard edit page, select appropriate gallery, and click the insert button beneath. Easy'. The footer includes 'Marlborough Camera Club (RSS) • Designed by SPD - Stanbridge Photography • Design'.

National Convention 2012

Several Club members went to this years National in Invercargill, including Caroline Hope and Gillian Clover who are heading up our Convention Organising Committee, or 'COC' as we affectionately call it. Some useful discussions took place, and Gillian got severe writer's cramp taking page after page of notes!

Wellington are hosting the 2013 Convention, and their COC all got on stage to make what I hear was an excellent presentation, with a great AV that really sold Wellington as a place all photographers would love to go to.

We have thousands of hectares of grapes in beautiful patchworks of bright colour at this time of the year. We have the Marlborough Sounds; splendid gardens (kept in fine fettle for Hunter's Garden Marlborough) and a host of great photo-ready locations.

So we should be able to attract good numbers.

We are two years out, but already the excitement is palpable. We'll be drawing more people into the team as time goes on, so everyone will have a chance to be involved.

I could certainly do with help gathering video and stills for our promotional AV, but as said on [page 2](#), we also need your pictures of Marlborough in autumn.

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



Special General Meeting

St Mary's Parish Hall
10th May @ 7:30pm

Proposed Resolutions to alter the Constitution

Item 27: The Accounts of the Society shall be reviewed by the Accountant who shall not be a member of the Society, and who shall be elected annually at the Annual General Meeting of the Society.

Resolution: That the existing Item 27 **be rescinded** and That the above amendment to the Constitution **be approved**.

Resolution: That Wendy Coutts of Coutts Clerical Services, Blenheim, be appointed to undertake a Review of the Society's Financial Statements for the Financial Year ended.

Item 23: The financial year of the Society shall commence on the first day of July and shall end on the 30th day of June.

Item 17: The Annual General Meeting shall be held no later than August 31st in each year.

Resolutions: That Items 23 and 17 as currently stated in the Constitution which refer to the end of the financial year being August 31st **be rescinded**.

Resolutions: That Items 23 and 17 **be replaced** in the current Constitution such that the end of the Society's financial year is June 30th and the AGM is held no later than August 31st each year.

Advantages to proposed change in Financial Year

Mid-Year social event – avoid the Christmas season when there are many commitments and money is short.

Recognise that events planned for late November/ December are poorly attended.

Give everyone a break to catch up on their photography mid-photography competition year (mid-November to February)

More time for a new Committee

to settle in prior to Xmas break. The AGM would be July or August depending on the date the regular Club night occurs in July (i.e. sufficient time to get accounts and notices prepared).

This year the club's social event could be on the occasion of the Seddon Shields event – the Dinner will be less expensive and a good speaker could be arranged for that evening.



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Upcoming Events



**MARLBOROUGH
CAMERA CLUB**

A Meeting for Potential C-Graders
Thursday 26th May
St Mary's Parish Center @ 7:30pm

Plus selection of
our set for the
Trenna Packer
Salver



**MARLBOROUGH
CAMERA CLUB**

Nelson Marlborough Challenge
Saturday 19th May
St Mary's Parish Center @ 10:00pm

**NELSON
CAMERA CLUB**



**MARLBOROUGH
CAMERA CLUB**

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

More
Information
To Follow



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

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