

Southern Exposure

Southland Photographic Society

<http://www.southlandphotographicsociety.com>

October 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

1 Oct: Annie Carmichael, Dayle Wright

15 Oct: Stephanie Forrester, Rosalie Lindsay

1 October

Member's Portfolio - Mark Mexted

Follow-up: 52 Week Challenge - Val & Dot

Out of Africa - Remainder of presentation by Stephanie

Mystery AV: You will have to come & see it!

15 October

Results: NHx(4) & PJ(4)

Set Subject: Flutter

Photographer Bio: Rosemary

Stopping Motion: Warm-up with Kevin

Workshop - 29 October

Topic: Stopping Motion

Leader: Our Annie

Bring:

Camera

Tripod

Flash (if you have one)

Warm clothes (going out)

Expect:

Fun, Fun, Fun!

REMEMBER: \$5.00 PLEASE!

3 September

We began the evening with Open (4) results - initially C Grade, judged by 'our' Rodney. Then A & B Grade results. There were a few initial hiccups with sound, but Kevin, Ian and Les sorted this out!

Then we had an excellent presentation by our President, Stephanie, of her trip to Deepest, Darkest Africa earlier this year. We ran out of time on this one, unfortunately - so there will be a follow-up later on. We look forward to seeing the rest of this.

17 September

We started the evening with the Annual General Meeting. The major change occurring this year is a change of Patron. Neill McCallum is stepping down. He says he has been member for 59 years.

Graham Dainty is our new Patron - we look forwards to a long association with Graham is his new role in the Club.

Then we had a presentation from Graham: Fiordland - From the Other Side. Excellent stuff!

Willy-nilly, adj. Impotent.

Glibido: All talk and no action.

A woman came home, screeching her car into the driveway, and ran into the house. She slammed the door and shouted at the top of her lungs, 'Honey, pack your bags. I won the lottery!'

The husband said, 'Oh my God! What should I pack, beach stuff or mountain stuff?'

'Doesn't matter,' she said. 'Just get the hell out of here.'

Patron: Graham Dainty

Office Bearers:

President: Ian Smith

Vice President: David Tose

Past President : Stephanie Forrester

Secretary: Liz Collett

Treasurer:

Committee Members: Kevin Tyree,

Rosemary McGeachie, Sandra King, Les

Ladbrook, Val Wardell

Editor: Rosemary McGeachie

r.mcgeachie@xtra.co.nz

Results

Open (4)

Projected Images

A Grade

Annie Carmichael

‘Golden Seed Head’ -
Merit

‘Twisted’ - Merit

Graham Dainty

‘Parked too long’ - Merit

Chris Duggan

‘Anzac thoughts’ -
Honours - Second

‘Just waiting’ - Honours -
First

Rosemary McGeachie

‘Stewart Island Vista’ -
Accepted

‘Awarua Bay’ - Merit

Debbie Main

‘Across the sea’ -
Accepted

‘Meeting of the water’ -
Accepted

Ian Smith

‘Walking Trees’ -
Accepted

Val Wardell

‘Flowers of light’ -
Honours - Third

Prints

Chris Duggan

‘The Bookseller’ -
Accepted - Third

Rosalie Lindsay

‘Autumn in the Garden’ -
Merit - Second

Rosemary McGeachie

‘Cosy Nook Icon’ -
Accepted

‘Evening Dream’ -
Accepted

Val Wardell

‘Sacred Geometry’ -
Merit - First

B Grade

Projected Images

Brian Hall

‘Moody Morning’ - Merit
‘Those Were The Days’ -
Accepted

Anita Hayman

‘Baby face’ - Accepted

Sandra King

‘Hoar Frost’ - Merit
‘Winter Reflections’ -
Accepted

Rosalie Lindsay

‘Droplet’ - Accepted

David Tose

‘David’ - Honours
‘Catherine’ - Honours

Chris Watson

‘A new day’ - Honours
‘Weathered’ - Merit

C Grade

Projected Images

Liz Collett

‘Age of Contentment’ -
Accepted

Dawn Hansen

‘Dreaming’ - Merit
‘Sleeping Beauty’ -
Accepted

Margaret Kalweit

‘Clifton Bridge’ -
Accepted

‘Humboldt Falls’ -
Accepted

Cheryl McMath

‘Cosy Nook Dusk’ -
Accepted

‘Dawn’ - Accepted

Mark Phillips

‘Big Sky Tekapo’ -
Accepted

Prints

Anita Hayman

‘Happy girl’ - Accepted
‘Snow riding’ - Accepted

Cheryl McMath

‘A Whisper of Flax’ -

Accepted

‘Follow the Leader’ -

Accepted

Two Ladies are Talking in the Hereafter:
First woman: Hi! Wanda.
Second woman: Hi! Sylvia. How'd you die?
First woman: I froze to death.
Second woman: How horrible!
First woman: It wasn't so bad. After I quit shaking from the cold, I began to feel warm & sleepy, and finally died a peaceful death. What about you?
Second woman: I died of a massive heart attack. I suspected that my husband was cheating, so I came home early to catch him in the act. But instead, I found him all by himself in the den watching TV.
First woman: So, what happened?
Second woman: I was so sure there was another woman there somewhere that I started running all over the house looking. I ran up into the attic and searched, and down into the basement... Then I went through every closet and checked under all the beds. I kept this up until I had looked everywhere, and finally I became so exhausted that I just keeled over with a heart attack and died.
First woman: Too bad you didn't look in the freezer---we'd both still be alive.

A man went to the dental surgeon to have a tooth pulled. The dentist pulled out a bottle of local anaesthetic and a hypodermic syringe to numb the area. 'No way! No needles! I hate needles!' the patient exclaimed. The dentist put away the hypodermic and started to hook up the laughing gas and the man again objected. 'I can't do the gas thing! The thought of having a gas mask on is suffocating to me!' The dentist then asked if the man had any objection to taking a pill. 'No problem,' the patient said, 'I am fine with pills.' The dentist said, 'OK. Here is a Viagra tablet.' The patient replied: 'Wow! I didn't know Viagra worked as a pain pill!' 'It doesn't,' said the dentist, 'but it will give you something to hold onto when I pull out your tooth.'

O'Reilly went into the confessional and said to his priest, 'I almost had an affair with another woman.' The priest said, 'What do you mean, almost?' O'Reilly said, 'Well, we got undressed and rubbed together, but then I stopped.' The priest said, 'Rubbing together is the same as putting it in. You're not to see that woman again. For your penance, say five Hail Mary's and put \$50 in the poor box.' O'Reilly left the confessional, said his prayers, and then walked over to the poor box. He paused for a moment and then started to leave. The priest, who was watching, quickly ran over to him saying, 'I saw that, you didn't actually put any money in the poor box!' O'Reilly replied 'Yes, but I rubbed the \$50 on the box, and according to you, that's the same as putting it in!'

Six Tips for Creating More Captivating Landscape Photographs

1. Time your shoot for the perfect light

Dramatic light creates dramatic photographs. Once you find a scene to work with, be patient and wait for the dramatic light that will enhance your image. You may even have to return on a different day to make the most of the scene. The quality of the light is going to change depending on the weather and the time of day.

Keep in mind, as well, that the colour of the light changes throughout the day. When the sun



is low in the sky (towards sunrise or sunset) the light takes on a warm golden hue, but in the middle of the day the light turns a brighter white. Just after the sun sets, and again before it rises, the blue hours give a scene a soft, cool tone.

2. Use the right equipment

Use a tripod to keep your camera steady and allow for longer exposures. A tripod will also help you be more purposeful in the way you compose the frame.

Choose your lens based on the type of photograph you want to make. A grand vista type of landscape photograph is usually made with a wide-angle lens, with a focal length below 35mm. The shorter your focal length, the larger your angle of view, and the more of the scene you can fit in the photo. However, by doing this you shrink everything within the frame.

If there is something in your frame that you want to appear large in the scene, using a longer focal length will emphasize it. Longer focal lengths are also excellent for more intimate landscapes that do

not include a massive expanse of space.

3. Use the right camera settings

Understanding the exposure triangle is critical when it comes to choosing the best camera settings. Generally, for landscape photographs where nothing is moving in the scene, you don't need to worry about shutter speed, especially if you are using a tripod (see tip #2 above).

In landscape photography, one very important setting is aperture, since that controls the depth of field in your image. When making a grand vista type landscape, you usually want everything from foreground to background to be in sharp focus.

To get your photo sharp all the way through, use a small aperture, like f/11, to maximize your depth of field. However, smaller doesn't always mean sharper - because of an optical phenomenon called diffraction, images tend to get softer when the aperture is too small. Therefore, the clearest images are typically made closer to the middle of a lens' aperture range. I recommend shooting landscapes at f/11 instead of f/22 for the sharpest possible photo.

That leaves ISO as the last factor in the exposure triangle. For the best image quality, your ISO should be set to a low value, like ISO 100.

If nothing is moving in your landscape, use aperture priority mode, set the aperture to f/11, set the ISO to 100, and then let the camera calculate the appropriate shutter speed to get a good exposure.

However, if there is something moving in the scene, you can set a higher ISO, to allow for a faster shutter speed.

4. Separate your foreground, middle ground, and background

When composing your landscape photo, try to arrange it with elements in the foreground, middle ground, and background. Make sure they are framed to be distinct, and separate from each other, in order to create a sense of depth that draws the viewer into

the picture.

Not all photographs have these three distinct areas, but if you can compose your image so it does, you'll have a photo with great depth and more impact.

5. Include a point of focus

Sunsets and forests and seashores are beautiful, but they need something small to give them a sense of scale. Almost anything



can serve this purpose - a person walking through the scene, a single silhouetted tree, a boat floating in a lake, a dock, or an animal - anything to give scale to the immensity of the landscape and create something for the eye to be drawn to.

6. Bracket your shots

Landscape scenes can be very high in contrast, so it's a good idea to shoot a few different exposures to make sure you get details in both the highlights and shadows.

Later, when editing them on your computer, you can decide which exposure looks best and even combine multiple images in Photoshop or Lightroom.

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

Osteopornosis: A degenerate disease.

A very hard-faced, large, loud, and extraordinarily unattractive woman goes into a New World supermarket with her two kids in tow. She screams obscenities at them all the way through the shop until she finally finishes her shopping and reaches the checkout.

The checkout lady says, 'Good morning M'am, nice children you've got there. Are they twins?'

The fat ugly woman stops screaming long enough to snarl: 'Of course they f&\$#@! aren't! The oldest is nine and the youngest is six. Why the hell would you think they're twins?..... Do you really think they look alike, you f*#wit?'*

'Absolutely not,' replies the checkout operator, 'I just couldn't believe anyone would shag you twice!'

Back-to-Basics: Five Ways to Change Your Composition For Better Photos

1. Left to right

In the western world, we read the words on a page from left to right. It is logical to think that when someone views your image, they will generally begin on the left side of the image, and move to the right. You can use this technique in a few ways.

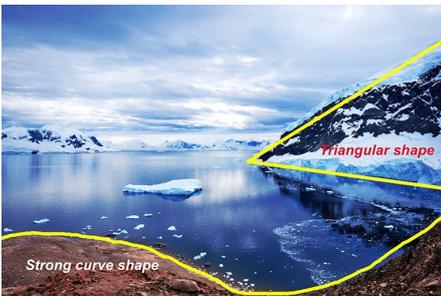
Firstly, you could place your subject on the right hand side of the frame with a leading line drawing the eye to your subject.

Secondly, if you were shooting street photography, you might have a person in the frame on the left hand side, looking toward your subject on the right.

These techniques will immediately draw the eye to the right side of your image.

2. Use shapes - both seen and unseen

Look for shapes in your images, look beyond what the actual object is and see its shape so look for and compose your image to include them.



3. Use numbers - not literally!

Try and use odd numbers of things. Odd numbers tend to create a dynamic feel in your scene - three trees or rocks will feel more dynamic than two trees or four rocks. This also works well for groups of people. For people photography, you can also try and create a triangle shape with your subjects. Three people naturally creates a triangle, give it a try!

4. Use negative space

Negative space can really make an image interesting. Negative space is essentially blank space, but really, it helps to anchor your

image. It provides really important information about the image. A blue sky can be used to create negative space. The blueness of the sky tells the viewer that it was a sunny day. Your blue sky may have one small cloud in it and that can make the negative space seem interesting.

5. Framing

Framing can be used very effectively to showcase your subject. You can use a window, a door, or even trees to frame a subject. The idea is to create a frame around the subject that does not distract from the subject, but causes the viewer to know immediately where to look.

You will find that by looking at the scene in many different ways, you will unlock more creativity. Your best shot, may not be your first compositional choice. Composition is one of the more flexible tools in your creative toolbox.

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

Ignoramus: A person who's both stupid and an asshole.

An elderly Florida lady did her supermarket shopping and, upon returning to her car, found four males in the act of leaving with her vehicle. She dropped her shopping bags and drew her handgun, proceeding to scream at the top of her lungs, 'I have a gun, and I know how to use it! Get out of the car!'

The four men didn't wait for a second threat. They got out and ran like mad. The lady, somewhat shaken, then proceeded to load her shopping bags into the back of the car and got into the driver's seat. She was so shaken that she could not get her key into the ignition. She tried and tried, and then she realized why ... it was for the same reason she had wondered why there was a football, a Frisbee and two 12 packs of beer in the front seat. A few minutes later, she found her own car parked four or five spaces farther down. She loaded her bags into the car and drove to the police station to report her mistake. The sergeant to whom she told the story couldn't stop laughing. He pointed to the other end of the counter, where four pale men were reporting a car jacking by a mad, elderly woman described as white, less than five feet tall, glasses, curly white hair, and carrying a large handgun. No charges were filed.

Moral of the story. If you're going to have a Senior Moment, make it memorable.

Foreplay: Any misrepresentation about yourself for the purpose of getting laid.

An elderly Italian man, who lived on the outskirts of Monte Cassino, went to the local church for confession. When the priest slid open the panel in the confessional, the man said: 'Father ... During World War II, a beautiful woman knocked on my door and asked me to hide her from the Gestapo. So I hid her in my attic.'

The priest replied: 'That was a wonderful thing you did! You have no need to confess that.'

'But it's worse than that, Father. She started to repay me with sexual favours.' The priest said: 'By doing that, you were both in great danger. However, two people under those circumstances can be very tempted to act that way. But if you are truly sorry for your actions, you are indeed forgiven.'

'Thank you, Father. That's a great load off my mind. But I do have one more question.'

'And what is that?' asked the priest. 'Should I tell her the war is over?'

Jack decided to go skiing with his buddy, Bob. So they loaded up Jack's minivan and headed north. After driving for a few hours, they got caught in a terrible blizzard. So they pulled into a nearby farm and asked the attractive lady who answered the door if they could spend the night. 'I realise it's terrible weather out there and I have this huge house all to myself, but I'm recently widowed,' she explained. 'I'm afraid the neighbors will talk if I let you stay in my house.'

'Don't worry,' Jack said. 'We'll be happy to sleep in the barn. And if the weather breaks, we'll be gone at first light.' The lady agreed, and the two men found their way to the barn and settled in for the night.

Come morning, the weather had cleared, and they got on their way. They enjoyed a great weekend of skiing.

But about nine months later, Jack got an unexpected letter from an attorney. It took him a few minutes to figure it out, but he finally determined that it was from the attorney of that attractive widow he had met on the ski weekend.

He dropped in on his friend Bob and asked, 'Bob, do you remember that good-looking widow from the farm we stayed at on our ski holiday up north about 9 months ago?' 'Yes, I do,' said Bob.

'Did you, ahh, happen to get up in the middle of the night, go up to the house and pay her a visit?'

'Well, um, yes,' Bob said, a little embarrassed about being found out. 'I have to admit that I did.'

'And did you happen to use my name instead of telling her your name?' Bob's face turned beetroot red and he said, 'Yeah, look, I'm sorry buddy, I'm afraid I did. 'Why do you ask?'

'Well, she just died and left me everything.'

Flabbergasted, adj. Appalled by discovering how much weight one has gained.

Esplanade, v. To attempt an explanation while drunk.

Lymph, v. To walk with a limp.