

Photo News

The monthly Newsletter of the
MARLBOROUGH
CAMERA CLUB

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

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

March 2011

It's always fascinating to witness a judging session, and hear the opinions and rationale of the judges, as those people who helped out at the NATEX judging sessions last year will know. **Alan Bilham** is judging the Open competition we handed in last month, and will be coming over from his home in Motueka and judging the competition completely cold at our meeting on 10th March. Alan will have absolutely no previous sight of the images, so it promises to be an interesting evening.

There's another chance to see judges in action at our second March meeting on the 24th when Owen Dunne, Roger Thwaites, and Don Kelly, will be selecting our set for the Nelson Marlborough Challenge that will take place in Nelson on 15th May. We have never won this event to my knowledge, so we need your very best prints and projected images available for selection. Bring them along to St Marys on 10th March, and let's do our very best to turn the tables on Nelson.

The Challenge is one of the highlights of the year, and marked by friendly rivalry between the two clubs, but it's always lots of fun. The last two events included a treasure hunt where we had to use our cameras to solve the clues, but the teams included members from both clubs to keep things fair. It's a way off yet, but mark it in your calendar as it is a not-to-be-missed event.

Our trip to **Maud Island** was a resounding success, and everyone had a wonderful time. You'll find a trip report on page 4 and a picture from the trip on this page. If you missed out, I suspect we'll be organising another trip next year.

We have a stand at the **Seniors Expo** at the Stadium 2000 on 23rd March, so please come and help man the stand for an hour if you can. We always manage to get a few new Club members from the event, and there are will be photo opportunities like the dancers on this page.

The new format Photo News is now into its seventh edition, and we hope you are enjoying the extra features it offers. A lot of the pictures can be clicked through to larger sizes, (if the image is too big for your screen, click on it again). Where you see blue underlined text, clicking on it will take you to additional information. It's designed to make Photo News as enjoyable reading experience as we can make it.

Trevor



Gary Orchard at the helm of the Torora, taken by Gavin Newell on our trip to Maud Island. Kath McIntyre and her son Scott can be seen in the background.



Both taken at the **Seniors Expo** in 2009. The Stadium presents some challenges when it comes to photography because of the lighting is dim, and has a green hue. These were lit with a pair of flashes using e-TTL.

PRESIDENT'S PAGE



As I write this, the first of this year's vintage has already been brought in, which just leaves another few thousand hectares to harvest. Vintage has been a favourite time for me ever since I first came to live in Marlborough — goodness, was it only — six years ago. It is such a dynamic time with convoys of giant harvest machines rushing from one block to the next, and working round the clock to bring in the grapes at the right time. The night harvesting is particularly interesting, although, from a photographers point of view, the golden hours around sunset and sunrise are the best time to capture the harvest while the lights from the machines, perfectly balances the low sun. The moving machinery is going to present problems, because you would normally use a tripod in these conditions.

There are also the wineries to photograph, but they present a different set of problems, and I speak from experience here, having been thrown out of both Drylands and Alan Scotts, (the latter by Alan himself) because they didn't want folk with cameras getting in their way. There are always the wide shots from further out though. Unfortunately I have been unable to photograph the last two vintages, but I am hoping to get a few shots this year.

I enjoyed the second part of the critiquing session presented by Owen at St Marys on 24th February. Understanding how to critique your own work is a fundamental skill of huge importance, but it does not come naturally to us all. Two things came to mind during the session:

Owen demonstrated how small changes made using Adobe Lightroom, could make a big difference to an image, but he was having to work on JPG images because that's what Club members had brought in. It is important to do this work on RAW files if you have them. There is more information in a RAW file than a JPG, and drawing on this information when making edits will result in a better end product.

The second point was realising how restricted Lightroom is for this process compared to Adobe Photoshop. The RAW file conversion is almost identical in both programs, but with Lightroom the processing ends with that RAW file conversion, whereas in Photoshop you have a huge range of additional tools and techniques to draw on. It would be worthwhile doing a Photoshop session at a future 4th Thursday meeting. Nothing too advanced or complicated, but a general run through of what is possible, and how easy it is to do.

Something else that came from the critiquing session was a book recommendation. Owen suggested we should look out for [Michael Freeman's 'The Photographer's Eye'](#) and ['The Photographer's Mind'](#). This was the second time these books had been recommended to me — the previous occasion being by Club member Dave Tose who had been particularly enthusiastic about them. Knowing how well Dave has been doing with his photography, it was too much to ignore, and I have ordered my copies.

Books and magazines can make quite a dent in your budget in New Zealand, so it is nice when you come across a free one. [Landscape Photography](#) is a particularly nice example of an Internet based magazine, and is laid out like reading a paper magazine on your screen. There is something satisfying about seeing the pages turn as you click on the *next page* arrow, and the content is excellent. Landscapes are one of my weakest genre, so I am hoping to learn a trick or two.

I suspect most of us have a favourite photography website, and Photo News would be an ideal medium to share them with fellow Club members. Dave Tose loves [The Mindful Eye](#) and if you check it out you'll see why. [Luminous Landscape](#) is a popular site and has been going for many years. One I spent a lot of time on years ago was [Digital Photo Review](#), but while the news pages are good, the forum posts are of questionable value nowadays. If you are using Lightroom, then [Lightroom Killer Tips](#) is a useful resource. If you have a site or two you'd like to tell us about, email me and we'll spread the word.



An HDR sunset taken from the top of the Forrest winery



Removing the bird netting in preparation for harvest.



Click on the above picture to go to the online version of the [Landscape Photography](#) magazine

Trevor

PHOTOGRAPHY # 80 — PSNZ DISTINCTION FEVER!

By Roger Thwaites, APSNZ



I thought it might be useful to mention something about PSNZ Distinctions, even though applications for them have now closed, and those people who have applied are waiting anxiously to hear from the PSNZ Honours Board.

It is too late to apply this year, but if you are thinking about applying next year, NOW, is the time to start putting some photos together for your set. A lot of applicants leave it to the last minute, and only a handful of these are likely to succeed, mainly because they have not given enough thought to how they are going to do it, or simply have not been able to assemble enough top quality photos together to select their set from.

The PSNZ have put together a very good information pack on their website. It tells you everything that you need to know about distinctions and what is required. I recommend that anyone thinking about applying for a distinction look up the website, and carefully read all the info. There is some very good advice there, and you can [download the application forms](#).

The **Licentiate** (LPSNZ) requires the photographer to put a set of TEN photos together. Photos should demonstrate a high standard of excellence, and should show a good range of the photographer's expertise.

The **Associateship** (APSNZ) requires the photographer to put a set of 12 photos together, and these should demonstrate a significantly higher standard than that of the LPSNZ level, and should show a level of expertise that shows the exceptional competency of the photographer.

The **Fellowship** (FPSNZ) is the Photographic Society's top distinction, and requires the photographer to submit a set of 18 photos which shows that the photographer has a very special ability to not only produce the finest photos, but to put them together as a cohesive professional portfolio with some sort of common theme.

The underlying factor in any distinction set is that, the photos need to exhibit a very high standard of excellence, and each photo needs to show a high degree of harmony within the set (see pictures below). That is, all the photos should work together within the set, so that there is a natural flow of shapes, colour, or patterns, without any jarring of the visual effect. Any photo which stands out as being 'better' than the rest, or not as good as the rest of the set, can have a degrading effect on the set as a whole, and is likely to be viewed by the Honours Board as a 'failed' set. It's not about having the required number of photos to build the set, but more about having a body of top quality photos to choose a set from.

It may well be necessary for the photographer to go out and do a special shoot, at the 'eleventh hour' to produce a replacement photo for an image that doesn't quite work as well within the set (that is, the image is noticeably weak within it). This is one of the reasons why photographers applying for a distinction should start putting their sets together early. It also gives applicants plenty of time to run the set past other successful holders of distinctions, for an 'experienced' opinion.

Showing diversification of your work within the chosen subject for the set (whether it is 'open' or a set subject), will give your application a much better chance of success. If a set subject is chosen, then the photographer may find that he/she has to work a bit harder on diversifying the photos within the set.

Distinctions can be applied for in 'print' or 'digital' mediums, as well as Audio-visual (AV) presentations. The Print medium is probably slightly easier to put together as prints can be physically juggled around, and therefore are easier to get an appreciation of how well the photos 'gel' together. The 'down' side of prints is that it is more expensive, due to printing and mounting costs. Digital sets are a lot cheaper to produce, but not as easy to get a feeling for how well the photos all look together. AVs are similar to digital with the exception, that a 'sound track' or 'voice-over' may be added to the CD along with the fade-in and fade-out of each image.

Whatever you decide to do with distinction sets, you cannot afford to sacrifice 'quality' in the pursuit of 'excellence'. The sooner you start putting a distinction set together, then the greater your chance of success.

Roger



Maud Island Trip Report

Our much anticipated trip to Maud Island took place on Sunday the 27th February, with 40 assorted Marlborough, Nelson, and even a Greymouth Club member enjoying a day of perfect weather and a dead calm Pelorus Sound. It was a long day with us needing to be at the Havelock DoC office by 8:00am in order to have our camera bags inspected for seeds and possibly contaminated dirt which might have threatened the Maud Island wildlife.



Maud Island [Takahē](#), posing for the cameras

The [Torora](#) is licensed for 47 passengers, but things were tight with 40, so we were glad of the nice weather as there was limited room inside the cabin. Gary Orchard, our skipper, looked after us well, and kept us supplied with hot drinks and information about points of interest as we passed them. The Orchards have lived in the Sounds for several generations, and Gary had a thorough knowledge of our route taking us, in turn, to shag and gannet colonies to get some pictures.



The Giant [weta](#) is one of the world's largest insects

After landing at Maud Island we assembled at a cobbled together amphitheatre where one of the Island's DoC staff told us about the Island, and showed us some of its 'critters'. One of the critters obviously knew the routine, as a bird shaped shadow could be seen at the end of the track apparently waiting for its cue, and scurried up to see us upon receiving it in the form of a handful of seed. The bird turned out to be a takahe, and the lecture soon became accompanied by the sound of camera shutters.

The other critters were all 'relatively' small and nocturnal, but the DoC staff had been out the previous evening with torches and a good idea of where to find the wildlife, and a number of plastic containers — complete with air holes — began to circulate the audience. Things started reasonably tame with various small lizards, but the stars of the show were undoubtedly a pair of giant weta, which were fine when confined to their plastic container, but when later released for the sake of the cameras, not everyone was quite so brave.

After the introduction, we walked to the gun emplacement at the northern end of the Island. There are six gun emplacements between the [Pelorus](#) and Queen Charlotte Sounds, all built by the Ministry of Works. When you looked at the size of the platforms and their fortifications, and heard that most of the concrete was mixed by hand, you had to admire the men and women who built them. When the Maud Island gun was first installed after being hauled several hundred feet up from the shoreline, it was found to have a fault, and had to be shipped back to Nelson for modifications. When it was returned to Maud Island, and once more hauled up the hillside, it still had problems, and was again returned to Nelson. With members of both Nelson and Marlborough camera clubs listening to this story, we decided they could have saved a lot of hard work if they'd prepared the gun in Blenheim.

The Island staff put a lot of effort into protecting the habitat, and have to constantly look for signs of unwanted visitors to the Island. We saw a number of traps intended to eliminate animals like stoats which could decimate the Island's important, and endangered inhabitants. There was also a sand trap, with an inviting chicken egg at its center, that would give an early warning by showing the foot prints of anything that walked on the sand. It might have been the Island's two young inhabitants who had drawn giant bird prints in the sand.

It was well after 6:00pm by the time we got back to Havelock, but everyone agreed it was a great day out, and we will definitely be doing it again.



A [gannet](#) with its remarkably camouflaged chick



Kath McIntyre and son Scott making lizard movies

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On our way back, Nola Neal inspects her pictures while Peter Wise smiles for the camera



Digital ... A monthly column by Harry

Many successful images published in D-Photo magazine and elsewhere have very large dark areas and just a little that is intermediate or bright. This is known as a low-key image; the opposite is a high-key image, which has lots of very bright areas, and is less common these days. The brighter areas of a low key image stand out clearly and control of the brighter areas enables the photographer to indicate where the viewer should concentrate his or her attention.

How can I create a low-key image?

Should I create a low-key image by under-exposing my subject? No! Under-exposure will tend to produce noise in your image, reducing its sharpness and contrast. Expose your image normally. This will usually give you a shot that is neither low-key nor high-key but between the two. Then, we can use dodging and burning tools to create a low-key image. (In a studio or with lots of flashes or artificial lights one can create low-key images in camera but natural light images usually need some adjustment in the image processing stage.)

There is no good way to tell if your image is correctly exposed when you take it (unless you are tethered to a computer). Most cameras will display a histogram that shows the relative amounts of light and dark areas in your image. Unfortunately, this is based on the jpeg image that the camera displays on its screen whereas we need to know what the RAW file looks like. Nevertheless, the histogram is the best guide we have available. Cameras can also be set to blink the areas on the screen image that are out of range (too dark or too light); while these “blinkies” are a guide, they are also based on the processed jpeg image that the camera displays and not on the RAW file which contains far more information. I don't know of any way to deal with this lack of accurate information except to bracket exposures and/or use your experience.

When we create our low-key image, we will usually expand the tonal range in the lit areas. This means we need extra data in the image to work with. We cannot afford to throw away the information recorded by the camera by using the jpeg image that the camera offers. While you can make a low-key image from a jpeg file, you will probably be disappointed in the results. Similarly, it is critical to use a non-destructive workflow or you risk discarding valuable data that will be needed later in the processing.

Load the RAW image into Adobe Photoshop. I use Lightroom but Adobe Camera RAW in Photoshop CS... will do the same thing Unfortunately, Photoshop Elements currently lacks some of the ACR features we need. Working around this is difficult but probably possible by creating multiple RAW conversions and then mixing them as layers but I haven't tried to do that.

Figure IMM-001 shows the original image taken by Iris Matthews in Sabi Sands game reserve, South Africa, with her Canon 450D. It's been cropped a bit, down to 8 Mpixels, but not otherwise processed. As you can see, the image is very “flat” and has no clear centre of interest with all three animals competing for attention.

continued



Figure IMM-01



Figure IMM-02



Figure IMM-03



vFigure IMM-04



Figure IMM-05



Figure IMM-06

I picked this image out because of the light and expression on the face of the cub who is awake. Let's send this message to the viewer by creating a low-key image.

First, fix the obvious defects. I adjusted the white balance and increased the vibrance to produce IMM-002. The cub is now close to where we want it but still doesn't stand out the way it should. My usual approach at this stage is to turn down the exposure of the whole image and then rescue the area of interest with the local adjustment brush, and finally tinker with the exposure curve.

In the Develop module of Lightroom (or you can use ACR in Photoshop CS...) I set the exposure slider to -2.00. This produced a low-key image, IMM-003. Now the critical step, click on the Local Adjustment Brush and set the parameters to 0 except for exposure +2 and Clarity +80. Use a brush size a bit smaller than the cub's face and a lot of feather (I used 67 here); I used a flow setting of 75 for this example but a smaller value would give you more control. Auto mask doesn't really help in this situation. Brush over the cub's face.

Figure IMM-004 shows we are now really getting somewhere. From here on, it's just a matter of tidying up. We probably need to fine-tune the light on the cub's face with a smaller brush but the major issue is the bright patches in the background. Fix these with the adjustment brush with parameters all 0 except exposure -1 and paint over the bright areas of grass and the middle cub. This gives IMM-005.

Now we can use the exposure curve to expand the tonal range of the lit subject. Make the curve concave, steep at the bright end and shallow at the dark end. This made the whole thing a bit too dark for me so I moved the brightness up to 75 and got IMM-006.

When I did this originally, I tinkered a lot on the way and the final result, not too different from IMM-006, printed up very well; it received a B Grade Honours at the Tauranga Photographic Society monthly evaluation. Of course I expect good things from "007".

Harry



Figure IMM-07 The finished image

Editor's note: Harry has raised a subject close to my heart in his article this month. The style he has demonstrated is similar to the one I discussed on page two of last month's issue of [Photo News](#) so, if you use Photoshop, or Photoshop Elements, the following tools might be of help. The Dodge & Burn tools used to be too clumsy for my taste, but have become invaluable in recent editions of Photoshop, (I can't speak for Elements, but feel sure that program will have kept pace). One of their strengths is their ability to target specific tonal ranges. You can target highlights, midtones, or shadows, and this allows you to home in on, and accentuate particular areas of the image.

When this does not provide sufficient accuracy, it is usually easy to use the Quick Select, or Marquee tools to isolate the areas you need to darken or lighten. If I need to make a complex selection — a job made immeasurably easier with Photoshop CS5's new Refine Edge tool — I always copy the area I have selected to a new layer. This allows you to instantly reload that selection by Ctrl clicking the layer icon, or make adjustments to the underlying layers without affecting that selected area. Another tip is that when you have an area selected, you can use a large soft brush on the edge of the selection which gives a nice feathering of the adjustment again without affecting the areas outside the selection. It is not as complicated as it sounds, but perhaps we can cover it in one of our second meeting workshops at St Marys.

Trevor

Photographing Wildlife at Zoos

By Robin Carter

There has always been contention between photographers on the definition of 'wildlife photography'. Purists believe that taking images of animals at zoological parks is not true wildlife photography — I don't believe this. We have to remember that not everyone has the money to travel and take photographs of exotic animals in exotic countries, and not all of us are young and fit enough to search for them in unknown and arduous terrain. We must also not forget, that many animals are endangered and difficult to find in the wild.

Many people find Zoo's abhorrent, and hate seeing animals caged. I used to share that opinion, but over the years I have come to see that zoos play an important role in conservation and education, and the majority of zoos are excellent. Whenever I travel overseas, a visit to the local zoo is always a priority. For me it's a chance to learn about the wildlife local to the area, and to learn about conservation in that country as well. So far I have visited zoos in Auckland; Philadelphia (America's very first zoo), San Diego, Hawaii, and the Taronga Zoo in Sydney. You can tell how a country thinks about wildlife by the way the zoo's are kept, and the health and wellbeing of the animals within — I still say that Auckland Zoo is one of the best, and Hawaii would be the worst I've seen.



To get great photographs of animals within the zoo there are a few things to consider:

1). Time of Day.

My advice is to get to the zoo at opening time before the sun gets too harsh and while the animals are more active. Head to the information centre and find out when the animals are going to be fed, and plan your route around the zoo accordingly. Choose which animals you want to photograph and do those animals first. I always pick the ones that give me the most challenges - like the Otters, the fidget animals of the animal kingdom

2). Placement and background

We obviously can't direct the animal to go where you like, so the best thing is to sit and wait. Patience. Try not to take the photograph when the animal is too close to any cage or wires. We want the animal to look as if it's in a natural habitat. There is nothing worse than a great photo of a gorgeous animal that is obviously in a cage.

3). Lenses.

I take all my lenses with me to the Zoo, but usually

end up using only my 75-300mm zoom. In certain situations I will use my macro lens as a medium telephoto if I can get close enough. The zoom lens helps focus on the animal, while blurring the background sufficiently to make the animal look like it's in a more natural setting.

4). Tripod

Always take one, even if you don't use it. You just never know when you'll really need it. For the trips to the zoos overseas, I've not had one as mine was too heavy, but I've always wished I had it with me.

5). Identification of animal

Make sure you get the right identification of each animal for naming in competitions, especially if it's an exotic species that we don't get here. The quickest way to do this is to take a photo of the information sign that the zoo will have at each exhibit. It can give quite a lot of information that is useful.



6). Windows.

Many zoos have clear glass to look through rather than wire these days. However, these can be a right pain, especially if a group of children have come through before you and put greasy finger marks all over the glass. To solve this, I carry a small spray bottle of glass cleaner and a cloth in my camera bag. It works a charm. Just don't let the zoo staff catch you, or they might get you to clean all the windows while you're at it!! You can also get rubber lens hoods to attach to your lens, which can go straight onto the glass. This cuts down on any reflections, plus a flash can be used without any light reflection in the glass as well.

7). Lighting

All the lighting rules apply for zoo photography. I always try and have a bit of sun on the animal as if they're in the shade, you lose detail.

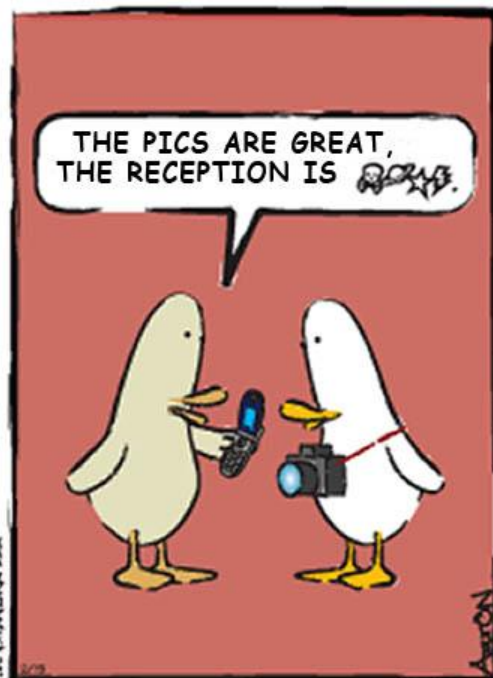
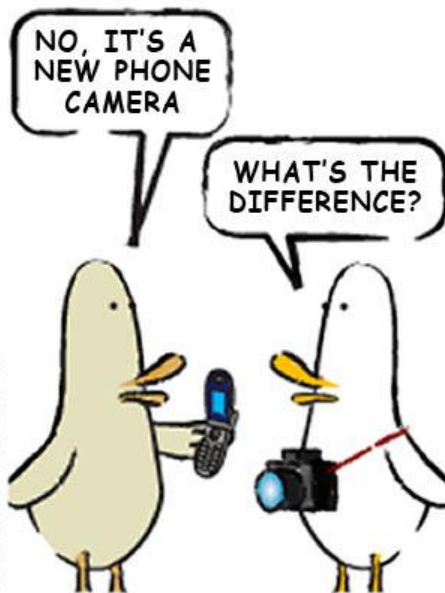
8). Use of Flash

Don't be scared to use flash if you need to. Remember, if the sun is behind the animal, then the flash is your sun to light up the features and bring out detail. We can't always go where the sun is as the cage might not be in the right position. Just don't use the flash against glass without a rubber lens hood or you'll be disappointed.

9). Competitions

If you have a great image of an animal that you've taken at the zoo and want to place it into a competition, then you must be aware of the rules of that competition. If you're managed to get a completely natural looking image without any hint of man-made structure in it, then you might like to try the Natural History category. However, if you change the background, then it needs to be put into an open competition instead.

Robin



'Animal Study'

Judged by Frank Green

Prints — A Grade

Honours

David Brinn Spittle Bug Producing
Protective Foam

Merit

Carolyn Hope Cock of the Roost
Peter Bargh Cuddle me Mum

Prints — B Grade

Merit

Lyndie Henry Who Me?
Jo Patchett Shorn

Projected Images — A Grade

Honours

Liz Davidson Innocence

Merit

David Brinn Resting Menace

Projected Images — B Grade

Merit

Dave Tose "Come!"



Innocence by Liz Davidson



"Come!" by Dave Tose



*Spittle Bug Producing Protective Foam
By David Brinn*

If you entered anything for this year's NATEX, you will probably have heard about your successes by now. Don't forget to [let me know](#) so we can mention it in next month's Photo News, and if you can send a small digital image file with your news, that would be even better. The Club is proud of all members who do well, so give us a chance to be happy for you.



Who Me? by Lyndie Henry



Cock of the Roost by Carolyn Hope



Resting Menace by David Brinn

NEXT MEETING: Thursday 10th March 2011 at St Mary's Parish Hall, Blenheim, starting at 7.30pm

Agenda:

- Results of — **Open**
- Hand In — **Landscape/Seascape/Urbscape**
(up to 1 print and/or 2 projected images)

7:30 Club announcements, house keeping etc.
7:40 **Competition** — A live judging session by Alan Bilham APSNZ

9:15 15 Minute Tip — if time allows.

9:30 **Supper** (please stack your chairs)

FIELD TRIP - Sunday 20th March — **Whites Bay**— seascapes rocks, bush, and much more. Take something for morning tea. Meet at the north (Picton) end of the Rail Station at 8:00am. Let us know if you are coming at the next club meeting, or phone Liz Davidson on, 03 578 3875.

Roger Thwaites is running a 6 week basic photography course commencing 12th April 2011 which will include two field trips. Roger's courses are renowned as being as good as they come, so if you are setting out as a beginner, or if you have some experience, and think a 'back to basics' course would help to improve your photography, contact Roger at 03 578 3185, or boxbrownie@snap.net.nz

Club Speakers

We have a special meeting on 10th March — **Alan Bilham APSNZ** is coming over from Motueka to judge the Open competition we handed in last month. It's always good to hear judges give their comments in person, but what makes this meeting extra special is that Alan will have no prior sight of any of the pictures he will be judging.

You may remember an article that appeared in the Midweek several weeks ago, in which **Kevin Boxall** talked about the photographs his father had taken of gypsy campsites many years ago. Kevin is liaising with two of our committee members and will be coming to the club to show us some of the pictures, and talk about his father.

Nomadic Photographic Tours organise trips for photographers in both New Zealand and overseas, and while their main focus is encouraging people to go on their tours, they have some interesting stories, and some great images to show.

Most Club members will know **Elizabeth Passuello** who is currently the President of the Greymouth Camera Club. We are hoping to persuade Elizabeth to come to Marlborough later in the year to talk at one of our meetings. Elizabeth has a rare talent, and is someone whose work I greatly admire. Have a look at A Touch of Colour on [this page](#), and see if you agree.

[Derek Flynn](#) is a multi award winning photographer at the Marlborough Express, and he has provisionally agreed to talk at a Club meeting. Derek has a knack of being in the right place at the right time, and I am looking forward to hearing how he manages to do this.



Last month we wished Club member Rod Inglis and his family all the best after their move to Christchurch. Since then, so much has happened, and of such monumental proportions, it hardly seems possible that it was only a month ago, but you'll be relieved to hear that Rod and his family escaped the worst effects of the huge earthquake that hit Christchurch on February 22nd.

Rod captured the above scene after the September Quake, and the damage is mostly due to the building needing to be demolished, but it remains a striking image with the staircase reaching up, phoenix like, out of the ruins.

Most of us have been directly or indirectly affected by the Christchurch earthquake — three of my wife Chris' children have lost their homes — and we have also heard that PSNZ President Ron Parry, and his wife Dorothy, have been left homeless. We send all those people affected our very best wishes.

The Special Annual General Meeting we announced last month, was intended to seek approval to shift our financial year. This was to ease the pressure on getting our audit done in time for our normal AGM, but our Treasurer has looked at the timeline, and conjured up a way to squeeze it all in. So the SAGM has now been cancelled.

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Upcoming Events



Selection of Nelson Marlborough Challenge Pictures
Selection by Don Kelly, Roger Thwaites & Owen Dunn
Thursday March 24th @ 07:30am — St Marys — Blenheim



Bristol Photographic Society
Presents the
65th Bristol International Salon of Photography 2011

Closing date 19th March

[DETAILS HERE](#)



A Shore Thing - PSNZ National Convention

6th to 10th April 2011

information, please contact Terry Cockfield terry@cockfield.net.nz



Nelson Marlborough Interclub Challenge
Sunday May 15th @ 10:00am
Founders Park — Nelson



For more news and information visit the PSNZ site

www.photography.org.nz/welcome.htm

[Events](#)

[Competitions](#)

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