

We are lucky, as readers of Photo News, to have regular contributions from experienced photographer Roger Thwaites, and technical guru Harry Mathews, and I am sure we all appreciate the time and energy they put into sharing their knowledge with us. Harry is much travelled, and his articles are often emailed from exotic locations — locations that add flavour to Harry's articles. Roger, on the other hand, frequently inspires me to pick up my camera and make use of his advice.

Someone whose contributions to Photo News I particularly enjoyed, were the monthly President's Reports from David Brinn during the time he held that office. David was always able to find a new angle to talk about photography, and do so with humour and 'just a touch' of irreverence. So I was pleased to receive an article from David to include in this month's issue.

[David's article](#) is contentious and thought provoking, on a subject that gets the blood boiling from Club level to PSNZ. If you would like to see more from David, let me know and I'll try and twist his arm.

We are not having a speaker for our November meeting. Instead, we are going to make it more of a social occasion with a shared supper after we hear judge Shona Jaray's comments for last month's 'Entrances' competition. PSNZ President Shona will be there in person to give her comments, so please make an effort to attend. We will also be adding a fun element sharing 6x4 prints and projected images you may have taken of other club members on Field trips etc. The images must be club-related, and remember the

focus is on  Please email your Projected Images to [Robyn Carter](#) before Thursday lunch time, and bring your 6x4 prints on the night.

I thought Roger had got away with it, but right at the last minute, a response to his 'Be Careful What You Wish For' article arrived from Owen Dunne. You can read it [HERE](#), and have another look at Roger's article [HERE](#).

Trevor

This lovely example of a Green Hooded Orchid (*Pterostylis emarginata*) was taken by our youngest Camera Club member, Ricky Wilson, during our field trip to Whites Bay on 21st October. Is Ricky destined to be our youngest ever A Grader?



PRESIDENT'S PAGE

Liz Davidson

Do as I Say and Not as I Do



Just lately I have been helping one of my photographer friends with sorting out the image folders on her laptop. For the sake of privacy I will call her Pippa. We have had some serious two hour sessions and it has been a great learning time for both of us. I have had to learn to be very patient and recall how it was for me when I first started working with the mysteries of the computing world. I had to very laboriously write every simple instruction, from my then computer mentor, in an exercise book. I still

have that exercise book. So I have sympathy for those on the same learning path. It is not easy.

Pippa and I have plenty of laughs along the way, and at the end of each session I set her some homework. "Now listen Pippa, I want you to go home and go through the images that we downloaded tonight, and get rid of the crap ones...(excuse the language)...decide which ones you want to keep and practice dragging and dropping them into your new folders.". Pippa looks

Continued [next page](#)



"Beyond the Ridge-line" was captured during a "very early morning photographic foray" with another club member. I am planning on organising some impromptu "early morning Photographic Forays" during the long holiday break. These adventures, organised at very short notice by email to all our members, will hopefully keep our creativity well-tuned and will be a chance to learn from each other and have a bit of fun. You will need to be dead keen to meet at any time from 5.15am for some trips.....so watch your emails.

side-ways at me and laughs. This is because I have made the mistake in the past of confessing just how many images I have on my various hard-drives. Yes, I hear Owen saying, only 2000 on the Wither Hills Farm Park. Those are in Lightroom and they are the only ones you know about, Owen...there are more... thousands probably.

I have noted that Pippa and I have some so the attributes of the addictive photographer in common. She and I can't help but capture masses of images during each photographic outing. Sometimes I just cannot help myself. A lovely dawn and I am away as if I am drugged. So I have to take myself in hand and, as I say to Pippa ..."*Do as I say, not as I do.*" I have a bigger camera now, armed with a massive 24 megapixels. So I am resolving to THINK before I shoot. I have to discipline myself to say "What am I seeing in this prospective image? Will it be worthy enough to be a "keeper" or will it be more crap to add to my already bloated hard-drives?" Trevor told me recently that some photographers will capture 100 images and keep just one of them. That

does not fit my profile.

One really important issue for any of us addictive photographers to consider is just how much hard drive we do have. "Do I want to keep on increasing the load on my computer and continue to slow it down? Do I regularly do back-ups of my images?"

The next project for my friend Pippa is to learn how to transfer images to an external hard-drive. A much simpler method of protecting our images than using CD or DVDs. This little exercise will be a challenge for both of us but is essential learning.

I look forward to our November meeting with our shared supper and social time. Shona Jaray, the President of the Photographic Society of New Zealand, will be there to comment on last month's competition images. Don't forget to bring along some fun images captured during our field trips for this last year. Now...where amongst the thousands are my fun ones.....

Liz

The Photographer's adage that Liz refers to in her report goes:

A good photographer takes a hundred images and keeps only ten. A great photographer takes a hundred images and keeps only one.

The moral of the above is obvious. The more selective you are, the better your perceived ability as a photographer.

Andris Apse is probably New Zealand's premiere landscape photographer, although others like Graig Potten would be right up there with him.

Andris is said to spend days alone on Fiordland peaks and not take a single photograph unless he thinks the conditions are perfect. He might not look at that exposed film or RAW file for weeks, because he *'knows what he has captured without looking at it'*.

I have read that he whittles down his

images keeping only the very best. Then leaves them for a week or two before returning to that selection paring it down still further. And don't forget how selective he'd been at the shooting stage.

Take a look at this video (*click on the image to open it in YouTube*). Andris starts his contribution about a third of the way in. The others sound awkward and wooden by comparison.

Trevor



Click on image to load the video in YouTube



CLUB SETS, FROM A JUDGE'S POINT OF VIEW

By *Roger Thwaites, APSNZ*

Making up, and putting together sets of images for interclub competitions, can be a 'character-building' experience! The whole process is heavily reliant on Club members assembling and making available a good range of their best photos, for selection.

The next stage, which will ultimately determine the success of the club set, is the selection of the images. The selector, or selectors, are usually chosen from among experienced photographers who know what is needed, to make up a cross-section of photos into a strong and cohesive set. It is important that the selector(s) have a really good knowledge of the "Rules of the Competition", before they start the selection process, as the Rules will determine how the selection is approached.

Some competition rules may require the sets to be put together so that the photos

will be judged separately and are given individual points, which are then added together to make up a total number of points for the set, while others require that the photos be put together in a cohesive set, so that the compositions, colours, shapes, and patterns, etc., give a harmonious effect, without any visual jarring.

Diversity of the subject matter may also be another important requirement of the rules. For example, if we are putting together a set of "Open" category photos, we would be looking to include photos which are representative of: Landscape/seascape; Natural History/Nature; Portraiture; Still-life; Photojournalism; Modernistic/contemporary; digital; monochrome/Black & White, etc.

When putting a club set of photos together, it is sometimes wise to look at



FIG.1) Buller Camera club's, winning set from the Natural History Section of the West Coast Interclub Burford Salver competition.

it all from a judge's point of view. For instance, I like to see a set that has a strong image at the beginning of the set, and finishing with an equally strong one, at the end. The in-between images should be 'equal' in quality, without any of the images appearing 'stronger', or 'less-stronger' than the others. The images should all work together neatly, "like a hand in a glove"! (so to speak!).

There should be a good flow of colour, shapes, and patterns, from image to image, within the set. The worse thing that can happen is that, a photo in the set looks as though it doesn't belong there, and sticks out like a "sore thumb"! A strong, and cohesive set, will always stand out above the rest, and that is what we should be aiming for, when we put our club sets together.

The same principles apply, when we make up our personal sets, for competitions

such as the "G.C.Wood" Trophy (Seddon Shield Weekend), which requires us to put six images together. This is an "Open" category competition, so it is easier to achieve diversity of the subject, than if the subject was a 'set' one. From a judge's point of view, sets made up of prints, are probably easier to judge than projected images, as they can be viewed together physically as 'one' unit, and it is not difficult to go back to them for another look. With digital sets, a judge has to rely on good 'memory recall', and usually has to rely on the images of the set being displayed together, in 'thumbnail' form, to get a feel for the flow and cohesiveness of them. Revisiting individual projected images is not as easy, as simply looking at a set of prints. The good thing about the G.C. Wood competition, is that the opportunity is there, to do a set of projected images or



(FIG.2) Greymouth Photography Club's winning set from the Open Section of the West Coast Interclub Burford Salver competition.

prints, in alternative years, which means that both the print workers and digital workers are able to put their sets together in their preferred medium, year about.

Another area where it can be helpful to apply the above principles, is when it comes to selecting sets of images for personal Distinction Sets for submission to the Photographic Society of New Zealand (PSNZ) Honours Board, or other similar photographic institutions. With images selected for Distinction Sets, a much more critical eye has to be used, to ensure that only the most outstanding images are selected. There can be no compromise on quality, and all images used, must fit together as a set, and the presentation of them must be of the highest possible standard. Diversity of the work, is an essential requirement, whether the set is presented as an "open" set, or is a 'set subject'. The whole process, from the preparation of the images to the final

selection and presentation, has to be carefully done with the main focus, being on the 'excellence' of the set. No second-rate stuff will do!

I have a couple of very good sets to show you, which I recently judged as part of the West Coast Interclub competition, for the Burford Salver. One set (FIG.1) is from the Buller Camera club, and is the winning set from the Natural History Section, while the other set (FIG.2) is from the Greymouth Photography Club, and is the winning set from the Open Section. I think you will agree, that both sets embrace most of the qualities mentioned above, and are very good examples of how sets should be put together.

(My sincere thanks to the Buller and Greymouth clubs, and their members, for allowing me to use their images).

Roger

Some

GREAT PHOTOGRAPHY WEBSITES

There is no doubt about it, the Internet is a seemingly infinite resource of info about pretty much anything. here are some of the better Photography websites:



[Pop Photo .Com](#)

Articles, workshops, videos forums...



David Hobby's [Strobist](#) phenomenon. Everything you need to know about using speedlites.



[Photo tuts](#) an excellent source of tips, articles, videos, tutorials. One of the very best.



[Digital Photography School](#) A highly popular site with info on photography, camera equipment, post-production...



Everyone knows [Scott Kelby](#). Great content

written with an abundance of humour.



Like David Hobby, [Joe McNally](#) is an outstanding photographer who finds ingenious solutions to picture taking problems. He also shares his secrets.



[DIY Photography](#) a site built with Kiwis in mind. Now where did I put that number 8 wire?



[Photography talk](#), Articles, forums, reviews, and stunning pictures.



[photo.net](#) one of the most popular photography sites on the web.



Because you'll need all the help you can get.



[Outdoor Photography](#)

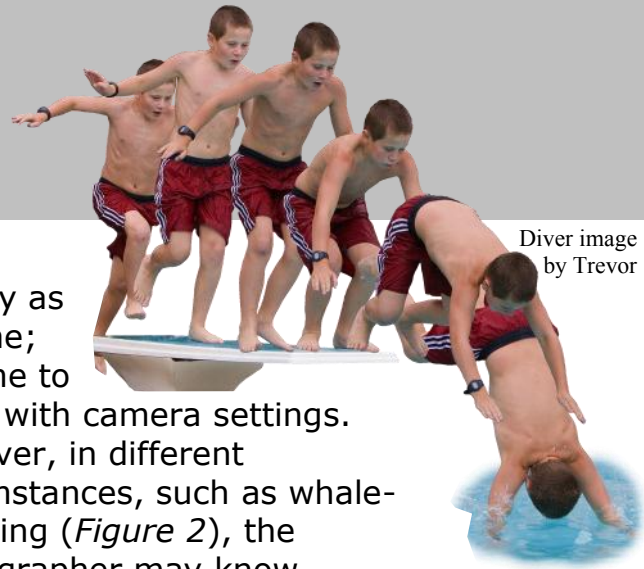
Blogs, how to articles, forums, gear reviews, and more stunning landscape photography.

Enjoy

Trevor



BURST MODE



Diver image by Trevor

Don't worry; no camera or photographer is harmed by burst mode. Burst mode, or "continuous shooting", is used for photographic subjects that are changing quickly and are not entirely predictable. The prime examples are young children, sports, and wildlife.

How can I capture just the right moment in a fast-moving scene?

If I wait for the right moment and then press the shutter button, I may miss the perfectly-timed shot because both the camera and I have a built-in lag time. Cameras are getting faster but, unfortunately, I am not. Burst mode comes to the rescue.

Normally, when the shutter button is pressed, to take a photo, the camera makes one exposure and then stops. This may be the only option such as when this rarely-seen pine marten (*Figure 1*)

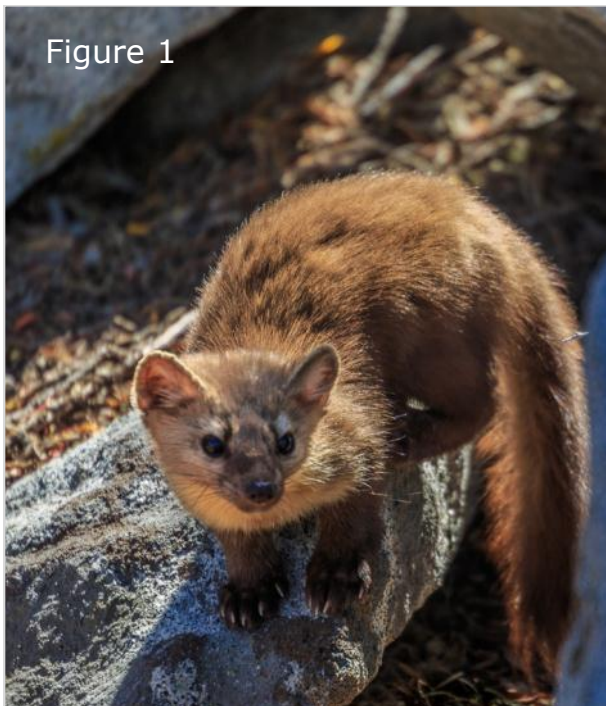


Figure 1

appeared from nowhere, scared all the chipmunks away, and then disappeared as

quickly as it came; no time to fiddle with camera settings. However, in different circumstances, such as whale-watching (*Figure 2*), the photographer may know approximately what to expect and be set up in burst mode.

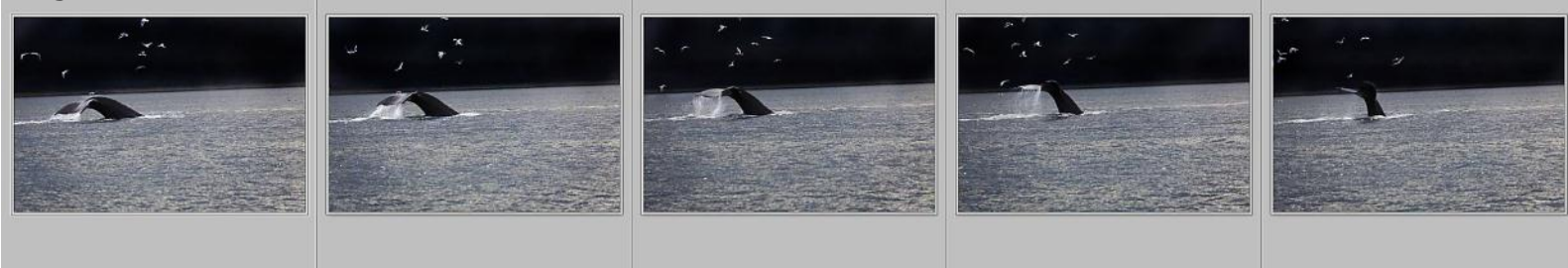


Figure 2

If the camera is in exposure bracketing or HDR mode, then it takes the 3 or more shots required and then stops. If the camera is in burst mode, it continues taking shots as fast as it can until the shutter button is no longer pressed (or the memory card fills up). In burst mode, each exposure is indistinguishable from an exposure taken in normal, single shot, mode. Figure 3 shows an example of four consecutive shots taken in a single burst; the total elapsed time was less than 1 second.

How does burst mode differ from video? Firstly, of course, burst mode produces photographs in RAW and/or JPEG formats while the video mode produces a video in a format like QuickTime. Secondly, the burst-mode photographs are taken at the normal camera resolution, in my case up to 5760x3840 pixels per shot, while video is taken at up to 1920x1080 pixels per frame (full HD video). Thirdly, burst mode exhausts the camera's built-in memory

Figure 3



cache quite quickly and then the frequency of shots drops dramatically while video can continue uninterrupted for a relatively long time. Fourthly, the camera is quiet while shooting in video mode but in burst mode sounds like a machine gun (you may be able to choose a slightly quieter setting but it will give you fewer shots per second).

The maximum time a camera can support a high speed burst depends on the camera but, at best, will be a few seconds. Then, the camera drops to a lower speed of continuous shooting that depends on the speed of your memory card as well as your camera (see my [May 2011](#) column).

In burst mode, the camera may be on any of its available exposure modes. In the case of *figure 3*, I was using shutter priority (1/640 sec) to "freeze" the whale while allowing some motion blur in the water.

The appropriate setting for focus, in burst mode, is more interesting. If you are looking at a fixed known point, such as a board that kids are diving off, then focus the camera on the board and switch to manual focus (lock it if your camera allows). If you don't do this, in some circumstances, the camera may focus on something other than the subject during

the burst.

On the other hand, if you don't know where the object of interest will appear, as in the example in *figure 3* where the whale could surface close to or far from our boat, autofocus is needed. If the distance between camera and subject is initially unknown but doesn't change during the burst, you can use normal autofocus. If the distance is changing, for example if the boat is moving towards the whale during the burst, then it is probably better to use a continuous focusing mode, called AI Servo autofocus on my camera. In this mode, the camera focusses continuously on what is in the center of the frame (or another selectable autofocus point) maintaining focus during the burst while the distance to the subject changes.

Of course, like video, burst mode uses up memory card space quickly. With the 22 megapixel sensor on my camera, one RAW file is about 30MB so a burst of 12 shots (2 seconds) would take up about one-third of a gigabyte. Of course, I could choose a lower resolution in the camera settings but then I might be better off taking HD video and picking out individual frames.

Burst mode is simple to use and a great way to improve your chances of catching just the right moment in an action shot.

Harry





LEARNING TO USE YOUR CAMERA

With the Aid of Manufacture's Online Guides

As modern DSLRs gain more and more features, so they must become more complex. That can present a new owner with a steep learning curve if they want to make full use of their camera. User guides tend to be dull documents with no colour to enliven pedestrian content, and they are usually printed at about A6 (105mm x 148mm) with a font all but impossible for older folk to read. That's if you even get a printed user guide, as many photographic technical purchases come with nothing more than a PDF file hidden away on the driver CD.

In the later case, some of us prefer to print those guides at an easy to read A4 size, and invest \$4 having them comb bound at Warehouse Stationary.

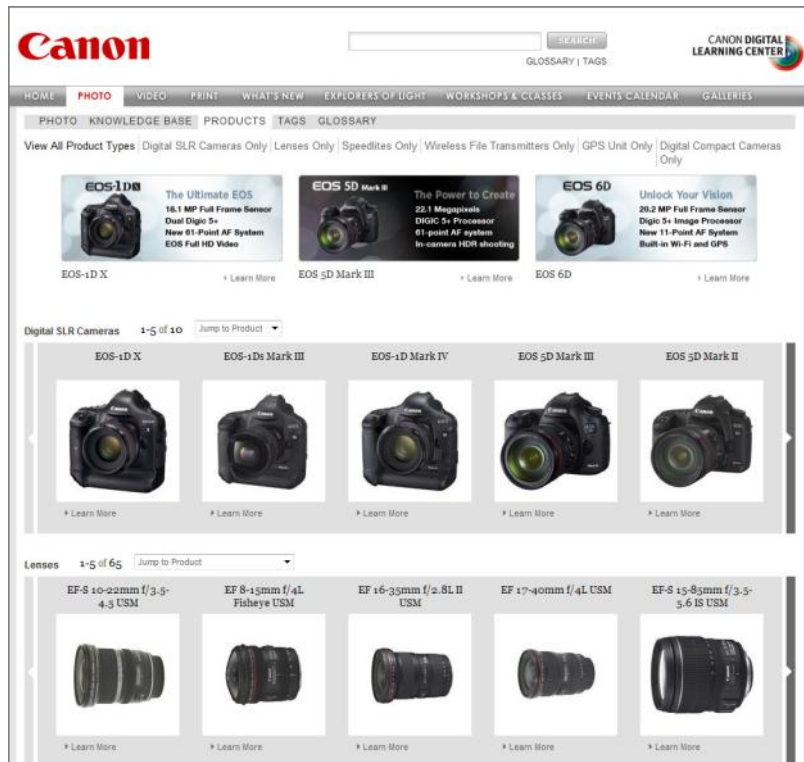
Camera manufacturers are obviously keeping a close eye on both theirs and our bottom line with this minimalists approach to documentation, but they are not abandoning us altogether. If you have already visited the '[Canon Digital Learning Center](#)' or '[Nikon Learn & Explore](#)' web pages, you'll know what I mean. If you have not yet made use of these websites, and own one of those cameras, you are hopefully in for a nice surprise.

Being a Canon user, I obviously know their Learning Center best, although I was recently caught out in a rather crucial

manner — which I'll explain later. So if you also use Canon photographic equipment, and want get the best use out of it...

Click on the [Canon](#) image to start your voyage of better understanding. I have only shown half the page in that image, which includes new tutorials on the left and a 5 page revolving banner. The bottom of that page features a number of expert guides from well known photographers who happen to use Canon photographic kit. They are all worth looking at.

If you click on **Photo** and then **Products** you'll see a page something like this:



If you scroll down the page, you'll see additional rows featuring *Speedlites*, *Wireless file transmitters*, *GPS units*, and *Compact cameras*. If you still don't see the item you are interested in, click on the triangle on the right hand end of the relevant row, which scrolls to the next page exposing more options. (I am going to use the Canon 1DMK4 as an example, because this is the item that caught me out.)

The next page contains lots of links to lots of information, but the really interesting





stuff comes under the 'On-Camera Tutorials' (see the table above). Each one of those thirteen items consists of a short video with easy to follow, but incredibly in-depth, information. To be on the safe side, I checked some other models like the 5DMK3, 7D and 60D and they had between 14 and 17 of these video guides.

Now here's the thing. Next to the video guide bar you'll find a link that says:

[Click Here to download the On-Camera Tutorials for playback on the camera's LCD screen.](#)

If you click on that link you'll find all of the videos listed as downloadable files. It suggests you can view these on your camera's LCD screen (by uploading them to the camera's flash memory card). This may not be very helpful if your camera does not have a speaker, but I can tell you that these video files work particularly well on an iPad, and I suspect equally well on other tablets and quite a few smart phones. That would give you a highly portable learning guide that you can view at your convenience.

So how was I caught out? I'd been looking through these videos to reinforce some information I was giving to a new Canon 1DMK4 owner on an Internet forum, and realised that several of the features I was

seeing were new to me. Now I thought I knew my camera pretty well, so wondered what was going on. The answer?

My firmware was out of date!



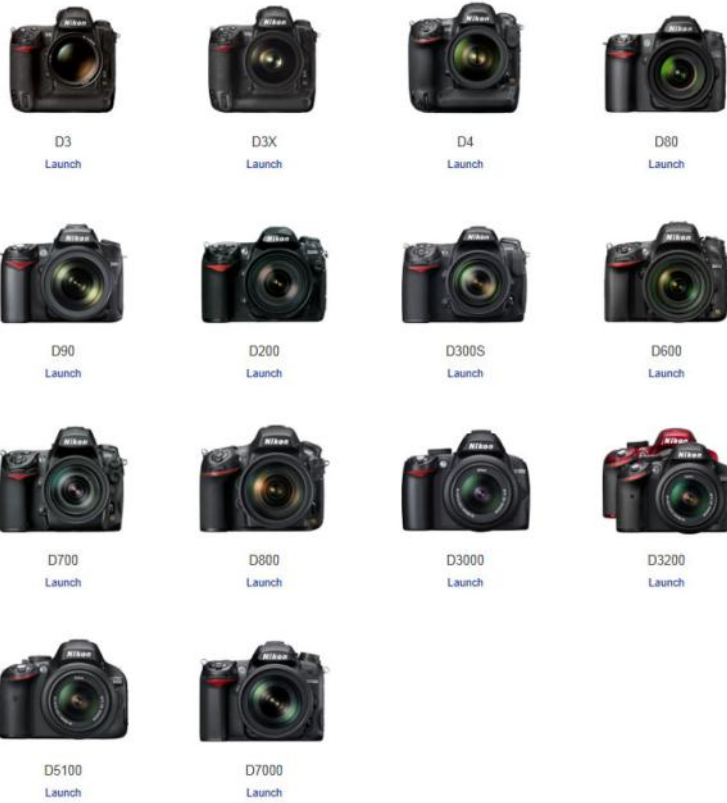
I visit sites like DPRReview on a daily basis, and have frequently advised other Camera Club members about firmware updates, but my own had passed me by. The new firmware introduced significant improvements to my camera's auto focus system, and I'd been missing out.

So go turn on your camera, and find its firmware version in the Menu system, and check it against the maker's website. If you need help updating your camera's firmware, give me a call.

Nikon Learn & Explore

Checking out Nikon's learning center was interesting because, like some of you, I had no experience with it. So for Nikon users:

Clicking on the image on the left will take you to that web page. If it is new to you, have a good look round, but at some point click on [Product Tutorials](#) which you'll find near the top of the page. This will take you to a web page that includes an array of Nikon cameras (see next page). Clicking on



While this appears very flash on the surface (if you got the pun in that sentence, pat yourself on the back and call yourself a nerdy computer geek). But there are a number of problems with this approach.

1. You can't resize the window, and if you were viewing it on a small screen with high pixel density (an Apple Retina display, for instance) then you'll need sharp young eyes to read it.
2. You can't download it and view it on your iPad etc.

It was also pitched half and half instructional and promotional. A sort of flash advert (there's that joke again) with some useful info thrown in.

Nikon is not done yet though, and the eagle-eyed among you might have spotted the iPhone in the bottom left hand corner of the previous page. Not just an iPhone, but an iPhone with a Nikon logo on its screen. Yes, we are talking about a Nikon 'app'.

Thinking Nikon were going to save the day, I tried to load the app onto my iPad, but found that, a) it will only work on an iPhone, b) was not available

your Nikon camera of interest opens a single, menu driven 'app' as opposed to a series of videos (as with the Canon guides). Hovering your mouse on the left of the window brings up those menus (see below), and selecting different options takes you off on an explanation of that function.

from the New Zealand iTunes Stores, and c) that my Apple ID is only accepted in the New Zealand iTunes Store. In short, I could find no way to load the app!

Despite it now being moot, I went in search of user opinions about the app, and discovered while people did seem to like it, it stopped working when Apple upgraded it's IOS (iPhone etc. Operating System) to IOS6. Incidentally, while nothing to do with Nikon, IOS6 also swapped out the Google maps for Apple maps, which are next to useless in most of New Zealand!

One of the best sources on the Nikon Learn & Explore site are the articles linked from a table of images (see panel below). Most of these articles are relevant to any make of camera, and there are currently 312 to choose from. They can be sorted in order of *Beginner* or *Advanced*, and there are 22 subject tabs above the thumbs to help you filter through to your subject of choice..

The Nikon site also offers a number of [online classes](#) but unfortunately there is a significant cost at US\$159 each!

Other Options:

I mentioned printing and binding the PDF user guide that can usually be found on the driver DVD that comes with your new camera, but there are other options.

PDF files tend not to work well on smart phones and tablets, but if you can find them, .EPUB ebooks work perfectly. I have found a number of free downloads through Google, and they make great bed time reading.

PDF files are far more plentiful however, and if you don't mind reading them on your computer monitor, they represent a massive source of information.

The free New Zealand online photography [magazine F11](#) has been linked to from Photo News on occasion, but don't forget that it is an on-going monthly publication — the current issue is #16. If you subscribe to F11 you'll get a reminder email when new issues are released.

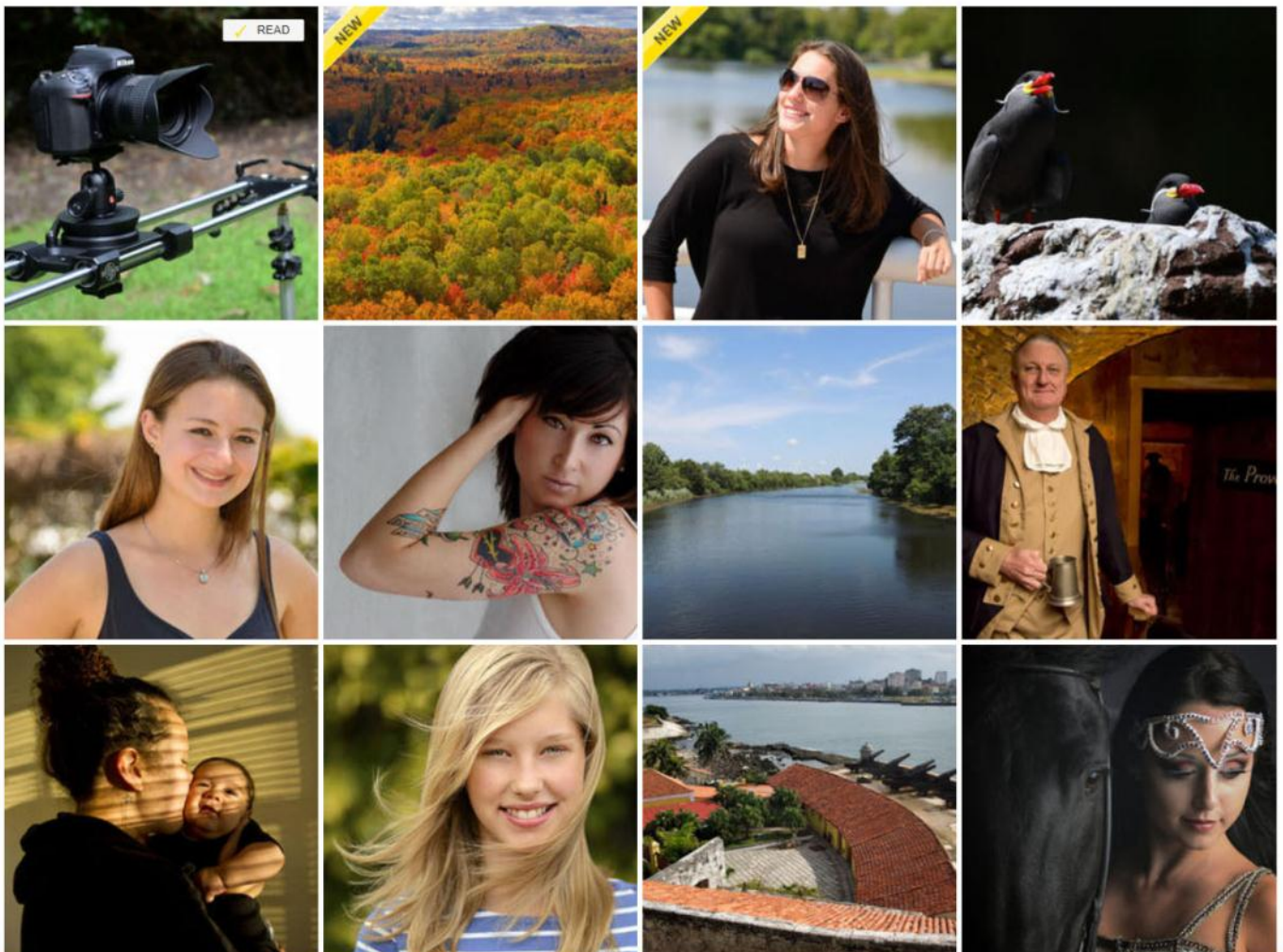
Trevor

312 Articles | Clear All Filters

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INTEGRITY

By Owen Dunne

A response to Roger's article in last month's [Photo News](#)

When photography was first invented, its overwhelming power came from the fact that it recorded nature more realistically than any other art form had ever done before. Because of this, people trusted it and believed it portrayed "reality" and "truth".

The fundamental fact that we usually forget is that when we take a picture we do not make a perfectly objective recording of reality. What we make is an interpretation of reality.

Another problem in the "accurate" recording of nature is inherent in the choice of technology used by a photographer. Is it Kodachrome or Velvia color for the film photographer or Standard, Portrait, Landscape, Neutral, Faithful, or Monochrome, for the digital photographer.



[Velvia](#) had vivid greens, and worked well for landscapes. [Kodachrome](#) had warmer tones and was used for both stills and cinema.

Which makes a "true" recording of nature? None of these.

Each is an *interpretation* of nature.

There is no film or digital camera that perfectly and accurately records nature on this simple level.

Nothing has changed.

In the days of film, the darkroom worker had an enormous array of possibilities. No one developer ever had the complete answer, they all had their strengths and weaknesses. The skilled operator knew how to create the results he/she wanted.

Digital editing is faster and easier. The tools are within economic reach for institutions and individuals, thus more photographs can be and are manipulated.

The important questions when we manipulate an image are why are we doing this, and what are our purposes and intentions?

To answer these questions we must consider why we took the picture and what we are going to do with it. If the picture is taken for artistic purposes only, then pretty much anything goes because only aesthetic considerations come into play. If the photo was taken for documentary or journalistic reasons, then another set of considerations come into play that have been developed by the photographer or an organization or the viewers of the image.

What is important is our motivation. Why are we doing these things? Are we doing them to deceive people? No, most of us are not. We are doing it to make the subject more visually interesting. We are simply trying to make it a better picture.

Just as a writer enhances his factual stories with metaphors and adjectives, photographers can enhance their images with digital techniques such as contrast and color enhancement etc.

The skill is making the reader of the photograph believe that it is a true photo.

To do this, good digital manipulation skills are needed as well as good visual language skills.

Learning to read photos, just as learning to read articles and discerning what is true and what is false, is a skill which enables the viewer to fully appreciate the work of the photographer.

Integrity is a "concept" of consistency of actions, values, methods, measures, principles, expectations, and outcomes.

We are all entitled to our own interpretation of this concept!

Owen



NATURAL HISTORY PHOTOGRAPHY

Some Disjointed Thoughts

By David Brinn

Photographs are, and always have been, artificial representations of reality. Rene Magritte, the Belgian painter, explored the relationship between an object and its painted image. He painted a faithful likeness of a pipe and wrote on the canvas "Ceci n'est pas une pipe". (This is not a pipe.) He points out that he made a painting of a pipe, not a pipe itself. As photographers we make two-dimensional representations of reality; our portraiture for example is a representation of a person, not a person. Of course some artists, for instance Picasso and Bacon, produced works which are (at the risk of oversimplification) "mind images" rather than "eye images. Some photographers have done the same: Weegee developed his "Weegeescope" images and Otto Steinert produced what he termed "subjective photography". Those who believe that Photoshop pioneered the end of any sense of reality should be disavowed by studying the 1932 gelatine silver print by Herbert Bayer entitled "Lonesome Big City Dweller". This is surrealism via photography long before Photoshop.

Even if you are an advocate of "making the picture in the camera and to hell with manipulation via computer" you are STILL a manipulator. When you compose your picture in the viewfinder or the screen you are selecting your piece of reality. In landscape photography you are leaving in the parts that you are interested in and ignoring the rest – when photographing the Wither Hills for argument sake, you may zoom-in on Mount Vernon and leave out the rest of the hills. You, the



Fungi depicted in its 'authentic' environment with no interference from the photographer.

photographer have made a choice, your choice, of the selected bit of the landscape to use. You are also likely to have selected a particular viewpoint, angle, magnification, aspect ratio and so on. Add to that you may decide which time of day, season, weather conditions and stage in the vegetation-cycle to use. Before you press the shutter button you are choosing your own slice of "reality". Once you have captured the pixels via your camera sensor a plethora of image manipulation techniques are available to you. You may decide to crop your image, lighten or darken it or saturate the

colours a bit: you have manipulated that image! Perhaps you go the whole hog with selective sharpening, altering the background, cloning or applying a vignette. I could, of course, mention the dozens of plugins which can powerfully alter the image. Let's face it, we ALL select and manipulate our chosen "Chunk" of reality to a greater or lesser degree.

Let's now move on to the thorny issue of Natural History Photography. Different clubs and national societies seem to apply different sets of rules to "regulate" the acceptability of images. Our own Marlborough Camera Club legislates for "the faithful representation of natural form" and insists that we make "an accurate record of the subject and its natural environment". The rules go on to warn us against entering images of captive animals or cultivated plants and evidently *any* human intrusions need to be

justified. I have great difficulty reconciling the work of some natural history photographers with both the letter and spirit of these rules. Perhaps I should give a few examples.

Photographer A is out in the bush when he spots some interesting fungi. He studies these very carefully, concentrating on those specimens which are the most pristine. He carefully removes all "debris" which is on or around this chosen fungus. He pulls out any "distracting" vegetation which impinges on his favoured viewpoint with a diligence which would please a master gardener. He may even decide to tie back any fronds or branches which intrude into his desired image. Some photographers have a tool kit with scissors, tweezers and ties to accomplish this. Then he decides about lighting. A reflector perhaps? What about a ring flash? Would one of those LED lights do the trick? After some fiddling around, the perfect lighting is found. I ought to qualify the word

"Cattle Egrets with Cattle" (I have cropped it, to remove ID paint from cow, is this acceptable?).



PERFECT – it may be perfect for the photographer but would any self-respecting fungus wish to be spotlighted like that? Sometimes the light appears to come from ground level beautifully illuminating the gills beneath the cap. Great; but probably only achieved in nature if a carpet of glow-worms inhabited the forest floor. One can almost pity the poor fungus as it is exposed naked to the world. Also, many fungi have a symbiotic relationship with plants. Some ONLY grow beneath pine trees. Unfortunately for photographers, pine trees shed needles: even worse, the caps of some fungi are coated with sticky mucus to which these errant needles become attached. THAT is their natural state. The photographer will have none of it, and carefully detached the intrusive, untidy needles. Isn't it a shame that nature is so messy? But then, photographers can make their own

mess too. When I was a warden on a nature reserve I could tell if photographers had found a rare orchid. By the time they left, the vegetation surrounding their chosen object of veneration had been trampled as though by a herd of elephants. Tell me where is the "natural" in this form of Natural History Photography.

Let's move on to look at the mode of capturing the image. The natural environment can be very frustrating for photographers. Getting that incredibly detailed macro-image of the interior of a flower's naughty bits can be nigh impossible since even on a seemingly calm day the breezes are enough to move any plant. For some photographers the solution is to cut off the flower and move it indoors to a studio where lighting is controlled and there are no errant breezes. Other photographers, fretting about the rules, who persevere in the natural environment, may end up with less-



Were these flowers photographed in the wild or in the photographer's garden?

sharp images for their troubles.

What is this about "captive"? Obviously, a lion behind bars in a zoo is a captive animal but what about an habituated animal on a nature reserve? It is apparently OK to use a picture of a monarch butterfly and its caterpillars but is it still OK if they are on a swan plant purchased from Redwood Nursery and is now growing in a tub on my balcony? Is this REALLY natural? What about close-ups of bird's nests? Seemingly OK in New Zealand, but forbidden in some European countries. What about photos of creatures in flight taken with infra-red-triggered flash? I believe that bats, for example, become disoriented when subjected to the light from flash and such a technique is frowned upon in the UK. I suppose that I, as someone trained in field biology and yet a keen photographer, must

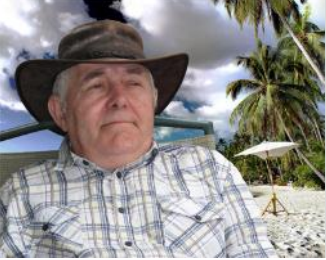
experience more angst than most people on the subject. I think we ought to take a long hard look at our intentions. It's not simply the big issues, but also the lesser ones. Is it OK to clone out or erase any black spots caused by sensor dust or bright spots on the image? By increasing saturation have we destroyed the integrity of the image? What does Marlborough Camera Club mean when it tells us that "no special filters can be applied"? I'm no expert, but I'm given to understand that many Photoshop applications and plug-ins are actually filters.

Also, in the final analysis, if a judge looks at a print can he or she really tell if some of the rules were actually broken by the photographer?

So many questions and no answers but, unfortunately, the issues will not simply go away. We should address them.

David





WHITES BAY

Field Trip Report

Sunday 21st
October

We are a bit hard up for sandy beaches in Marlborough, but Whites Bay makes up with quality, what the rest of the region lacks in quantity, so while no one intended getting wet, we still had a good crowd turn up for our field trip on Sunday 21st October. Roger had promised to reveal the location of some exotic wild orchids that grow alongside the tracks that head out of the bay, and judging by the number of people who headed off in that direction, the orchids had more appeal than the beach.

It was good to see several visitors and newer Club members along for the day, including some of our younger Club members — one of whom was sporting a new DSLR with which he had already taken 9,000 exposures! Were us older photographers that enthusiastic when we started out? What would it cost to process 9,000 pictures in those pre-digital days?!

The wild orchids were the day's main attraction, but after reading David Brinn's article, I am feeling just a little guilty about the trampled flora surrounding the



Green Hooded Orchid
(*Pterostylis emarginata*)
Surrounded by two square
metres of trampled earth.

orchids after we'd left. Thankfully, vegetation recovers quickly in the Marlborough climate.

Next month we have another trip to the seaside at the wild and windy Marfell's Beach, but be warned — this is a place where Nature can get its own back!

Trevor

All lined up for lunch while cameras get a chance to cool down.





'Natural History'

Judged by Rebecca Bowater

Prints

Honours

- Gillian Clover* South Island Robyn (*Petroica Australis*)
- Owen Dunne* Mycena Species

Merit

- Ross Beech* Prothemadera Novaesselandia
Tui at Nest
- David Brinn* Xanthoria parietina
- Owen Dunne* Giraffe Weevil (Male)
- Gordon Walker* Australian Currwong

Projected Images

Honours

- Gordon Walker* Blue Faced Honeyeater
- Fred Parry* Monarch on a Swan Plant
- Gillian Clover* South Island Fantail
(*Rhipidura fuliginosa fuliginosa*)

Merit

- Trish Smith* Australian Gannet
- David Brinn* Caltha Palustris
- David Brinn* Pelecanus conspicilatus
- Liz Davidson* Frosted Woolly Mullein
- Roger Thwaites* Mycena Species
- Carolyn Hope* Nezara Viridula (immature)
- Emily Burgess* Uropetala carovei



Blue Faced Honeyeater by *Gordon Walker*



Monarch on a Swan Plant by *Fred Parry*



South Island Fantail (*Rhipidura fuliginosa fuliginosa*) by *Gillian Clover*



Australian Gannet
by Trish Smith



Caltha palustri
by David Brinn



Pelecanus conspicillatus
By David Brinn

Frosted Woolly Mullain
By Elizabeth Davidson





Nezara viridula (immature)
by *Carolyn Hope*



Mycena Species
by *Roger Thwaites*



Uropetala carove
by *Emily Burgess*

NEXT MEETING: Thursday 8th November 2012 at St Mary's Parish Hall, Blenheim, starting at 7.30pm. Doors open by 7pm

What's on:

Results of — **Entrances**

Hand In — **Tranquil / 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 Entrances from PSNZ President and judge **Shona Jaray**.

8:20 Shared Supper

Please bring a plate.

9:00 A light hearted, non competitive, look at your club related images. Bring either **6x 4 prints** on the night, or email **projected images** to [Robyn Carter](mailto:RobynCarter) **BEFORE** Thursday evening.

The images should be related to a club activity, (like a field trip) and be of a humorous nature. Up to 2 **prints** and 2 **PIs**

4th
THURSDAY

Thursday **22nd November**, from 7:30pm at St Marys. Another look at our cameras, but with a focus on when and why we should use particular

functions. How the multiple focus points on your new camera interact with Evaluative exposure metering. When to use Spot metering, or just read the scene and use exposure compensation. Which focus setting would work best for moving targets like 'birds in flight'. When you should switch to full manual. Led by **Trevor**

The next 4th Thursday meeting will not be until 28th February 2013

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. Please remember that these are **voluntary donations** and are not compulsory.

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

before midnight on Club night.

Our membership now stands at 90 people and we are attracting more younger members like Ricky Wilson, whose Green Hooded Orchid image adorns our front page. We want to make Marlborough Camera Club membership as enjoyable an experience as possible, and to offer appropriate features to all age groups. An initial step has been the setting up of a private Facebook Group open only to members the Marlborough Camera Club.

No sooner had the idea been put to Ricky than it was done, and you can now find the group [HERE](#). All Club members are welcome to join — just click on the Join Group link in the top right corner, and wait to be cleared.

We expect the Group to be used to disseminate information, announce impromptu photography outings, discuss technical queries, give each other a heads up when good photo opportunities come along like perhaps the steam train coming through town, or the [black swan cygnets](#) that are currently at the Taylor Dam.

facebook
Click to join

Field Trips

Sunday 18th November — Marfells Beach

— We are unlucky with the tide again with high tide being at 9:30am which will limit how far we can walk, but Marfells Beach still has plenty to offer the keen photographer. You'll see rock pools, bluffs, people fishing, and geologically interesting rocks like the one below taken on a former field trip to Marfells Beach.



Meet at the **railway station** at **8.am** The beach is open to the elements, and it can be cold and windy, so be prepared. It has also caught people out with its energy sapping soft sand, and no one wants to carry you back to the car park, so please try not to over-reach yourself.

If you'd like to attend either trip, either sign the sheet on a Club night, or contact Liz Davidson at lizdavidson@xtra.co.nz



Please don't be a pink elephant!

Future Club Nights

With our annual get together and dinner no longer taking place in December, we have decided to hold a 'Shared Supper' on the evening of our **November meeting** (the usual 'bring a plate' affair). We will have the competition results for the 'Entrances' hand in, but to make the evening more interesting, we have decided to have an 'on the night' fun non-competition featuring 6x4 prints and projected images

The subject must be to do with the Camera Club i.e. of a Club member, or from a field trip with an emphasis on 'humour'. Each member can enter up to two prints and two projected images. We'll all get a good chance to chat and have a fine old time.

The committee is planning a small event on **Thursday the 13th of December** in place of the usual club meeting. It will consist of a "Walkabout" in the vicinity of the Taylor River, Raupo Café area, and the chance to do some lovely evening photography. Those interested will be asked to bring a small wrapped mystery gift that costs no more than five dollars...Pink paper for girls, blue for boys for a lucky dip. One of our committee members has been 'volunteered' to be Santa. We will finish the evening with coffee at the Raupo café.

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.

The deadline for payment of **Club subscriptions** is 30th November. After this date your club membership will be deemed to have lapsed, and you will no longer be able to enter Club competitions or participate in Club activities. Click on the [club subscription](#) link for payment details. Note that payment can be made by direct transfer using the bank details at the above link.

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Upcoming Events



Central Regional Convention

Palmerston North
2nd, 3rd & 4th November

[more info](#)



MARLBOROUGH
CAMERA CLUB

22nd November — St Mary's @
7.30pm
Understanding Metering etc.

4th
THURSDAY



MARLBOROUGH
CAMERA CLUB

18th November — Field Trip
Marfell's Beach
Meet at the Railway Station @ 8am



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

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

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