

# WAIKANAE CAMERA CLUB INC

## NEWSLETTER

Volume 27, Issue 6

July 2003



**Through the Grass Darkly**

### *Hot Topics*

**I**n the last month, two topical and rather controversial subjects have prompted members to put pen to paper. It is good to see new topics being raised in our Newsletter. Guest speakers and Club competitions have always been well covered, thanks to Jenny Cochran's regular contribution. Now Clive Baker (The Digital Debate) and Rex Morgan (Mounts, Mats, Double Mats, Frames and So Called Presentation) have put their ideas quite forcibly on the table (Pages 6, 7). Many members of photographic clubs must be confronting the issue of digital versus film photography and how it should be managed, while Rex's topic is more of an aesthetic debate. Who else has strong feelings on these issues? The photographic world is changing. Should we change with it? How do we retain the wealth of expertise that has been developed over the last hundred years? Over to you....

*Editor*

## Results from the June Club Competition —Top Marks Only

Set Subject — “Light and Shade/Night and Flash”

Judges: Simon Forsyth and Rex Morgan

Total of 45 entries from 13 entrants

### Colour Prints:

#### Grade A

Jenny Cochran	“Motif”	10
Jenny Cochran	“Colours of Italy”	10
Peter Ellis	“Night in the Hut”	10
Rex Morgan	“Plastering the Wall”	10
Clive Baker	“Cool Light, Light Shade”	9
Clive Baker	“Brothers and Sisters Shuns”	9

#### Grade B

Karyn Crocker	“Bjoss’s House, Mikalholt, Iceland”	6
Pam Watt	“Evening”	6

### Monochrome Prints:

#### Grade A

Jenny Cochran	“The BMW Grin”	10
Jenny Cochran	“Vignette”	10
Robyn Cotton	“Tithe Barn”	9
Mike Martin	“Hopes Grounded”	9

#### Grade B

Bill Harris	“Big Brother”	10
Bill Harris	“Riddiford Street”	9

### Slides:

#### Grade A

Hugh Scott	“Punga Pattern”	10
Jenny Cochran	“Foxton”	9
Nick Clark	“The A Bomb Dome”	8
Bill Harris	“Estuary”	8

### Members’ Choice:

Jenny Cochran	“Motif”
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Simon and Rex thank you very much for doing the judging. You had spent a lot of time and thought over the comments and evaluation. Anyone wanting to hear the comments on any image again can contact me as they are all written out. Again, thank you to Simon and Rex ~ not easy to judge work in your own club.

Peter is doing a great job of labeling and setting up our photos in the libraries. It is much appreciated. The displays look really good.

**Jenny C.**

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## CLUB NEWS

### Club Meetings in July

WE are now all set for the print and slide battle with the Levin club on our first meeting of 8 July. Each member has been asked to bring between 4 to 6 prints, but there is no strict limit. Prints should be mounted and large enough for viewing, but again there are no strict rules on this.

Rex Morgan has kindly offered to look after the regular meeting in Waikanae for those members who will not be going to Levin.

As everyone should now be aware, the weekend field trip to the Wairarapa will now be from 1 – 3 August. *See Hugh Scott*

The meeting of Tuesday 22 July is collage night. Members are encouraged to bring mounted collages, or to bring individual prints for making up collages on the night. My opinion of the collage as an art form was greatly enhanced by the PSNZ slide lecture of 10 June. The “family album” collages shown there were absolutely superb. Now we have the opportunity to gain the experience for ourselves.

*See Jenny Cochran about collages*

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### Interclub Competition

IN connection with the Regional Convention this year, there will be an Interclub Competition. Clubs or individuals are encouraged to enter slides and/or prints. The closing date for entries is 11 August.

For the club, the entry fee is \$25, and a set of 6 prints and 6 slides can be submitted. All photos must have been taken within the last two years, and no more than two entries are permitted from any one person.

Individuals are also allowed to enter at a cost of \$12 per entry.

The entry category is **open**.

See Robyn re: Regional Convention

Jenny re: Slides

Simon re: Prints

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## WHAT'S ON IN THE REGION AND ON THE INTERNET

The following are by courtesy of the Wellington Photographic Society

### Photo Exhibitions

#### *Editor's Choice -*

**World Press Photo Exhibition, Academy of Fine Arts, 1 July–3 Aug** – from 3,900 photographers and 53,000+ images, this is a description of the winning image: *'In the photograph, surrounded by soldiers and villagers digging graves for victims of that morning's earthquake, a young boy clings on to his dead father's trousers as he squats by the grave where his father is about to be buried'*. (click on 'The winners 2003' to get the winners in 11 categories).

[Members recalling the awesome, sometimes awfully moving images and the large crowds at this exhibition last year will be keen to make a return visit – but if you go in the weekend go early for best viewing pleasure – Ed]

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**Epson NZ Professional Photography Awards 2003** – some stunning work on display - [www.epsonawards.co.nz/awards\\_finally.html](http://www.epsonawards.co.nz/awards_finally.html)

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### New

**Stephen Rowe and Brett Whincup, *The New Rugby*, Dowse, opens 8 July** – captures the traditions, spectacle and adoration surrounding New Zealand's great iconic game.

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**Fiona Pardington, *te tohua, te orongonui [the full moon, the waning moon]*, Bartley Nees Gallery, to 19 July** – 'photographs of heitiki [tiki] found in museums which have little detail about their provenance, other than being attributed to her iwi Ngai Tahu. These are beautiful and strong images with a compelling and powerful presence' -

[www.wotzon.com/fpardington.html](http://www.wotzon.com/fpardington.html)

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**Matthias Wahner, *'Mann Ohne Eigenschaften - man without qualities'*, NZ Centre for Photography, 11 July- 19 Sep.**

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**Heinz Sobiecki, *Photo works 1964-2003*, Photospace, to 5 August -**

[www.photospace.co.nz/expo070.htm](http://www.photospace.co.nz/expo070.htm)

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**Mark Coghlan. 3,4,5, Photospace, to 5 August -**

[www.photospace.co.nz/expo070.htm](http://www.photospace.co.nz/expo070.htm)

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### Continuing

***A Catch of Characters: Lives of Wellington Fishermen*, Museum of Wellington City and Sea: Bond Store, to Feb 2004** – drawing heavily on the Museum's extensive maritime photographic collection, this exhibition looks at the European fishermen who settled Wellington in the late 19<sup>th</sup> Century, and looks in detail at the lives of 12 of them.

[www.museumofwellington.co.nz/new.htm](http://www.museumofwellington.co.nz/new.htm); image at [www.feelinggreat.co.nz/events/list\\_events.php?ec\\_ids\[\]=3](http://www.feelinggreat.co.nz/events/list_events.php?ec_ids[]=3) then click on 'Catch...' and 'View Selected'

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## Web-based Exhibitions/Images and photographic news

**When They Were Young: A Photographic Retrospective of Childhood** - Dozens of photographs, from the 19th century to today, that "capture the experience of childhood as it is connected across time, different cultures, and diverse socio-economic backgrounds." - [www.loc.gov/exhibits/young/](http://www.loc.gov/exhibits/young/)

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**Philip Wollerman** - an Eastbourne photographer offering historical and contemporary images - [www.fisheypotos.co.nz/](http://www.fisheypotos.co.nz/)

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**Onlinefotos** - designed to allow photographers in New Zealand to promote and sell their images online simple, while remaining in control of those images - <http://www.onlinefotos.com/>; and for sample sites go to - [www.onlinefotos.com/samplesite](http://www.onlinefotos.com/samplesite) and [www.onlinefotos.com/weddings](http://www.onlinefotos.com/weddings)

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**Cartier-Bresson** - article on a 50 year retrospective showing of this 'godfather of photojournalism' - <http://www.cnn.com/2003/TRAVEL/DESTINATIONS/05/12/cartier.bresson.ap/index.html>

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**'Chasing the perfect storm'** - <http://photos.msn.com/editorial/EditorialStart.aspx?article=ChasingThePerfectStorm&section=FEATURES>

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**Hasselblad Foundation International Award in Photography** - 2003 winner Malick Sidebe's work, focusing on West African Malian youth, is at - [www.hasselbladfoundation.org/sidibe\\_samples.html](http://www.hasselbladfoundation.org/sidibe_samples.html)

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**Christchurch Photographic Society** - [www.cpsnz.com/](http://www.cpsnz.com/) and click on Gallery for competition winners

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**'Shooting the War' - interview with Harold Paton** ('*Private Paton's Pictures: Behind the lines with Kiwi soldiers in North Africa 1941-1943*') - interview with NZ's first Official War Photographer - [http://entertainment.nzoom.com/entertainment\\_detail/0,1846,183661-129-131,00.html](http://entertainment.nzoom.com/entertainment_detail/0,1846,183661-129-131,00.html)

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**Richard Cullwick - NZ** photographer - [www.cullwick.com/#](http://www.cullwick.com/#)

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**Art Resources** - includes various photographic images and information sites - [www.educationindex.com/art/](http://www.educationindex.com/art/)

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**Photojunkie** - 300 photos from 10 different Photobloggers - [www.photojunkie.org/300exposures/index02.html](http://www.photojunkie.org/300exposures/index02.html)

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## LETTERS

(See comments on Page 1)

### The Digital Debate.

Recently I started to get fun out of photography again after a period of deep depression. But no sooner had this happened that I was forced to think again.

Has the advent of the digital camera rendered me a dinosaur, no longer relevant in today's world, just waiting to be fossilized. Is there a future for the analogue photographer?

Regrettably the answer is no.

Think back a few weeks to the evening when Cliff Threadgold showed us his stunning photos taken around regions in southern Africa. Stunted trees with huge red sand hills in the background, derelict houses on the skyline, and fields of incredible flowers. With the right software and a bit of experimenting, a shot of the bach, the kids sandpit, and nice sunset out of a magazine and, hey you can be Cliff Threadgold. Sadly just because he tramped several kilometres across hot burning sand, got bitten by vicious camel, got lost in the dark on the way back to the camp, and died of dehydration, doesn't make his photo better than yours. One beautiful statue is no better than another beautiful statue just because one has been produced by stone-age tools

Should we ban them or treat them as a separate category within the camera club ambit? Like we do with "black and white" and "colour" Little signs saying this photo was taken with an analogue camera? That would be just trying to ban progress. Nobody banned zoom lens or through the lens metering but they made for easier photographs. And is there any difference between "burning in" on a black and white print and the computerized manipulation of colour or exposure. Both surely are photographic skills. It's just that there is so much more that the computer can do.

Watching the North Shore Salon acceptances at our June club night made me realize just how far we in Waikanae are lagging. Many of those slides, probably more than half, had been digitally manipulated.

So am I going to give up, sell my house, and buy a computer. No, I will continue as an analogue photographer. Sort of like the people who like steam engines and vintage cars. Sad, aint it?

*Clive Baker*

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## Mounts, Mats, Double Mats, Frames and So-called Presentation

Years ago exhibition photographs, that is, photographs for exhibitions, displays and general viewing, were edge mounted. They had no mats or frames; not even a border around the photos. They were stuck by various methods on to a hard surface and often varnished to protect the print surface.

There were no tiny photographs on large pieces of white, black or coloured cardboard. What mattered or counted was the image, not what it was stuck on. This is a photographic club, not a picture framing club! When you go to an art gallery, do you go look at the frame or the image? The frames are to protect and make the images able to be hung; that is their proper function.

When you take your images or pictures to a prospective client, do you present them all in mounts or frames or mats? No, the buyers, especially if they are going to publish them are interested only in the image itself, its composition, suitability for purpose, and how it will reproduce. The print of course must be as near perfect as possible in quality.

The trend now among club exhibitions is to pay more regard to the “presentation”, that is, mount, frame, colour of mat, than the image itself, so now it’s poor photographs, small out of focus images on very large mounts, with excellent marks, not for the image but for the so-called “presentation”. The image is an also-ran.

No amount of good presentation will make a poor image into a good one. A good photograph is still a good photograph regardless of presentation, but good presentation does enhance the end result. Still, you cannot make a silk purse out of a sow’s ear.

Now images are purchased for frames etc. to suit the furnishings. Fashions in presentation come and go, good images will in the end speak for themselves.

*Rex Morgan*

### Notice of the Wellington Inter-Club Print Battle

7.30pm on the Tuesday 9<sup>th</sup> September

Waikanae Presbyterian Church Hall, Ngaio Road, Waikanae

**Rules of Engagement:** Prints only, no slides. Total of 12 rounds

Some of the topics listed prior to the competition: (*See Robyn for Details*)

Hats	Life’s a Beach	Close-up	Nature	Making Music
Motion	Architecture	Graphics	People at work	Textures & Patterns
Water	Weird	It’s a Breeze	Framed	How Bizarre
Feet	Weather			

Waikanae Camera Club Competitions:		Entry Form	
Photographer's Name:	Grade:	(Colour Prints)	
	Grade:	(Slides)	
Set Subject:	Grade:	(Monochrome)	
	Date:		
Titles of Photographs Entered	Type*	Set/Open Subject	
* Colour print, Monochrome print or Slide		(Maximum of 3 per type)	

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[www.angelfire.com/nt/waikanaecameraclub](http://www.angelfire.com/nt/waikanaecameraclub)

