

# WAIKANAE CAMERA CLUB INC

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*Concentration– Hugh Scott*

## *The Challenge Ahead*

**B**rowsing through my bookshelves the other day, I glanced through my bound set of the “War Illustrated” magazine for World War One. Although less than 100 years old, most of the illustrations were drawn by war artists, with a few B/W photographs just beginning to appear. This evening, as I write the newsletter, we are shortly to see a live camera-eye view of a Space Shuttle crewman repairing the outside of the Shuttle in Earth orbit.

It makes you realize how far we have come in the intervening 90 or so years. High quality pictures in full colour are part of everyday life, and one of the challenges facing camera clubs is to maintain enthusiasm for our own work in the presence of this deluge of imagery. Members can take pride in producing quality pictures that win competitions, but we also need to push the creative boundaries ourselves. Remember that many past innovations were started by enthusiastic amateurs!

*Editor*

## Club News

### A Wide Panorama

On 12 July, our guest speaker was Clayton Tume.

Without doubt, this was one of the most interesting evenings we've had recently. Clayton's topic was "Panoramic Photography", to which he has clearly devoted much of his professional career. His speciality is photographing "big" events, such as sporting fixtures in stadiums or at the racetrack. To obtain the wide panoramic view, he has adapted several commercial panoramic cameras and developed portable support masts that enable the cameras to be raised above the crowd to get an all-round view.

We were able to examine this remarkable range of equipment, and admire the superb detail of the photos produced by these methods.

Thanks Clayton for a memorable evening!

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### Print Battle at Levin

The front page picture shows the judges hard at work during our print battle with Levin.

As is now usual, the teams were selected so that members from the competing clubs were mixed together. The whole affair was conducted with a great deal of "audience participation", especially from one gentleman with a "foot in both camps" so to speak.

Some sympathy was due to the judges who had to make their

decisions in the face of a barrage of partisan comments. One of the five teams was eventually named as the winner, although the result didn't seem to matter much! All in all, it was a most enjoyable evening, and we must thank the Levin club for their great hospitality.

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### Show and Tell

The final club meeting for July consisted of a "show and tell" session in which three members, Dot Horne, Scott Stevenson and Simon Forsyth, showed examples and talked about their photographic work.

Dot introduced us to the complexities of horse, rider and event photography. Scott discussed the problems of choosing and using a digital camera, and Simon presented all the pros and cons of moving into the digital world as a professional, illustrated with stunning (digital) pictures of his recent visit to China.

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### Monochrome Photography Group

The next meeting of the monochrome group will be held on Tuesday 16<sup>th</sup> August, as usual at Simon's place, 2 Waiheke Street, Waikanae at 7.30 pm.

This session will be about small basic improvements that result in easier printing, and lead to a much improved final image.

For more details, please contact Herman Visser (Tel: 902 4097).

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## Digital Photography Group

Our last meeting covered some interesting topics. Hugh Scott gave a demonstration of downloadable Internet software for handling “raw” camera images.

The “How to do it” session included the use of the gradient tool and layer blending to correct for camera vignetting problems. Some aspects of the new CS2 upgrade to Adobe Photoshop were demonstrated, including the new filter that enables pincushion and barrel distortion to be easily corrected.

We concluded with a review of digital images ranging from “ordinary” digital photography through to pictures that were entirely generated on the computer. (See letter from Clive Baker in this newsletter).

The next meeting of this group will be held at 395 Te Moana Road, Waikanae, on Tuesday 6<sup>th</sup> September, at 7.30 pm.

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## Frank Hinchcliff Memorial Trophy - Revised Details

Our programme indicates that entries for this competition will close on 13 September. We asked Jack Sprosen to judge this competition and he agreed. Sadly Jack died a few weeks ago so we need to arrange for a new

judge. This means the closing date for the competition has been put back to 11 October (the date of our AGM). The report back on the competition and results will now be on 8 November.

Details of the Competition:

1. It is a separate stand-alone competition.
2. Everyone is eligible to compete.
3. You may enter a **TOTAL** of **TWO** images - for example two colour prints **OR** two slides **OR** two monochrome prints **OR** two multiple prints, **OR** one print and one slide **OR** one colour print and one monochrome print, etc.
4. Entries must have been taken in the last two years.
5. The images you enter must **NOT** have been used in previous Waikanae Camera Club competitions.
6. Other rules (size of matts, size of prints, etc) are the same as for our regular competitions.

**GET SHOOTING OR AT LEAST START SORTING THROUGH YOUR POSSIBILITIES**

**GOOD LUCK!**

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## Tea Roster for Aug/Sept

- |                |   |
|----------------|---|
| <b>9 Aug</b>   | Scott Stevenson(milk)<br>Alan Thompson(bis) |
| <b>23 Aug</b>  | (Print Battle)                              |
| <b>13 Sept</b> | Herman Visser(milk)<br>Peter Ellis(bis)     |
| <b>27 Sept</b> | Tim Abbott(milk)<br>Nigel Alderton(bis)     |

## Jack Sprosen

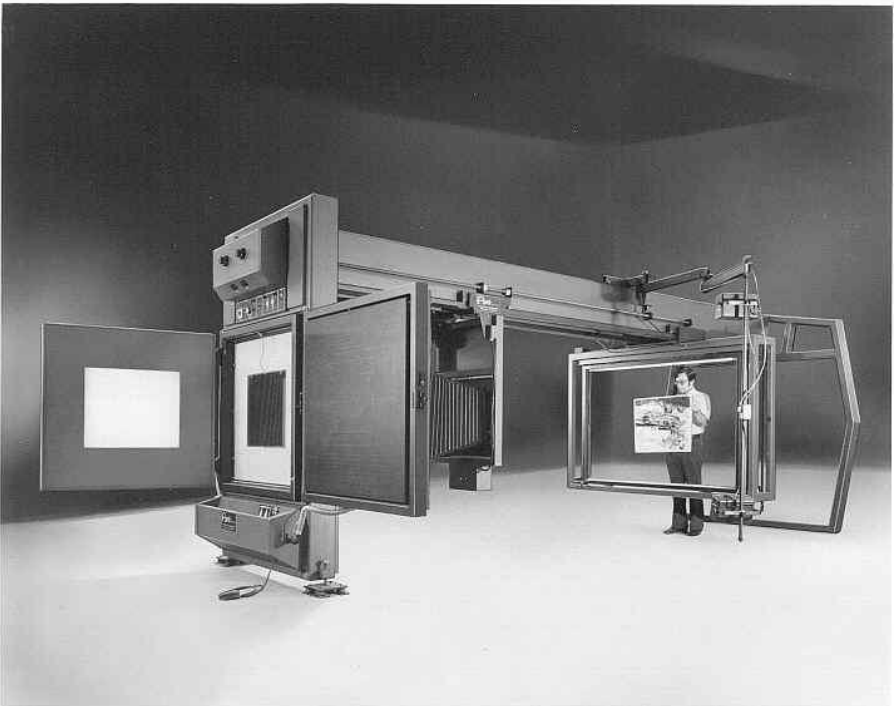
Long time members of this club will be saddened to hear of the recent death of Jack Sprosen at 72, after a short illness.

As President and then Past President of the PSNZ, Jack became very well known, especially to members who participated in the regional and national conventions. For the following information, I am indebted to Jenny Cochran, who knew him well, and describes him as “a wonderful outgoing and friendly guy”. In previous years, he collaborated with Maurice Petchell to present a lot of exhibitions of their work. Only last year he showed his work at the regional convention in Stratford.

He traveled extensively in connection with his work, and adopted digital photography at an early stage. Superb examples of his work can be found on his Website: [www.photo-trio.co.nz/spros/jack.html](http://www.photo-trio.co.nz/spros/jack.html). More details are certain to be available in the forthcoming edition of Camerataalk.

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### My Camera's Bigger Than Yours, Nya Nya.



This is a picture of the type of camera I used to operate when I was a photolithographer. Although I admit, this is at the extreme end of the size available;

most other cameras were capable of taking 20 inch x 16 inch negatives. The operator in the photo seems to be mounting the copy which appears to be a large transparency.

The V shaped beam alongside him will hold the illumination, usually pulse xenon, but in the past, arc lamps. The lens which is obscured, but sits on the front of the bellows which can be seen would probably be a 36 inch focal length f10 max to f256 min, with facility to insert filters or different shaped stops either in front or behind the lens. The film plane, (visible on the left of the picture, is inside the darkroom, so there is a wall between the large door and the bellows), contains three elements:

1. The ground glass screen for viewing.
2. A clamp for holding screens for making half-tones.
3. The vacuum back for holding the film.

The illustrated camera could probably make pictures twice enlargement to ten times reduction of the original. All work is two dimensional, taken from original art work from the ad agency. As you know, colour work is made from four or five negatives. Can you imagine making four negatives on this camera, each one being in exact register with the others? What fun I had, but of course there were many tools to assist, like register pins etc. ...*more to follow.*

*Marshall Marsden*

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## **Two Upraised Digits.**

### **Introduction**

**I**t seems to me that the world of photography is undergoing a technology revolution as great as that of the introduction of the ability to replicate colours. The current change to digital recording of images is however happening with a bewildering speed compared with the earlier introduction of colour.

It is timely therefore for us as a camera club to look at the ramifications of this change as it affects as amateur photographers and our “competitions.” What has surprised me is that, having thought about it quite a lot lately, I think that it is going to be relatively painless.

I see the colour print group developing into three broad groups incorporating both analogue and digital photographers. In practice these groups will overlap so that there is no dividing line between them. The following sections outline how I see them developing.

### **The Black Box Approach.**

The first group includes both analogue and digital photographers. There will be experienced photographers, or beginners, who purchase a digital camera to replace an analogue one. Their sole interest in the camera will be to take images, some of

which they will select for printing. The printing process will be either carried out by a professional processor or using a home computer and printer.

The motivation for making a change to a digital camera this will be either economical because the photographer can take a large number of images but only print the best, or it may be forced because there are no longer analogue cameras available.

Their photographs will be as beautiful, or better, as those they take at present, and they will continue to gain much satisfaction from the exercise of these skills.

### **The Fundamental Photoshopper.**

With the advent of the digital camera software packages such as “Photoshop” have been introduced giving the photographer a very powerful tool for the downstream processing of images recorded on a digital camera (or by the scanning of an analogue negative for loading into a computer.)

Paradoxically this software enables a photographer to control to the process in a way which is akin to the arcane art of black and white film. Parts of the image can be modified in a variety of ways as to enhance the final photos. Obviously the computer controlled process is much more powerful in that it permits the removal of intrusive elements in an image, the moving of items from one place to another to improve composition, or the amalgamation of elements from one or more different images. They can also turn day into night.

The creative ability to modify photos in this way implies computer literacy, and a deep pocket to pay for the software and the computer to run it on.

The end product of this process will still look like a “real” photo indistinguishable from an analogue print.

### **The Phantasy Photo World.**

The software packages which enable the computer control of photographs open up a whole new creative fantasy world.

Software such as “Photoshop” can also be used to generate abstract patterns. These patterns can be used to enhance a photo or to generate an entirely new image that has never been near a camera. (But then those skilled in black and white techniques have been doing this for centuries.)

A further trick is the possibility to convert a photographic image so that it appears to be a convincing painting. Which means that photographers can challenge painters on their own ground!!

### **The Impact on Camera Clubs.**

The emergence of digital photography and its impact on the amateur is seen by some as a threat that needs to be controlled in some way. Judges are generally negative towards “digital” images and I have had two entries marked down because they were thought to be digitally manipulated.

But why should digital cameras be regarded as “different”? Photographers have always adopted technological developments which have enabled them to take better photos. Through the lens metering, zoom lenses, and improved film have all enabled us to take better photos. And they have enabled more people to take great photos in a wider range of situations.

Should all competitive photos be taken by pin-hole cameras as the only pure form of “photography”?

Digital cameras and computers are another improvement in technology. Maybe not all of us will be able to afford the new technology or to have the skills to use it. But hey I cannot afford a darkroom to develop my own prints nor do I have the skills to use that.

So yes, it possible for a digital expert to manipulate the composition of a photograph by computer based chicanery. But the digital expert will only improve the composition if he or she obeys the rules. They must recognize what is good composition.

And yes it is possible for a digital expert to combine two images to make a new photograph or add non-photographic computer generated elements to enhance an image, but the new image must comply with all the things that comprise “good art.” Otherwise it is bad art (and sliders have been making “sandwiches” to combine two images for years.)

#### **A Conclusion.**

For the foreseeable future I am happy to continue to submit my analogue efforts in open competition with other photographers, regardless of whether they have had their sticky fingers in the end effort or not. When I take a photo I am aware of composition, light and shade at the time I take it. I am doubtful that I can improve on what I take, either in a darkroom or computer.

When I start into Photoshop it will be for the fun of the thing, not to be competitive.

*Clive Baker*

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*Picture Perfect Framing*

**Warren and Kathy Ixer**

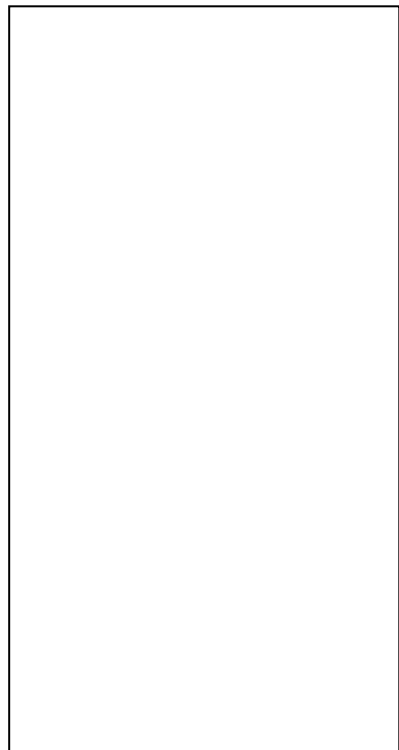
**14a Parata Street, Waikanae**

**Phone: 04 902 5524 – A/H: 06 362 6972**

**Art and Photographic Mat Cutting and Framing**

<b>Waikanae Camera Club Competitions:</b>		<b>Entry Form</b>	
<b>Photographer's Name:</b>	<b>Grade:</b>	(Colour Prints)	
	<b>Grade:</b>	(Slides)	
<b>Set Subject:</b>	<b>Grade:</b>	(Monochrome)	
	<b>Date:</b>		
<b>Titles of Photographs Entered</b>	<b>Type*</b>	<b>Set/Open Subject</b>	
<b>* Colour print, Monochrome print or Slide</b>		<b>(Maximum of 2 per type)</b>	

<b>CONTACTS:</b>		<b>Tel</b>
<i>Newsletter</i>	<i>Peter Ellis</i>	<i>904</i>
<i>Editor:</i>		<i>1881</i>
<i><u><a href="mailto:peter.ellis@paradise.net.nz">peter.ellis@paradise.net.nz</a></u></i>		
<i>Treasurer:</i>	<i>Katherine Alderton</i>	<i>902</i> <i>0636</i>
<i><u><a href="mailto:nigelalderton@paradise.net.nz">nigelalderton@paradise.net.nz</a></u></i>		
<i>Secretary:</i>	<i>Colleen Famularo</i>	<i>905</i> <i>9871</i>
<i><u><a href="mailto:colleenphoto@xtra.co.nz">colleenphoto@xtra.co.nz</a></u></i>		
<i>President:</i>	<i>Hugh Scott</i>	<i>904</i> <i>6433</i>
<i><u><a href="mailto:hughscott@paradise.net.nz">hughscott@paradise.net.nz</a></u></i>		
<i>Competition</i>	<i>Jenny</i>	<i>237</i>
<i>Secretary:</i>	<i>Cochran</i>	<i>4561</i>



**The Waikanae Camera Club**  
**PO Box 222, Waikanae.**  
*or visit our Website:*  
[www.waikanaecameraclub.com](http://www.waikanaecameraclub.com)