

WAIKANAE CAMERA CLUB INC

Volume 29, Issue 8 **NEWSLETTER** September 2005



Print Battle Judge – *Marshall Marsden*

Judgement Day

Print battles are a “fun” way of maintaining and strengthening our contacts with like-minded people in our own region. This year, we have had two in two successive months. No-one takes the final result too seriously, but the competitive spirit is certainly alive and well. The judge has to make his or her decisions “on the run”, and is the final and only arbiter of each round.

Last month, we took part in a print battle in the Hutt Valley, involving clubs from the Wellington region. The judge was Glen Howie of Massey University (above).

The judges of these events have to stick to their decisions in the face of a lot of good-natured barracking from the participants. It is certainly not a job for the weak-minded! Whatever our opinions about judging are, we are fortunate in being able to draw on people like Glen who are willing to put themselves “through the wringer”, to give us such a good evenings entertainment.

Editor

Member's Achievements

Jenny Cochran: Entry accepted for NZ Camera 2006:-

“Wall Before Graffiti”

North Shore National Salon; Acceptance in
Open Slides:- “Soaring”

National Photojournalism Competition;
Acceptance in Prints section:- “Lunch Time in
Wellington”

Bill Harris: National Photojournalism Competition;
Acceptance in Prints section:- Title not given

Club News

Inter-Club Print Battle

Our 23 August print battle with the Wellington region clubs was very well hosted by Hutt Camera club.

With good company, good food and an excellent judge (*see page 1*), what more could you want?

The icing on the cake for us was the final score which, to the best of my recollection, resulted in Waikanae coming second in a very close competition. Not that the score ever matters that much. At least it is a good opportunity to compare our efforts with those of our neighbouring clubs.

One Month to Go

This is another reminder that entries for the Frank Hinchcliff Memorial Trophy have been put back for a month until 11 October, due to the death of judge Jack

Sprosen. So we now have an extra month to prepare those winning prints or slides.

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.

The name of the new judge will be announced in the next newsletter.

Speaker for 13 September

Please note that we have a change of speaker for this night. It is:

Barry Durrant Subject: "From 4 x 5 to Digital: Experiences of a News Photographer"

Monochrome Photography Group

The next meeting of the monochrome group will be held on Tuesday 20th September, as usual at Simon's place, 2 Waiheke Street, Waikanae at 7.30 pm.

For further details, please contact Herman Visser, Tel: 04 902 4097.

Next Year's Competitions

Clive, Herman and Hugh have been reviewing the way we conduct our competitions.

The basic aim is to enable members to get more value out of the club. One way to do this may be to put more emphasis on the evaluation of prints and slides, in order to help particularly our newer members to reach a high standard or excellence.

Our aggregate scoring system that determines the end of the year positions has come under some scrutiny, and could be changed.

The aim now is to discuss the whole question at the AGM club meeting,

and to encourage verbal or written submissions from members before the final decisions are made by the incoming committee.

So have your ideas ready for the October 11 meeting.

Digital Photography Group

We had to call off last month's meeting of the Digital Group, because of a virus caught by your editor (not by the computer!!!), and the group members were not keen for a free copy!

The plan was to spend time on the restoration and reconstruction of old and damaged images (See page 6), and to evaluate the performance of the new breed of combined film and print scanner for this purpose.

These topics will now be covered at 7.30 pm on our Tuesday 4th October meeting, at 395 Te Moana Road, Waikanae.

We want this to be a "hands on" event, so each member is invited to bring along an old print or negative that they would like to try restoring.

Tea Roster for Sept/Oct

13 Sept	Herman Visser(milk) Peter Ellis(bis)
27 Sept	Tim Abbott(milk) Nigel Alderton(bis)
11 Oct	Neil Gordon(milk) Nick Clark(bis)
25 Oct	Simon Forsyth(milk) Bernie Fraiser(bis)

From the PSNZ Club Liaison Newsletter – September

JOIN PSNZ IN SEPTEMBER AND GET FREE CAMERA BOOKS WORTH OVER \$200*

The first 50 new members who join The Photographic Society of New Zealand (PSNZ) between the 1st and

30th of September 2005 will receive a free copy of New Zealand Camera, a beautiful hard bound copy coffee table book that retails for \$69-90. This lovely book contains 139 top images by members of the Society.

In addition you will receive – along with all other PSNZ members- a free copy of the next issue, due out in November 2005. It will be titled New Zealand Camera 2006. This book will also retail for \$69-90.

What's more, you will also qualify to receive another wonderful book of members' work in November 2006.

The best part is that all financial members of PSNZ will receive it free and will be invited to submit their work for possible publication in this, the Society's annual book.

You can receive these wonderful books of PSNZ members' work absolutely free! There has never been a better time to join. Go to our website and become a PSNZ member today:

www.photography.org.nz

The Photographic Society of New Zealand Inc.

** The offer limited to the first 50 new members paying a full annual subscription between now and 30th September 2005.*

Two Up-Raised Digits: A More Reasonable View.

I read the article Two Upraised Digits in the August newsletter initially with skepticism but with a steadily increasing ire. I can only assume that your writer was trying to provoke controversy and on that basis I was going to ignore it. But it could be misinterpreted by newer members of the club and hence it cannot be allowed to pass unchallenged.

The author seems to be saying that, for competition work, analogue and digital images should be compared on the same basis; that the digital photographer has no inherent advantage over the analoguist. Just how far this is from the reality of the situation could be seen from the works presented by Graham Blow at the August meeting. I have taken photos in that part of NZ and have not been able to achieve

the same stunning effects of Graham's work. But I could have done if I had been taking digital images.

To say, as your writer does, that the digital revolution is no different than the development of zoom lenses, and through the lens metering as two examples, surely misses the point. The digital photographer can take a good image and by manipulation make it perfect. These changes are often very small and subtle but make a huge difference to the final image. And in making this point I ignore another major factor in favour of the digitalist, that they can take a myriad of shots at various exposures, and vantage points that the analoguist is barred from as a matter of cost.

The writer also seeks to ingratiate him or herself with the black and white specialists, by drawing parallels between the darkroom manipulation of exposures and the computerized twiddling of the colour image. But just wait to hear the howls from the darkroom when they find that their work is being surpassed by digitally manipulated black and white prints. There will be a similar pressure for the separation of analogue and digitally produced prints that is currently coming from the colour arena.

And what of digitally produced slides?

To suggest as your writer has done that for digitally and analoguely produced prints should be allowed to compete on the same playing field is grossly unfair. The digitally prepared print has huge advantages that will win every time. But this does not make it a better photo. The greater difficulty of producing a high quality analogue photo has to be taken into account and judges should continue to mark down digitally enhanced images.

After all much of the work is done by the computer and not the photographer.

It is clear that "pure" photography will continue to be the analogue format. To compare this form with computer trickery is blatantly unreasonable. In the future competitions will have to be organized into separate categories. Handled judiciously the current digital "revolution" may prove to be a dead end development.

I think that any member of the club who cannot see this should be barred from being an office bearer for at least two years.

Anon

!!!!????!!!! (Editor)

Restoring/Reconstructing Old Photographs

A few weeks ago, my daughter returned from the UK with some old family photographs given to her by an aging relative. Among them were a positive “print” on a thin glass backing, and several rather dull looking prints on what appeared to be a metal backing.

A bit of research on the Internet soon showed that the glass backed print was known as an “ambrotype”, and the metal print was a “tintype”. Both of these followed on from the Daguerreotype, which was the first commercial form of photography around the 1850s. The Daguerreotype was of superior quality, but was very expensive, due to its backing of pure silver. The tintype in particular was developed as a much cheaper alternative, and was most popular in the 1860-1880 period, before the introduction of the negative film process. Apparently the tintype retained its popularity as a positive-positive process right through into the early part of the 20th century.

One of my tintypes shows a wedding group, in which the bride is believed to be my great-aunt Daisy (a singer on the London East End music halls!). The front surface is varnished and rather heavily marked in one place, but a careful clean with a damp tissue showed that the picture quality was surprisingly good. I scanned it with my new Epson 4990 scanner, and then got to work with Photoshop to remove the dust marks and blemishes where possible. The result is shown below.

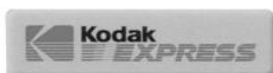


More work needs to be done to remove the obvious marks, but the picture shows that a very small and obscure print can be restored quite well with a good scanner and some careful tweaking of the contrast and sharpness.

Unfortunately the ambrotype is much more heavily damaged, with portions of the picture missing altogether. After a lengthy restoration job I hope to show the result in a future newsletter.

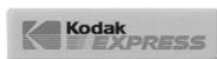
The advent of scanners and digital manipulation has opened up great possibilities for image restoration, and most people would get quite a kick out of seeing the old family photographs emerge from a century of obscurity.

Editor



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Art and Photographic Mat Cutting and Framing

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 2 per type)			

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The Waikanae Camera Club

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or visit our Website:

www.waikanaecameraclub.com