



## President's Report

We are now into the last quarter of 2019 and the year seems to have sped by. This has been a busy period for us all at APS: there has been a reshuffle of our committee, new areas of responsibility have been embraced by several committee members and we are working cohesively, keeping the club going forward and in good heart. Vitality of the committee is palpable and has resulted in some great experiences for our membership.

The Scott Fowler workshop was fully attended by experienced and inexperienced portrait image-makers alike. I believe that all participants, even though they started from very different positions on the “playing-field”, enjoyed the weekend and gained knowledge and insight. Scott offered plenty of on-the-spot advice and was very generous with ideas and suggestions.

We have also been involved, once again, in the Steampunk experience at Glenbrook. APS has underwritten this event for the past two years and this status quo seems to work very well for everyone concerned. If the ensuing images from each of these events are anything to go by, then, a great time was had by all.

The Emma Hughes workshop on Waiheke filled up very quickly. For future reference, I urge you to book early once workshops in which you are interested are advertised. We are a large membership and sometimes numbers need to be restricted. It is possible to waitlist, if you have missed out on registering but would have liked to attend. Go to the Event registration area and add your name to the list.

Organisation is well underway for the upcoming exhibition to be held at Logan Campbell Retirement Village. This offers a great prospect for members to see their own work professionally printed and mounted and then hung for the general public to view. It is a proud moment your own work is hung for a public showing. This is an opportunity for APS members to showcase their work and let people see the talent we have within the club. It is good to see such a good uptake of this occasion.

Enjoy your craft and keep sharing those images and ideas with us all.

Cheers

Lynda

## Competition wins

### Nelson Triptych 2019

Charlie Johnson picked up the Champion Print for her presentation of Devonport's North Head Tunnels and another for *Exit* which was one of only four Honours awarded.

Here's what the judges said about the North Head Tunnels:

“The use of tonality, restricted and subdued colour palette enhances mood and creates a sense of mystery; light is skilfully exploited to lead the eye into and around the images with the bright light vanishing point at the centre demonstrating thoughtful image placement in the triptych format.



North Head Tunnels - 2019 Nelson Triptych winner, Charlie Johnson

It began with a sunny day over the Easter break and a friend insisting Charlie stop bingeing on Netflix.

“She took me to explore the North Head Tunnels in Devonport. As my first time there, I was immediately captivated by the history, atmosphere and the play of light. I returned the next day with my camera, wide angle lens and tripod and spent the entire day there capturing long exposures. Learning the history of the place was humbling and thought-provoking. I thoroughly enjoyed skulking around in the tunnels, unintentionally scaring other visitors when they spotted me lurking in dark corners, waiting for my exposure to finish. I tried to capture the feeling of being in the tunnels - the darkness and stillness. Yet, as

dark as they were, there was always light and the way it spilled into the spaces was beautiful. There's probably something deep and meaningful associated with that but I'm not going to label it.

When I was editing the shots I wanted to make the light the main feature and enhance the textures to create a gritty feeling. Dark and moody images make my heart sing but my work has not been well received in competitions so when I saw the email informing me of my success, I was very pleasantly surprised indeed. Having entered this and many other competitions as a kind of 'may as well give it a go', the result seemed to come from nowhere and was just what I needed to spur me on and lift my self-esteem. Now if I could only win an award for one of my portraits!”



Edge - 2019 Nelson Triptych - Honours, Charlie Johnson

## **We won the interclub shootout!**

The secret to winning is having some great shots, making us the winner of this year's interclub shootout (even though we were told the goal was to come second, because the winner has to organise it the next year).

Liz Hardley won her theme – Auckland in Action – and took also out the overall theme winner with “Going for Goal”.



Here are the full results.

### **Overall club winners**

- 1<sup>st</sup> APS – Auckland Photographic Society
- 2<sup>nd</sup> MPS – Manukau Photographic Society
- 3<sup>rd</sup> HPS – Henderson Photographic Society

### **Theme winners**

Overall theme winner: Going for Goal, Liz Hardley (APS)

Overall theme runner-up: Half Spiral, Jill Cliffe (HPS)

### **Theme 1. Auckland in Action**

Winner: Going for Goal, Liz Hardley (APS)

Runner-up: Night Moves, Treena Burnie (MPS)

### **Theme 2. Auckland Reflections**

Winner : Sky Tower, Bruce Goodall (HCPC)

Runner-up: Wall Garden Oasis, Leanne Silver (HPS)

### **Theme 3. Auckland Lights**

Winner: Tranquil Sunday Morning, Kate Turner (IPG)

Runner-up: Highway to Town, Michael Chung (HPS)

### **Theme 4. Auckland Eateries**

Winner: Coffee in the Park, Bryan Lay Yee (MPS)

Runner-up: A Hot Meal That's Worth Waiting, Michael Yu (HCC)

### **Theme 5. Auckland Stairways**

Winner : Half Spiral, Jill Cliffe (HPS)

Runner-up: Must Hurry, David Newman (HCPC)

### **Theme 6. Auckland Windows**

Winner : Ye olde window, Callum Smith (HCPC)

Runner-up: Te Uru, Ian Riz (HPS)

## **5x7 is now 5x10**

**By Ewon Lucas**

We held our first “5x10” evening on Thursday, 1 August.

We had very positive feedback on our 5x7 evening in March with many members commenting that it would have been nice to have given everyone a bit more time. We decided to dedicate a whole evening to the next event and we gave presenters more time.

5x10 gives five presenters 10 minutes each to show their pictures and tell their stories. A big thanks to

### **Ian Gordon**

5x10; 5 people speaking for 10 minutes a piece on a selection of photos. It conjures up thoughts of people with a passion talking about the triangle of light (no, not the one featured in Lara Croft: Tomb Raider) and Zen and the art of photography and applying these concepts to their chosen images.

Not I. Being a technical retard and having limited knowledge of things like sweet light (the golden hour or the blue hour), or the sweet spot settings on my

Nick Tan, Bryan Lay Yee, Liz Hardley, Denis Tohovaka, and Ian Gordon for agreeing to be first up under the new format.

Their pictures were great and wonderfully varied. Everyone had a very interesting story to tell about their photographic interests and journey. There was plenty of time for questions and a good time was had by all.

lenses, I realised that I am merely an opportunistic taker of record shots and would not be able to add value to a knowledge hungry audience.

I therefore decided to take the audience on one of my recent adventures. To tell the story I ended up selecting 57 images, each one an integral part of the trip. OMG, thought I, that's only 11 seconds per image – I'm going to need to be greedy and have the whole 50 minutes to myself!





We are a bunch of Ray Mears/ Bear Grylls wannabes who choose a meet spot somewhere in the world, decide upon a mission, and bodily go where .... (no, Scotty is not a team member!).

This time, we went in search of the Chimpanzee, and at night we sit around the campfire and shoot the shit ... no, not about cannon vs Nikon or f-stops ... but

rather about Swiss Army vs Leatherman knives or Land Rover vs Toyota vs Jeep.

So, did I take 50 minutes to tell the story behind each of my 57 images? Did we achieve our mission? Did Jane Goodall invite us into her sanctuary for a freebie lunch? Well, I guess, if you didn't attend the 5x10, you're never going to know.

### **Liz Hardley**

Liz also went to an exotic location, attending FIAP in Morocco. The annual conference ran from 23 June–2 July and included tours from Marrakech. She presented

images from each day of the tour, to provide a visual overview of the places visited and people met.



N'Kob, a Berber village about 350km from Marrakech

## Dennis Tohovaka



This image is titled “Taupo-nui-a-Tia” and it was composed from the Little Waihi Village at Tokaanu one morning earlier this year.

I am Maori and Ngati Tuwharetoa is my iwi, and so Lake Taupo is part of where I come from; my Turangawaewae; my belonging place.

I selected 25 photographs. These images were from several genre; for example photojournalism, travel, film, street photography.

It was great to be able to get out of my comfort zone and share my love of photography with the club members present. There was a reasonable turnout that evening. It was also interesting to hear others speak and present their images as well. Thank you for the opportunity.



## Bryan Lay Yee

The Puhinui Horse Trials offered me the opportunity to photograph these magnificent animals and their riders in action at close quarters. I wanted to share my experience and encourage others to give it a go.



## Nick Tan

I had this image in my head a couple of months before I created the scene with Ann's invaluable help.

It describes a parent's worst nightmare... A wild party, too much alcohol leading to much regret the morning after.

Entitled "If I could turn back time", the photo was an entry for the monthly club competition with "Time" being the theme.



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## All aboard for Steampunk

By Dennis Tohovaka

It was my second year attending Steampunk Express, and I thoroughly enjoyed the experience. There were over 70 Steampunks and 50 photographers this year. An epic, fun day, great collaboration between all the participants present.

I made several friends with some of the photographers from last year, and it was nice to see some of them back, and to meet some new photographers, as well as all the APS members present. Fantastic job from the co-organisers; Trish and Charlie, as well as from Robyn and Mark who set up the registration desk early and contributed the success of the day.

I deliberately took my time with taking my images, and had the advantage of hindsight from last year of where to position myself; and that was near the registration desk. I explored the carriages as well and took some images with several of the models present.

The train ride and workshop were highlights as well. I did bring my soft box and off camera flash but didn't use them. Next year I do intend use them, and also bring along a wide angle lens, and my Rolleiflex. My EF 100mm F/2.8L Macro IS USM lens and EF 4-105mm f/4L IS USM lens were my main go to lenses for the day. My monopod came in handy too; thanks Lynn Clayton.

Here's what Dennis saw.









## 6<sup>th</sup> FIAP Photo Meeting Morocco 2019

Inspired by reports from Members of APS who had attended previous FIAP (Federation of International Photographic Art) photo meetings and congresses, I was enthusiastic to go on one myself. As I had never previously visited Morocco, I was also excited at the prospect of visiting a new country.

There were two Programmes offered in 2019, the main tour, which was a circuit of about 1400km, beginning and ending in Marrakesh, which went to the desert, and an optional tour of 650km from Marrakesh to the cooler Atlantic coast and back. I signed up for both tours.

I arrived in Marrakesh on June 23<sup>rd</sup> 2019 and was met at the airport by the FIAP organisers who transported

delegates in shuttle buses to the Hotel Atlas Asdi. I arrived at the hotel just in time to catch the end of the buffet lunch. People continued to arrive throughout the day. There were 200 people at the Meeting, from 36 different countries, and I was surprised to find that New Zealanders comprised the second largest group after the Cypriots. There were two APS members on the trip – myself and Karin Charteris, and we quickly bonded with our fellow kiwis. Photographers (and their suitcases) were transported on the tours in 5 buses, and the kiwis had their own bus (Bus 4), which was shared with a couple of Japanese and a few French photographers



The New Zealand contingent: Karin Charteris front row left and Liz Hardley front row second from right. Credit: Neil Gordon APSNZ

The first evening we were all transported from our hotel by horse drawn carriages (known locally as calèches) to Jemaa el-Fnaa, the main square and market place in the old medina quarter of Marrakesh. There had been a terrorist attack here in 2011, which killed 17 people, and we were not allowed to wander around alone. In fact FIAP employed security men to look after us, whom we called the men in black because they were dressed in black suits and not be messed

with. I think many of us though would have really liked the opportunity to wander alone around the medina with our cameras. After dark we were all guided through winding alleyways to the Palais Gharnata restaurant for the reception dinner, which consisted of many courses, traditional entertainment and went on for several hours. By the time we headed back to the Hotel in our calèches many of us were falling asleep.

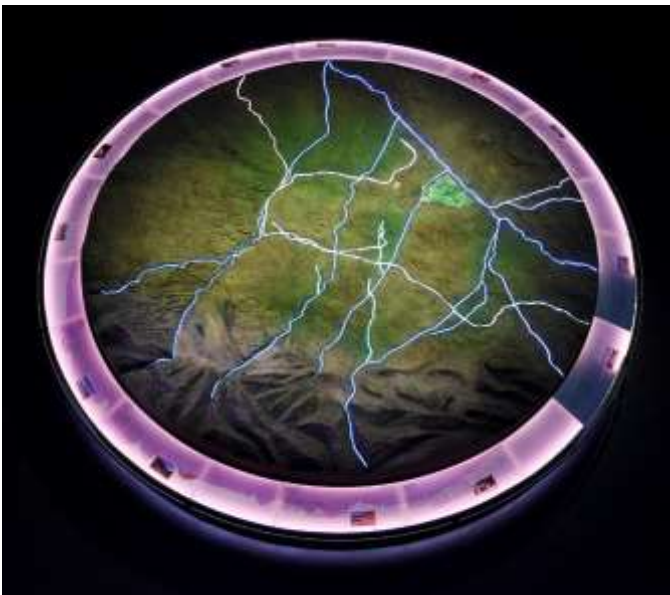




Calèche, Marrakesh

On the morning of Day Two we attended the opening ceremony at the Mohamed VI Museum of Water Civilisation, which included official addresses, and entertainment by local musicians. Familiar to anyone who has attended a PSNZ Convention there was a roll-

call, but in this instance for nationalities rather than clubs. We later visited the museum, which highlighted the importance of water in both the country's history and heritage.



Water Museum exhibit

In the afternoon we visited the ruins of the El Badi palace, which dates back to 1578. It is now a popular habitat for storks, which build enormous nests in the

ruins, and also for pigeons, which nest in holes in the walls. We were again entertained with traditional entertainment - singers and musicians.





El-Badi Palace pigeon

On Day 3, we travelled over 200km to Ouarzazarte, crossing the High Atlas mountains, up to a height of 2,300 metres. Noticeable from the coach was the dichotomy between the many cell phone towers and the ruined houses, the changing colours of the scenery and the ever winding mountain roads. Thirty kilometres east of Ouarzazarte we stopped at Ksar Aït Benhaddou, a ksar of six kasbahs, which is a great example of Moroccan earthen clay architecture and is a UNESCO world heritage site. Many films have been shot here, including *Gladiator*, *Alexander*, *Last Temptation of Christ*, and episodes of *Game of Thrones*. We walked to the top in temperatures of over 40 degrees.



Ksar Aït Benhaddou

Day Four was another long day on the coach. Neil Gordon, who is a meteorologist, pointed out some iridescent clouds, which were visible from the coach window. We travelled through the Kalaat Valley,

stopping at some souvenir shops, and booked into our hotel in Tinghir. Later we visited the Todgha Gorge with its 300 meter walls, and a ruined kasbah.



Iridescent clouds shot from coach window

On the morning of Day 5 we visited a small outdoor museum in Tinjdad, the Museum of the Sources of lalla Maymouna, where we took photographs of ancient artefacts and peacocks. One of the original highlights of the tour was to be a night spent in a tent in the desert. Unfortunately, this was cancelled, and instead we stayed at the Hotel Belere in Arfoud,

making a sunset trip to Marzouga, where we rode on camels (a highlight of my tour) and climbed a large sand dune. Below is a selfie I took with one of the Japanese photographers, Nobua Kitakami, taken at the summit of the dune. We are wearing traditional Touareg turbans, which we were all given when we arrived.



Nobua and Liz at the top of the sand dune

On Day 6 we visited the Macro Gallery of Fossils in Tazzarine. Morocco is famous for its fossils, and they are sold everywhere in local shops, although I am not entirely convinced whether they are all necessarily genuine. We later visited N’Kob, an ancient Berber

village, and walked with a guide through the palm groves to the Kasbah. We were honoured to photograph their local carnival before returning very late to Ouarzazarte via the Draa Valley and the ruined Kasbah and date oasis at Tamnougalt.



Girl at N’Kob carnival



On the morning of Day 7 we visited the Atlas Film Studio at Ouarzazate. Our guide, who had been an

extra in a Game of Thrones episode, showed us sets and props from films which had been shot in the area.



Atlas Film Studio, Ouarzazate

Later, we departed for Marrakesh, stopping for lunch at the Palais de Tichka restaurant on the Tizi n Tichka Pass in the High Atlas Mountains. There were a few shops here, and we were able to buy some souvenirs. Late in the evening the formal closing dinner was held at the Hotel Le Visir in Marakesh. We had been served wine with all our evening meals during the trip, but the

wine served with the dinner, a Domaine Rimal Grande Réserve, was one of the best we had tasted here. Morocco has apparently produced wine from pre-Roman times, but mostly now only produces it for the domestic market. Although wine is sold at certain supermarkets and hotels, it cannot be consumed publically.



Wine from the closing dinner at Hotel le Visir

On Day 8 we set off on the second circuit to the cooler Atlantic coast. We stopped to take photos of the goats in the argan trees, (goats will naturally climb argan trees to eat the fruit, but the ones we saw were aimed at tourists) and visited a women's association for the production of argan oil. I took lots of photos from the coach, including a near accident of truck with horse and cart. There were many donkeys on the roads. Interestingly, I noted the men predominantly rode side saddle.





Close call on the road



Sleeping cat on carpet



Hungry crocodile

The next day the hotel shuttle transported me back to the airport at Marrakech for a morning flight to Lisbon, connecting to Frankfurt, Hong Kong and finally back home.

On reflection, I was very happy to have made the trip to Morocco. It was an experience which I will

We eventually reached Essaouira, which is a port city and resort on Morocco's Atlantic coast. Portuguese, French and Berber architecture frame its maze-like streets in the medina. I really enjoyed wandering around the streets here, away from the other photographers, and exploring the small shops selling clothes, pottery and leather goods. I registered many well contented cats, mostly sleeping outside the shops and cafes. Strong "Alizée" trade winds make the city's crescent beach popular for surfing, windsurfing and kitesurfing. We stayed until after dusk in order to capture the sunset and the many screeching seagulls, which are attracted to the fishing boats, before returning to our hotel for dinner.

Day 9 was primarily taken up by a very long coach ride, with most of my photos taken through the coach windows. We stopped at the ruined Kasbah of Agadir Oufella, a mountain which looks down on the town of Agadir. The kasbah was destroyed in the 1960 earthquake, which obliterated the subsequently rebuilt Agadir. We then visited a crocodile park and watched the reptiles being fed huge lumps of meat. I learned that crocodiles apparently only eat every three days. We eventually arrived back in Marrakech well after sunset, and ate another late meal at our hotel.

remember forever. I also met some great people from different countries. On the negative side, I found the organisation less than stellar (we often started our day later than intended, so were always running late), and some of the delegates pushed the ethical boundaries of taking photographs too far. I would also have preferred being part of a smaller group, as 200 is certainly not an optimum number. However, I came back with thousands of images, which I am still sifting through, and these bring back many good memories.

If you would like to see more photographs taken on the tour then there are hundreds of images posted on the FIAP Facebook page:

<https://www.facebook.com/FIAPofficial/>

The PSNZ NZCameraTalk also ran a special feature on FIAP Morocco in August 2019:

<https://photography.org.nz/about/camera-talk/>

## Editing tips

Some tech tips....

1. Make sure you are editing in RAW, not JPEG. This will give you access to all the information your camera captured and you will be able to recover detail from highlights and shadows.
2. Set your camera Colour Space to record in Adobe RGB and then work in Adobe RGB to get the most out of your colours when editing.
3. If your machine can handle it, edit in 16-bit to avoid getting gradations (Lightroom does this automatically).

4. Open up your image in Lightroom or Camera Raw and play around with all the sliders to see what they do.
5. 13. Don't be afraid to experiment! The best way to learn is by playing around. Need more help? Try an online course, workshop or private tuition.

Thanks to Charlie Johnson for these tips. Charlie is an Adobe certified expert in Photoshop.

Do you have a good LR/Photoshop tip?

Send to the Editor and we'll consider including it in a future edition. Email: [prue@26letters.co.nz](mailto:prue@26letters.co.nz)

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## Diary notes

### Friday 18 October 2019 – Logan Campbell Retirement Village exhibition

APS was invited to stage an exhibition of prints and digital images at Logan Campbell.

Opening function:

6pm, Friday 18 October

187 Campbell Road, Greenlane

Parking: Underneath the complex. Please carshare where possible

We have nearly 60 prints and 45 digital images on show.

### Thursday 21 November 2019

End-of-year competition

7.45pm

St Paul's Church Hall

12 St Vincent Avenue

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More details by email closer to the time

### For all planned future events

Check the Events tab on our website.

### Over the summer break – think about PSNZ Honours

The Society's internationally recognised Honours Awards (LPSNZ, APSNZ, FPSNZ) are held annually in March. Awards are presented to the successful photographers at the annual convention of that year.

### Welcome to our new members

Since our June edition, we have been joined by several new members - Barry Young, Barry Aickin, Christopher Jardine, Glen Thomson, Deeksha Bansai and Laura Goudie.

We welcome you all and hope that you find your time with the club to be enjoyable. We look forward to sharing our images with you and to you sharing yours with us.

### We welcome contributions to Focal Plane

The next edition will be out late November. Contact Prue at: [prue@26letters.co.nz](mailto:prue@26letters.co.nz)