Southern Exposure

Southland Photographic Society
http://www.southlandphotographicsociety.com

December 2021

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

Supper Duty

27 January

Chris Duggan, Mike van Lokven

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

Hi to all our SPs Members

It was great to see so many of you at our 2021 Championship night. Congratulations to all those who received awards. There were some wonderful and very high quality images by so many of our members. Well done!

Wasn't the venue great? It really was the right fit for us with everything we needed. We've had some very positive feedback so we will be looking at the possibility to book it again for next year.

What does the traffic light system mean for us as a club? This is the information we have received from Age Concern.

The club committee will have to sight a vaccine pass for each club member and then verify that as a club we are complying with the current terms of use for the premises.

Your committee met on Sunday 5 December to discuss this and you will receive an email this week with further information.

Our first meeting for 2022 is a social night on Thursday 27 January. The next meeting will be the following week, on 3 February, and this will be the close off date of Open 1 competition.

Please keep watching your emails, the website and Facebook, for further information as we prepare for face to face meetings again.

We look forward to seeing you all back in 2022. Let's hope it's less disrupted than the last couple of years.

Sending out warm wishes to you all for Christmas and the New Year.

Happy clicking

Stephanie and Val - Co-Presidents

Aggregate Results Digital 2021

Natural History Digital Aggregate Trophy

Anna Stewart - First Equal
Tania Mackie - First Equal
Dave Rodgers - First Equal

A Grade
Anna Stewart - First
Chris Watson—Second
Barbara Lee - Third

B Grade
Tania Mackie - First
Sonia Kennard - Second
Sandra Stevens - Third

C Grade
Dave Rodgers - First
Fiona Comer - Second
Adam Vosloo

Open Digital Aggregate Trophy
Gillian Maclean

A Grade
Stephanie Forrester - First Equal
Barbara Lee - First Equal
Debbie Main-Tose - Third

B Grade
Gillian Maclean - First
Sally Dobbs - Second
Tania Mackie - Third

C Grade
John Grant - First
Sonia Kennard - Second
Fiona Comer - Third

Photojournalism Digital Aggregate Trophy
Chris Duggan - First
Chris Watson - Second
Dot Mullay - Third

Aggregate Results Print

Natural History Aggregate Print Trophy
Chris Watson - First
Barbara Lee - Second
Sandra Stevens - Third

A Grade
Chris Watson - First
Barbara Lee - Second
Dot Mullay - Third

B Grade
Sandra Stevens—First
Gillian Maclean—Second

C Grade
Dave Rodgers - First
David Clearwater - Second

Open Print Aggregate Trophy
Barbara Lee

A Grade
Barbara Lee - First
Dot Mullay - Second
Val Wardell - Third

B Grade
Anna Stewart - First
David Clearwater - Second

C Grade
Shane Todd - First

End of Year Championship Results

Print

Natural History
Gordon Watson Trophy
Peter Aalders - First
'Pelican'
Gillian Maclean - Second
'Little Shag - (Kawau Paka)
Chris Watson - Third
'Tomtit'

Open Print Champion
Gillian Maclean - First
'The Steampunk Aristocrat')
Stephanie Forrester - Second
'Shrouded in Mist'
Chris Duggan - Third
'Kings Cross Commuter'

Photojournalism Print Champion
Anna Stevens - First
'Carving it up!'
Chris Duggan - Second
'Batling motard'
Sandra Stevens - Third
'You go Girl'

Landscape Print Trophy
Stephanie Forrester - First
'Golder Grasses'
Gillian Maclean - Second
'Tasman Glacier Lake'
Chris Watson - Third
'Southern Coast'

Monochrome Print Trophy
Chris Duggan - First
'Haunted'
Anna Stewart - Second
'Commuter Rush'
Chris Duggan - Third
'The wild one'

Creative Print Trophy
Stephanie Forrester – First
'Golden Trees'
Val Wardell - Second
'Psychedelic'
Rosalie Lindsay - Third
'Solitude'

Digital

Natural History
Charles Barwell Memorial Trophy
Anna Stewart - First
'Variable Oystercatcher with Chick'
Barbara Lee - Second
'NZ Falcon'
Anna Stewart - Third
'Pied Oyster Catcher'

Open Digital Champion
Dave Tose - First
'Beach Time'
Gillian Maclean - Second
'Where words fail, music speaks'
Debbie Main-Tose - Third Equal
'Autumn's Edge'
Debbie Main-Tose - Third Equal
'The Southern Alps'
Stephanie Forrester - Highly Commended
'Autumn Gold'
Gillian Maclean - Highly Commended
'Beauty in Blue'
Tania Mackie - Highly Commended
'Embraced in fog'
Mark Stevens - Highly Commended
'The first light touch of nature'
Debbie Main-Tose - Highly Commended
'Tranquility'

Photojournalism Digital Champion
Chris Watson - First
'Dance Party'
Dave Tose - Second
'Have Faith'
Anna Stewart - Third
'The way forward'

Landscape Digital Champion
Dave Tose - First
'Castle Hill'
Peter Aalders– Second
'Dawn'
Dave Rodgers - Third
'Milford Storm'

Creative Digital Champion
Ian Smith - First
'Masked and Compliant'
Val Wardell - Second
'Catching Sunbeams'
Barbara Lee
'Eclipsed'

Stephanie Forrester - Highly Commended
'Climate Change Sentinel'
Tania Mackie - Highly Commended
'Trapped'
Sarah Stirrup - Highly Commended
'Water Music'

Monochrome Digital Champion

Debbie Main-Tose - First
'Sweet Dreams'
Gillian Maclean– Second
'Roadster'
Val Wardell - Third
'A Blush Of Pink'

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13 Creative Exercises for Photographers

There are many ideas on how to get yourself to push through an artistic block or inspire you to further expand your boundaries. Not all of them involve the camera. Several websites and books publish a mix of assignments or exercises for the intrepid photographer. I prefer the exercises that 1) involve using your camera, 2) are less assignment-based, and 3) are fun!

1. Two Dozen

Pick a location. Stand in one spot and make 24 unique photographs while standing in the same place. You cannot move your feet.

2. Ten of One

Take 10 unique and/or abstract photographs of 1 small subject.

3. Four Corners

Choose one subject and place it, where it exists, in each corner of the frame for 4 images.

Can you go to the other side of the subject? Do the same. Shoot all four sides in all four corners if possible. See what you come up with!

4. Artificial Restrictions

Create restrictions for a day or weekend of shooting. Limits may include:

Fill the frame	*No more than 3/4 frame negative space*
One prime lens	*One location*
B&W only	*4-5pm only*
Manual mode only	*Overexpose/ underexpose only*
Spot meter only	*Sit while taking photo*
Only things above	*Only things below*
No people in frame	*No structure in frame*

Force yourself forward with restrictions.

5. Shoot a 'Roll of Film'

Go somewhere you have wanted to go to take photos but have been procrastinating about visiting. With your digital camera, shoot a 'Roll of 24 or 36 exposures.' After 24 or 36 exposures, you are out of 'film.'

6. Twelve Abstracts

Photograph a dozen abstracts of a common object.

Depending on the size of the object, you may need a macro lens or telephoto. Similar to Exercise 2, but only allowing the abstract, this exercise should force you to see deeper into an image.

7. Portable Subject

Carry a subject with you and put it in the frame no matter where you are shooting.

Think about the famous traveling gnome. Bring a favourite 'thing' on your outing and figure out how to include it in your images. Notice how it dictates framing and composition. Be creative with your placement of your portable subject.

8. The Un-Selfie Selfie

You have to be inside every frame.

This is not a 'selfie' exercise; so bring a tripod or alternative support. Compose, frame, and start the self-timer. Then, put yourself into the photo in a meaningful and thoughtful way.

9. Mixing Bowl

Drop many pieces of scrap paper into a mixing bowl. Each piece should have a single word or phrase. Draw a piece of paper, grab your camera, and start shooting.

10. Change Up

Try a different genre of photography.

Are you a studio portrait photographer? Try street photography for a day or weekend. Architectural photographer? Shoot sports at a local park.

11. Nine Elements

Photograph these nine elements of a scene while in one location.

Go to a street corner, park, or other location and make photographs showing the following:

Light	*Shadow*
Line	*Shape*
Form	*Texture*
Colour	*SIze*

12. Steps

Go for a walk somewhere you have always wanted to photograph. As you walk, stop and take a unique image after a predetermined number of steps.

10? 20? Your favourite number? Every city block? The world changes a lot in just a few feet. Stop to capture this. Two different fire hydrants do not two unique photographs make.

13. Two Trips

Put your camera somewhere safe. Walk somewhere without a camera and look for photographs. When you reach your destination, walk back over the same route while still looking for photos. Finally, with camera in hand, retrace your steps for the third time and capture those photographs.

If in the field, leave your camera in your camera bag. Do not pull it out until you get back to the start. No cheating. Be disciplined. Look hard. Be observant. Walk slowly. Your 180-degree perspective will reveal as much or more.

Adapted from: Todd Vorenkamp - bhphotovideo.com

How to Capture Motion Blur in Photography (6 Tips)

Are you looking to capture motion blur in your photography? While photographing motion blur might seem difficult, it's actually pretty easy; with a bit of camera know-how, you'll be taking stunning photos like a pro.

And that's what this article is all about: giving you the tools and techniques you need to get beautiful results!
Note that motion blur can look great in any photography genre, so don't try to limit yourself. Instead, embrace the power of the blur!

1. Slow down your shutter speed

Here's the *fundamental* motion blur tip:
Use a slow shutter speed.
You see, the reason for motion blur is simply that your camera's shutter remains open for a significant period of time. In other words: you get motion blur when your shutter speed is long, whereas you freeze the action when your shutter speed is short.
So, the number one tip for capturing movement is to select a longer shutter speed.

If your shutter speed is too fast (e.g., 1/4000s), you're not going to capture much movement. But if you dial in a lengthy shutter speed (e.g., five seconds) you won't need your subject to move much at all before you start to see blur.

How long should your shutter speed be? Here, the speed of your *subject* comes into play. A moving snail and a moving race car will give you very different results at the same shutter speed. The slower your subject, the slower the shutter speed needs to be to create blur.

The other factor that comes into play when determining shutter speed is how much light exists in the scene. A longer shutter speed lets more light into your camera and runs the risk of blowing out or overexposing your image. Below, we'll cover some ways to let less light in (so you can use long shutter speeds *without* overexposure concerns).

Bottom line:
There's no *one-size-fits-all* shutter speed for motion blur. It'll depend on the speed of your subject, the brightness of the scene, and how much motion blur you want to capture. The key is to experiment!

2. Stabilize your camera

There are two ways to get a feeling of motion in your images:

Have your subject move.

Have your camera move.

But for the type of photo we're after today, it'll be the subject that's moving. In such cases, you need to do everything you can to keep your camera perfectly still. Otherwise, you'll capture a blurry subject – but you'll also end up with a blurry background.

How do you stabilize your camera?

A tripod is ideal, but you can also place your camera on some other steady object (e.g., a table or a bench). I'd recommend using a remote shutter release or self-timer mechanism, that way, you can trigger the shutter without touching your camera (because the more you touch your camera, the more likely it is that you'll introduce blur).

3. Try Shutter Priority Mode

As you know, the shutter speed is crucial to achieving a beautiful blurred look. Even small changes will have a big impact upon your shot – so you should use a camera

mode that gives you full control over your camera's shutter.

You have two options. First, you can switch your camera to full Manual mode. It'll work well, and it's a good idea for more experienced photographers – but in Manual mode, you'll also need to select your aperture and ISO (and you'll need to make sure that the shutter speed, aperture, and ISO interact to create a perfect exposure). So, if you don't yet feel confident working in Manual mode, you have another option.

Shutter Priority Mode

With Shutter Priority, you set the shutter speed (and the ISO, if you so choose), but your camera will set the aperture to ensure the shot is well exposed. It's a very handy mode for motion blur photography because it ensures you get the movement effect, you're after while also capturing images.

How to compensate for long shutter speeds when there is too much light

Remember what I said about a long shutter speed?

The longer the speed, the more light that will get into your camera, and the brighter your photos will be.

So, unless you compensate for this, whenever you try to capture motion blur, you'll end up with overexposed shots.

Below, I'll suggest three easy methods for preventing this overexposure.

(Note: A fourth method is to simply wait for the light to change – i.e., for it to get darker. Many shots that incorporate blur are taken at night or at dawn/dusk for this reason.)
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1. Use a small aperture

Here's the first, and simplest, method of preventing overexposure:

Narrow the aperture.

Because the narrower the aperture, the less light that will hit the camera sensor.

If you're shooting in Shutter Priority, your camera will actually narrow the aperture for you. As soon as it detects a slow shutter speed, it'll close down the aperture and deliver a well-exposed shot.

But if you're shooting in Manual mode or Aperture Priority, the aperture can generally be changed via a dial on your camera.

One thing to bear in mind:

Adjusting the aperture won't just affect your photo's exposure. Aperture also affects the depth of field, which refers to the amount of the scene that's sharp. A wide aperture creates a limited depth of field, like this:

So, while it's easy to combine a deep depth of field with a well-exposed motion blur image, working with a shallow depth of field while *also* ensuring well-exposed motion blur can be tough. If you're after a shallow depth of field effect, you'll need to counteract overexposure another way, as I explain in the next section:

2. Decrease your ISO

If you've tried narrowing your aperture and still aren't getting you the results, you need, or if you're after a shallow depth of field, here's an alternative method for preventing overexposure:

Drop your ISO.

ISO impacts the sensitivity of your digital camera's sensor to light, where a higher number will induce greater sensitivity (and therefore a brighter exposure) and a lower number will in-

duce less sensitivity (and therefore a darker exposure).

You can adjust your ISO in Manual mode or Shutter Priority mode, so simply dial in a low ISO (such as 100) and watch as your exposure decreases. Of course, there's a limit to how low you can drop your ISO; once you get to ISO 100 or ISO 50, your camera won't allow you to go any further. But it's always worth checking whether a lower ISO is an option because it's a simple way to prevent overexposure.

3. Try a neutral density filter

Say you're after a motion blur photo, but you just can't get the exposure dark enough. You've narrowed the aperture, you've dropped the ISO, but your shots keep coming out overexposed.

You still have another, more dedicated option:

A neutral density filter. It's a piece of glass that blocks light from passing through your lens – sort of like sunglasses – and lets you use a long shutter speed while preventing overexposure.

For example, if you're shooting a seascape in bright sunlight and you want to blur the water, you'll end up with a blown-out, overexposed scene – even with a narrow aperture and low ISO. But pop a neutral density filter over your lens, and you can slow the shutter speed right down while keeping a perfect exposure.

(By the way, a polarizing filter can have a similar effect, though it'll also impact the look of your images by cutting out reflections.)

Note that neutral density filters come in many strengths. You can get a basic, subtle ND filter, one that'll slightly darken the scene. Or you can buy an ultra-powerful, 10-stop ND filter, which will allow you to dramatically lengthen your shutter speed in bright sunlight.

A quick note: two more creative techniques to try

If you want to capture images with motion blur but you're looking to come away with uniquely artistic results, here are two other

techniques to consider:
Slow sync flash. This lets you capture a relatively sharp subject while creating a moving, blurry background, and it's a great way to create in-your-face shots.

Panning. Here, you simply follow a moving subject with your camera; the subject will generally come out nice and sharp, while the background stretches and blurs.

Motion blur in photography: conclusion

Well, there you have it! Six easy tips to capture motion blur in photography.

So, remember these tips. And the next time you're after some creative motion blur photos, you'll get stunning results!

Adapted from: Darren Rowe—digital-photography-school.com

A guy asked a girl in a library, 'do you mind if I sit beside you'?
The girl answered with a loud voice 'NO I DON'T WANT TO SPEND A NIGHT WITH YOU.'
All the students in the library started staring at the guy and he was embarrassed.
After a couple of minutes the girl walked quietly to the guy's table and she said, 'I study psychology and I know what a man is thinking, and his expression when he is embarrassed.'
The guy replied with a loud voice and said 'YOU GOT TO BE JOKING! $500 JUST FOR ONE NIGHT. THAT'S FAR TOO MUCH.'
All the people in the library looked at the girl in shock, and the guy whispered in her ear 'I study law, and I know how to make someone feel guilty.'

Learn from your parents' mistakes, use birth control.

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

Don't Drink and Drive, you might hit a bump and spill something.

If at first you don't succeed, skydiving is definitely not for you.

Reality is only an illusion that occurs due to a lack of alcohol.

We are born naked, wet and hungry, then things get worse.

Red meat is not bad for you, fuzzy green meat is bad for you.

Q: Should I have another baby after 35?
A: No, 35 children is enough.

Q: I'm two months pregnant now. When will my baby move?
A: With any luck, right after he finishes college.