



Southern Exposure

Southland Photographic Society

<http://www.southlandphotographicsociety.com>

February 2015

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

Supper Duty for Meetings

29 January: Committee

19 February: Annie Carmichael,
Anita Hayman

Please remember:

If you have been put down for Supper Duty and can't do it, it is **YOUR** responsibility to negotiate with another Club Member to take your place.

A Supper Roster will be emailed out shortly.

Patron: Neil McCallum

Office Bearers:

President: Stephanie Forrester

Vice President: Ian Smith

Past President : Val Wardell

Secretary: Liz Collett

Treasurer: Anne Diack

Committee Members: Kevin Tyree,
Rosemary McGeachie, David Tose, Sandra King

Editor: Rosemary McGeachie
r.mcgeachie@xtra.co.nz

29 January

Social Night to 'Start the Year' - AVs of 2014 Results, with Print Display

Close-off: Open (1) - A,B & C Grades

19 February

Travel Presentation - Canada with Steph & Rosemary

52 Week Challenge - Val & Dot

Tom and Ella were lying in bed one night. Tom was falling asleep but Ella was in a romantic mood and wanted to talk. She said, 'You used to hold my hand when we were courting.'

Wearily Tom reached across, held her hand for a second, and rolled over to try to fall asleep.

A few moments later she said, 'Then you used to kiss me.'

Mildly irritated, he leaned across, gave her a peck on the cheek and settled back down to sleep.

Thirty seconds later she said, 'Then you used to bite my neck.'

Angrily, Tom threw back the bed-clothes and got out of bed. 'Where are you going?' she asked.

'To get my damn teeth,' he replied.

There will be no Nativity Scene in Parliament this Year.

The Supreme Court has ruled that there cannot be a Nativity Scene in the nation's Capital this Christmas season. This isn't for any religious reason.

They simply have not been able to find Three Wise Men in Parliament ..

The search for a Virgin continues.....

There was no problem, however, finding enough donkeys to fill the stable.

Taking his seat in his chambers, the Judge faced the opposing lawyers.

'So,' he said, looking at them sternly, 'I have been presented, by both of you, with a BRIBE.'

Both lawyers squirmed uncomfortably.

'You, attorney Leon, gave me \$15,000.

And you, attorney Campos, gave me \$10,000.'

The Judge reached into his pocket and pulled out a check. He handed it to Leon.

'Now then, I'm returning the extra \$5,000, and we're going to decide this case solely on its merits!'

On his death bed, an old Jew says to his wife:

Oh, Sarah, when the shop burned down you were right beside me, no? - Sure I was, Moshe.

When the Nazis drove us out of our beloved Deutschland you were beside me again, no? - I was, Moshe.

And now you're at my death bed, aren't you? - I am, darling.

I'm starting to think you're bad luck, Sarah.

How Golf is like Peeing in a Public Toilet

1. Keep your back straight, your knees bent, and your feet shoulder-width apart.

2. Form a loose grip.

3.. Keep your head down.

4. Avoid a quick backswing.

5. Stay out of the water.

6. Try not to hit anybody.

7. If you are habitually a slow finisher, you should let others go ahead of you.

8. You shouldn't stand directly in front of others.

9.. Be quiet while others are about to go.

10. Keep strokes to a minimum.

SANTA'S SLEIGH

IRD said available for private use 364 days a year, so liable for FBT.

No sign writing, so not exempt as a work related vehicle.

No registration, no WOF, no airbags, no certification.

Clearly has been speeding and also sustained loss of traction on the ice.

Sleigh confiscated and impounded by LTSA.

Many a man owes his success to his first wife, and his second wife to his success.

Retirement is nothing but official permission to rust.

MESSAGE FROM THE PRESIDENT

Dear SPS Members,

There are some thoughts I wanted to convey as we begin the 2015 club year. As we start the new club year, we all might ask ourselves, 'Why am I a member of this Club?' The answers any individual might have will most likely vary from those of others, but the common themes that we have all heard before are: 'I find the club's programmes educational,' or 'I like to compete and win awards for my photography,' or 'I like making friends whose interests are similar to mine.'

In considering this question it is important to distinguish the difference between a 'club' and an 'audience.' A club is an organisation of persons formed for a purpose. An audience is a group of spectators at an event, i.e., listeners or viewers collectively.

A club is usually a group of people who want to increase their knowledge, skills and enjoyment of (in our case) photography by holding meetings, classes, lectures and demonstrations of the various phases of photography; and conducting photographic competitions, workshops and other photography related activities. **Implicitly, a club requires active participation to achieve its purpose, while an audience member typically pays a fee to be entertained.**

If our central interest in photography were passive, we could behave like an audience and just spend time looking at pictures we find interesting. Instead, we choose to actively make pictures that express our ideas, emotions, or point of view. We choose to increase our knowledge and skills and to share them with others who have similar interests. With that in mind, if your answer to the question, 'Why am I a member of this Club?' is to learn, or to teach, or to compete, or to make new friends, or to simply to have fun with photography, then it is incumbent on you to actively participate in whatever

Club functions suit you best. Another question one might ask is 'What can I expect from the Club in this year?' The answer to that question will depend, in part, on how one answers the first question. For those most interested in learning, this year we will again have a programme of guest speakers and an educational programme spanning an array of topics that will interest both experienced photographers and newcomers alike.

A major problem within the club relates to what is known as the 80/20 rule, i.e., 80 percent of the work in an organisation is done by 20 percent of the members. **In the case of SPS our ratio is currently 90/10.** Putting together the depth and breadth of activities and programmes that our Club offers its members doesn't happen by magic. The amount of time and hands-on work done by the 10 percent of the membership is significant – and almost none of it actually has to do with their own photography. Another unfortunate result of this imbalance is that eventually some people who have taken responsible roles in the club year after year simply get burned out and resign.

Replacing experienced leaders while maintaining the quality of our programme is extremely difficult and often puts additional strain on others in leadership roles. In order to sustain the Club for years into the future, we must find ways to alter this ratio. It can be done two ways: by actively encouraging new members to take on organisational responsibilities (however small) from the very beginning, thereby institutionalising the notion that membership requires participation; and by current members rethinking why they are in the Club and finding new ways to contribute to its success.

From personal experience, I know

that becoming involved in the mechanics of the Club's operation can be a rewarding endeavour. As a result of taking on the role of President and participating in the deliberations, planning, and execution of various elements of the Club's program, I have benefited by getting to know more and more of the members in ways that I never would have had if I simply had been an 'audience' member. The benefits of spending the time and making the effort to further the Club's programme have greatly outweighed the time involved. The chance to rub shoulders with and learn from some really good photographers that also happen to be among the 10 percent has even helped me improve as a photographer.

So as we begin the new Club year, I urge everyone to consider how they might contribute to the Club's activities and help it address the challenges that we face. If you have suggestions of any kind, please don't hesitate to contact me directly or any other Committee member. If you are willing to help in any way or if you would be willing to help but are not sure in what way, please let us know and we will work with you to find a good fit.

[This message is an almost verbatim account of an address in the newsletter of a large Washington Camera Club in one of their recent newsletters. It has been altered slightly to fit the operation of our club but the basic sentiment is extremely relevant particularly in light of the busy year the Club is facing this year.](#)

Stephanie Forrester
President

Retirement is nothing but official permission to rust.

Everyone has a photographic memory, some just don't have film.

Money isn't everything, but it sure keeps the kids in touch.

Alzheimer's advantage: New friends every day.

Some Photography Tips to Help You Take Your Photography up a Level

Always have a camera in your pocket. Always. Or else
How many times have you been a situation where you wanted to take your camera bag, but ended up not doing so because of the thought of lugging the bag, or even the DSLR itself? It's understandable. Do you want to take that DSLR everywhere you go? Have you thought about having a small, lightweight camera you can take with you everywhere, and start thinking about 'life photography' instead of 'photo shoots'. It might be as simple as using your mobile phone camera (you have that with you, don't you?).

Your background is as important as the subject

When making an image, there's bound to be a subject. But the subject is rarely alone, there's the background to deal with. When looking through the viewfinder and you spot your subject, the first thing to do is not to press the shutter release button... it's to pay attention to your background first. There's only two things a background can do for your subject: it can either bring attention to it, or detract from it.

In a nutshell: be attentive to your background, ask about every object, line, color: Does this distract or enhance what I am trying to focus on?

Everything is light

Did you ever notice how the face lights up when someone is watching TV? Did you notice that you feel differently when a landscape is shot at twilight versus dawn? Do you notice how there's ugly shadows in the eye area when there's harsh light? The examples are infinite, but the skill starts when you force yourself to pay attention to the light. (An aside here - Kevin says, 'It is all about the the light' - and he's right!)

In a nutshell: start noticing light, its qualities, the shadows it makes, the shapes it forms.

Treat your work as wine (I like this one!)

While your best photos might be made tomorrow, you could potentially have gold in your older work. The fact is, you might have something that you wouldn't know the value of until you look at it with more mature eyes. It is well worth going back in time and having a look at your old images - your post-processing skills have surely improved, haven't they? Or perhaps you were in such a hurry looking at your pics, you managed to miss some real beauties.

In a nutshell: your photos are like wine, they get better with age, but you have to dig them up.

Shoot with your heart first

Photography is not about capturing what's out there in the world, it's about capturing what's inside your heart. Shoot what matters to you and put more of yourself in the images.

In a nutshell: shoot how you feel, your images will be more powerful. Plus, humans are hardwired to relate emotionally.

Ask why

Not everyone is into photography for the same reasons. Some want to get rich, others do it because they like it, others for fame or to document their kids growing up - you get the idea. We all have different motives for doing photography. Question your motives and your photography path will become clearer.

In a nutshell: what's your reason for photography? What is it about photography that attracts you so much?

You are less limited by your gear than you think

It's what you do with it. As a photographer, there are things that can keep you from doing your work, one of them is being too focused on

your next purchase. Believe it or not you are more creative with less than more. The puzzle-solving brain is much more creative when limited in some way or another. For example, if we could fly, we wouldn't have invented airplanes.

In a nutshell: whatever gear you have, find new ways to use it.

Let go of technical perfection

I think you should learn to expose correctly, learn when something is in focus, etc., and then let it go. I think too much time has been spent arguing on how a photo is slightly out of focus, or other small technicalities. Some of the world's most iconic photographs are slightly soft, some are outright blurry (Robert Capa - D.Day soldier), some even have white skies (Alberto Korda's iconic image of Che Guevara - Guerriero heroico) amongst others.
In a nutshell: let go of technical perfection, and focus on emotional impact.

Think making photographs, not taking pictures

What are you doing when you rise your camera up to your eye? Are you taking a picture? In other words, are you content replicating what's in front of the lens? Or are you making a photograph? In other words using what's in front of your lens as a starting point to communicate what's inside you?

In a nutshell: start thinking like a painter, focus on making something, not taking.

Make your photographs sticky

The human brain sees in terms of patterns and expects things to go in a certain way, when it doesn't, it forces us to remember to be ready for next time. You can also do that with photographs. You can create a pattern and then break it, and in doing so, make your images stand out.

In a nutshell: anticipate the expected in your photograph, then break it.

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

Sizing & Other Info for Competition

1. For Digital Files, Horizontal width must be no more than 1920 pixels.

Vertical height must be no more than 1080 pixels.

PLEASE NOTE: You may NOT swap these dimensions around .

2. Please send separate emails of competition entries with the correct competition name in the subject line - e.g. Open Print Copy, and another email for Open Digital.

3. Send your digital competition & digital copy of print entries to:

spscompetitionentry@gmail.com

Taking care of the above details, along with attention to correct naming of digital files will ensure your Competition Entry will be processed to the best of our ability - from receiving your entry, being sent to the judge, and then to Results Night.

Any queries - please ask someone on the Committee.

Hypochondria is the only disease I haven't got.

*Why don't sharks bite Lawyers?
Professional courtesy.*

Here are some Iconic Photographers in History to have a quick look at:

Robert Capa

Capa was a Hungarian war photographer and photojournalist. He covered five wars: the Spanish Civil War, the Second Sino-Japanese War, World War II across Europe, the 1948 Arab-Israeli War, and the First Indochina War. He documented the course of World War II in London, North Africa, Italy, the Battle of Normandy on Omaha Beach and the liberation of Paris.

In 1947, Capa co-founded Magnum Photos in Paris with David "Chim" Seymour, Henri Cartier-Bresson, George Rodger and William Vandivert. The organization was the first cooperative agency for worldwide freelance photographers.

Robert Capa

Steve McCurry

He is an American photojournalist famous for his image 'Afghan Girl' on cover of the June 1985 National Geographic. The image was named: 'the most recognized photograph' in the history of the magazine. McCurry has been honoured with many prestigious awards for his work photographing conflicts, disappearing cultures, and ancient rituals. His stunning portraits of people from six continents are what he's most known for.

Steve McCurry

Arnold Newman

Newman was possibly the first photographer to embrace and practice 'environmental portraiture', Newman went to his subjects milieu to create not only a likeness of their face, but to capture a sense of the inner being of the person. He photographed politicians, artists, musicians, actors, and even photographers in his over 60 year career. He was a master of composition, lighting, lens selection, and background for effect. One must only seek out his portrait of armaments manufacturer Alfred Krupp to see

how masterfully he controlled the elements to make a statement.

Arnold Newman

Robert Frank

Swiss-born photographer and film maker, his 1958 book, "The Americans", not only ruffled some feathers, but was influential for many other photographers looked through their viewfinders, and how Americans viewed themselves.

Robert Frank

A Warning - be careful out there!

Please (for a number of reasons) watch what you put up on Facebook....

Once your image is out on Facebook, you have effectively given your image to absolutely everybody. Think about that - is that what you want?

Showing images that you intend to put into Competition may be breaking Competition Rules (the Judge may also see the image, and therefore know who the author of the image is prior to judging. This would definitely break Competition Rules) - so don't!

Wait until you have the glory of being able to say you have a Winner.

The Committee is near completion in finalising the details of 2015's SPS Workshop.

We are happy to announce that Sally Mason will be running the Workshop this year, on the 17, 18 & 19 April.

Please mark this on your Calendar.

Final details, including cost, to be announced soon.