

# Camera Club News

## Letter From The President

Hello All

While I was happy to have the opportunity of a short trip to Alice Springs and Sydney for a bit of photography and music, I was sorry to have missed the competition judged by Esther Bunning.

Martin tells me that we had a good turn out. Certainly there was a larger number of entries than for the last few competitions. That's very good news.

It is interesting to note the resurgence of black and white photography at our club too. Some of the b&w images that were entered for the latest competition are simply stunning. Both the projected and print winners in our 'Human Emotion' competition were b&w images and they are a superb illustration of just how good much of the photography in our club is. 'The haunting image of 'Ella' (P 4) is as engaging as any photograph I've seen like it anywhere this year.

The workshop, "Show, Tell and Critique" that we held last month went very well. The idea was for people to bring along an image, explain what they were trying to do and how they'd done it, and get comment and help from others present. In a way it was a pity that only about 10 members attended. On the other hand, the smaller numbers allowed maximum participation and everyone said they found the critique and suggestions helpful. Similar workshops are planned for August and October: mark them in your diaries.

As you know, the August meeting is our annual general meeting. The present committee disappears like Cinderella's coachmen and must be replaced. Unlike Cinderella's story, no ugly siblings are involved, but all club members are. See the note in 'Committee News' (P 7) regarding upcoming elections and give some thought to who you want on the committee for the next year.

In the meantime, the current committee wants to know what members think about our exhibition theme and about a proposed change to competition scoring. The email in-boxes are open!

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](mailto: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](http://www.wairarapacameraclub.org)





## Competition: Human Emotion

Esther Bunning has a huge reputation, both in NZ and overseas, for the quality and inventiveness of her portrait photography. We are very fortunate that she has been willing to cast her expert eye at our images and provide feedback to the photographers. Our grateful thanks to Esther for her comments and

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Set Subject 'Human Emotion' Results							
Projected Image Entry		Impact	Com-position	Subject	Technique	Presen-tation	TOTAL
		0 to 4	0 to 3	0 to 2	0 to 2		(up to 11)
Glenys Robertson	<i>Trance</i>	4	3	2	2		11
Glenys Robertson	<i>Dance to the Rhythm</i>	4	3	2	2		11
Glenys Robertson	<i>Listen to my Words</i>	3	3	2	1		9
Kay Halligan	<i>Help</i>	4	3	2	2		11
Kay Halligan	<i>I Don't Want to go to Bed</i>	2	2	1	1		6
Bruce Levy	<i>A Wicked Left Hand!</i>	2	1	2	2		7
Bruce Levy	<i>Heart to Heart</i>	2	1	1	1		5
Bruce Levy	<i>Rugby 7's Party Time</i>	3	3	1	1		8
Sid Hayes	<i>All Concentration</i>	1	1	2	1		5
Barry Baxter	<i>Consternation</i>	4	3	2	2		11
Barry Baxter	<i>Excitement</i>	3	3	1	2		9
Carolyn Smith	<i>Ella</i>	4	3	2	2		11
Carolyn Smith	<i>Enduring Love</i>	4	2	2	2		10
Jazell Wilkie	<i>Aargh... Brainfreeze</i>	2	2	2	2		8
Jazell Wilkie	<i>Happy Now... Brainfreeze gone.</i>	3	3	2	2		10
Dave Ferguson	<i>Human Emotion</i>	3	2	2	1		8
Meegan Cottle	<i>A Little Doll Stole My Heart</i>	3	3	2	2		10
Meegan Cottle	<i>Deep in Thought</i>	2	3	1	2		8
Meegan Cottle	<i>I Just Don't Want To.</i>	2	3	1	1		7
Peter McNeur	<i>I Do Have a Sense of Humour</i>	2	2	2	1		7
Robyne Kippen	<i>Dad and Son Moment</i>	3	3	2	2		10
Robyne Kippen	<i>Jolly Fellow</i>	4	3	2	2		11
Robyne Kippen	<i>Mudbath</i>	4	3	2	2		11

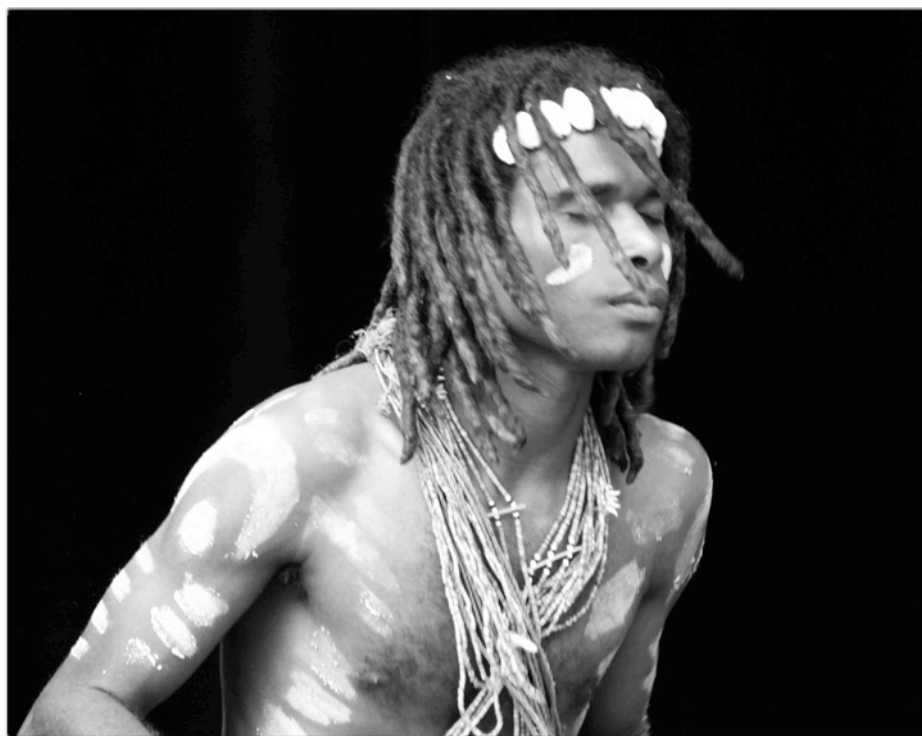
also for offering insights into her own work. I'm sure all members who were present learned a lot.

Esther made some helpful comments about using flash which Martin has expanded on later in the newsletter.

She also commented on the papers that people use for printing. The search for the ultimate printing paper is like the search for the holy grail — not only is the target elusive but each 'best' paper has its devoted admirers.

The qualities which, in combination, distinguish photo papers are weight — how solid or

...cont'd



### **Trance**

by Glenys Robertson

**WINNER:** 'Human Emotion' Projected Image

Print Entry		Impact	Composition	Subject	Technique	Presentation	TOTAL
		0 to 4	0 to 3	0 to 2	0 to 2	0 or 1	(up to 12)
Chris Kilford	<i>Unsure</i>	2	2	2	1	1	8
Sid Hayes	<i>Mixed Emotions</i>	2	1	1	1	1	6
Lorraine Garrity	<i>Ouch</i>	4	3	2	2	1	12
Lorraine Garrity	<i>Caught You!</i>	3	2	1	1	1	8
Lorraine Garrity	<i>It's Cold.</i>	2	2	1	1	1	7
Tim McMahon	<i>David</i>	4	3	2	2	1	12
Martin Connelly	<i>Cautious Courage</i>	2	1	2	2	1	8
Martin Connelly	<i>Delight</i>	4	3	2	1	1	11
Carolyn Smith	<i>A Time to Grieve</i>	4	3	2	1	1	11
Carolyn Smith	<i>An Anxious Moment</i>	4	3	2	2	1	12
Jazell Wilkie	<i>Rock Monster</i>	2	1	2	1	1	7
Jazell Wilkie	<i>I Saw a Scary Frog</i>	4	3	2	2	1	12



flimsy a paper feels, and surface texture — whether the paper is glossy, textured (a.k.a. ‘pearl’), or matte.

Heavier papers seem to be favoured by people making photographs for sale: they not only have ‘feel appeal’ but weight is also associated with better archival properties, apparently.

Matte papers give an image a ‘water-colour’ kind of finish. They are often prized by fine art and portrait photographers who work in colour. However, matte papers absorb ‘thin’ inks and are generally not suitable for printing with dye inks. Unless your printer uses pigment inks, you will probably not be able to use matte papers.

On the other hand, glossy papers are more prized in black and white photography because they make deeper blacks, and so enable a wider tonal range in an image.

Some thin, satin finish papers give images a dull look and can really detract from an otherwise great photograph. Unsurprisingly, these kinds of papers tend to be relatively inexpensive.

We could have a look at paper selection at our next “Show, Tell and Critique” session if there is interest.

Finally, congratulations to Caroline who also took home the prize from the random draw. Remember, the more entries you put in, the more chances you have to win. Caroline put in 4 entries last time and won. Proves the point!



***Ella***

*by Carolyn Smith*

‘Human Emotion’

ProjIm



***Jolly Fellow***

*by Robyne Kippen*

‘Human Emotion’

ProjIm





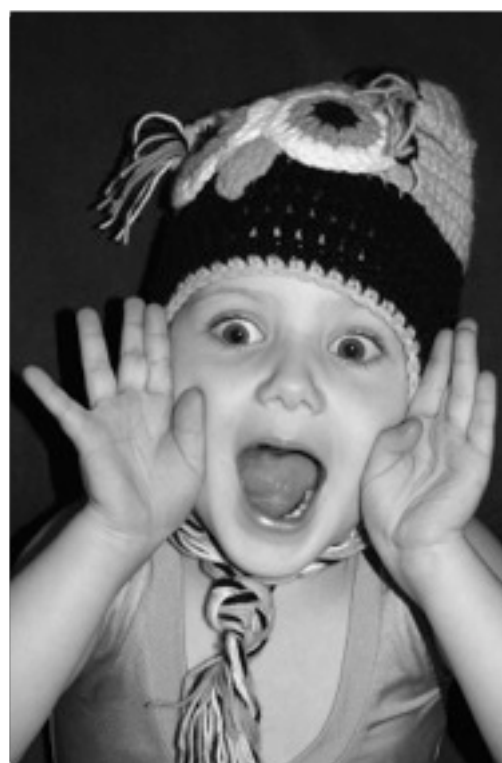
A selection of the judge's favoured images cont'd



***Mudbath***

*by Robyne Kippen*

'Human Emotion' ProjIm



***Help***

*by Kay Halligan*

'Human Emotion' ProjIm



***Consternation***

*by Barry Baxter*

'Human Emotion' ProjIm



More of the judge's favoured images

***An Anxious Moment***

*by Carolyn Smith*

**WINNER**

'Human Emotion' Print



***Ouch***

*by Lorraine Garrity*

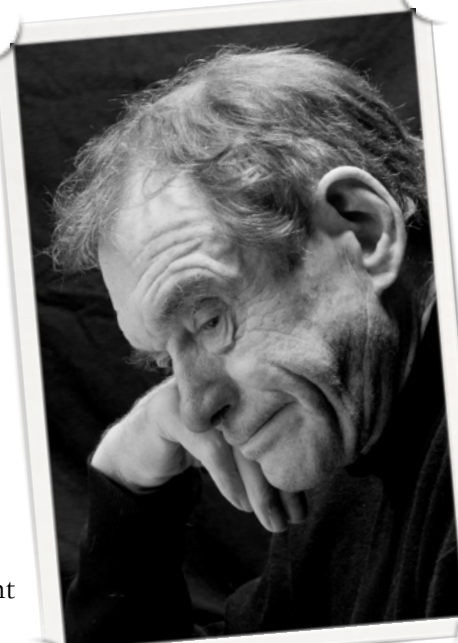
'Human Emotion' Print



***David***

*by Tim McMahon*

'Human Emotion' Print



**Open Section Results**

Projected Image Entry		Impact	Com-position	Subject	Tech-nique	Presen-tation	TOTAL
		0 to 4	0 to 3	0 to 2	0 to 2		(up to 11)
Bruce Levy	<i>Ready to Trek</i>	3	2	2	2		9
Carolyn Smith	<i>Bride Wars</i>	2	3	1	2		8
Peter McNeur	<i>Autumn Colour</i>	3	2	2	2		9

Print Entry		Impact	Com-position	Subject	Tech-nique	Presen-tation	TOTAL
		0 to 4	0 to 3	0 to 2	0 to 2	0 or 1	(up to 12)
Sid Hayes	<i>Kaka Kai</i>	3	2	2	2	1	10
Martin Connelly	<i>Water Droplets Colliding</i>	4	2	2	2	1	11



*Ready to Trek*  
by Bruce Levy

‘Open’ ProjIm:

*Autumn Colour*  
by Peter McNeur

‘Open’ ProjIm:

**Committee News**

Here's a brief summary of the committee meeting held 27/5/13

**Financial Report**

Finances remain healthy. Our bank balance as at 27/5/13 was \$2847.71, the largest expenses in the period having been purchase of mat board and meeting room hire.

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## Membership Update

We received and accepted applications from Peter McNeur, Paul Westrupp, and Robyne Kippen.

## AGM: Elections

We noted that the new club rules regarding election of committee members (see side box) and decided to call for nominations by email on July 1. Note that *all* committee positions must be re-elected. Bruce Levy, and Chris Kilford have indicated that they would prefer to stand down at this stage. All other current office holders are willing to be renominated if members so wish.

13. The Secretary shall call for nominations for the Committee not less than four weeks before the date of the Annual General Meeting. For the purposes of this rule, communication to financial members by email will suffice.
14. Nominations for all Committee members shall be submitted to the Secretary not less than three weeks before the date of the Annual General Meeting. Such nominations shall be recommended by the proposer and seconder and shall have the consent of the nominee.

## Review Judging Criteria

When the new judging criteria were introduced it was agreed we would review the process at the May meeting. The consensus of the committee is that the new criteria are working quite well: they are stimulating more focussed feedback from judges and somewhat greater consistency.

We discussed a proposal to drop the point for 'presentation' as it is relevant to prints only, and, in the view of some members, potentially distracts somewhat from the main point of photographic judging, which is image quality.

We decided to keep the scheme until the end of this competition year, but to drop the 'presentation' mark for next year.

As part of this, the committee considered whether to simply eliminate the point altogether (making a total of 11 for both proji and print) or to change the balance slightly by allocating another point to 'impact', 'composition', or technique (for a total of 12). **We really want members' views on this: I'd be happy to receive an email.** ([tim.mcmahon@xtra.co.nz](mailto:tim.mcmahon@xtra.co.nz))

## Exhibitions

Following the enthusiastic response to our images by some of the judges this year, we discussed whether we should consider more public exhibitions of our work, and/or whether to change the focus of our next planned print exhibition from *Wairarapa at Work*, to *Open* — in other words, simply to exhibit the best 25-30 images, any subject, any place, selected from club members' submissions.

Committee members felt this might be a good change but we decided to check to ensure no members would be aggrieved because they have already made a start on the *Wairarapa at Work* theme.

**Please let me ([tim.mcmahon@xtra.co.nz](mailto:tim.mcmahon@xtra.co.nz)), or another committee member, know as soon as possible if you have put time and effort into images for the *Wairarapa at Work* theme and would not want to see it changed for the next exhibition.**

## Images on the web

In a follow up discussion we considered whether and how to make some of our images more readily viewable by members and the public by making better use of the web. Martin, Nik, and Tim are exploring options and are to report back to the next meeting. Watch this space!



## Have You Ever Wondered About ? ...

### Mitigating 'Too Much Flash'

by Martin Connelly

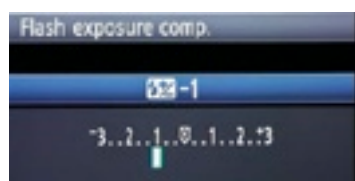
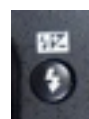
When she judged our recent "Human Emotion" competition, Esther Bunning commented that some images were slightly marred because the camera's flash had been too bright. Too much "flash" can make people's foreheads and noses seem a bit unnaturally shiny and glowing.

There are three main ways to fix this problem (if you think it is a problem). The first, and simplest, way to fix over-flashing is to stand further away from your subject. This may not always work since your camera may calculate that there is less light around and compensate by adding more flash or exposure.

The second way to solve the problem, if your camera has it, is to use the Flash Exposure Compensation adjustment. The icon for the button or menu normally looks like this.....



On some cameras, there may be an actual button, while on other cameras you access the adjustment through the menu.



Normally, after you touch the button (or 'OK' the relevant menu item) a scale from -3 to +3 shows up somewhere in your camera display. You then adjust a dial to fine-tune a pointer on that scale. If you make the pointer head up the scale, you will end up with more flash from your camera. Head down the scale and you get less light. In the example the pointer has been set at -1.

It can be tricky to get the right level of compensation, so some trial and error is in order. Two warnings. Firstly, when you are finished with your current shooting session, remember to reset the Flash Exposure Compensation button back to 0. Secondly, the Flash Exposure Compensation button looks a lot like another button you can find on many cameras – the 'ordinary' exposure compensation button, which looks like this.



One has a flash of lightening on it, the other does not.

The above description works for cameras that have a built in flash, and the Flash Exposure Compensation control.

However, not all cameras have a Flash Exposure Compensation control, which brings us to the third way to soften the flash from your flashing camera. In my camera case, I still carry around a small packet of light white tissue paper — something I have had from a time when cameras were much less sophisticated. Place it in front of the flash and it diffuses the light and reduces the shiny effect — and it's really cheap. Just a bit unpredictable, so — again — trial and error is called for. Other people achieve the same effect by sticking some semi-opaque cello-tape over their flash. However, make sure that whatever you use does let some light through and that it is not coloured, otherwise your image may end up having a strange colour also.

What I have written about above applies mainly to photographers using their camera's built in flash.

If you have an accessory flashgun that you plug into a hot-shoe on your camera, the same general ideas apply. The Flash Exposure Compensation control will also enable adjustment of an external accessory flash, if it controls the built-in flash, in my experience.

However, with an accessory flashgun you do have added options, the cheapest being to swivel the flash so it points at a white ceiling or wall. Bouncing the flashgun's light off a nearby surface, rather than pointing it at the subject, nearly always improves the image by softening the light and introducing subtle shadows. But if you were outside, or your room had a high wooden ceiling, that approach would not work. No problem — for a few dollars you can purchase special diffusers for your flashgun. There are literally hundreds of such products out there. A quick search <http://www.bhphotovideo.com/c/buy/On-Flash-Light-Controls/ci/655/N/4168864814> on the B&H site revealed 507 possible items ranging from \$5.00 to \$214. By all accounts, the expensive ones do not do a better job than cheaper ones.



## Noticeboard

Back by Popular Demand

**Matting and mounting**  
and how to use the club's Mat Cutter

At Sid Hayes' place  
50 Nikau Heights, Masterton  
Sunday 23 June, 10 am

Don't forget *next month's competition*:

### Abstract.

Print entries must be in by 5pm Wednesday 26th June.

Projected Images by Thursday 27th.

Same rules: up to 4 images in any combination of print or projected,  
and one may be 'open'.

### Committee Elections

Think about whether you want a committee next  
year, and if so, who you'd like on it. 😊

Nominations (seconded by another member, and agreed by the  
nominee) are due at the end of next month.