

July 2020

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

Supper Duty

2 July

Mark Phillips, Rick Harvey

16 July

Dave Tose, Debbie Main-Tose

Patron: Graham Dainty

Office Bearers:

President: Cheryl McMath

Vice President: Vacant

Immediate Past President: Barbara Lee

Secretary: Liz Collett

Treasurer: Les Ladbrook

Committee Members: Ian Smtih, Val Wardell, Stephanie Forrester, David Watson, Rosemary McGeachie, Gillian Maclean

Digital Image Secretary: Stephanie Forrester

Print Secretaries: Ian Smith, Cheryl MaMath

Newsletter Editor: Rosemary McGeachie

Facebook/Website: Les Ladbrook

2 July - We're back home again at Age Concern!

Results: Open (3) C Grade - Digital

Preparation for Fancy Flashing - Theory

Demolition: David Watson & Chris Duggan

Zoom Discussion - Cheryl

16 July

Results: Open (3) A&B Grades

Member's Portfolio: Val Wardell on Creative Photography

Set Subject: It's All in the Details

30 July

Mini Workshop: Fancy Flashing: Annie Carmichael & Dave Tose

*A WOMAN'S REVENGE...
'Cash, cheque or Card?' I asked, after folding and wrapping items the woman wished to purchase.
'Card' she replied, then as she searched for her wallet I noticed she had a television remote control in her purse.
By way of conversation I asked 'So, do you always carry your TV remote?'
'No,' she replied, 'but my husband refused to come shopping with me, so I figured this was the most painful and stress-inducing thing I could legally do to him.'*

11 July:

Breakout Dinner - Emberz

28 May

Another great night, with contributions from Barbara and Annie.

Barbara started the night with a presentation titled 'Slow Shutter fun' and then one on 'Star Trails. You will have received an email with a copy of her presentation.

Annie followed with her presentation called 'Night light (moves).' And that also has been emailed out to you.

Thankyou both from all of the rest of us - good inspirational stuff.

4 June

We started with Natural History (2) & Photojournalism (2) results. Colin Tyler, the PJ Judge has some concerns about some of the entries - he felt some were not compatible with what is usually accepted as PJ. Please do some research on this to be sure you comply and therefore score higher. For example (Control/click on below link for PCs):

[PSNZ Definitions](#)

Then Dave Tose talked about (and showed examples of) some Photography Basics - specifically, Visual Balance and Contrast. Thanks for that, Dave. It was well put together.

4 June

We started the evening with a presentation by Gail Stent and Judy Stokes Zooming in from Auckland. They were to speak at our Workshop this year, but this has been postponed until next year.

These people are part of 'Wild Child Workshops'. Judy says she is more interested in 'Intended camera movement' and Gail has a background of Synchronised Swimming, both herself and her family.

So - looking at their work should be a motivation for signing up for their workshop next year.

And finally, we say the rather short Night Moves AV. Well done, for those that submitted some pics.

18 June

We saw the 'Postcards from Southland' by Debbie Main-Tose, Tony Bridge, Graham Dainty and Rodney Adamson from the Auckland Festival of Photography. Well done, all of you. And finally one on pin-hole camera photography from Jenny Tomlin.

Then Annie showed a couple of videos - one by Paul Caponigro and his son, John Paul Caponigro, and the second from the recent Club trip to Owaka. Thanks, Annie.

Santa Claus has the right idea. Visit people only once a year. - Victor Borge

Money can't buy you happiness... But it does bring you a more pleasant form of misery. - Spike Milligan

Let's face it - English is a crazy language. There is no egg in eggplant, nor ham in hamburger, neither apple nor pine in pineapple. English muffins weren't invented in England or French fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat. We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square, and a guinea pig is neither from Guinea nor is it a pig.

Those who get too big for their britches will be totally exposed in the end.

'It's just too hot to wear clothes today,' Jack says as he stepped out of the shower.. Honey, what do you think the neighbours would think if I mowed the lawn like this?' 'Probably that I married you for your money,' she replied.

*Dear Lord,
I pray for Wisdom to understand my man;
Love to forgive him; and Patience for his moods.
Because, Lord, if I pray for Strength, I'll beat him to death.
AMEN*

*Q: How do you keep your husband from reading your e-mail?
A: Rename the email folder 'Instruction Manuals'*

A Judge was interviewing a Sydney woman regarding her pending divorce, and asked, 'What are the grounds for your divorce?' She replied, 'About four acres and a nice little home in the middle of the property with a stream running by.' No,' he said, 'I mean what is the foundation of this case?' 'It is made of concrete, brick and mortar,' she responded. 'I mean,' he continued, 'What are your relations like?' 'I have an Aunt and Uncle living here in town, and my husband's parents live here too. He said, 'Do you have a real grudge?' 'No,' she replied, 'Our house has a two-car carport so we never really needed one.' 'Please,' he tried again, 'is there any infidelity in your marriage?' 'Yes, both my son and daughter have stereo sets. We don't necessarily like the music, but the answer to your questions is yes.' 'Ma'am, does your husband ever beat you up?' 'Yes,' she responded, 'about twice a week he gets up earlier than I do.' Finally, in frustration, the Judge asked, 'Lady, why do you want a divorce?' 'Oh, I don't want a divorce,' she replied. 'I've never wanted a divorce. It's my husband who wants it, he says he can't communicate with me.'

Two women were playing golf. One teed off and watched in horror as her ball headed directly toward a foursome of men playing the next hole. The ball hit one of the men and instantly he clasped his hands together at his groin, fell to the ground and proceeded to roll around in agony. The woman rushed down to the man, and immediately began to apologise. 'Please allow me to help. I'm a physiotherapist and I know I could relieve your pain if you'd allow me,' she told him. 'Oh, no, I'll be all right, I'll be fine in a few minutes,' the man replied. He was in obvious agony, lying in the foetal position, still clasping his hands together at his groin. At her persistence, however, he finally allowed her to help. She gently took his hands away and laid them to the side, loosened his pants and put her hands inside. She administered tender and artful massage for several long minutes then asked, 'How does that feel now?' He replied, 'It feels great, but my thumb still hurts like hell.'

A man and his ever-nagging wife went on vacation to Jerusalem. While they were there, the wife passed away. The undertaker told the husband, 'You can have her shipped home for \$5,000, or you can bury her here, in the Holy Land, for \$150.' The man thought about it and told him he would have her shipped home. The undertaker asked, 'Why would you spend \$5,000 to ship your wife home, when it would be wonderful to be buried here and you would spend only \$150?' The man replied, 'Long ago a man died here, was buried here, and three days later he rose from the dead. I just can't take that chance.'

An old Italian man in Brooklyn is dying. He calls his grandson to his bedside, 'Guido, I wan' you lissina me. I wan' you to take-a my chrome plated .38 revolver so you will always remember me.' 'But Grandpa, I really don't like guns.. How about you leave me your Rolex watch instead?' 'You lissina me, boy! says the old man. 'Somma day you gonna be runna da family business, you gonna have a beautiful wife, lotsa money, a big-a home and maybe a couple of bambinos. ' 'Somma day maybe you gonna come-a home and finda you wife inna bed with another man. 'Whatta you gonna do then? Pointa to you watch and say, 'Times up!' '?'

Using Flash like a Pro - 'Drag the shutter'



There are four secrets the pros use to get beautiful quality light from their dedicated flash units. The first is to get the flash off the camera so that you can create directional light. Secondly, set up your flash so it blends in with the available light already in the room, so the background behind your subjects look natural. Without this trick, you'll get a black background, it looks harsh and the shot will look awful. The technique is called 'dragging the shutter'. This shows down your camera's shutter speed so it allows in the existing light, the your flash fires to light your subject. Although this sounds complicated, it's really simple. First, set your camera to shoot in programme mode. Then, aim at your subject and hold the shutter down halfway so the camera takes a metre reading of the scene. Remember the f-stop and shutter speed settings. Now switch to manual mode and dial in those two numbers. If the camera showed a shutter speed of 1/60th of a second, to drag the shutter you'd need to use a slower shutter speed. Try lowering to 1/15th of a second and take the shot. Don't worry - your subject won't be blurry, because when the flash fires it will freeze your subject. You'll be amazed at how this trick will do you the quality of your flash photos.

Adapted from: Scott Kelby

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!'

*Q: What do you call a handcuffed man?
A: Trustworthy. .*

*On a Plumber's truck:
'Don't sleep with a drip. Call your plumber.'*

*In the front yard of a Funeral Home:
'Drive carefully. We'll wait.'*

Results

Natural History (2)

Digital

A Grade

Peter Aalders

'Tui' - Accepted

Barbara Lee

'South Island Robin' - Accepted

'Austrolestes colenonis' -
Merit

Sr Maria

'Little Shag Kawau Paka' -
Accepted

'Pied Shag Phalacrocorax varius
varius' - Merit

Dawn Patterson

'Hericuim novaeseelandiae' -
Accepted

Chris Watson

'New Zealand pigeon' -
Accepted

'Pied stilt' - Accepted

B Grade

Margaret Kalweit

'Black billed gull' - Accepted

'Tui' Honours

Les Ladbroke

'Tomtit' - Accepted

'Grey Warbler' - Accepted

Gillian Maclean

'Silver Eye (Zosterops lateralis)' -
Accepted

'New Zealand Bumblebee
(Bombus Apidae)' -
Honours

Anna Stewart

'Buller's Albatross' - Accepted

Shane Todd

'Cape Barren Goose' - Accepted

C Grade

David Clearwater

'Larus dominicanus (juvenile)1'
Accepted

Tania Mackie

'pīwakawaka (1)' - Accepted

'pīwakawaka (2)' - Accepted

Graham Dobbs

'Royal Penguins' - Accepted

'Fur Seal - Head Study' -
Accepted

Sally Dobbs

'Hemiphaga novaeseelandia' -
Merit

'koreru' - Merit

John Grant

'Kārearea' - Accepted

'Fulmars nesting, Rathlin
Island, Ireland' - Accepted

Keri Kahotea

'Asteraceae' - Accepted

'Proteinaceous Design' -
Honours

Sonia Kennard

'Buller's mollymawk' - Accepted

Rosalie Lindsay

'Leucocoprinus birnbaumii
(flowerpot parasol)' -
Merit

Dave Vernon

'Kea Nestor notabilis' -
Accepted

Photojournalism (2)

Digital

David Clearwater

'Flaming Falcon' - Accepted

'Steaming Porsche' - Merit

Graham Dobbs

'Bank Hard Right' - Merit

'Burning Bright' - Merit

Sally Dobbs

'Going round the bend' - Merit

'Staying in the lead' - Merit

John Grant

'Fog over Tiwai power supply' -
Merit

'Tour of Southland' - Honours

Margaret Kalweit

'Flying high' - Honours

'I've got it' - Merit

Sonia Kennard

'Buenos Aires Busking' -
Accepted

'CUSCO Street Parade' -
Accepted

Barbara Lee

'Failed to finish' - Honours

'Two watchers' - Merit

Rosalie Lindsay

'Wind, Rain, and Smoke,
Summer in the South' -
Accepted

Tania Mackie

'Fan of the band' - Merit

'The highlander' - Accepted

Gillian Maclean

'Battle for the lead' - Honours

'The Odd Couple' - Merit

Dawn Patterson

'Missed' - Merit

'The Cheap Seats' - Accepted

Sandra Prebble

'Early Morning Shearing' - Merit

'Watching Ewe, Watching Me' -
Merit

Ian Smith

'Colour Clash' - Accepted

'Engrossed' - Accepted

Sandra Stevens

'Just looking for my dollar' -
Honours

'Oh No Dust in my face' - Merit

Anna Stewart

'Junior Steampunkers' - Merit

'Pipe Major leads Parade' -
Merit

Shane Todd

'Need for Speed (1)' - Merit

'Need for Speed (2)' - Accepted

Chris Watson

'High Flying' - Merit

'Water Slide Action' - Merit

On a Plumber's truck :

'We repair what your husband fixed.'

Some tips from Judy Stokes & Gail Stent from Meeting 11/6/2020

Nurturing the Creative Flame

- Keep doing it - Magic can't happen if you aren't doing it.
- Keep variety - mix things up!
- Know yourself and how you as a creative being works
- Keep Internet searching and Instagram to a minimum
- Believe in yourself and have confidence!

5 Tips for Creativity

1. Experiment with your camera and learn how to use it.
2. Feed your Muse - Learn new techniques and develop your skill
3. Don't overthink what you want to do. Grab an image and get started
4. Add emotion to your image - be passionate about it and make it your own
5. Creativity can't be forced. It needs to be a product of inspiration. Work out what inspires you

An Irishman who had a little too much to drink is driving home from the city one night and, of course, his car is weaving violently all over the road.

A cop pulls him over.

'So,' says the cop to the driver, where have ya been?'

'Why, I've been to the pub of course,' slurs the drunk.

'Well,' says the cop, 'it looks like you've had quite a few to drink this evening.'

'I did all right,' the drunk says with a smile.

'Did you know,' says the cop, standing straight and folding his arms across his chest, that a few intersections back, your wife fell out of your car?'

'Oh, thank heavens,' sighs the drunk.

'For a minute there, I thought I'd gone deaf.'

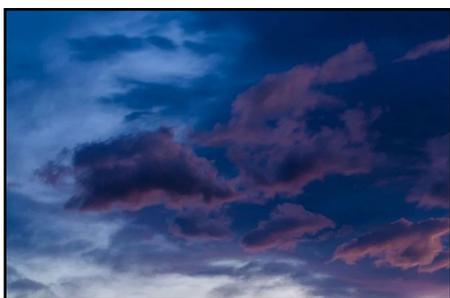
A classics professor goes to a tailor to get his trousers mended. The tailor asks: 'Euripides?' The professor replies: 'Yes. Eumenides?'

A Roman walks into a bar and asks for a martini. 'You mean a martini?' the bartender asks. The Roman replies, 'If I wanted a double, I would have asked for it!'

What do you get when you cross an agnostic, a dyslexic, and an insomniac? ... a person who stays up all night wondering if there really is a dog.

Learning to See Like an Artist - 7 Powerful Techniques to Help You See More Compelling Images

Being an artist has nothing to do with your camera, your kit or your photo knowledge. It has nothing to do with how long you've been taking photos or if you shoot on manual or automatic. Being an artist is totally and completely about the mindset you inhabit when you are out shooting, and what you create from this state. It's about looking at the world in a way that is different from how we usually see it. It's ridding ourselves of the habits to 'get somewhere,' to accomplish and tick things off our to-do lists.



It's all about immersing ourselves, our senses, our beings in this beautiful, wild, chaotic and amazing world. It's diving deeper, seeing more and finding new and interesting ways to capture what we discover. What you get from bringing this artistic approach into your photography are unique images. Your photos become about expressing who you are, encompassing everything that you have seen and experienced in your life.

This to me is the joy of photography. So, I have some simple, but immensely powerful tips that will help you connect to your inner artist.

'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

Powerful Techniques to Help You See More Compelling Images

1. First - ignore everyone

We spend so much of our lives in contact with other people. At work, our efforts are analysed by our colleagues, boss or clients. At home, our children, partner or family will comment on how we

live, wash clothes, what we eat etc. We post something on Facebook and someone comments; everyone has an opinion.



As we are in constant contact with other humans, we find ourselves playing a role, fitting into expectations or rules or ways of living. We probably don't even think about how the constant stream of people in and out of our lives makes us adjust and alter our behaviour. Creating art operates in a very different space - completely outside this interaction with other humans. Being in the space of creativity is about forgetting what other people might think of our work, what other people are doing, literally everything that connects us to other human beings. We need to release ourselves from our 'normal lives' and the way we live. Because art can never be created by a committee. And what is completely unique and interesting about you is what will make the most compelling photos.

2. Know that we aren't seeing the world as it really is

'Vision is the art of seeing what is invisible to others.' - Jonathan Swift

Did you know that your brain processes two billion pieces of visual data per second? And yet we only see about 50 bits of this information. Of course, our brains are doing us a massive favour. If it didn't block out most of what was happening around us, we couldn't focus. What's interesting here is what 50 bits of information are you seeing, and what 50 bits am I seeing? If we are seeing such a small selection of what's available, then it's highly unlikely we are all seeing similar things. Which makes our personal world highly selective.

I find this so exciting because it shows how we are always able to create something new if we only open up our awareness. This explains why we can all stand in front of the same scene and take

different photos. Let's celebrate that there is so much more to discover in the world around us.

3. Take your time to really observe the world around you

One thing I constantly see in my workshops is when people find a subject they love, they shoot it, then move on way too quickly. I think it's a natural response to how we live in this modern life. We are very driven by results. We shoot something, then we move on to the next thing. Almost like we are ticking a box. But the way to be more creative in your photography is to forget about where you want to go next.

In fact, forget about everything that is not totally related to the present moment you are inhabiting, and the subject you are facing. Take your time. Watch the light. Maybe wait for the light to change to see what would happen to your subject. Look at the shadows. The people that are passing. What's happening around your subject? Feel the atmosphere, and maybe how it is changing. Observe.

As you see more and get to know your subject more, new angles will open up on how to shoot. Maybe the weather will change, making more dramatic images, or the light will soften creating a totally different feel to the mood of the shot. The more you observe your subject the more it will reveal different qualities to you. You will notice more subtleties. There is no rush. Allow yourself all the time you need to observe and shoot your subject.

4. It's all about the light

'I am forever chasing light. Light turns the ordinary into the magical.' - Trent Parke



When people ask me what I photograph, I always say the same thing - light. My biggest passion and main subject in photography is

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light. I love light in all of its forms.

The joyful, effervescent light of a spring morning; the deep, brooding, metallic grey light before a storm; the deep, deep blues of twilight in the city; the misty, melancholic light of a winter's afternoon.

Light is always changing. Each day brings us something different and each part of the day has different qualities. And when you have interesting light it makes your subject so much more compelling. Your job is to play with light and your subject, seeing what happens when the light changes. What qualities are revealed in your subject in different light?

'Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography.' - George Eastman

5. Photography is all about feeling

When we see a photo we really love it's rarely only because it's nice to look at. Beyond the composition, colour, light and all of the things that we can organize, there is a more important element to a photograph that is more elusive and hard to capture. This element is emotion.

'Photography's a case of keeping all the pores of the skin open, as well as the eyes. A lot of photographers today think that by putting on the uniform, the fishing vest, and all the Nikons, that that makes them a photographer. But it doesn't. It's not just seeing. It's feeling.' - Don McCullin

When a subject stirs emotion in us - joy, love, fear - it will transfer into our photo. And when the viewer sees that image, we want that emotion to be evoked in them too. Capturing emotion is an art, and it's not automatic. But it's totally worth focusing on. Find subjects that stir your emotion and try to capture that feeling in your images. The most iconic photos that we remember for years, or the ones that really speak to us personally, will be communicating a powerful feeling.

6. Be in awe

'Instructions for living a life. Pay attention. Be astonished. Tell about it.' - Mary Oliver

If we think that photography is all about feeling, then the most sensible option when deciding what to photograph is to find subjects that fill you with emotion. I like to ask myself - what fills me with such deep excitement I am in total awe when I see it? You can probably guess that light is what makes my heart burst with excitement and makes me want to get my camera out. But there are other things too.

Exploring nature is always something that excites me. Spending days walking through the hills near where I live in Southern Spain, or through the pretty English countryside of my adopted homeland on a beautiful summer's morning. Cities too, especially at sunrise when they are empty and beautiful. I like to explore, wander and see what I come across.



It doesn't matter though what your subject is, the most important part of your decision of what to photograph is that it has to be something that stirs your soul. It has to thrill you. It has to fill you with awe. Otherwise, what's the point of taking the photo?

7. Stop thinking

Now, the last step is often the hardest. We are trained from an early age to be in our heads. To be thinking and doing all the time. However, if you want to hit that artistic mindset where you are present, connected to the world and in total creative flow, you will not be thinking or analysing what's happening around you.

'Don't think. Thinking is the enemy of creativity. It's self-conscious, and anything self-conscious is lousy. You can't try to do things. You simply must do things' - Ray Bradbury

Once you have made the choices of when and what to shoot, then you can let yourself go. Being an artist is losing yourself and becoming part of this magical and amazing world. It's daring to lose yourself to see what you can find. It's being prepared to forget all the things that you have to do or worry about.

For this we have to be a little courageous, we have to experiment and try, we have to make mistakes and trust that we will take good photos (eventually). But -

'What would life be if we had no courage to attempt anything?' - Vincent Van Gogh

Adapted from: Anthony Epes - digital-photography.com

Mary Clancy goes up to Father O' Grady after his Sunday morning service, and she's in tears. He says, 'So what's bothering you, Mary my dear?' She says, 'Oh, Father, I've got terrible news. My husband passed away last night.' The priest says, 'Oh, Mary, that's terrible. Tell me, Mary, did he have any last requests?' She says, 'That he did, Father.' The priest says, 'What did he ask, Mary?' She says, He said, 'Please Mary, put down that damn gun...'

A man invites his mate back home for dinner. His wife screams at him, 'I've not done my hair, not done my make up, not done any housework, not done the dishes & can't be bothered with cooking! What the hell did you invite him round for?' 'Cos he's thinking of getting married.'

John was on his deathbed and gasped pitifully, 'Give me one last request, dear,' he said. 'Of course, John,' his wife said softly. 'Six months after I die,' he said, 'I want you to marry Bob.' 'But I thought you hated Bob,' she said.. With his last breath John said, 'I do!'

New Year's Eve, and because they had no reservations at a busy restaurant, my elderly neighbour and his wife were told there would be a 45-minute wait for a table. 'Young man, we're both 90 years old,' the husband said. 'We may not have 45 minutes.' They were seated immediately.

Fred takes his Rottweiler to the vet and says, 'My dog's cross-eyed, is there anything you can do for him?' 'Well,' says the vet, 'let's have a look at him.' So he picks the dog up and examines his eyes, then checks his teeth. Finally, he says, 'I'm going to have to put him down.' 'What? Because he's cross-eyed?' 'No, because he's really heavy.'