



# Southern Exposure

Southland Photographic Society

<http://www.southlandphotographicsociety.com>

December 2015

Meetings held at Age Concern Rooms in Forth Street, Invercargill at 7.30pm on the first & third Thursday of each month.



*Season's Greetings & Best Wishes to all Members of the Southland Photographic Society & their families for Christmas & New Year 2015*

*See you again in 2016!*

## Stopping Motion

For those who were at the recent 'Stopping Motion' Workshop on 27 October, presented by Annie Carmichael (and those who weren't there too!) - Annie has given me her PowerPoint presentation in .pdf format.

If you would like this, please email me at:  
[r.mcgeachie@extra.co.nz](mailto:r.mcgeachie@extra.co.nz)

Please note: the file is 17.8 MB in size.

## A Message from our President

It has, I think, been a very successful year for the club. A lot has happened and hopefully you will have been stimulated enough to be champing at the bit to get into another year of club activities and events in 2016. Congratulations to all those who have done well in the competitions and end of year championship and remember it doesn't matter where you are at with your photography there is always more to learn. We are getting together another action filled programme for 2016 which will challenge and stimulate you in your photographic journey. Enjoy the holiday/festive season and take lots of great images. Look forward to seeing you all next year.

Ian Smith - President

*My neighbour knocked on my door at 2:30am this morning, can you believe that, 2:30am! Luckily for him I was still up playing my Bagpipes.*

*Bought some 'rocket salad' yesterday but it went off before I could eat it!*

*Just got back from my mate's funeral. He died after being hit on the head with a tennis ball. It was a lovely service.*

*Statistically, 6 out of 7 dwarfs are not Happy.*

*When I was in the pub I heard a couple of plonkers saying that they wouldn't feel safe on an aircraft if they knew the pilot was a woman. What a pair of sexists. I mean, it's not as if she'd have to reverse the bloody thing!*

*Murphy says to Paddy, 'What ya talkin into an envelope for?'  
'I'm sending a voicemail ya fool!'*

Patron: Graham Dainty

Office Bearers:

President: Ian Smith

Vice President: David Tose

Past President: Stephanie Forrester

Secretary: Liz Collett

Treasurer: Stephanie Forrester (Acting)

Committee Members: Kevin Tyree, Rosemary McGeachie, Sandra King, Les Ladbrook, Val Wardell

When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence.— Ansel Adams

To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.— Elliott Erwitt

## End of Year Championship Results

### Aggregate Results

Alexander Memorial Trophy -  
Aggregate Natural History - highest points tally in any one medium, regardless of their grade.

Rosemary McGeachie - First

Aggregate Trophies in Open Print Competition

Russell Cup (A Grade)

Chris Duggan - First

Debbie Main - Second

Rosalie Lindsay - Third

equal

Dot Mullay - Third equal

Jumbo Cup (B Grade)

Dot Mullay - First

Dayle Wright - Second

Chris Watson - Third

Scott Cup (C Grade)

Anita Hayman - First

Cheryl McMath - Second

Anita Collett - Third

Aggregate Trophies in Open Projected Image Competition

Presidents Cup (A Grade)

Chris Duggan - First

Val Wardell - Second

Dot Mullay - Third

Jumbo Cup (B Grade)

David Tose - First

Chris Watson - Second

Ian Smith - Third

Jubilee Cup (C Grade)

Peter Aalders - First

Shane Saheem - Second

equal

Les Ladbrook - Second

equal

Dawn Hansen - Second

equal

Aggregate Trophies in Photojournalism Competition

Southland Times Trophy -

Photojournalism, Projected Images

Chris Duggan - First

Chris Watson - Second

Bill Sheffelbein - Third

Arthur Crosby Award - Prints

Chris Duggan - First

Dayle Wright - Second

Chris Watson - Third

## End of Year Championship Awards Projected Images

Sonya Crook Trophy - Best Entry of three Open projected images

Chris Duggan - First

Chris Watson - Second

Roger Wandless - Third

Neil McCallum Trophy - Champion Open Projected Image (selected from individual images in the Projected Image Championship Cup

Chris Duggan - First

Chris Duggan - Second

Stephanie Forrester - Third

Ron James Trophy - Champion Landscape Projected Image

Chris Watson - First

Roger Wandless - Second

Roger Wandless - Third

Natural History Shield - Best Entry of Three NHx Projected Images

Chris Watson - First

Les Ladbrook - Second

Anita Hayman - Third

Charles Barwell Memorial Trophy - Champion NHx Projected Image selected from individual images in the Natural History Shield

Chris Watson - First

Chris Watson - Second

Les Ladbrook - Third

equal

Wayne Leary - Third equal

Pat McGrath Trophy - Champion Photojournalism Projected Image

Chris Watson - First

Les Ladbrook - Second

Chris Duggan - Third

### **Prints**

Southland Amateur Sports Trust Cup - Best Entry of 3 Open/Pictorial Prints

Chris Duggan - First

Dot Mullay - Second

Roger Wandless - Third

Rillstone Trophy - Champion Open Print selected from individual images entered in the Southland Amateur Sports Trust Cup  
Chris Duggan - First  
Roger Wandless - Second  
Dot Mullay - Third

Davidson Cup - Champion Landscape Print

Dot Mullay - First

Roger Wandless - Second

Mark Phillips - Third

Miezenbeek Memorial Cup - Champion Monochrome Print

Annie Carmichael - First

Roger Wandless - Second

Anita Hayman - Third

Unicolour Cup - This cup is to recognise innovation & artistic flair

Ian Smith - First

Stephanie Forrester -

Second

Ian Smith - Third

Stan Wooding Trophy - Champion Photojournalism Print

Roger Wandless - First

Chris Duggan - Second

Chris Duggan - Third

Roy Stiles Memorial Cup - Champion Natural History Prints - Best entry of 3 Natural History Prints

No award made

Gordon Watson Trophy - Champion Natural History Print - Selected from individual images in the Roy Stiles Memorial Trophy

Roger Wandless - First

Margaret Kalweit - Second

Margaret Kalweit - Third

Rusza Trophy - Champion Audio Visual Presentation

Chris Duggan

'There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are'. Ernst Haas

'A landscape image cuts across all political and national boundaries, it transcends the constraints of language and culture'. Charlie Waite

## One Compositional Technique to Transform Your Landscape Photos

. . the next time you are out shooting in a scenic location, just put on your widest angle lens and get right behind something on the ground to take the shot.



I mean, get right behind it. That something on the ground can be anything from a flower, to a rock, to a pattern in the sand. It does not matter. What matters is that you are down on your knees with your wide-angle lens right behind it.

Turning the corner from taking snapshots into taking actual compositions is a hard thing to do. It doesn't come naturally, and it takes experience. This is one way to go about setting up your shot, that will give you a path to setting up a successful composition. Of course, it isn't the only way to set up your shot, and you won't use this all the time, but it is great for helping when you are stuck.



### Why it works

The wide-angle lens will give the foreground object an exaggerated sense of proportion, but will also pick up the background. By getting right behind something, you are adding a subject to your picture. You are creating a center of interest. You are going beyond just showing the general scenery. The background will still be in your picture as well, you just do not need to focus on that.

Another benefit is that it gives the viewer a sense that they can walk into the picture. It is providing a real foreground that adds depth and interest to your photo.

What typifies a snapshot, is standing at eye level trying to capture the entire scene before you. The problem is that there is no foreground, subject, or center of interest to speak of. In addition, you are presenting the world in the exact same way as the viewer is used to seeing it, which is bound to be rather boring to them.

### Putting the tip into action

How you determine what items on the ground will work as your foreground elements. That is the hard part. There is no right answer. You will just have to look. In fact, it will not be obvious even when you are out in the field looking around. There are times when you might have to walk around while looking at the LCD in Live View mode, or with the viewfinder to your face to find something on the ground to use as a foreground.



Here are some examples of things you can use as foregrounds in different contexts:

1. When photographing water - use a reflection in the water
2. When at the beach or desert - find a pattern in the sand
3. When photographing creeks or coasts - use rocks
4. At midday - use shadows
5. In autumn - use leaves

There are obviously a variety of subjects you can use. Go out and try it next time you are shooting.

Adapted from: <http://digital-photography.com>

Murray Mexted: (seems topical!)

*'Well it still does it for me, the tingle up the spine, the tingle in the loins'*

*'There's nothing that a tight forward likes more than a loosie right up his backside'*

*'I haven't had a knee operation on any other part of my body.'*

*'Trapped like a shag on the rocks'*

*'You don't like to see hookers going down on players like that.'*

*'Well, either side could win it, or it could be a draw.'*

*'The lineouts of course are a great artform, I've always fantasized about lineouts, even in my sleep sometimes...'*

*While watching a renowned goal kicker: 'And he kicks it with his left-handed foot'*

*An Irish guy climbs up to the top board of the swimming baths in a diving competition with a large fish under his arm. The judge shouts up, 'What you gonna do with that?' He replies, 'Triple somersault with pike!'*

*Be careful what you wish for.....  
After being married for 44 years, I took a careful look at my wife one day and said, 'darling, 44 years ago we had a cheap apartment, a cheap car, slept on a sofa bed and watched a 10-inch black and white tv, but I got to sleep every night with a hot 25-year-old girl. Now I have a \$1.500,000. home, a \$95,000.00 car, nice big bed and plasma screen tv, but I'm sleeping with a 65-year-old woman. It seems to me that you're not holding up your side of things.' My wife is a very reasonable woman. She told me I should go out and find a hot 25-year-old girl, and she would make sure that I would once again be living in a cheap apartment, driving a cheap car, sleeping on a sofa bed and watching a 10-inch black and white tv. Aren't older women great? They really know how to solve your mid-life crisis.*

*A young lad from Glasgow took his new girlfriend home for the first time. He went into the living room where his father sat and said 'Hello this is Amanda.' His father, choking on his whisky said 'It's a what?'*

## SPS 75<sup>TH</sup> Anniversary Dinner

On Saturday night 7 November 2015 approximately 40 members from the SPS gathered at 148 on Elles to celebrate the clubs 75<sup>th</sup> Anniversary. It was fitting that our Patron, Life members, PSNZ President Murray Cave, some past members and our Wellington member Bruce Girdwood were able to join with us on this very special occasion.

The evening commenced at 6pm with pre dinner drinks and this gave everyone the opportunity to mingle and chat in a relaxed atmosphere, before our MC for the evening Ian Smith donned his green sparkly hat, got everyone seated, covered formalities, and got the evening underway.

Kevin Tyree kicked off the entertainment with several nostalgic AVs that showed the comradeship the club has enjoyed over the years. Some of the images had not been previewed in public before, and caused a lot of hilarity! Hairstyles and facial hair were other noted changes of the time. Kevin continued to show more entertaining images throughout the evening.

148 on Elles had put together a 3 course set menu, with a fabulous selection of choices. I heard many favourable comments about the delicious food all evening, so compliments must go to the chef and kitchen staff.

Val entertained everyone with extracts from the 'Time Exposure' booklet that had been produced for the clubs 50<sup>th</sup>, this contained extracts from club minutes etc. From some of the things Val read, it appears the Southland club has always been reasonably strong, and at national level was able to make significant contributions and help shape PSNZ that we know today.

A very interesting recording in 1981 read as follows, 'Bruce

Smart was declared Noggins Manager'. As a reward for members arriving early for meetings, he had promised a nip of scotch. Well, you can think what you like, but I do know it was never dispensed at club as promised.

Maybe the current club might consider introducing a 'Noggins night' in memory of Mr Smart's initiative? It could be a good team bonding incentive for a winter's night!

The evening concluded with Life Member Neil McCallum cutting the anniversary cake which had been baked by Stephanie Forrester and iced by Val Wardell. Thank you ladies; this was enjoyed with coffee and tea following dessert.

Les Ladbrook captured the evening with his photographic skills, so we look forward to seeing some of these on the big screen.

And finally special thanks must go to the organising committee for a very successful evening that was thoroughly enjoyed by all.

*Debbie Main*

*Two Glaswegians, Archie and Jimmy, are sitting in the pub discussing Jimmy's forthcoming wedding.*

*'Och, it's all goin' pure brilliant,' says Jimmy. 'Ar've got everythin' organised awready, the fluers, the church, the caurs, the reception, the rings, the Minister, even ma stag night'.*

*Archie nods approvingly. 'I've even bought a kilt to be married in!' continues Jimmy.*

*'A kilt?' exclaims Archie, 'That's magic, you'll look pure smart in that. What's the tartan?....'*

*'Och,' says Jimmy, 'A'd imagine she'll be in white!'*

### How to Write Good

1. Avoid Alliteration. Always.
2. Prepositions are not words to end sentences with.
3. Avoid clichés like the plague. They're old hat.
4. Comparisons are as bad as clichés.
5. Be more or less specific.
6. Writers should never generalise.
- Seven: Be consistent!
8. Don't be redundant; don't use more words than necessary; it is highly superfluous.
9. Who needs rhetorical questions?
10. Exaggeration is a billion times worse than understatement.

*Forrest Gump had just passed away and was trying to get into heaven. On arrival at the pearly gates, St. Peter explained that there were so many souls trying to get into heaven and not enough room and he would have to pass an entry exam.*

*'Now Forrest, you have three questions to answer'....*

*Question 1: How many days of the week start with T and name them?*

*Question 2: How many seconds are there in a year?*

*Question 3: What was the name of the swaggy in Waltzing Matilda?*

*Forrest contemplated the questions and then began to speak...*

*'To answer question one, there are two days starting with T and they are today and tomorrow.'*

*St. Peter thought for a while and said, 'I will give that one to you Forrest'.*

*'Ok, the answer to question two is that there are twelve seconds in a year, the 2nd January, the 2nd February and so on.'*

*St. Peter couldn't argue with that one either.*

*Forrest then said, 'Question three was the easiest one of the three to answer. The swaggy's name was Andy... 'Andy sat Andy watched and waited till his Billy boiled'.*

*St. Peter opened up the gates.*

*An old woman walked up and tied her old mule to the hitching post. As she stood there, brushing some of the dust from her face and clothes, a young gunslinger stepped out of the saloon with a gun in one hand and a bottle of whisky in the other. The young gunslinger looked at the old woman and laughed, 'Hey, old woman, have you ever danced?'*

*The old woman looked up at the gunslinger and said, 'No, I never did dance... never really wanted to.'*

*A crowd had gathered as the gunslinger grinned and said, 'Well, you old bag, you're gonna dance now,' and started shooting at the old woman's feet.*

*The old woman prospector - not wanting to get her toe blown off - started hopping around. Everybody was laughing. When his last bullet had been fired, the young gunslinger, still laughing, holstered his gun and turned around to go back into the saloon.*

*The old woman turned to her pack mule, pulled out a double-barrelled shotgun, and cocked both hammers. The loud clicks carried clearly through the desert air, and the crowd stopped laughing immediately.*

*The young gunslinger heard the sounds, too, and he turned around very slowly.*

*The silence was almost deafening. The crowd watched as the young gunman stared at the old woman and the large gaping holes of those twin barrels.*

*The barrels of the shotgun never wavered in the old woman's hands, as she quietly said, 'Son, have you ever kissed a mule's ass?'*

*The gunslinger swallowed hard and said, 'No m'am... but I've always wanted to.'*

*There are five lessons here for all of us:*

1. Never be arrogant.
2. Don't waste ammunition.
3. Whisky makes you think you're smarter than you are.
4. Always make sure you know who has the power.
5. Don't mess with old people; they didn't get old by being stupid.