

November 2021

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

Supper Duty

On hold at the moment, until we get back to Age Concern for our Meetings.

4 November

Zoom Meeting:

**Member's Portfolio -
Richard Adams**

Focus Groups Feedback

**Annette Johnson - Flower
Workshop AV**

**Vicki Findlay - Report on
Flower Workshop**

**Feedback on A Grade Book
Project**

25 November

**Annual Awards Night -
6.30pm. Venue to be
confirmed**

*When I die....
I want to die peacefully like my
Grandfather did, in his sleep Not
screaming like the passengers in his car!!!!*

*'As I hurtled through space, one thought
kept crossing my mind - every part of this
rocket was supplied by the lowest bidder.'* -
John Glenn

*'America is the only country where a
significant proportion of the population
believes that professional wrestling is real
but the moon landing was faked.'* David
Letterman

*'The only reason they say 'Women and
children first' is to test the strength of the
lifeboats.'* - Jean Kerr

Note from the Editor (28.8.21):

Due to the uncertainty from the Covid Lockdown, the immediate Meetings will be held by Zoom, rather than face-to face Meetings at Age Concern. There may be some changes to the Programme. We will keep you notified by email.

7 October

We started the evening with the Natural History (4) results - and many thanks to Ian Smith for reading these (again!).

This was followed Dave Tose speaking about Documentary Photography.

Then we had Kevin Mullins from Wiltshire in the UK talking about his Documentary Photography Tips and about the importance of pictorial legacy.

And finally we finished with our own Chris Duggan (assisted by Dave Watson) speaking about his view of Documentary Photography.

A great Zoom night.

14 October

Wasn't it just great to meet face to face again? And many thanks to Sally for organising this at the NZ Army Facility in Fox Street.

This time we had Annette Johnston (our Open judge for A&B Grades for 2020-2021). Her topic was 'Finding the extraordinary in the ordinary Finding the extraordinary in the ordinary'.

Fabulous night - and a total enthusiast! This is always inspiring to listening to.

'I've been married to a communist and a fascist, and neither would take out the garbage.' Zsa Zsa Gabor

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

A bartender is just a pharmacist with a limited inventory.

Alzheimer's advantage: New friends every day.

'The three ages of man: youth, middle-aged and 'My word, you do look well.' - actress June Whitfield

Patron: Graham Dainty

Office Bearers:

Co-President: Stephanie Forrester

Co-President: Val Wardell

Vice President: Anna Stewart

Immediate Past President: Cheryl McMath

Secretary: Liz Collett

Treasurer: Gillian Maclean

Committee Members:

Graham Dobbs, Richard Adams,
Dave Rodgers

Digital Print Secretaries:

Ian Smith, Cheryl McMath

Newsletter Editor:

Rosemary McGeachie

Facebook/Website:

Les Ladbrook

Results

Natural History (4)

Digital

A Grade

Barbara Lee

'Royal Spoonbills' - Honours

'White faced heron' - Honours

Rosalie Lindsay

'Mussel Spat on Kelp,
at Gemstone Beach' -
Accepted

Gillian Maclean

'New Zealand Falcon
(karearea)' - Accepted

'Welcome Swallow (Hirundo
neoxena)' - Merit

Anna Steward

'Spider' - Merit

'JellyFish' - Honours

Chris Watson

'Hemimycena lacteal' -
Accepted

'Cortinarius cucumeris' -
Accepted

B Grade

Graham Dobbs

'New Zealand Sea Lion' -
Accepted

'White-Faced Heron (1)' - Merit

Sally Dobbs

'Male Paradise Shelduck' -
Accepted

'Female Paradise Shelduck' -
Accepted

Sonia Kennard

'New Zealand fur seal' - Merit

'New Zealand fantail' - Merit

Tania Mackie

'Juvenile Pied Shag' - Accepted

'Female Paradise Shelduck.1' -
Honours

Mark Phillips

'Solanum dulcamara berries' -
Accepted

'Leycesteria formosa flower
with berries' - Accepted

Sandra Stevens

'Little Black Shag' - Accepted

'White-Faced Heron' -
Accepted

Shane Todd

'Sterna striata' - Accepted

'Variable Oyster Catcher' -
Merit

C Grade

Robyn Kelly

'Haematopus finschi' -
Accepted

'Acridotheres tristis' - Merit

Dave Rodgers

'Sth Is Robin-Toutouwai
(Petroica australis)' -
Honours

'Black Swan (Cygnus atratus)' -
Honours

Adam Vosloo

'Yellowhead Mohoua
ochrocephala' - Accepted

'Stewart Island Robin
Petroica australis' -
Accepted

Prints

A Grade

Barbara Lee

'Kereru' - Merit

'Black fronted tern' - Merit

Chris Watson

'Tomtit' - Honours

'Blue duck' - Merit

B Grade

Sandra Stevens

'Kea' - Accepted

'Blue Duck' - Accepted

C Grade

Dave Rodgers

'Tui (Prothemadera
novaeseelandiae)' -
Honours

Flower Portrait Workshop - run by Annette Johnston FPSNZ

The workshop was run on 16th -
17th October and was attended by
12 members of the SPS.

Subjects covered during the first
morning included a reasonably
detailed exploration of Annette's
approach to flower photography
and photography in general.

Annette is foremost an artist and
see the process of creating a
photograph as a blend of both
sculpture and painting. Just as a
sculptor starts with a rough-
finished article, a block of stone,
then removes material to expose
the beautiful object within, a
photographer starts with a rough-
finished photo then crops, and
removes things like highlights,
shadows, even whole elements
from the image to expose the
beauty within. Then like a painter
who starts with a blank canvas and
adds paint to created the image
Annette then adds masks,
backgrounds, textures, etc. and, if
necessary, completely new
elements not present in the
original photo, to create the final
image.

One of the strong messages from
Annette is that a good flower
portrait will have both simplicity
and harmony and will clearly
convey what the photographer
considered to be the essence of
the subject. When
'creating' (rather than just
'taking') an image she encouraged
us to consider what it is we are
trying to say, what is it about the
subject that matters, what makes
me care, what made me stop and
click the shutter. It then follows
that the purpose of post-
production should be to enhance
these messages. Amongst these
more philosophical discussions,
which were punctuated with some
of Annette's original poetry, were
topics of a more technical nature.
These ranged from snips like the

use of cloths pegs for restraining
unwanted vegetation in the field
to a detailed explanation of focus
stacking, which we got to
practice.

Day two started with coffee and
photography in the park. This
stimulating and thought-provoking
workshop then ended with an
afternoon session on post
production with the focus more on
the what and the why then on the
how.

Thank you to Annette and the
organizing committee.

Dave Rodgers

*A Scottish mother visits her ^{son} in his
New York City apartment and asks, 'How
do you find the Americans, Donald?'
'Mother,' says Donald, 'they're such noisy
people. One neighbour won't stop banging
his head against the wall, while the other
screams and screams all night long.' 'Oh,
Donald! How do you manage to put up with
them?' 'What can I do? I just lie in bed
quietly, playing my bagpipes.'*

*A man was sitting on the edge of the bed,
watching his wife, who was looking at
herself in the mirror. Since her birthday
was not far off, he asked what she'd like
as a gift. 'I'd like to be eight again,' she
replied, still looking in the mirror.
On the morning of her birthday, he rose
early, made her a nice big bowl of Coco
Pops, and then took her to Adventure
World theme park. What a day! He put her
on every ride in the park; the Death Slide,
the Wall of Fear, the Screaming Roller
Coaster, everything there was.
Five hours later they staggered out of the
theme park. Her head was reeling, and her
stomach felt upside down. He then took
her to a McDonald's where he ordered her
a Happy Meal with extra fries and a
chocolate shake.
Then it was off to a movie, with popcorn,
a soda pop, and her favourite candy,
M&Ms. What a fabulous adventure!
Finally, she wobbled home with her
husband and collapsed into bed,
exhausted.*

*He leaned over his wife with a big smile
and lovingly asked, 'Well dear, what was it
like being eight again?'
Her eyes slowly opened, and her
expression suddenly changed.
'I meant my dress size, you idiot!!!!'*

*A Russian, an American, and a Blonde were
talking one day.
The Russian said, 'We were the first in
space!'
The American said, 'We were the first on
the moon!'
The Blonde said, 'So what? We're going to
be the first on the sun!'
The Russian and the American looked at
each other and shook their heads.
'You can't land on the sun, you idiot! You'll
burn up!' said the Russian.
To which the Blonde replied, 'We're not
stupid, you know. We're going at night!'*

*A married couple were sitting in a fine
restaurant when the wife looks over at a
nearby table and sees a man in a drunken
stupor. The husband asks, 'I notice you've
been watching that man for some time
now, do you know him?'
'Yes' she replies, 'He's my ex-fiancé, and
he has been drinking like that since I left
him seven years ago.'
'That's remarkable' the husband replies, 'I
wouldn't think anybody could celebrate
that long.'*

*'The first of April is the day we
remember what we are for the
other 364 days of the year.' Mark
Twain*

5 Reasons You Should Try Black and White Photography

In this article, I'm going to explain what I love about black and white photography - and why *you* can love B&W, too. I'll talk about black and white composition, mood, and more.

Black and white helps you see differently

If you research old photography masters such as Ansel Adams and Edward Weston, you'll notice they photographed primarily in black and white. Now, part of this had to do with technical limitations of the time. Until the 1930s, colour photography was tough to produce. Yet even once Kodachrome, a colour film, was invented, plenty of photographers stuck to black and white, simply because they preferred it to colour.

Why? One reason is that black and white presents interesting creative *problems*. The world looks different in black and white, which means that you can think about tone, texture, and light in new ways. In fact, when you remove colour, the emphasis of an image naturally shifts to other compositional elements.

For some photographers, this can feel freeing; you're no longer stuck thinking constantly about colour but can instead focus on the more fundamental aspects of photography: tone and light.



As you're probably aware, not all great colour images will translate well to black and white. But the inverse is also true: certain images that look great and black and white *won't* look good in colour, which means that you'll have a whole new set of photo opportunities to contemplate.



Ultimately, this emphasis on tone and light over colourful hues will help you see the world differently - and may even result in a brand-new photographic style.

Black and white eliminates distractions

The world in colour is great, but sometimes it can be a bit overwhelming.

Specifically, there are plenty of distractions that exist in colour that simply disappear when converted to black and white.

For instance, a rainbow shirt in a colour portrait may draw the eye, but is essentially unnoticeable in B&W. And a distracting red rock in the foreground of a seascape might turn a nice neutral grey following a black and white conversion.

Plus, colour itself can take away emphasis on contrast, texture, lighting, shape, and form. If you're photographing a weathered man with a face full of wrinkles, black and white will highlight the texture of the wrinkles, the intensity of the man's age. Whereas colour will simply distract the viewer and prevent them from seeing what the photo is all about.

Black and white can also eliminate distracting colour casts that would otherwise subtly shift the viewer's attention away from what matters.



Black and white offers increased creative choice

Since the world is in colour, it is safe to say that colour photography is more realistic and descriptive. A colour photo depicts the world as it really is - whereas black and white photos only show a version of reality, one that seems more interpretive and creative.

In a sense, this can help you break free from certain restraints. Without colour, you don't have to show the world as it is; instead, you can show what you see, which might involve unusual

relationships, interesting shadows, beautiful textures, and so on.

Ultimately, when you take away colour, you remove what your viewer is used to seeing. Suddenly, you have to capture the viewer's attention without the help of colour - which also means that you're free to have fun, experiment, and show the world in a completely new, creative way.

So in a way, black and white forces you to think, but it makes you more creative in the process.



Black and white adds emotion and mood

Take a look at the black and white photos in this article. Do they evoke mood? Do they make you *feel* something?

I think black and white photos almost always create a wonderful mood - or in cases where the mood is already present, the B&W conversion makes it even more intense.

Why does black and white photography go hand in hand with moodiness? I'm not completely sure, but something about tonal range, rich blacks, and deep contrast just appeals to us psychologically. It creates an emotional connection, and it makes you stop, look around, and pay attention.



Of course, not all photos need to emphasize a sombre, dramatic mood. Sometimes, moodiness is not what a photographer is going for, and that's okay.

But in cases where moodiness can

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enhance the shot, try shooting in black and white.

Black and white photography feels timeless

Here's a common reason why photographers shoot in black and white:

It adds a timelessness to your images.

For one, black and white photography has existed since the beginnings of photography, which means that a black and white image cannot instantly be dated. Also, colour schemes change over time, especially in clothing, business logos, cars, and architecture. Therefore, a colour image will often include datable elements - but in black and white, these features may be much harder to place.

Personally, I feel that black and white photos seem to transcend reality. Look at the image below. Can you tell when it was taken? Is it a recent shot? Is it from 50 years ago? Or does it exist outside of time?



Bonus tip: Use your camera to see the world in black and white

For black and white beginners, one skill is more difficult than all the rest:

Seeing in black and white. In other words, many beginner black and white shooters struggle to imagine the world of colour translated into a monochromatic photo.

This is a problem, because if you don't know how a scene will look when photographed, you may miss outstanding opportunities (and many of the photos that you do take won't look so great).

Back in the days of film, you had to develop your ability to see in black and white through trial and error. You'd take a handful of shots, send in the film for processing, see how the images turned out, and repeat.

But thanks to modern electronic viewfinder technology, you can literally see in black and white. Simply switch your camera over to its monochromatic mode, then watch as the world is transformed into blacks, whites, and greys.

If you don't have an electronic viewfinder, that's okay, too; you can always use Live View to see the world in black and white, or you can use the LCD preview to check on your photos.

So the next time you're out shooting, try it! I guarantee it'll make things easier.

Note: If you shoot in RAW and set your camera to its Monochrome setting, you will see a black and white preview on the LCD (and you may see a black and white scene through the viewfinder). But you will still have all the colour data available in the RAW file at the post-processing stage. This gives you the best of both worlds - a quick black and white preview plus the ability to revert back to colour later on!



Why photograph in black and white: final words

Now that you've finished this article, you're hopefully convinced that black and white is worth trying.

To get started, switch your camera over to its Monochrome mode. Spend time experimenting with black and white. Learn to see with new eyes!

Adapted from: Nisha Ramroop - digital-photography-school.com

A police officer stops a blonde for speeding and asks her very nicely if he could see her license. She replied in a huff, 'I wish you guys would get your act together. Just yesterday you take away my license, and then today you expect me to show it to you!'

'The most courageous act is to think out loud for yourself. Out loud.' Coco Chanel

'Happiness is having a large, loving, caring, close-knit family in another city.' - George Burns

Dearest Dad,
I am coming home to get married soon, so get your cheque book out. I'm in love with a boy who is far away from me. As you know, I am in Australia .. and he lives in Scotland. We met on a dating website, became friends on Facebook, had long chats on Whatsapp. He proposed to me on Skype, and now we've had two months of a relationship through Viber. My beloved and favourite Dad, I need your blessing, good wishes, and a really big wedding.

Lots of love and thanks.
Your favourite daughter,
Lilly

THE RESPONSE

My Dear Lilly,
Like Wow! Really? Cool!
Whatever ... I suggest you two get married on Twitter, have fun on Tango, buy your kids on Amazon, and pay for it all through PayPal. And when you get fed up with this new husband, sell him on eBay.
Love,
Your Dad

Barry, the Kiwi builder, was going through a house he had just built, with the woman who owned it.

She was telling him what colours to paint each room.

They went into the first room and she said, 'This room to be a light blue.'

The builder went to the front door and yelled out 'Green side up!'

As he went back she said the next room was to be red.

The builder again went to the front door and called out 'Green side up!'

Once back with her, she said 'This one to be tan.'

And again he went to the front door and yelled 'Green side up!'

The lady, very curious, said 'I keep telling you different colours but, you always yell 'Green side up',

'What do you say that for?'

'Oh, don't you worry about that,' said the builder.

'I've got a couple of Aussies laying turf out front, and they've never seen green grass before.'

A mother took her five-year-old son with her to the Bank on a busy lunchtime.

In the Tellers' queue they stood behind a very fat woman wearing a business suit complete with pager.

After waiting patiently for a few minutes, the little boy said loudly, 'Wow, She's fat!'

The mother bent down and whispered in the little boy's ear to be quiet.

A couple more minutes passed by, then the little boy stretched his arms out as far as they would go and announced; 'I'll bet her bum is this wide!'

The fat woman turned around and glared at the little boy.

The mother gave him a good telling off, and again told him to be quiet.

After a brief lull, the large woman reached the front of the queue, and just then her pager began to emit a 'beep, beep, beep.'

The little boy yelled out, 'run for your life, she's backing out!!'

Two blondes were going to Disneyland. They were driving on the Interstate when they saw the sign that said Disneyland LEFT.

They started crying, turned around and went back home.

'It takes a long time to grow an old friend.' - John Leonard