

NZ CameraTalk

To promote the wider enjoyment of photography

THE OFFICIAL MAGAZINE OF THE PHOTOGRAPHIC SOCIETY OF NEW ZEALAND INC

April 2022



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NEXT CAMERATALK DEADLINE

25 May 2022

Email your contributions to the Subditor. Editorial should be sent as Word or .txt files. JPEG images generally should be saved at 300 dpi, compressed to high to medium quality. Include return postage if you wish material to be returned.

The opinions expressed in this newsletter are not necessarily those of the Editor or of the Council of PSNZ.

On the Cover:
Travel Into The Light - Cornelia Priemus
(full photo on Page 39)

In this issue

Mark Chamberlain LPSNZ

The April 2022 issue of *CameraTalk* features a broad range of topics, including PSNZ and club news, salons and workshops.

- In addition to the regular President's article, Paul Whitham LPSNZ introduces the PSNZ Council for 2022.
- PSNZ announces a diverse range of 2022 field-based workshops, covering many genres and catering for all photography skill levels from novice to advanced.
 - Landscape and Astrophotography courses across the country.
 - Creative photography
 - Bird and Nature
 - Street and Urban
 - Portraiture
- An article on personal project photography — a highly satisfying approach to photography through portfolio themes, books, or projects — to achieve distinctions through photography societies, including PSNZ.
- A write-up of the PSNZ workshop — Bird photography at Bushy Park
- Judge Training for 2022
- A selection of members' images based on six themes posted on the PSNZ Facebook page since December 2021
- Canon Online Round 1 results

Next Issue (June 2022)

We plan to run special features on macro, close up still life photography.

For this, I am appealing to members with expertise in these genres of photography to submit articles (500 to 1500 words) sharing their techniques, projects, and images for the next issue (deadline 25 May 2022). We already have some submissions for macro photography resulting from my earlier requests on the PSNZ Facebook page. Thank you to these members; your content will be included in the next issue.

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A Note from the President

I hope that everyone is keeping safe and healthy as the Omicron wave washes over the country. I suspect that the numbers reported each day are nowhere near the many people who have it. In my workplace, out of 27 staff, only six of us have not had the virus. As we work with vulnerable people, the daily routine starts with a rapid antigen test which I will definitely not miss once we can stop them.

It is now just over two years since the virus started affecting us, and we are now moving into the next phase — learning to live with it. The change to the Red setting, announced on 23 March, increasing the indoor capacity to 200 people (regardless of vaccination status), makes it much easier to run larger events. However, the move came too late for this year's convention.

As we have been following Government advice, Council has agreed to remove vaccine mandate requirements, where we can do so. Hopefully, this will apply to all events; however, there may still be venues with mandate requirements in the immediate future.

Many clubs have taken all their programmes online over the last six weeks. I hope that as the wave passes and people feel more comfortable getting back together, meeting in person can recommence.

... A Note from the President

Normally at this time of year, those who submitted honours applications would have been either celebrating or commiserating over the results. People must wait a little longer this year, as the Honours Board meeting had to be rescheduled from March to the end of June. It was deemed too much of a risk to bring the Board and helpers together in March. Unfortunately, June was the earliest that both members and accommodation were available. We had hoped for the end of May, but Invercargill was booked up.

When the Honours Board meeting was delayed in 2020, the presentations were made at the 2021 convention. With the 2023 National Convention moving to October, we do not feel this is practical. So, we are working towards organising several presentation dinners to be held later this year. We are looking to hold them in conjunction with a one or two-day event, so watch this space.

Moving the Convention date also has a cascading effect on all the other salons and competitions that lead into it. Council is working to ensure these will all work together, and more information will be released later. The major positive is that we will no longer have many entries coming in immediately after the Christmas/New Year holiday period.

While Covid has delayed or cancelled so many things, on a positive note, the 2022 PSNZ Sony National Exhibition ran with only a few issues. The decision made in November 2021 to not include the print sections in the exhibition proved to be the correct one. It would not have been possible to bring judging panels together safely. Congratulations to all those who received acceptances and to those who won awards. We will celebrate them in an online zoom session on 8 April.

Finally, the AGM is the time of change within the PSNZ Council, as it marks the end of one council term and the start of the next. With this AGM, we lose two councillors who decided not to seek another term.

Sue Wilkins joined Council in September of last year in the Communications role. With a very demanding job, she has decided that she can no longer devote the time needed for the PSNZ role.

Craig McKenzie has been on Council for four years after being involved with the organisation of the 2018 National Convention in Dunedin. He has looked after the Salons portfolio very well. As a well-respected nature photographer, he has provided valuable input into the nature rules and the selection process for the National Exhibition, which he has organised for the last two years.

Also leaving Council in April is Moira Blincoe LPSNZ, who has completed her one-year term as Immediate Past President. Moira joined Council 11 years ago, initially in the Communications role, before moving up to serve three terms as President. The current constitution and the workshop series are legacies of her time in charge.

I thank them all for their contribution to PSNZ, especially Moira, for her sage advice over the last 14 months. Moira and her husband Chris had a campervan built during the Auckland lockdown and are about to become nomads, roaming New Zealand. I wish them safe travels.

Paul Whitham LPSNZ, President



Club News

If your club has information or events that you would like to share, email the details to Lindsay Stockbridge LPSNZ at dilinz@actrix.co.nz

Key Dates for the Diary

April 24	Laurie Thomas Salon submissions open
April 25	Canon Online Round 2 closes
May 1	Trenna Packer Nature Photography Competition opens
May 5	Tauranga AV Salon opens
May 22	Laurie Thomas Salon submissions close
May 27 & 28	PSNZ Workshop: Astro-Photography with Joseph Pooley Lake Tekapo
June 8	Tauranga AV Salon closes
June 11 & 12	PSNZ Workshop: Landscapes with Meghan Maloney - Coromandel
June 18 & 19	Judge Training weekend – Hibiscus Coast
June 25	Canon Online Round 3 closes
July 15 & 16	PSNZ Workshop: Landscapes with Meghan Maloney - Queenstown
August 5	PSNZ Workshop: Street / Urban with Helen Westerbeke FPSNZ - Wellington
August 25	Canon Online Round 4 closes



By Moira Blincoe LPSNZ



Female Hihi Bushy Park

Meet the 2022/23 Council

The PSNZ Council is a group of volunteers elected by the membership. Council appoints the positions of Treasurer and Secretary. Council members have provided their biographies.

President

Paul Whitham LPSNZ | Upper Hutt | e: president@photography.org.nz

The President is responsible for Society Governance and is seen as the “face” of the Society or the “go-to person”. In reality, the President is the person who ensures the Society is moving forward, setting and meeting its objectives as defined in the Strategic Plan. He is also responsible for maintaining harmony among members and affiliated clubs.

As President, Paul has the overall responsibility of guiding the Councillors through the myriad of tasks and activities in each portfolio to ensure the Society delivers services and benefits to members in each calendar year.

Paul joined PSNZ in 2013 and was elected to Council in 2015, initially holding the Partnership portfolio. He was previously the Councillor for Publications and the editor and designer of *CameraTalk*. In this latter role, he has overseen the transition from an eight-page print newsletter to the 50+ page digital edition produced today. He is now beginning his second term as President.

Paul is a qualified accountant and works as Finance Manager for a trust that provides transitional housing. He is primarily a people photographer, ranging from portraits to sports.

Pandoras Release, by Paul Whitham



Vice President

Toya Heatley APSNZ AFIAP | Upper Hutt | e: vicepresident@photography.org.nz

As well as assisting the President with the management of strategy and policy issues, Toya is the Councillor for Events, including Regional and National Conventions.

Toya is self-employed as an IT Manager for a nationwide company, remote IT support specialist and website designer. She was previously on the PSNZ Council from 2015 to 2019 and has been the PSNZ website administrator since 2015. Toya is a PSNZ accredited judge in both the Open and Nature categories and was an editorial team member for the 2020 & 2021 New Zealand Camera publications.

Along with her experience in Information and Technology, Event Organisation, Website Design and Administration, Toya also has a great passion for photography, especially Nature, in which she is an accredited judge.

...Meet the 2022/23 Council

Treasurer

Maartje Morton | Whanganui | e: treasurer@photography.org.nz

Maartje is responsible for all number-related activities for the Society. This role constitutes part of the Executive Officer team, and in this capacity, Maartje contributes to the development of strategy and governance of the Society.

Maartje's teaching career spanned over 30 years, with 16 of them as a Deputy Principal at a local secondary girls' college. Her primary teaching subjects were Accounting, Economics and ESOL. In addition to teaching, Maartje is well versed in people management, administration, and preparation of accounts and financial reports. She has previously served as Treasurer for several other organisations.

She lives on a lifestyle block with her daughter, grandson and a large variety of animals. With a large garden to tend to and indulging in her photography, Maartje says her life "is pretty full". As an active member of the Whanganui Camera Club, Maartje also serves as the Club Secretary. Her other hobbies include bridge, reading and genealogy, and she now wonders how on earth she managed to fit in a full-time job.

Secretary

Chryseis Phillips | Taranaki | e: secretary@photography.org.nz

Council appoints the Secretary. Chryseis is our "right hand" woman of the Council. She ably assists the President, Vice-President and all Councillors with administrative and reporting activities. Chryseis manages the preparation and documentation for each Annual General Meeting and ensures that all members are communicated with, according to our legal requirements. She is often the eyes and ears for Society activities and ensures nothing falls through the cracks when Council activities run hot.

Councillor for Club Liaison

Jane Muller | Havelock North | e: jem.psnz@gmail.com

Jane handles the portfolio of Councillor for Club Liaison. In this capacity, she will be the Council's "go-to" person to work specifically with affiliated clubs. Ideally, Jane will encourage the clubs to appoint one of their members to be the PSNZ liaison person whom she works with. Working with clubs is vital for the ongoing growth and success of the Society and our affiliated clubs, and Jane intends to ensure that all member benefits and opportunities are known to the clubs.

Jane has over 30 years' experience in the mental health field, both in clinical and management roles. She is a trained ESOL teacher and taught English classes for over 10 years.

Her communication skills, team player and reliability, are an asset to Council.

Jane is an active member of the Hawke's Bay Camera Club and contributed over many years, volunteering on the committee and as Secretary.

Councillor for Partnerships

Aston Moss LPSNZ | Auckland | e: aston.t.moss@gmail.com

Aston's role sees him developing and managing the existing relationships with the Society's valued trade partners and developing opportunities for growth in this area.

Aston's professional career as a human resource professional based in Auckland makes him the perfect Councillor to continue the Society's excellent relationship with our trade partners.

He has a strong understanding of governance and is currently on the Council of the Auckland Justice of the Peace Association (AJPA). He also serves as a Ministerial Trainer for the AJPA, partly due to his knowledge of adult education.

Initially focussing on capturing images of his children as they grew up, Aston formed a particular appreciation for sports photography and black and white images. Joining the now-defunct Eden Roskill Camera Club was a pivotal point for his photography, acquiring new skills and knowledge from a wide range of talented photographers, along with the encouragement and motivation that comes from being part of a camera club.

This led Aston to study and gain a Diploma in Digital Photography from SIT, and he successfully submitted a portfolio to achieve his Licentiate Honours award in 2020.

Aston's current fascinations are architecture, astrophotography and a developing skillset in landscapes. He juggles many other hats, including full-time work, family, study and other community activities.

Councillor for Membership

Simon Forsyth | Christchurch | e: simonforsyth@outlook.com

Simon holds the role of Councillor for Membership. In this capacity, he looks after all facets of membership retention and develops initiatives to grow the membership. He will be the first port of call for all members and will look at ways to develop new online benefits. He will work closely with the Database Coordinators and be responsible for distributing PSNZ bulk emails.

Simon has been a member of the Society for 15 years or more – he can't quite remember, but along with his professional photography career, it spans many years. He is a past President and Life Member of the Kapiti Coast Camera Club, a PSNZ accredited judge and a current mentor to a few members.

He first became interested in photography at around 12 years of age when he joined his school camera club. He gained his Diploma in Photography in 1988 and operated his professional photography studio for 20 years until 2010.

Simon says he has very good technical knowledge of most things photographic and has run various portrait and other workshops through the years. However, he says that even after 50 years in photography, he's still learning because of the changes in the process but is "just as keen as I was way back when".

...Meet the 2022/23 Council

Councillor for Publication

Richard Laing | Christchurch | e: rlaing@mac.com

Richard works in the role of Councillor for Publications. This portfolio sees him taking a strategic overview of our two flagship publications – *CameraTalk* and *New Zealand Camera*. He liaises closely with the off-Council teams that work hard to produce outstanding publications.

Richard has over 30 years' experience in software engineering, both in technical and management roles. In 2007 Richard joined the Kaiapoi Photographic Club and is a current committee member, having previously been club President and competition secretary.

Over the years, Richard has presented various topics at the club, from portrait and lighting to landscapes and Photoshop. He enjoys sharing his knowledge and encouraging others to improve their skills and find their own voice. A native of Scotland, Richard's delightful accent is a voice of distinction on Council and definitely makes him heard!

Councillor for Workshops

Karen Moffatt-McLeod LPSNZ | Whitianga | e: workshops@photography.org.nz

Karen occupies the role of Councillor for Workshops. In this capacity, Karen works closely with the Workshop Series committee, which develops and implements the series of workshops PSNZ offers. Karen has extensive experience in governance through various board positions and event organisation and administration.

Karen's passion for photography began in her college days when her Art teacher was an avid photographer. Transforming from photography being a hobby to taking it more seriously, in 2017 Karen set up her own company and specialises in Creative Portraiture, but maintaining an interest in landscape and nature.

As well as photography, Karen has been involved in sports for many years, having been a competitive archer with governance roles in the sport. She now contracts to Diving NZ and Artistic Swimming NZ as Administrator for both organisations.

In her spare time, Karen loves to fish, and we often see her boasting super-sized snapper on her Facebook page – large enough to feed the whole Council!

Councillor for Development

Brian Rowe LPSNZ | Whitby | e: dev@photography.org.nz

Brian occupies the role of Councillor for Development portfolio created in September 2021. In this portfolio, Brian's professional experience and extensive background make him the perfect person for it. He is working with Council to develop the strategic plan, initially focussing on the next 12-month period, but ultimately a

five-year plan. Brian will also develop a rigorous Health and Safety plan which will cover the Society for all the events and activities implemented. Obviously, Covid-19 has impacted everyone, and it is imperative that the Society develop mandates and policies around this as part of our Health and Safety.

Within his career of more than 30 years, Brian's strategic alignment and planning have been a major component of his projects as well as governance, customer focus, transformation and change management. He is adept at project management, delivery and support, quality and risk assurance in many industries.

Brian is a member of Porirua Camera Club and Kapiti Coast Photographic Society. He achieved his Licentiate Honours award in February 2019. He says he enjoys the technical side of photography, with nature and landscape his most favoured genres. He likes to dabble with large panoramas, astro and macro, and admits to "struggling a bit" with creative photography.

Being outdoors is a favourite pastime, and Brian enjoys getting out in the bush or beach and capturing sunrise and sunsets, with the Mount Cook area his current favourite.

Personal Projects

By Scott Fowler FPSNZ EFIAP EPSA GPSA

I believe and have experienced that personal projects will improve your photographic skills. Projects will also give you something to focus on, a reason to pick your camera up or even to play in the digital darkroom. These projects can focus on whatever you choose – using only one lens as you walk around your local gardens, city or town, shooting at only one aperture, only taking 36 exposures (just like having only one roll of film and every shot counts) which can be challenging. Making a book from a trip you have been on, making a book of your best images or images that have won awards – the list goes on.

Another project I have enjoyed is to work towards gaining photographic letters (Distinctions). There are many options in as many different countries. You can work in portfolio style or enter international competitions to achieve letters; this is not only challenging but often expensive.

For example, the Photographic Society of America requires all three levels of portfolios to have a theme: 10 images for Bronze, 15 for Silver and 20 for Gold. PSA also has competition-style letters available. At first level letters, you need 54 acceptances to achieve QPSA and 11,000 acceptances to achieve GMPSA/P.

In portfolio style, you need to consider what your themes will be. I suggest writing your ideas in a notebook. Once you have settled on an idea for your set, it becomes a project. In the notebook, I write down the theme of the set. For my bronze set, I chose Children of Samoa. I had been to Samoa four times at this point. I searched through my Samoan files and made a new computer folder containing all my images of children.

I was to return to Samoa shortly, so if I was short of material, I would have taken notes and endeavoured to capture the images still needed. Sometimes this does not work, and you have to abandon the project idea and move on to another one; this doesn't matter as you will have learned new skills or honed older ones.

I then went through all the images of children in Lightroom and rated them for quality. Then, using LR again, I made collections and started to move the images around to make an overview. I find LR is very helpful for this initial selection.

In PSNZ, we have three levels of letters. Several years ago, I went for my Associate level. I had been commercially photographing an old freezing works in Christchurch, and as I walked around, I came up with an idea – to photograph my grandson in the environment.



My successful PSNZ Associate set, *The Young Guardian*



Once again, I opened my notebook and wrote down my ideas (storyboarding the project). I wanted him to become a character.

First, I needed to know what the character would be, how I would dress him, what props and what format the images would take. For me, the images would be in B&W, as I felt this medium might tell a stronger story.



Ted Grant once said, 'When you photograph people in colour, you photograph their clothes; when you photograph them in B&W, you capture their soul.'

Once I had all my ideas on paper, my grandson came for the day, and we went and played. I told him a story about who I needed him to be; he is a good actor, so it was fun for him. We went with a notebook in hand and spent two hours shooting.

My successful Bronze set *Children of Samoa*

Personal Projects

By Scott Fowler FPSNZ EFIAP EPSA GPSA

Both of these organisations offer a higher level of letters. With this comes a higher level of understanding of your project, and 18 images are required for PSNZ and 20 for PSA. The degree of skill also has to increase; you have to demonstrate a sound understanding of your set, the concept, the execution and the presentation.

For my successful PSA Gold and my FPSNZ, I used a project I had been working on for some time: my storyteller's imagination. I will discuss this later in this article. My first FPSNZ set was declined and is shown below. Both PSA and PSNZ have very helpful information on their website about preparing and presenting portfolios.

My successful FPSNZ set, *A Storyteller's Imagination*



A Storytellers

My unsuccessful FPSNZ set, *Mud, Sweat and a Helping Hand*



magination

... Personal Projects

Several years ago, I started a project in my digital darkroom: creating multi-layered composites. I called it *A Storyteller's Imagination*. This project resulted from an unsuccessful FIAP Masters set. The assessors felt the set submitted had too simple a concept. *Mud, Sweat and a Helping Hand* gave me the encouragement I needed to start on *A Storyteller's Imagination*. Initially, I set myself the challenge of producing 25 images for the required 20 image submission. I enjoyed it so much that the creativity went into overdrive, and the project became a book option containing 50 images. I created 51, and the extra one became the book's cover. This project became not only a learning curve in the digital darkroom, but it also presented the challenge of harvesting images to use. I have a hard drive full of images that have been harvested to potentially use in a set. I wanted several common elements in the set.

I photographed an old clockface years ago, with the hands set at 3 o'clock, and an old umbrella. These became the consistent elements in all the images.

I have now printed four large-format books (printed using Blurb): *Children of Savaii*, *A Duluth (Chicago) Winter Adventure*, *A Storyteller's Imagination* and now the 418-page book of our Australian adventure. Producing a book of your work is very satisfying and provides a good endpoint to the project.

Setting yourself personal projects is a great way to improve your approach to photography and expand your skill level. Obtain a notebook and start writing your ideas; the more information you include in a project, the likelihood of it succeeding increases. You have nothing to lose – you never know; it might open doors to another photographic world.

My successful PSA Silver set



Laurie Thomas Landscape Salon 2022

By Kathrin Affeld

The Laurie Thomas Landscape Salon is one of New Zealand's most popular photographic competitions and focuses on showcasing New Zealand's stunning landscapes. The salon is hosted annually by the Christchurch Photographic Society and is named in honour of its former member Laurie Thomas who was a passionate landscape photographer. He travelled the New Zealand countryside in search of scenes to capture on film and would not have imagined that his name would become synonymous with one of the most anticipated events on the country's photographic calendar. Since its humble beginnings 26 years ago, the Laurie Thomas Landscape Salon has undergone a complete transformation from slides to digital images and now attracts up to 700 entries from amateur and professional photographers alike.

The salon has no prescriptive definition of a "landscape" to encourage photographers to be creative and present a personal interpretation that captures the feeling of a place. Approaches are wide-ranging and include scenes on macro to micro scale, traditional views, long exposure and intentional camera movement techniques.

Each year the winner takes home a beautiful trophy known as "Wind & Water". The trophy is kept by the winner, a unique feature of the Laurie Thomas Landscape Salon. The trophy was designed by Lesley Sales FPSNZ and symbolises the essence of the New Zealand landscape: water, wind, trees and light. Lesley says the outline shape suggests a mountain and the forces acting upon it to carve out the landscape.

Mountain streams flowing down the mountainsides are depicted by paua shell inserts. The action of the wind is suggested by an invisible, implied line that begins as a curl on the outside edge of the mountains and flows across the landscape. Trees clinging to the mountainsides add another dimension, that of vegetation and plant growth. Light defines the shape of the mountain, illuminating the waters, the shapes, the trees, silhouetting the shapes of the landscape.

Each year the salon is judged by three judges that alternate between the South Island and North Island. This year's salon will be judged by North Island judges Judy Stokes APSNZ, Meghan Maloney and Brian Eastwood MNZIPP.

The 2022 Laurie Thomas Salon will open for entries on 24 April and close on 22 May.

The salon is open to all photographers regardless of whether you are an amateur or professional, affiliated with a club or not.

Entry details can be found at <https://lauriethomassalon.com>





Last year's winner was Sue Smith and her image *Langs Beach Bush*. Sue provided the following account of how she captured her beautiful image.

.....

On this particular day, the focus was to be on the coastal settlement of Waipu, north of Auckland. However the weather had different ideas and, instead of a picnic on the beach, the wind and drizzle made us decide to head south on the coast road. Coming down the hill and round the corner into Langs Beach, there was something about the creek that made me want to investigate more. The drizzle had eased, so we parked at the beach and I pulled out my gear. You can tell from the image that the scene was magical. I don't know how hydrangeas ever ended up there but I'll be forever grateful for their splash of colour. Just for once I remembered to be patient — I set up the tripod and shutter release cable, waited for the wind to drop and tried to remember everything Brian Eastwood had taught us at a club workshop. If you're in the North Auckland area, this stretch of coastline has some beautiful spots — maybe we'll bump into each other. *Sue Smith*

Nelson National Triptych Salon

Planning for this year's salon is underway, and it will open for entries on 1 August 2022. Entries must be made up of three separate images depicted together as a triptych. A successful triptych will tell a stronger story or provide a greater impact than a single image. The overall champion will receive a unique Nelson National Triptych Trophy to keep.

There will be three Special Awards this year.

Best - The Road

Rural or residential, long and winding or straight and narrow, bustling or deserted, real or imagined. Roads come in all kinds, shapes, and sizes. Impress the salon selectors with your version of *The Road*.

Best - Cool Cats

Feline and furry or funky and fashionable; cuddly and comforting or cold-blooded killing machines. What's your concept of *Cool Cats*?

Best - Monochrome

With just one or no colour, your entry needs to be very strong in other aspects to capture and hold the viewer's attention.

This salon has just a few, but very specific, rules, so please visit the Nelson National Triptych website and read those rules before creating your triptych masterpiece.

For more information, please visit: www.nelsoncameraclub.co.nz/introducing-triptych.html



Artificial Intelligence, by Jill Jackson LPSNZ



Creative
FOCUS

Digital Photography Competition 2022

Opens 3rd of June 2022

Closes 3rd July 2022
Midnight NZ Time

Subjects

1. Creative Focus
2. Abandoned
3. Soft Curves
4. Wet



Supreme Award-Trophy + \$500.00
1st, 2nd and 3rd - Trophies

Entry fee - \$20.00 for first subject (up to 4 entries)
\$15.00 for each additional subject (maximum 16 entries)
Quality catalogue of winning images \$48.00 (includes postage)
Email - karakakards@gmail.com
website - www.creative-focus.co.nz

SONY

[STARTING NEVER ENDS]



The Trenna Packer Salver Competition: Entries Open on 1 May 2022!

The Trenna Packer Salver competition is an annual New Zealand nature inter-club competition run by the Nature Photography Society of New Zealand. This competition is for sets of six nature projected images and is open to all clubs in New Zealand. The objective of the Trenna Packer Salver Competition is to illustrate the diversity of the natural world in New Zealand and its offshore islands.

We hope that by running an annual New Zealand nature inter-club competition, we can promote an increasing interest in photographing the natural world and encourage best practices in photographing nature subjects.

Please note, coordinators, that the competition is for sets, and the image showing the format should be presented in a single row of six. The emphasis is on the set, rather than on the individual images, so it may be better to leave out an excellent image if it does not fit well with other images in the set. The completed set must provide a pleasing demonstration of both technical skill and artistry. The sets will be judged for flow and cohesion, from image one to two, two to three, three to four etc. As this is a nature competition, titling is important.

Clubs are invited to make it even harder for our judge by using diversity, flow, cohesion and correct titling. This year the judge is Roger Thwaites APSNZ from Blenheim.

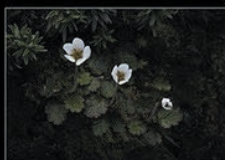
Last year the competition was won by the Kapiti Coast Photographic Society. Judge, Bob McCree FPSNZ, had this to say about the set.

'An excellent, diverse and consistent set of natural history images. This is certainly one of the best sets, with images nicely notated with the Latin names for the species. The set is well bookended by two very strong images, nicely positioned – the first looking into the set at the start and the sixth looking back into the set at the end. There is a very pleasing tonal flow and mixture of images here. The consistently high quality of each image, together with its placement within the set and the overall high quality of the set's presentation, all adds up to a very pleasing set to view.'

Entries close on 17 June 2022. Details: naturephotography.nz/trenna-packer-salver/



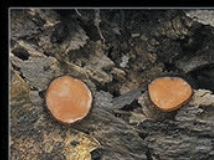
Anthornis melanura



Geum uniflorum



Metrosideros umbellata



Scutellinia colensoi



Stalactites Patuna Chasm



Female *Ischnura aurora*

Audiovisual News

From Trish McAuslan APSNZ EFIAP/b FAPS AV-AAPS

Tauranga AV Salon

This is an invitation to all members of PSNZ, and members of clubs affiliated to PSNZ, who are interested in creating an audiovisual, to enter the Tauranga AV Salon.

Important dates

Entries open: Thursday 5 May

Entries close: 11.59 pm on Wednesday 8 June

Judging: the weekend of 18 and 19 June

Presentation evening: 6 August

For all information and rules for the 2022 Salon, please visit the Tauranga Photographic Society website, www.taurangaphoto.nz, and go to "Audio Visual Salon".

I had a nasty accident a while ago and fell, breaking off the end of my right thumb. Of course, I am right-handed! All typing has to be left-handed, so the AV News is very brief this time.

I had planned to provide information about using Garageband for Apple users, but that will have to wait.

If you do want information in time to use on an AV to enter the Tauranga AV Salon, please contact me privately at mcauslanav@gmail.com.

Award Winning AVs — Jack Sprosen Competition

Normally, we would play these AVs at the PSNZ National Convention, but as there is no convention this year, I am looking at other options. I plan to set up a private YouTube channel, with as many of the successful AVs

as possible. At this stage, it is expected that the AVs will be available for viewing for 4-6 weeks. The only way it will be possible to see the AVs will be by using a specific link available on the PSNZ AV Group Facebook page and, hopefully, the Jack Sprosen Competition page on the PSNZ website. I will let members know when it is available. Please let me know, at mcauslanav@gmail.com, if you would like the link sent to you personally.



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PSNZ Workshop Series 2022

News from Karen Moffatt-McLeod LPSNZ, PSNZ Councillor for Workshops

The 2022 Workshop Series opened with Toya Heatley's bird photography workshop at Bushy Park, Whanganui, on 25 & 26 February. By all accounts, it was thoroughly enjoyed by all, and we have seen some lovely images on the PSNZ Facebook page.

The Workshop Team of myself, Jayne Parker and Nicole Tai, have been organising more workshops for this year, and most are in the final stages of costings and details. To help members know what will be coming up and think about which one they may want to attend, here is the programme thus far.

Astro Photography with Joseph Pooley

27 & 28 May, Lake Tekapo

This is a residential workshop, with everyone staying in the same accommodation. There will be access to many great areas. A reasonable level of fitness is required for some walking.

Landscapes with Meghan Maloney

11 & 12 June, Coromandel

This workshop is currently full, having been offered to the original workshop attendees before it was postponed, then cancelled. You can register for a waiting list. A reasonable level of fitness is required for some walking.

Landscapes with Meghan Maloney

15 & 16 July, Queenstown

This is a residential workshop, with everyone staying in the same accommodation and being transported to some special spots. A good fitness level is required, with quite a lot of walking.

Street and Urban with Helen Westerbeke FPSNZ

5 & 6 August, Wellington

Exploring Cuba Street and surrounding areas. A reasonable level of fitness is required for a lot of walking.

Astro Photography with Greg Stevens FPSNZ

Either the end of August or the end of September, North Island – we still have a few details to confirm.

Creative Portrait Photography with Karolina Ferbei

1 & 2 October, Tauranga

Attendees will need laptops with Adobe Lightroom and Photoshop for the editing section.

Novice Landscape with Graham Dainty FPSNZ

22, 23 & 24 October, Buller

This is for first-time workshop attendees and those who regard their level of photography as beginner/novice.

ICM (Intentional Camera Movement) with Judy Stokes APSNZ

26 November, Miranda Birds, seascapes etc

Still in the pipeline.

We are still trying to organise a Bird Photography workshop and a Studio Portrait Workshop in the South Island. More on these later. As well as the 2-3 day workshops, we hope to bring a couple of mini one-day learning experiences to the Auckland area this year.

Registrations will open in April for the May/June/July events and again in July for the August/Sept/October events. The forms will have information about each workshop and its price. An email will go out to PSNZ members when registrations open. Once you have registered, you will receive more in-depth information shortly before the workshop.

If anyone is keen to run a workshop in 2023, please contact me at workshops@photography.org.nz



Bird Photography Workshop with Toya Heatley

Bushy Park Tarapurui: 25 and 26 February 2022

By Donna Jennings

I was excited to join Toya and the other enthusiasts for a workshop on photographing birds in the bush. I am relatively new to bird photography and wanted to gain more confidence in photographing these small quick birds in fairly dark places.

The workshop started with a talk from Toya on Friday night. This was informative and covered the need-to-know stuff with some discussion on the finer points of settings, equipment, and ethics for bird photography.

On Saturday morning, we headed to Bushy Park to meet Toya and the other participants. Bushy Park was the perfect place for the workshop, with lots of birds available within a short walking distance of the carpark and visitors centre. Toya stationed herself at one of the hihi feeders and helped people set up their shots. We were fortunate that hihi are prolific feeders, so there were quite a few to practise on.

We all stalked the elusive and beautiful tīeke, trying to get clear shots of this bird that spends its time hiding in the bush. And the friendly robins were always nearby, ready to pose. We finished the day with tea and scones at the homestead to refuel and share what we learned and photographed.

A highlight for me was photographing a shining cuckoo at the end of the day, perched in a kōwhai tree in the homestead garden. I had never seen one of these amazing birds, let alone photograph one.

The following morning, most of the participants were back at Bushy Park to put in some more practice. It was clear that everyone must have enjoyed the workshop to come back for more. Many thanks to Toya and the organisers.

And special thanks from Toya and PSNZ to Panasonic New Zealand for supporting the workshop by loaning some gear for people to try out.





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www.epson.co.nz/prographics



Facebook: A Summer Themed Event

Sue Wilkins LPSNZ

Starting on 25 December, we ran a themed event on the PSNZ Members' Facebook page. A new theme was announced each Saturday morning, and for the following week, members posted images that spoke to that theme.

Each day the page banner was changed, with the new banner selected from the images submitted the day before.

The six themes were:

My place, That was 2021, Not my usual, Lines, All that blue can be, Contre-jour.

Over the course of the event, the banner was changed 42 times, and the range of images spanned just about all conceivable genres and styles of photography. On one busy day, we had 35 posts. Overall, 550 of you took part!

This event was followed in March by a week of cellphone photography (we all have one, we all use one), and once again, an amazing range of images were posted during the theme. Here's a very small selection of the hundreds of images you posted during these events. Thanks to everyone who shared your images.

Find us on Facebook at [www.facebook.com > PSNZ](http://www.facebook.com/PSNZ). (To avoid confusion with the Parrot Society of New Zealand, our "About" info includes our full name - Photographic Society of New Zealand.)



Facebook: A Summer Themed Event

Illustration list

Alison Viskovic FPSNZ	Fragility (Theme: Lines)
Belinda Gummer	Beach Dancer (Theme: Contre-jour)
Bob Scott LPSNZ	Sealink Lines (Theme: Lines)
Charlie Yang	South Head (Theme: That was 2021)
Chris Pegman	Aoraki Reflections (Theme: All that blue can be)
Lia Priemus	Travel into the Light (Theme: Not my usual)
Gavin Klee	Tūi (Theme: All that blue can be)
Howard Jack LPSNZ LAPS	Self Portrait with Goat (Theme: That was 2021)
Hugh Davies LPSNZ	Granddaughters (Theme: That was 2021)
Kath Varcoe ANPSNZ	Jagged Lines (Theme: Lines)
Kate Burton	Blue Window on the Ocean (Theme: All that blue can be)
Leanne Silver	Tāwharanui Tūi on Harakeke (Theme: Not my usual)
Lyn Alves	Sunset at Runanga Beach (Theme: Contre-jour)
Marg Jorgensen APSNZ	Man in Despair (Theme: Not my usual)
Marian Macklin	Lines (Theme: Lines)
Marie Bilodeau LPSNZ	Cranes (Theme: Contre-jour)
Nicole Tai	Shadows on the Wall (Theme: Not my usual)
Richard Cooper	(Theme: Not my usual AND Lines)
Stuart Clook	Dune (Theme: Blue)
Tony Bridge FPSNZ	Fiordland (Theme: My place)

Cell phone theme

Lynn Clayton Hon PSNZ	
APSNZ EFIAP ESFIAP	Pink Tutus
Bob Scott LPSNZ	Hawke's Bay Wine Barrels

Sea Link Lines, by Bob Scott



Moree Goats and Birds, by Howard Jack



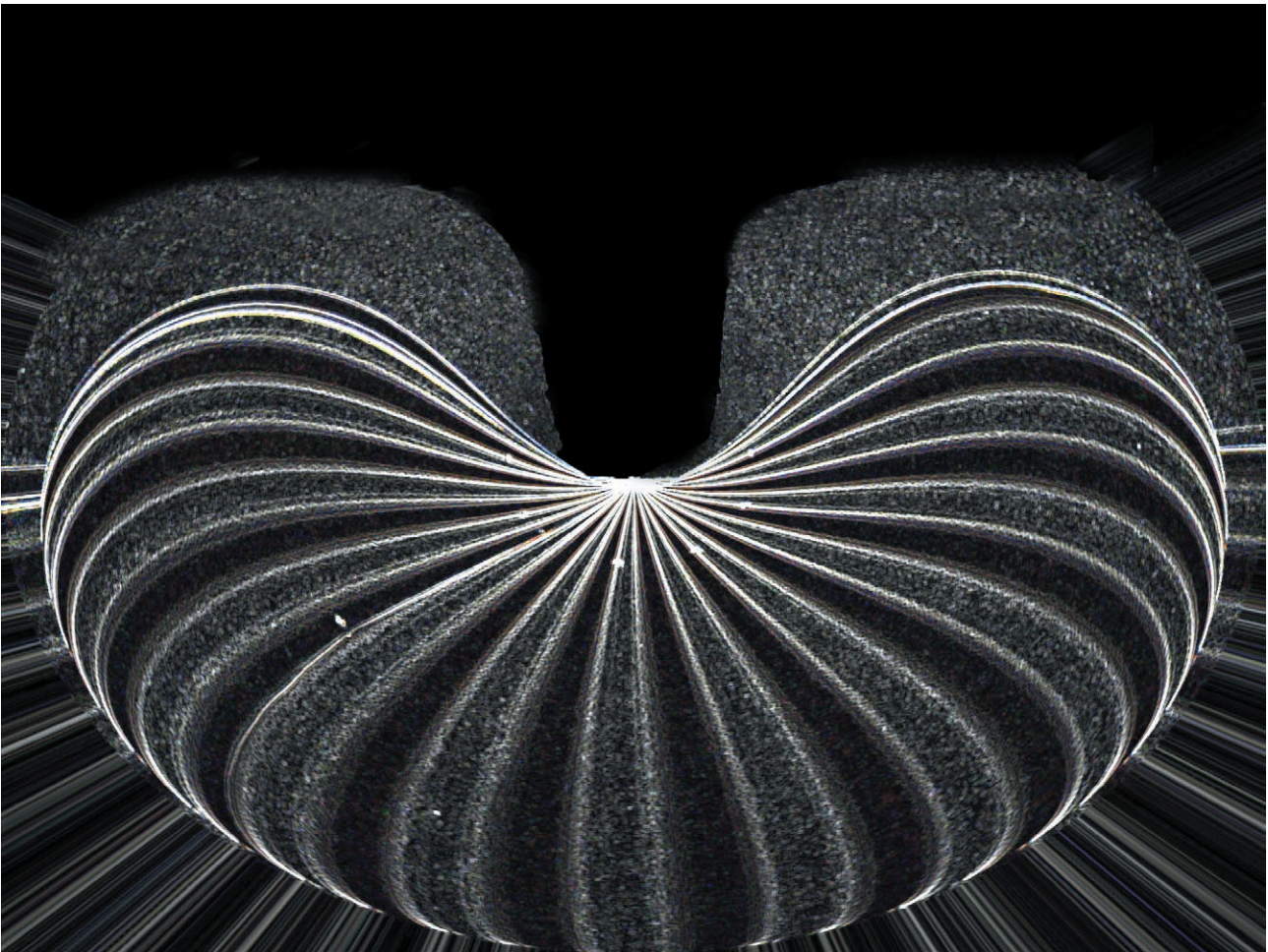
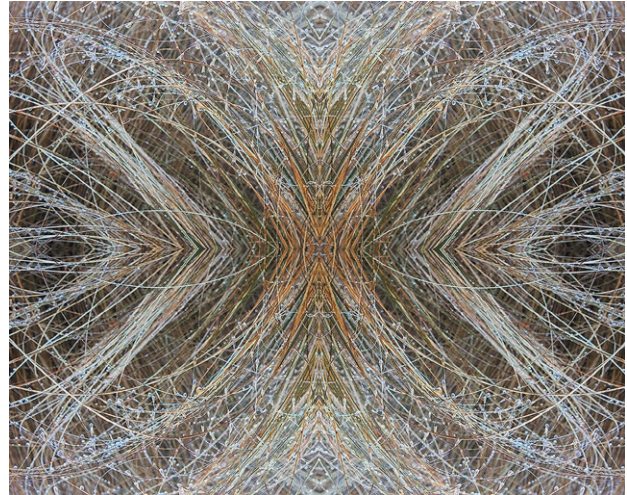
Beach Dancer, by Gummer

Facebook: A Summer Themed Event

Hawkes Bay, Winebarrels, by Bob Scott

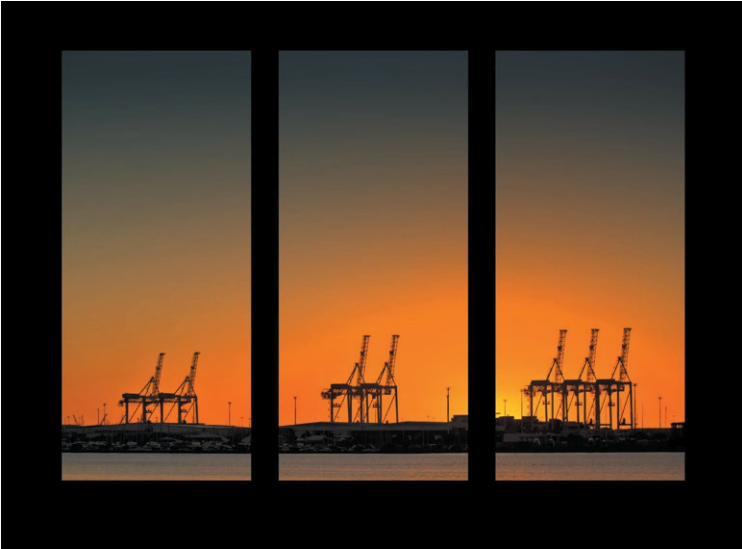


Fragility Lines, by Alison Viskovic



Lines, by Marian Macklin

Cranes, by Marie Bilodeau



Shadows on the Wall, by Nicole Tai



Fiordland, by Tony Bridge

Facebook: A Summer Themed Event



Pink Tutus, by Lynn Clayton



Jaggedines, by Kath Varcoe



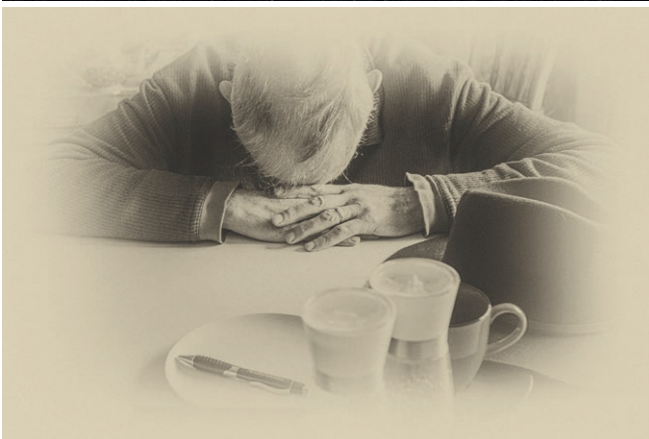
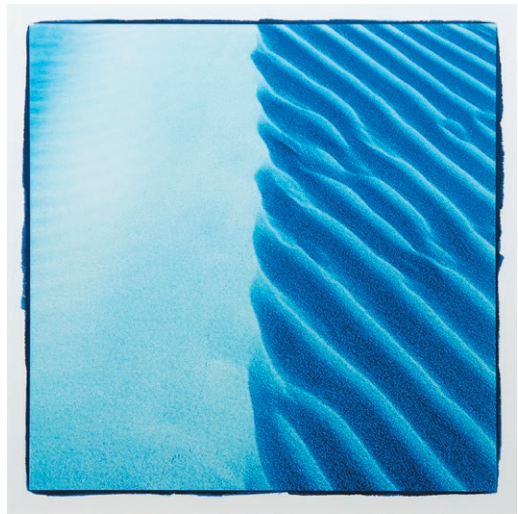
Lyn Alves

Sunset at Runanga Beach, by Lyn Alves

Blue Window on the Ocean, by Kate Burton



Dune, by Stuart Clook



Blue Window on the Ocean, by Kate Burton



Granddaughters, by Hugh Davis

Facebook: A Summer Themed Event





Travel Into The Light, by Cornelia Priemus



Lines, by Richard Cooper

Facebook: A Summer Themed Event



Tui, by Gavin Klee

PSNZ Membership Benefits

- *Expert advice to help improve your photography.*
- *The opportunity to achieve a higher Society distinction (LPSNZ, APSNZ, FPSNZ).*
- *A complimentary copy of **New Zealand Camera**, and the ability to submit your images for selection in this annual publication.*
- *Access to member only resources, including a member only PSNZ Facebook page for social chat and updates with other members.*
- *The opportunity to enter the Canon Online Competition, with trophies for each round and for the overall winner each year.*
- *Discounts for Society activities, such as the annual PSNZ National Convention, special workshops, international competitions and much more.*
- *The opportunity to participate in regional club meetings and events, including the PSNZ Workshop Series.*
- *A copy of our bimonthly magazine – **CameraTalk**, with news, reviews, events and some of the best photography around.*
- *The opportunity to exhibit your work in exhibitions such as the PSNZ Sony National Exhibition, Regional Salons and other member only online competitions.*
- *Access to judge training workshops at a reduced rate for PSNZ members.*
- *Ability to promote your website on our website.*
- *Receive our regular blog posts to stay up to date with the latest news on events, activities and special offers.*
- *Product discounts and savings when they are offered from our corporate partners and associated companies.*
- *Discounts for major NZIPP events as a PSNZ member.*

Info-Board

Judge Training Weekend

Venue: Taupo Vintage Car Club Room, Hickling Park, AC Baths Avenue, Tauhara Taupō 3330

The start time will be advised nearer the date but is generally around 10:00 am. Lunch, morning and afternoon tea are provided on both days. A comprehensive manual is also provided.

The fee for PSNZ members is \$25.00. For those who are not PSNZ members but are members of affiliated clubs the fee is \$60.00. This charge will become non-refundable after 30 June 2022.

Register here: <https://photography.org.nz/salons-galleries/judge-training-weekend-registration/>

The class is limited to 30 people and we often have a waiting list, so book your place now!

Janet Munnings LPSNZ LRPS
Judge Accreditation Panel

Welcome to Our New PSNZ Members!

Dave Loudon

Nicky Foden

Linda Chisnall

Jay Brodie

Deborah Owen

Kathleen Anset

Ani McManaway

Julie Hill

Chris Rout

David Hartley-Mitchell

Frank Nelson

Annika Pugh LPSNZ

Janna Symons

Paul Conroy

Rosemary Goldie

Rashepu Gallapudi

Anthony Murphy

Creative Focus 2022

Yes, it's on again this year – and it's time to get those thinking caps on!

Entries open on 3 June and close on 3 July 2022.

We thank all the crazy people who have joined us in this competition in the past. We hope the topics will inspire you to make some great creations once again. This year's topics:

Creative Focus

Abandoned

Soft Curves

Wet

Let all your inhibitions fly out the window and, most importantly, have fun!

Go to the website to see our full rules and regulations: www.creative-focus.co.nz

Want to Join a Print Circle?

One way to improve your photography is to critique other people's photographs and have others assess yours. You can do this by joining a print circle. Up to ten photographers circulate their work by mail to other members who have a few days to make constructive comments on the work received, add a new print for others to view and post the bag to the next person on the list.

Each circle is monitored by a Secretary who sends out a roster of each round and ensures the circle is running smoothly. Members can expect the bag to arrive three or four times a year. People are encouraged to keep in touch by adding a short letter to each round, helping them get to know other photographers and gain useful feedback on their work. Sometimes members catch up when travelling in New Zealand, and they enjoy meeting at PSNZ conventions.

One or two circles currently have vacancies. If you'd like to join, please contact Lindsay Stockbridge LPSNZ at dilinz@actrix.co.nz and we'll happily settle you into a print circle!

PSNZ Canon Online Photographer for 2022 - Round 1 Results

Paul Wilyams APSNZ AFIAP MNZIPP, Canon PSNZ Online Coordinator

Congratulations to Lynn Fothergill LPSNZ, who is the winner of the first round of Canon Online for 2022. There were 147 entries.

The judge for this round was Paul Byrne FPSNZ ARPS AFIAP. Paul is a former police officer and retired restaurateur. He is a Fellow of the New Zealand Photographic Society and holds Associateships with The Royal Photographic Society and the Federation Internationale de l'Art Photographique. He is a PSNZ Judge on the Accreditation Panel, and is a member of the PSNZ Honours Board. He recently published a book called "Evaluating Photographs - a Guide for Image Assessment". He is a member of the Tauranga Photographic Society.

Judge's Comments

I am honoured to have been awarded the judging role for the first round of the 2022 Canon Online competition. It proved to be an exceedingly difficult task due to the exceptional quality of the entries received. There are so many images that could have crossed the line into the final ten, but they just missed out for one reason or another. I was looking for technically well-managed images that illustrated a good story, and demonstrated craft skills in the art of photography.

Lynn writes about her winning image.

'It's a thrill to have won the first round of Canon Online for 2022, at a time when I am actively trying to find my mojo again with photography, after a very "dry" 2021. Hence it was back to the 2020 archives for this shot. It was the last true opportunity, given recent Covid times, for me to experience the thrill of the chase in a sports photography context.

'Judge Paul Byrne is correct; the sport is Polocrosse, and it is indeed a kind of lacrosse/polo hybrid sport. This shot is taken at the start of a chukka, where the ball is thrown at the "line up", and three players from each team fight for possession. I spent the day following the ebb and flow of the game and particularly enjoyed these moments. For this shot, I sat on the ground, which enabled me to get an interesting perspective at the restart of the line-up. A bit of HDR in the editing process was designed to amplify the comical nature of the expressions of the riders. I've sometimes been asked if I "placed" the ball in this shot, but no, it's 100% authentic.

'My first love in photography has always been people in any context, but especially travel, candid child portraits and action/sport/event – situations where people are just being themselves. I also get lost when stalking birds with my camera. Having gone a bit stale lately, I am now challenging myself to learn more in the conceptual and creative space, as opposed to searching for and reacting to the serendipitous moment.



1st - Hit and Miss by Lynn Fothergill LPSNZ

I found this a stimulating image held my attention for a considerable time. I have frequently returned to it due to the enjoyment it provided and the questions it posed for me. I am unaware of the title of this game which appears to be a combination of Lacrosse and Polo. The action has been expertly captured. The details and expressions of the riders and their horses demand attention. The composition indicates the battle to obtain the ball [or chuck?], and being centrally placed creates a triangular shape with the riders and their sticks. Exposure is well controlled to stop the action mid-flow and allow viewers to decide what happened next. Congratulations!

... PSNZ Canon Online. Awarded Photos.

2nd - *Wild and Free* by Barbara Lee APSNZ

I find that creative photography can be very hit or miss. The success of such images seems to depend on whether the photographer has executed their idea well and without overplaying “gimmicks” for the sake of being different. In this image, the idea of being “free as a bird” has been very well executed. The background is fitting, with subtle motion blur and a delicate colour palette. To me, the fragmentation of the wings provides a



sense of being free to choose between using energy or to glide and soar in the breeze. Retaining sharpness to the head of the bird provides a very effective focal point. I found that I started there and finished there every time I viewed this peaceful image.

3rd - *Kingfisher with Catch* by Dawn Kirk LPSNZ AFIAP



The composition of this image drew me in. I love the left to right flow, and although the kingfisher almost fills the frame, two important elements are evident. Firstly, the starting “block” – the fact that the viewer can see the launch pad increases the enjoyment of the action.

Secondly, there is just sufficient negative space ahead of the bird for it to move into. Another important element is the soft shell crab which it appears to have caught for lunch. A painterly effect may have been applied to the bird’s plumage. If this is true, then it would preclude the image from Nature competitions; however, it is more than acceptable in this open competition, and I feel it has earned its place in the top ten.



4th - Ruataniwha Night Sky

by Sue Weterings ASPNZ

I was drawn to this image because, to me, it is a little different from a standard night sky scene. I very much enjoyed how the photographer has chosen a semi-cloudy night that has permitted the stars to appear within the streaky clouds. A break in the clouds has allowed the Milky Way to become a central focal point. There is sufficient interest below the horizon line to retain viewer attention without overpowering the night sky, which is the star (no pun intended) of the image.



5th - Me and My Mate

by Gaynor Hurst

This image made me smile and eventually laugh. Yes, there is an element of “another person’s art”, but this photographer has acknowledged that and made the image her own by adding a human boy to the cartoon caricature. He or she has made an effort to dress the child in near-identical clothing and, by placing the characters back to back, has created an amusing juxtaposition that cannot be denied.

...PSNZ Canon Online. Awarded Photos.



6th - *Eye Spy* by Deborah Martin LPSNZ

My first impression was that this is a striking pose, and my immediate reaction was to be drawn to the bird's eye. From there, I circled outward as I took in the beautiful detail of the plumage, all of which is pin-sharp. The background is unobtrusive, whilst the rocky perch adds to the story. A simple image that, for me, has great impact.



7th - *Jetski 188*

by Alan Goldby LPSNZ EFIAP

For me, this is an impressive sports image, and the author has added impact to the scene by the use of excellent post-production adjustments. Whilst subtle, they do lift this image by providing grunt to the overall story. So often these days, helmets and visors block the view of the rider's eyes. In this case, they are clearly visible and sharp. They appear to set the mood of grit and determination required to win this race. The composition is good and suggests the jet-ski has just made an acute left turn, as indicated by the direction of spray and water droplets left in its wake.



8th - *Rainhat*

by Judith Swan Avedon

In the back of my mind, I feel that there is such a thing as Rainhat fungi. However, I can't say if this is such a fungi or if the author is simply alluding to the water droplets attached to the cap of this particular specimen. Either way, the image has been well captured and presented and slightly different from "the norm". The highlights have been well controlled, and there is sufficient background detail to provide information about the habitat of this subject.

...PSNZ Canon Online. Awarded Photos.



9th - *Lean On Me* by Roger Ball

To me, a casual walk in the rain is surely a sign of sheer stupidity, young romance or the strong bond of friendship. The image reminded me of my youth and times gone by. I suspect most viewers will recall a moment when they have done something which goes against accepted normality. This couple appear lost in each other's company regardless of the weather. And I think that is what the photographer intended to reveal in this story. I enjoyed the wet boardwalk, the reflections and receding lines of the pier with its lampposts fading into the distance. In my opinion, the darkened sky is a poetic licence used to good effect in this instance, as it adds to the feeling of a grey day whilst helping the viewer to concentrate on the main subjects.



10th - *Miao Old Man* by Jiongxin Peng AFIAP

I really enjoyed seeing this portrait which is presented in a documentary style. The monochrome treatment has been used with great effect. The full tonal range is evident, and the exposure has allowed light to fall in just the correct amount to bring drama to a peaceful moment in the old man's day. It sparked memories of past trips abroad.



HELPING PHOTOGRAPHERS GROW

