

Camera Club News

Letter From The President

We have had a pleasing number of entries for the *Run of the Ruamahanga* exhibition, but Sid says there are still gaps, and still time to give the selectors more to think about. While we want each of the exhibited photographs to be strong images in their own right, we also want the exhibition as a whole to tell something of a story.

The story is roughly set out in the themes

- water clarity, relationship to mountains and bush etc
- The effects of European settlement and activity
- The relationship of the river to the farmed countryside
- Downstream water quality
- The bridges
- Recreation on the river (fishing, boating, swimming ...)
- Man's attempts to control and channel the river

We have a good selection of great images from the mountains and bush, and also good photos of the bridges and recreation. Entries to date are somewhat thinner on the effects of settlement and economic activities — particularly farming — around the river.

Final image selection will be done at the beginning of July, so we have until the end of this month to get out with the cameras and make our images.

Can you please remember, as you send the images in to include your name (or club number) in the title so we know who to go back to for the original should your image be selected for printing, and also some indication of where on the river the shot was made, to help the selectors ensure a reasonable coverage of the length of the river.

Happy shooting!

Regards *Nik*

Club Information

To learn more about photography, to share your skills and experience or simply to enjoy photographic time with like-minded people, come to a meeting or contact us at

info@wairarapacameraclub.org

Meetings start at 7:30 pm on the first Tuesday of every month from February to November, at the Education Centre next to Parkview Motors in Dixon Street, Masterton.

WCC, PO BOX 502, Masterton

www.wairarapacameraclub.org

All questions, submissions and general information regarding this newsletter should be made to the Editor, Nik Player.

nikplayer@me.com



Competition: This month we have two competitions to report on:

I. Group Portraits

Prints

Karen McCosh	Smiths	M
Franz Marwitz	Smile	HC
Kay Halligan	Norton Brothers	HC (Winner)
Sid Hayes	Erin & Family #1	M
Sid Hayes	Erin & Family #2	M



WINNING PRINT

"Norton Brothers" By Kay Halligan

Projected Images

Kevin Morgan	Four Generations	A
Kevin Morgan	Two Sisters	A
Kay Halligan	Mandy, Courtney and Clare	M
Kay Halligan	Sisters	M
John Rhodes	P1190632	M
John Rhodes	P1190665	C
Nik Player	Pumpkin Family	HC
Nik Player	Younger Generation	M
Karen McCosh	Smith Boys	C
Karen McCosh	The Grandchildren	M
Tim McMahon	The Boys	A
Tim McMahon	The Girls	C
Carolyn Smith	And Baby Makes Three	M
Carolyn Smith	Look at my Rock	M
Jazell Wilkie	Perks when Baking	H (Winner)

WINNING PROJECTED IMAGE

"Perks when Baking" By Jazell Wilkie



A Accepted 1 Point | C Commended 2 Points | M Merit 3 Points | HC Highly Commended 4 Points | H Honours 5 Points



II: Textures

WINNING PRINT

"Lambs Ear" By Carolyn Smith



WINNING PROJECTED IMAGE

"The End of Summer" By Bruce Levy



Prints

Barry Baxter	Flakey Bark	M
Barry Baxter	Schist Boulder	M
Jazell Wilkie	Golden Mesh	HC
Jazell Wilkie	Spiked Breakout	HC
Carolyn Smith	Lambs Ear	H (Winner)
Carolyn Smith	Mosaic Sculptures	C
Les Wong	Rock Erosion	H
Les Wong	Palm Barks	HC
Tim McMahon	Between a Rock and a Hard Seam	HC
Tim McMahon	Contrasts and Similarities	M
Karen McCosh	Mossy	M
Karen McCosh	Red One	HC
Louise Sage	Brainwashed	M
Louise Sage	Tails of the Sea	C
Kay Halligan	Texture	HC
Franz Marwitz	Mix of Tradition With Modern	M
Franz Marwitz	Construction Details Te Wharewaka	M

Projected Images

Glenys Robertson	Leave Only Footprints	HC
Glenys Robertson	Pink Ripples	M
Kay Halligan	Peacock Feather	M
Kay Halligan	Texture	HC
Rita Middleton	Time's Canvas	H
Bruce Levy	Face Painting	A
Bruce Levy	The End of Summer	H (Winner)
Louise Sage	Home Away From Home	HC
Louise Sage	Stumped	HC
Tim McMahon	Fluffy Top	M
Tim McMahon	Rust, Grain & Lichen	HC
Martin Connelly	Paving Stone Through Glass Bricks	HC
Martin Connelly	Pupp's Wool Rug	H
Carolyn Smith	Beach Combing	M
Carolyn Smith	Seaside Textures	HC
Franz Marwitz	Ready For Takeoff	H
Franz Marwitz	Rebekah's Hair	C

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Thoughts following the textures competition

In her judging comments, Sandra said that a good way to judge whether a photo was really about texture was to look at it in black and white. Her comments were prompted by a couple of entries in which, she felt, some striking splashes of colour distracted from the textural content of the photograph. She said this confused the message as to what the image was about. She advised removing the colour to leave only the textures: fine shapes delineated by light and dark contrast. If the texture is not obvious in black and white then it almost certainly will not work in colour. And, if it works in black and white, consider leaving it in black and white, she suggested. Carolyn proved the point with her lambs ear where the fine textural component of the tomentum on the leaf is the outstanding feature of the composition. Imagine how that shot might have been in colour had there been autumn red leaves at the edges in the background.

Sandra's advice reminded me of something Jackie Rankin said in relation to landscapes. (Jackie's landscape images are predominantly black and white.) She argued that compositional elements such as lines and shapes are as important in successful landscapes as they are in abstract photographs. I recall Jackie suggesting that one way of determining whether a landscape has intrinsic interest is to stand back and squint at it till you lose all the detail. Is what you see just a jumble, or can you discern a flow, or pleasing interaction of complementary shapes or lines. Try this for yourself with a landscape that 'does nothing for you' and with one that you really like.

In spite of the advances in colour photography portrait work is still often done in black and white. It's no accident that Kay's winning group portrait is a black and white. Cynics may suggest that the only reason people prefer to be photographed in black and white is so viewers don't get to see the breaking red veins on their chins (or worse!). But the real reason is because the contrast, texture, and form that are elements of black and white images, allow the photographer to emphasise, without distraction, the weatherbeaten faces, or the haunted eyes, or the beautiful shapes of the model. Colour seldom enhances portraits, and gaudy bright colours never do. Think of the last picture you saw of Lady Gaga. Did the fire-engine red lipstick and the garish hat tell you more about the 'show spectacular', or more about the inner person? Enough said.

Tim

Next Month's competition

Don't forget next month's competition challenge: **Landscape, Seascape, Skyscape.**

Have You Ever Wondered About ?

As I've been off traipsing around the globe, I haven't been able to put together a column for this month. However, please remember if there is anything about making digital photographs that you've wondered about, email me at tim.mcmahon@mc.com (just click on the link!) and if I can find the explanation I'll try to include it in a future newsletter. If someone asks for something, I'll know that at least one person is interested in what's written!