

Camera Club News

Letter From The President

Hello All

October turned out to be a sobering month for the club. Not only did Bruce Levy's lovely daughter, Nadia, finally lose her long-standing battle with cancer, but we were met, only a week following his success in the Open Print competition, with the sudden death of Franz Marwitz. Our thoughts and sincere condolences go out to Bruce and to all of Nadia and Franz's friends and family.



Although a member for a very short time, Franz's infectious enthusiasm, matched by the sheer number of entries he put into our competitions, provided a spark and stimulus to many of us. He will be missed.

On the photography front, 2012 has been a long and full year for club members. We started photographing straws and rubbish; travelled to the mountains; made images up, down, in and around the Ruamahanga; and ended the year with some great photographs at the print and projected image of the year competition. We had excellent judges and presenters. Those who were lucky enough to have been there, were blown away by Esther Bunning's presentation at the May meeting. The exhibition of our Ruamahanga selections at Aratoi went very well — we're still hoping to re-hang the exhibition somewhere else in the New Year.

We're also hoping that next year we will be able to provide opportunities for more Wairarapa photographers to get engaged with the club. In the meantime, if you know people who should be members of the club, share the newsletters and website address with them, and encourage them to make contact.

Don't forget the club's Oscars (and end of year dinner) on Wednesday 21st of this month, 7pm, Royal Hotel, Featherston. Let Sid know asap if you are intending to come.

Until next time, happy shooting.

Tim

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

To comment on anything in this newsletter, contact the editor:

tim.mcmahon@me.com



Competition: Print and Projected Image of the Year

There were 31 prints and 26 projected images entered for Print and Projected Image of the year. On the other hand, only 12 photographers entered.

The judge, Deidra Sullivan, an art and photography tutor, commented very favourably on the standard of entries and had some very pertinent points to make. It was a pity that more members were not present to benefit from her well chosen comments.

Because the images entered in the Print & ProjIm of the Year competition have already been critiqued by other judges, it is always interesting to compare and contrast judging comments. Interestingly, for the most part, the points Deidra awarded were pretty similar to those awarded by the first judges. I don't think any image changed by more than one grade.

One issue that Deidra raised consistently was about image softness (or lack of sharpness) in both projected and print images. For the most part, she felt that these were not issues of camera shake or incorrect focus, but problems arising in post processing. In discussion following the judging it was suggested that an early workshop for the club next year might focus on preparation on images for print or projection. In the meantime you'll find a few tips in "Have you ever wondered about?" at the end of this newsletter.

One slightly surprising aspect of Deidra's commentary was the number of images that she felt would have benefited from a slightly wider shot — or the photographer stepping back a bit. At first take, that appears to have been in stark contrast to a number of earlier judges who'd thought that many images would have benefited from the photographer getting in closer. Of course whether an image benefits from a closer, "less is more" approach, or a wider shot that brings in more of the environment depends entirely on the image and the message you're trying to convey. The judgement call rests on the questions:

- "What is important to telling the story of this photo?" — make sure it all gets in;
- "What is incidental to, and maybe will distract the viewer from, the story of this photo?" — either frame the shot to leave it out, or try to de-emphasise it in post processing.

This was an interesting evening. A round up of very good photographs was on display, and I'm sure those present all felt they learned something from Deidra's comments.

Results: Prints

Glenys Robertson	Tussock Island	M
Glenys Robertson	Africa at WOMAD	M
Kay Halligan	Texture	M
Kay Halligan	Whitebaiting at Lake Ferry	M
Kay Halligan	'Robin' South Island	HC
Kay Halligan	Norton Brothers	M
Sid Hayes	Sunrise Over The Valley	H
Sid Hayes	And Then The Snows Came	H
Sid Hayes	Ruamahanga River, Mt Bruce Bridge	HC
Sid Hayes	The Rabbiter's Hut 1926	HC
Les Wong	Beyond the Sunset	C
		cont'd ...

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



Les Wong	At The Spit, Early Dawn	M
Les Wong	Sunset Whitebaiter	C
Les Wong	In Unison	C
Richard Lambert	A Violent Past	M
Tim McMahon	Yeah, Well...	H (Winner)
Tim McMahon	Reaching to the Fingers of Light	H
Tim McMahon	Misty Morning Tree	HC
Martin Connelly	Romance	C
Franz Marwitz	Late Afternoon on the Beach	HC
Franz Marwitz	Strauss, Still Playing	HC
Franz Marwitz	Confluence of Ruamahanga & Waiohine	HC
Franz Marwitz	Small Stream around Mt Holdsworth	M
Jazell Wilkie	Fungi Glow	HC
Jazell Wilkie	Working Hard for the Honey	M
Jazell Wilkie	Hand, Strings, Rhythm and Time	C
Jazell Wilkie	Spiked Wonder	M
Louise Sage	Love Birds	C
Louise Sage	Passion From the Deep	M
Louise Sage	Brainwashed	C
Louise Sage	Tails of the Sea	C

Results: Projected Images

Glenys Robertson	Leave Only Footprints	M
Glenys Robertson	Silver Waves	M
Glenys Robertson	South Island Robin	HC
Glenys Robertson	The Drummers of Burundi	H
Kay Halligan	Caterpillar	M
Kay Halligan	Feed Me	H
Kay Halligan	Sun Rise	C
Kay Halligan	Texture	M
Bruce Levy	Society Reject	M
Bruce Levy	The End Of Summer 2010	C
Bruce Levy	A Slight Adjustment	M
Bruce Levy	Before Amplifiers	M
Nik Player	A Real Fairy	H(Winner)
Nik Player	Opera Noir	HC
Nik Player	Remarkable Remarkables	HC
	cont'd	

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

Nik Player	Rock Blast	HC
Richard Lambert	Ngauruhoe Piercing The Clouds	M
Richard Lambert	Solitude	M
Tim McMahon	Wet Wire Tree	HC
Martin Connelly	Busker	M
Martin Connelly	Clouds	HC
Martin Connelly	Puppy's Wool Rug	M
Jazell Wilkie	Perks When Baking	M
Jazell Wilkie	Reptile	M
Jazell Wilkie	Ridgeline Mews	M
Jazell Wilkie	Treasured	M

A selection of the judge's favoured images:



*A Real Fairy
by Nik Player*



*Feed Me
by Kay Halligan*



*Yeah, well...
by Tim McMahon*



*The Drummers of Burundi
by Glenys Robertson*



*Reaching to the fingers
of light.
by Tim McMahon*



*And then the snows came
by Sid Hayes*



*Sunrise over the valley
by Sid Hayes*



Noticeboard

WCC Oscars!

End of year Awards and dinner
7pm, Wednesday 21 November
Royal Hotel Featherston
Cost: \$37.50 per head.

To help us get the catering well organised, can you please email Sid Hayes, sid41south@xtra.co.nz if you are definitely coming, or if you are definitely not coming.

The committee is current finalising the syllabus for next year. We've not decided yet on the focus for all of the possible workshops — we want to offer what people want. Any suggestions, contact Tim

Last month I included some draft thoughts on competition judging criteria for next year.

Any thoughts or reactions: contact Tim

In view of the issue raised about print quality I'm interested in looking at ways of making the printing equipment and expertise that some members have, more accessible to club members generally.

Photo competitions should be determined by the intrinsic/artistic quality of the image and not by whether or not someone has access to superior printing equipment.

A satisfactory arrangement could cut printing costs for those who outsource their prints, optimise the utility of expensive printers which might otherwise be idle and getting clogged up, and level the competition playing field.

Reactions? You guessed it! contact Tim yet again!

Next competition

First Tuesday, February 2013. Topic to be announced in syllabus.

Have You Ever Wondered About ? ...

Image Softness

In a good photograph it is usual for the main subject of the image to be very sharp because the eyes are naturally drawn to the sharpest parts of the image. Soft or blurry images are sometimes caused by camera shake (use a faster shutter speed or a tripod) or inaccurate focus. In the latter case some other part of the image will be sharper than your subject and the viewer may fail to be entranced!

In this month's competition the judge noted softness in images that was not obviously caused by camera shake, or by poor focus. Rather, she felt that the softness had been introduced by things photographers had done in their computers when preparing the files for print or upload.

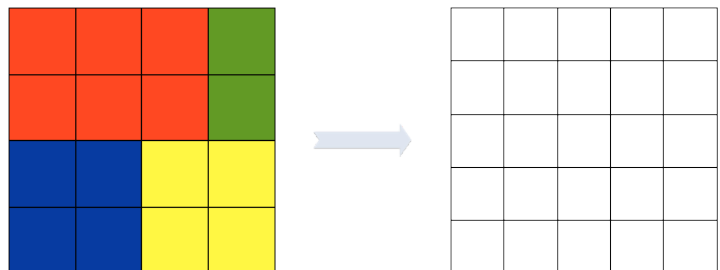
There are a number of things to watch out for in image processing that can avoid these problems.

1 Always shoot at the largest file size you can. Shoot RAW if your camera has that capability. Using a small file size and/or letting the camera software convert to a small file size throws away detail information from your image. More detail = more sharpness. (See [Newsletter Issue 26: March 2012](#))

2 It's often a good idea to crop an image to enhance the composition. But the best cropping is done with your feet (or the zoom ring) before pressing the shutter. Trying to make a big print out of only a small part of your original photo is to try and make too few pixels tell too big a story. The crop may need to be 'blown up', which will very likely sacrifice detail.

3 Be careful when using 'sharpening' and 'noise reduction' routines in your software. If you overdo these tools the image may very well 'break up' becoming either pixelated or 'mushy'. Whenever you sharpen an image always zoom into 100% and look carefully around the image while you're applying sharpening: you can easily see when suddenly the picture looks worse rather than better.

4 When you resize a picture for printing or making a projected image, the pixels nearly always need need to be redistributed to make the new picture. This is called 'resampling'. If the printer driver resamples your image it is likely to be too soft or too 'jaggy'. Resampling is an extraordinarily complex problem to get right, and dedicated software is likely to make a better job than a printer driver. To see why it is hard, copy this diagram which illustrates resampling from 4 dots per inch to 5 dots per inch. Try to colour in squares on the 5 X 5 grid (one colour to one square) to get the same shaped coloured 'image'. I'll bet the balance of colours and shapes in the resulting image is different!



To minimise the problems of sub-optimal resampling you should always try to use a dedicated program like Photoshop, Photoshop Elements, or Lightroom to manage the resizing/resampling. The bottom line is, try to resample your image file to 300 dpi before sending it to a Canon printer, or 360 dpi before sending it to an Epson printer. There's a full discussion of why this is necessary and where all these numbers come from, on my website: see <http://fromcameratoprint.com/FAQs/index.html>

We'll cover all this stuff again in our workshop on preparing images for print, in the New Year.

As usual, if there is anything you'd like covered in this newsletter, or anything you'd like the club to be involved in, email me at tim.mcmahon@me.com (just click on the link!). We aim to help and satisfy!