

February 2020

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

## Supper Duty

30 January:

Tania Mackie, Keri Kahotea

6 February:

Rosalie Lindsay, Sister Maria

20 February

Leigh & Glenda Burford

Patron: Graham Dainty

Office Bearers:

President: Cheryl McMath

Vice President: Vacant

Immediate Past President: Barbara Lee

Secretary: Liz Collett

Treasurer: Les Ladbrook

Committee Member: Ian Smith, Val Wardell, Stephanie Forrester, David Watson, Rosemary McGeachie, Gillian Maclean

Projected Image Secretary: Stephanie Forrester

Print Secretaries: Ian Smith, Cheryl McMath

Newsletter Editor: Rosemary McGeachie

Facebook/Webpage: Les Ladbrook

30 January

**Welcome to the New Club Year:**

**A slice of what we do and who we are**

6 February

**Close-off: Open (1) A,B & C Grades (Optional topic- 'Architecture')**

**AV & Practical Session - Bring your camera!**

20 February

**Close-off: NHx (1) & PJ (1)**

**Graham's Motorbike Adventure**

**The Great Photography Challenge**

*A woman, cranky because her husband was late coming home again, decided to leave a note, saying 'I've had enough and have left you... don't bother coming after me'. Then she hid under the bed to see his reaction. After a short while the husband comes home and she could see him walk towards the dresser and pick up the note. After a few moments he wrote something on it before picking up the phone and calling someone... 'She's finally gone... yeah I know, about bloody time, I'm coming to see you, put on that sexy French nightie. I love you... can't wait to see you... we'll do all the naughty things you like'. He hung up, grabbed his keys and left. She heard the car drive off as she came out from under the bed. Seething with rage and with tears in his eyes, she grabbed the note to see what he wrote... 'I can see your feet. We're outta bread: be back in five minutes'.*

**'The camera is much more than a recording apparatus, it is a medium via which messages reach us from another world.'**  
- Orson Welles

**'There are no rules for good photographs, there are only good photographs.'**

- Ansel Adams

*A lady had a dog that she loved, and he followed her everywhere. One morning she woke up, went to the toilet, came out, and realised that her dog wasn't at her feet. She found him in his bed 'sleeping'. She called his name, but he didn't get up. So, she took him to the Vet and told the vet that her dog wouldn't wake up. So, he looked at her dog and said, 'Your dog is dead'. She wasn't happy with that, so she asked him to perform another test to be sure.*

*The doctor went into another room and came back with a cage. In it there was a cat. He let the cat out, and she walked around the dog, sniffed, and went back in her cage. The doc put the cat back in the other room. He came out and said again 'Your dog is dead'.*

*The lady was upset at the news, but said 'Ok, how much do I owe you?'*

*The Vet said "\$300"*

*She said, 'What!?!? How could it cost that much??'*

*The Vet said '\$15 for me to say he was dead. Then \$285 for the cat scan to confirm my diagnosis'.*

*The passage of years.....*

*After twenty years of marriage, a couple were lying in bed one evening, when the wife felt her husband begin to fondle her in ways she hadn't experienced in quite some time.*

*It tickled as his fingers started at her neck, then began moving down past the small of her back. He then caressed her shoulders and slowly worked his hand down over her breasts, stopping just over her lower abdomen.*

*He then proceeded to place his hand on her left upper arm, caressed past the side of her breast again, then working down her side, passing gently over her buttock and down her leg to the calf.*

*Then he proceeded up her inner thigh, stopping just at the uppermost part of her leg. He continued in the same manner on her right side, the suddenly stopped, rolled over and started to watch the TV.*

*As she had become quite aroused by this unexpected attention and his gentle caressing, she said in a loving voice 'that was wonderful, but why did you stop?' He replied, 'I found the remote.'*

*His wife's graveside service was just barely finished when there was a massive clap of thunder, followed by a tremendous bolt of lightning, accompanied by even more thunder rumbling in the distance.*

*The little old man looked at the pastor and calmly said, 'Well, she's there.'*

*I will never be 'over the hill'  
I'm too damn tired to climb it.*

## Four Signs it's NOT Time to Upgrade Your Camera

I'm reminded about a conversation between Ansel Adams and Ernest Hemingway that went something like this:

Hemingway: You take the most amazing photographs I've ever seen! What sort of camera do you use?

Adams: You write the most amazing stories. What sort of typewriter do you use?

Even though I know this chance encounter between two of my favourite Masters never actually occurred (though I secretly hope it did), the weighty implications of this fictional exchange are obvious. The power of a photograph is no more coupled to the superiority of one's camera than are the words of a good story which move us to emotion. While it's true that cameras are indeed the tools of our trade, and those tools vary in terms of capability, there seems today to be a sort of 'cart before the horse' mentality. It looms heavy over the majority of the photographic community; a mentality which implies that if your photographs aren't up to your expectations, the quickest remedy is to buy a better camera.

Upgrade, upgrade, UPGRADE! That's the song often heard. Upgrading your camera is a natural facet of the evolution of any photographer. I'm not in disagreement with that notion. However, what if I told you that getting a new (or new to you) camera should be more of a last resort than a first idea?

Today, we're going to talk about four signs that it's NOT time to upgrade your camera.

### **1. You're still 'figuring out' what you want to do with your photography**

About 300 years ago (it seems), when digital cameras were becoming relatively cost-effective for the average shooter, I began thinking about switching from my film SLR to a DSLR. I searched around and was advised on a camera that would be 'magic' for the work I was trying to do. The problem was that I had no real idea of what that work actually would be.

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*Today's Short Reading from the Bible...  
From Genesis: 'And God promised men that good and obedient wives would be found in all corners of the earth.'  
Then He made the earth round...and He laughed and laughed and laughed!....*



Much like a certain popular character from a certain popular TV show... 'I knew nothing.' I went with the camera others told me I should have and went after the sort of photography jobs (wedding, portraits, events) that were available in my area. I had upgraded my camera - not for any true physical or technical need - but rather because I thought that a new camera was necessary for the task at hand.

In fact, I hadn't stopped to think about what I wanted to do and how I should go about doing it before I took the plunge. It was like buying brushes before knowing how to paint.

If you're still wondering what kind of photography is 'right' for you, a good starting point would be to continue working with whatever camera you have right now. Shoot everything and anything with it: people, events, landscapes, nature, street, and still life.

Only after you see yourself leaning to one side should you begin thinking about upgrading the tools you need to accomplish a better outcome.

### **2. You're stilling using the 'kit lens' that came with your camera**

Your brain is an amazingly complex, incredibly capable bio-computer which we've only begun to understand. Yet without input and feedback from our senses, the brain is just - well - a brain. It only knows its environment based on the information allowed to pass along to its consciousness.

The same is true for our cameras.

A digital camera can sport the most beautifully huge sensor that somehow produces no noise even at 4 billion ISO. Or, has enough megapixels to make enlargements larger than the Earth and still it would be reliant on the information passed to it by its lens. In the end, it is the lens that dictates the quality of the raw informational light the camera will use to build an image.

So why do so many of us put more emphasis on the camera instead of the lens?

Especially today, the lenses which come with bundled camera kits are generally much sharper and faster than previous packages offered ten or fifteen years ago. This is likely due to the higher expectations of the 'average photographer' - if there is such a thing.

Still, if the reason you're considering upgrading your camera is wholly due to a lack of sharpness or low-light performance, then I urge you to first invest in a higher quality lens. Please note that higher quality does not translate into high prices. Many prime (non-zoom) lenses with maximum apertures of f/2.8 and larger offer excellent optics for under \$300 with slightly used models going for even less.

Always remember that an inferior camera with a superior lens will almost always perform better than a superior camera with an inferior lens. To that end, consider upgrading your lens before the camera body.

### **3, You've never gone fully manual**

The functional operations of producing a photograph are surprisingly simple. In terms of image-making settings for our camera/lens, there are only three things we can directly control, which determine the overall outcome of our exposures; shutter speed, aperture, and ISO. These are essentially all we have to select to produce a digital image.

However, choosing those three parameters can instantly fill us with terror. Instead of taking full control of our photographs, we often choose to rely on aperture or shutter priority modes (which are usually quite good these days). Alternatively, we release the reigns entirely and allow our cameras to make the big decisions for our exposures by choosing Auto Mode.

I'll admit this subject is a slippery slope. I've said many modern cameras perform beautifully when operating in these semi-automated shooting modes. Still, without the conscious and deliberate control of the user, a camera is, well, just a camera.

For whatever reason, if you find yourself never determining the 'big three' settings of your camera and notice your photos lacking in their technical or creative merits, I urge you to begin shooting in

manual mode. Entirely new doors will open up to you when you begin to understand the relationships between motion and shutter speed, or depth of field and aperture. Not to mention the brilliant nuances of working with ISO settings. Once you've discovered these possibilities, it will likely become clear that it doesn't make sense to upgrade your camera in the hopes for a better automatic shooting experience.

First, try to assume a more dynamic role in determining the technical aspects of your photographic experience. Then decide if it truly is time to upgrade your camera.

#### 4. You think your photography isn't as good as someone else

This is the big one. It is the number one reason why you shouldn't run out and upgrade your camera without first doing some serious self-inventory. You've seen someone else's body of work, and instantly it registers in your mind 'if only I had the camera they use,' or 'no wonder their pictures are so good, look at that camera!'

In this situation, I default back to that epic fictional meeting between Ansel and Ernest. The obviously secondary nature of the tool of choice becomes readily apparent next to the prowess of its owner. I doubt few of us could pen another 'The Old Man and the Sea' if supplied with the stationery and typewriter of Hemingway. It's unlikely we might reproduce 'Moon over Hernandez' if gifted the same camera and film as Ansel Adams used on that fateful evening in New Mexico.

The point is that it's not the camera that makes the photograph. A camera is merely a conduit for the expression of skill and emotion of the user.

If you find yourself in pure envy of a certain photograph, an easy misstep is to wonder what type of camera or lens they used. The more difficult aspect to understand is that a person made the image; a person who was feeling a certain way at the time of capture - someone who was empowered by their knowledge and skill to produce a photograph.

The camera may have been the method to transform light into a photograph, but the power and the emotion conveyed through that photograph was born elsewhere.

I can assure you, upgrading your camera will not instantly make you a better photographer; only learning can do that. A camera doesn't make a photograph; only a person can do that.

#### Some final words on cameras...

We've dipped into some heavy ideas in this article when it comes to all the reasons you should think twice before upgrading your camera. However, with anything that involves 'art' and self-expression, these ideas are far from being absolutes.

In the end, only you can decide whether or not a new or different camera will nudge you along the path to fulfilling your potential as a photographer. It's not a process you should enter into lightly or without solid reasoning.



Socrates said, 'Know thyself.' That's good wisdom.

If you find yourself looking at your current camera with a growing sense of disgust, ask yourself whether the performance you find lacking stems from the tool or the craftsman? In both cases, you can remedy the problem easily. You can obtain new cameras and acquire new knowledge. The trick is knowing which one you need more.

Adapted from: Adam Welch - [digital-photography-school.com](http://digital-photography-school.com)

A Texan walks into a pub in Ireland and clears his voice to the crowd of drinkers. He says, 'I hear you Irish are a bunch of hard drinkers. I'll give \$500 American dollars to anybody in here who can drink 10 pints of Guinness back-to-back.' The room is quiet, and no one takes up the Texan's offer. One man even leaves. Thirty minutes later the same gentleman who left shows back up and taps the Texan on the shoulder. 'Is your bet still good?' asks the Irishman. The Texan says yes, and asks the bartender to line up 10 pints of Guinness. Immediately the Irishman tears into all 10 of the pint glasses, drinking them all back-

to-back.

The other pub patrons cheer as the Texan sits in amazement. The Texan gives the Irishman the \$500 and says, 'If ya don't mind me askin', where did you go for that 30 minutes you were gone?'

The Irishman replies, 'Oh... I had to go to the pub down the street to see if I could do it first.'

Did you hear about the 83 year old woman who talked herself out of a speeding ticket by telling the young officer that she had to drive fast to get there before she forgot where she was going? Makes perfectly good sense to me.....

The economy is so bad that I got sent a pre-declined credit card in the mail. It's so bad, I ordered a Kiwiburger at McDonald's and the kid behind the counter asked, 'Can you afford fries with that?' The economy is so bad that CEO's are now playing miniature golf. The economy is so bad if the Bank returns your cheque marked 'Insufficient Funds,' you call them and ask if they meant you or their Bank. The economy is so bad Burgerfuel staff are ordering in Chinese for lunch. The economy is so bad parents in Remuera fired their nannies and learned their children's names. The economy is so bad a boatload of Kiwis was caught sneaking into Fiji. The economy is so bad Graeme Hart took his stockbroker to lunch. The economy is so bad Black Power is laying off Judges.

#### A THOUGHTFUL SCOTTISH HUSBAND

Did you hear about the thoughtful Scotsman who was heading out for a pint at the pub? He turned to his wee wife before leaving and said, 'Margaret - put your hat and coat on lassie.' She replied, 'Awe Jock that's awfully nice - are you taking me to the pub wi you?' 'Nae', Jock replied, 'I'm switching the central heating off while I'm out.'

The last guy I went out with had a lot in common with the tires on my car: He was bald, unbalanced and full of hot air.

A taxi driver reaches the pearly gates. St. Peter looks him up in his Big Book and tells him to pick up a gold staff and a silk robe and proceed into Heaven.

Next in line is a preacher. St. Peter looks him up in his Big Book, furrows his brow and says, 'OK, we'll let you in, but take that cloth robe and wooden staff.'

The preacher is shocked and replies, 'But I am a man of the cloth. You gave that taxi driver a gold staff and a silk robe. Surely I rate higher than him!'

St. Peter responds matter-of-factly, 'This is Heaven and up here, we are only interested in results.'

When you preached, people slept. When that taxi driver drove his cab, people prayed.'

She has no rigors or shaking chills, but her husband states she was very hot in bed last night.

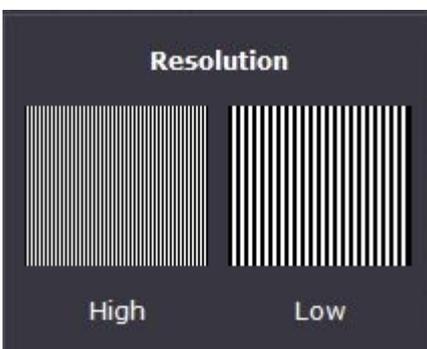
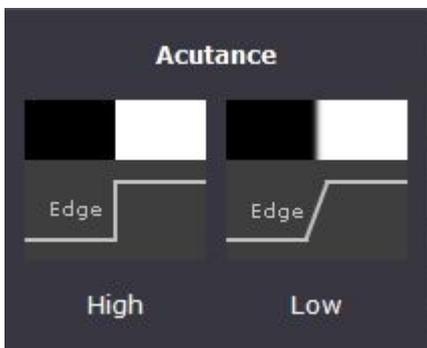
**'One doesn't stop seeing. One doesn't stop framing. It doesn't turn off and on. It's on all the time.'**

- Annie Leibovitz

**'Look and think before opening the shutter. The heart and mind are the true lens of the camera.'**  
 - Yousuf Karsh

## Sharpness

Sharpness describes the clarity of detail in a photo and can be a valuable creative tool for emphasizing texture. Proper photographic and post-processing technique can go a long way towards improving sharpness, although sharpness is ultimately limited by your camera equipment, image magnification and viewing distance. Two fundamental factors contribute to the perceived sharpness of an image resolution and acutance.



**Actuance** describes how quickly image information transitions at an edge, and so high acutance results in sharp transitions and detail with clearly defined borders.

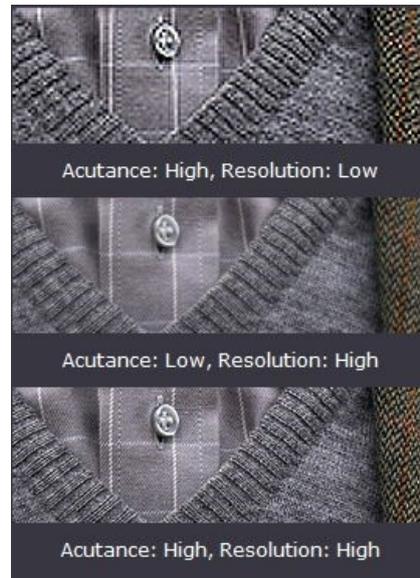
**Resolution** describes the camera's ability to distinguish between closely spaced elements of detail, such as the two sets of lines shown above.

For digital cameras, resolution is limited by your digital sensor, whereas acutance depends on both the quality of your lens and the type of post-processing. Acutance is the only aspect of

sharpness which is still under your control after the shot has been taken, so acutance is what is enhanced when you digitally sharpen an image.

### COMPARISON

Photos require both high acutance and resolution to be perceived as critically sharp. The following example is designed to give you a feel for how each influences your image:



### PROPERTIES OF SHARPNESS

Sharpness also depends on other factors which influence our perception of resolution and acutance. [Image noise](#) (or film grain) is usually detrimental to an image, however small amounts can actually increase the appearance of sharpness. Consider the following example:



Although both images have not been sharpened, the image to the left appears softer and less detailed. Image noise can be both very fine and have a very high acutance – tricking the eye into thinking sharp detail is present.

Sharpness also depends on viewing distance. Images which

are designed to be viewed from farther away, such as posters or billboards, may have much lower resolution than fine art prints in a gallery, but yet both may be perceived as sharp because of your viewing distance. Keep this property in mind when sharpening your image, as the optimal type of your sharpening may not necessarily be what looks best on your screen.

Sharpness is also significantly affected by your camera technique. Even small amounts of camera shake can dramatically reduce the sharpness of an image. Proper shutter speeds, use of a sturdy camera tripod and mirror lock-up can also significantly impact the sharpness of your prints.

*Adapted from: cambridgeincolour.com*

WIFE: 'There is trouble with the car. It has water in the carburettor.'  
 HUSBAND: 'Water in the carburettor? That's ridiculous.'  
 WIFE: 'I tell you the car has water in the carburettor.'  
 HUSBAND: 'You don't even know what a carburettor is. I'll check it out. Where's the car?'  
 WIFE: 'In the pool'.

*Rectal examination revealed a normal size thyroid.*

*The pelvic exam will be done later on the floor.*

*Patient has two teenage children, but no other abnormalities.*

*How important does a person have to be before they are considered assassinated instead of just murdered?*

*Robert Whiting, an elderly gentleman of 88, arrived in Paris by plane. At French Customs, he took a few minutes to locate his passport in his carry on. 'You have been to France before, monsieur?' the Customs Officer asked sarcastically. Mr. Whiting admitted that he had been to France previously. 'Then you should know enough to have your passport ready.' the Officer sniped. The American said, 'The last time I was here, I didn't have to show it.' 'Impossible. Americans always have to show their passports on arrival in France!' The American senior gave the Frenchman a long hard look, then very quietly he said, 'Well, when I came ashore at Omaha Beach on D-Day in 1944 to help liberate this country, I couldn't find a single Frenchmen to show a passport to.'*

*The patient has been depressed since she began seeing me in 1993.*

**'My life is shaped by the urgent need to wander and observe, and my camera is my passport.'**  
 - Steve McCurry