

March 2022

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 for the moment

<u>Patron:</u>	Graham Dainty
<u>Office Bearers:</u>	
<u>Co-President:</u>	Stephanie Forrester
<u>Co-President:</u>	Val Wardell
<u>Vice President:</u>	Anna Stewart
<u>Immediate Past President:</u>	Cheryl McMath
<u>Secretary:</u>	Liz Collett
<u>Treasurer:</u>	Gillian Maclean
<u>Committee Members:</u>	Graham Dobbs, Richard Adams, Dave Rodgers
<u>Digital Print Secretaries:</u>	Ian Smith, Cheryl McMath
<u>Newsletter Editor:</u>	Rosemary McGeachie
<u>Website:</u>	Les Ladbroke
<u>Facebook:</u>	Richard Adams

3 March

**Results: Open(1) B & G Grades**

**Set Subject: Zigzag**

**Learning Snippet: Composition**

**Scavenger Hunt: Bring your camera**

17 March

**Zoom Meeting: How to Fungi Forage - Vicki & Annie**

**Leaning Snippet: Focus Stacking**

Other Club Trips Out

**1. 20 March - Swede Rally - weather dependant**

**2. 30 March - Fungi Forage. Bring your camera**

*Why shouldn't you ever steal a photographer's lens? He will remember you because he has a photographic memory.*

*Why didn't the jury find the photographer guilty of his wife's murder? They thought someone had framed him.*

*Why was Cinderella so hopeful about her photos? She knew her prints would come one day.*

'Another day, another dollar (transferred from my savings to my cheque account)' - *seen on Twitter*

27 January

It was good to get back to Club and meet some friends again.

After some initial hiccups when we found we had no screen (and I had brought the wrong connection for the laptop I brought).

We started the evening with Stephanie showing the 2022 Aggregate AV.

Then Stephanie introduced Committee Members, and then we went on to have a pleasant social time together with Supper.

3 February

Stephanie started the evening with a great discussion with demonstrations of "Sets".

This was followed by a practical session outside with our cameras.

17 February

It was a Zoom Meeting this time, starting with an AV of 'Sets' made at the last meeting on 3 February. Some very good stuff there - thanks for your efforts.

Then we moved on to Tony Bridge and his presentation. This was very well done and most informative.

Tony's sponsor from Fujifilm made some comments in the middle, and then we were back to Tony for the finish of his presentation to complete the evening.

'To be a trophy wife, you have to be a trophy. I am more of a commemorative plaque' - *Comedian Ali Wong.*

## From Your Presidents

Hi everyone

Well, it looks like we are in for another slightly bumpy ride again this year. We are going to have to be adaptable and ready for changes at the drop of a hat. Please keep watching your emails and the Facebook page to keep up to date with what's happening with the club.

Zoom meetings may become more frequent for a while and the programme planning committee has already made allowance for this. If anyone needs help to become familiar with Zoom or to access it, please let us know. We would like to see all of our members accessing our Zoom meetings when we aren't meeting at Age Concern.

We have a variety of interesting speakers lined up for this year. The majority of them will be Zoomed into your homes.

At this stage plans are underway for the SWEDES rally on 20 March. This should be a fun event and something to look forward to.

Our annual workshop has also been organised thanks to Anna and Liz. This weekend event is scheduled for the weekend of 13-15 May around the Queenstown/Wakatipu area. As usual this will be subsidised by SPS. The cost will be approximately \$150, which includes accommodation, Glen Hoey's time and Friday evening presentation and food on Saturday night after our day out and about.

Remember to check out the set subjects on the website so you have something to share with other members. The first set subject for the year is "Zig Zag" which will be shown on 3 March.

That's all from us at present.

Kind regards to all

Val and Stephanie

*Six retired Irishmen were playing poker in O'Leary's apartment when Paddy Murphy lost \$500 on a single hand, clutched his chest, and dropped dead at the table. Showing respect for their fallen brother, the other five continued playing standing up.*

*Michael O'Connor looked around and asked, 'Oh, my boys, someone's got to tell Paddy's wife. Who will it be?'*

*They drew straws. Paul Gallagher picked the short straw. They tell him to be discreet, be gentle, don't make a bad situation any worse.*

*'Discreet??? I'm the most discreet Irishmen you'll ever meet. Discretion is my middle name. Leave it to me.'*

*Gallagher went over to Murphy's house and knocked on the door. Mrs. Murphy answered and asked what he wanted.*

*Gallagher declared, 'Your husband just lost \$500 at poker, and is afraid to come home.'*

*'Tell him to drop dead!', said Murphy's wife.*

*'I'll go and tell him.' says Gallagher.*

*A Central Otago Traffic Patrol Cop watching for speeders with a mobile radar gun but wasn't getting many. Then he discovered the problem a 12-year-old boy was standing up the road with a hand painted sign, which read "RADAR TRAP AHEAD". The officer then found a young accomplice down the road with a sign reading "TIPS" and a bucket full of money (and we used to just sell lemonade).*

**'This is what happens when you have been on Zoom calls for two years. You forget that real life doesn't have a mute button' -**

**Trevor mocks President Biden for calling Fox News reporter Peter Doocy a 'stupid son of a b....'**

*A very elderly gentleman in his mid-nineties, very well-dressed, hair well-groomed, great looking suit, flower in his lapel and smelling slightly of aftershave, presenting a well-looked after image, walks into an upscale cocktail lounge. Seated at the bar is an elderly-looking lady, in her mid-eighties. The gentleman walks over, sits alongside her, orders a drink, takes a sip, turns to her and says, 'So, tell me. Do I come here often?'*

*Why doesn't anyone know any great jokes about photography that will be popular in 2031? They haven't developed them right now.*

*Why did the camera stop dreaming about a career in photography? He couldn't remain focused.*

*Why was the woman not upset that her husband shot her? The photos turned out great.*

*Why did the man taking photos of naked people get arrested? Due to indecent exposure.*

*Why was the unpredictable photographer not invited to any event? Everyone thought he was a loose Canon.*

*What does a photographer need to hang up his photos? Jpegs.*

*What happened to the man who had a lot of bad encounters with cameras in his childhood? He experienced a lot of flash-backs.*

*Why is it okay to make embarrassing jokes about your camera? They'll all disappear in a flash.*

*My wife said 'Wotcha doing today?'*

*'Nothing' I said*

*'But you did nothing yesterday'*

*I said 'ain't finished yet'*

*Two engineering students were biking across a university campus when one said, 'Where did you get such a great bike?' The second engineer replied, 'Well, I was walking along yesterday, minding my own business, when a beautiful woman rode up on this bike, threw it to the ground, took off all her clothes and said, 'Take what you want.'*

*The first engineer nodded approvingly and said, 'Good choice: The clothes probably wouldn't have fitted you anyway.'*

*A priest, a doctor, and an engineer were waiting one morning for a particularly slow group of golfers. The engineer fumed, 'What's with those guys? We must have been waiting for fifteen minutes!' The doctor chimed in, 'I don't know, but I've never seen such inept golf!' The priest said, 'Here comes the green-keeper. Let's have a word with him.'*

*He said, 'Hello, George. What's wrong with that group ahead of us? They're rather slow, aren't they?'*

*The green-keeper replied, 'Oh, yes. That's a group of blind firemen. They lost their sight saving our clubhouse from a fire last year, so we always let them play free anytime.' The group fell silent for a moment.*

*The priest said, 'That's so sad. I think I will say a special prayer for them to-night.'*

**'Has Covid-19 forced you to wear a mask and glasses at the same time? You may be entitled to condensation' - seen on Twitter**

## Blue Hour Photography: The Essential Guide (+ Tips)

What is the blue hour? When does it occur? And how can you use it to improve your images?

Photographers love the blue hour, not least because it provides velvety, delicious, *ethereal* light.

But learning to take advantage of the blue hour for gorgeous, *ethereal* light isn't always easy. It requires special settings, special gear, and careful consideration of artificial lighting.

### What is the is the Blue Hour in Photography?

The blue hour is the time just before sunrise and just after sunset when the sun is below the horizon and the sky (generally) turns a beautiful shade of blue. Blue hour skies can also take on orange, yellow, purple, and pink hues.

Technically, blue 'hour' is a misnomer. Depending on the weather and your geographical location, blue hour lasts between 20 and 40 minutes.

So, while blue hour provides wonderfully soft light, if you want to take advantage, you must act fast. Look up sunrise/sunset times the night before your photoshoot. Then arrive on location early and set up in advance. If possible, find a nice composition or two. And once the magic begins, shoot away!

Here are a few examples of the beautiful light you'll find during blue hour:  
Of course, the times before and after blue hour can *also* be great



for photography. Golden hour offers soft, warm light, while the pre-dawn and post-dusk light can make for stunning nightscapes.

### What types of photos should you take during the blue hour?

Blue hour is all-around wonderful, so don't let your genre of choice restrict you from heading out for some ethereal blue light. You can shoot moody street scenes or long-exposure architectural images.

You can even do blue hour portraits by combining flash and natural light.

That said, blue hour is especially suited to landscape photography. It combines colours, clouds, long exposures, and flattering light - pretty much everything from the serious landscape photographer's playbook. (And if you can incorporate some human-made structures or running water into your landscape shots, even better!) Blue hour landscape photos *do* take some patience and a bit of extra gear, but with the right approach, you can capture photos that really shine.

### 5 tips for beautiful blue hour



### photography

Yes, blue hour is a great time to take photos. But you can't just head out in the evening, find an interesting subject, and start pressing that shutter button. Instead, you need to combine lovely blue hour light with technical know-how, which is where these tips come in handy:

#### 1. Shoot in Aperture Priority mode or Manual mode

During blue hour, the sky becomes relatively dark and you need a long shutter speed to get a good exposure. You also (generally) want a narrow aperture, which will render an entire landscape sharp and in focus. So, you need a camera mode that offers extensive *control* over your exposure variables.



Aperture Priority mode allows you to set the ISO and the aperture, while your camera sets the shutter speed for a well-exposed result. Manual mode lets you select the ISO, the shutter speed, *and* the aperture.

If you go the Aperture Priority route, you should set an aperture that will keep the entire shot sharp (f/8 is a good starting point) and your camera's base ISO. Then let your camera determine the proper shutter speed for a nice exposure.

If you decide you want a *longer* shutter speed (to create beautiful streaks out of moving clouds or moving water), you can narrow the aperture; this will cause your camera to lengthen the shutter speed. If you decide you want a *shorter* shutter speed (to freeze motion), you can widen the aperture or raise the ISO.

Manual mode is another great option; simply dial in your camera's base ISO and a nice aperture (same as when using Aperture Priority). Then set the shutter speed so that the viewfinder exposure bar is roughly balanced. If you need to increase or decrease the shutter speed, then make sure you *also* increase or decrease another exposure variable (i.e., the aperture or ISO).

#### 2. Use a Tripod

In my experience, the average blue hour shutter speed sits somewhere between one and six seconds. And if you dial in such a lengthy shutter speed then try to shoot handheld, you'll end up with blur, blur, and more blur.

Unfortunately, cameras - even the latest cameras with outstanding image stabilization technology - simply cannot deal with handheld shutter speeds longer than 1/5s or so, at least not consistently. Which means that, for the best results, you *must* use a tripod.

A tripod will hold your camera in place while you shoot a 1-second, 6-second, or even 30-second exposure. Make sure you invest in a sturdy model; while there are plenty of cheap options out there, most of them will struggle to handle your setup, especially in wind.

If you're the type of photographer who walks long distances or travels frequently, I'd recommend a carbon fibre tripod, which combines sturdiness with portability. Otherwise, an aluminium model is fine (they

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tend to be on the cheaper side, but they're also a lot heavier). Whatever you do, however, *do not buy plastic*. It's just too flimsy.



### 3. Use a remote or your camera's self-timer

Once you have a tripod, your sharpness worries are over... right?

*Wrong*. Even with a sturdy base, pressing the shutter button can cause camera shake, which will create blurry photos (assuming you're shooting at a slow shutter speed, of course).

That's where a remote shutter release can help. It's a little handheld device that'll let you trigger your shutter from a distance. And this, in turn, will prevent any extra camera vibrations.

Happily, remote shutter releases are pretty cheap. You can get basic models - which generally consist of a single button and nothing else - for around \$20. If you want to do serious long-exposure photography or time-lapse photography, you might consider grabbing a slightly more sophisticated remote (some options feature LCD screens with timers, interval-shooting functions, and more).

If you want to get started with blue hour photography right away or you really don't like the idea of a remote release, you do have a few other options. You might be able to connect your camera to your phone and trigger it with an app. Alternatively, you can use the two-second self-timer function (the delay will give shutter-button vibrations time to die off). Neither of these options are wildly convenient - phone connections are often unreliable while self-timers throw off split-second timing - but they'll work in a pinch.



### 4. Shoot in RAW (and post-process your photos)

It's basic advice but shooting in RAW over JPEG makes a *big* difference, especially when photographing blue hour scenes.

Why? RAW files provide outstanding post-processing flexibility. You can easily adjust exposure and colours of a RAW file, and these adjustments are often the difference between a stunning shot and a mediocre one.

For instance, you can bring up the shadows in a RAW photo to reveal all sorts of lovely details. You can also bring out the blues and pinks in the sky, enhance the warmth of artificial lighting, and even darken the edges of the frame, which will push the viewer's eye toward your main subject.

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And while you can make *some* adjustments to JPEGs, the effects are much more limited. Plus, if you adjust a JPEG too much, you may start to see unpleasant artifacts, such as banding.

RAW files do come with a drawback: They need editing. (A RAW file literally cannot be displayed in its original form; you must edit and convert it to a viewable format, first.)

But as I explained above, editing is a key part of every blue hour image. Without editing, you'll fail to bring out all the key details and colours in your shot. So, shoot in RAW and embrace the editing process. It's the fastest way to elevate your photos.

### 5. Include electric lights

Don't get me wrong: You can take *amazing* blue hour photos of unaltered, naturally lit landscapes. But in my experience, electric

lights offer two benefits:

1. They decrease exposure times. As blue hour wears on, the sky will rapidly darken - and you may find your shutter speeds increasing to 10 seconds, 20 seconds, and beyond. However, an electric light or two will add extra illumination to the scene, thereby shortening your exposures and creating time for a few extra shots.

2. They add drama and interest to your photos. If you use a narrow aperture (i.e., f/8), electric lights will appear as beautiful starbursts, which can create a focal point or simply complement your main subject. For instance, check out the image below, which relies on star-shaped lights to captivate the viewer:



Electric lights do come with some challenges, however. If you stand too close to a light source, you may get lens flare across your entire frame. And if you're not careful, electric lights can create major spots of overexposure in an otherwise well-exposed scene.

So don't get too close to the lights - the smaller the lights, the less problematic the flare and overexposure areas - and I'd also recommend you learn HDR techniques. That way, you can capture one exposure for the lights and one exposure for the surrounding scene, then blend the two together for a stunning final result!

### Blue hour photography: final words

Blue hour is a great time to take photos - and you should now feel ready to head out with your camera, work your settings, and get some stunning shots.

Just remember: A tripod and a remote shutter release are absolutely key. They'll keep your photos sharp, and that's what counts!

*Adapted from: Denna Haines—digital-photography-school.com*

## Focusing features you've probably never used (but really should!)

Getting your photos sharp is an essential part of photography. But you can make focusing more accurate and even a bit simpler with these handy tips!

### 1. AF-A / AI Focus

You're probably familiar with the autofocus modes. However, most people tend to use separate focusing modes for still and moving subjects.

These are labelled as AF-S (or One Shot on Canon) for single focus and AF-C (or AI Servo on Canon) for continuous options.

However, there is also a third option on many DSLR cameras - **AF-A** or **AI Focus**.

**This mode automatically switches the focusing between the two options when the camera thinks it necessary.**

This means that if you're shooting a static subject that then starts to move, the camera will automatically switch modes and track its movement.

### 2. Back-Button Focusing

As well as focusing your camera by half-pressing the shutter button, you can also use a separate control assigned for back-button focusing.

**This separates the shutter and focuses**, meaning that you can lock the focus in advance and prevent it from refocusing when you press the shutter button.

Some Canon and Nikon cameras have an assigned AF-ON button for this function, although note that it's located on the AE-L/AF-L button on some Nikon cameras.

### 3. Focus Lock

This is a really useful feature that many of us don't use - even though it can make life far simpler!

Your camera's focus lock allows you to lock your camera onto your subject.

**Once you've** locked the focus, you can then slightly recompose the picture if necessary without affecting your focus.

This is particularly useful when your camera can't work out what you want it to focus on - *i.e.*, in low light, or if your subject is lacking in contrast.

Hopefully, you'll find these tips useful and they'll help you to get even more accurate focusing in your images.

*Adapted from: PhotoTips*

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*The light turned yellow, just in front of him.*

*He did the right thing and stopped at the crosswalk, even though he could have beaten the red light by accelerating through the intersection.*

*The tailgating woman behind him was furious and honked her horn, screaming in frustration, as she missed her chance to get through the intersection.*

*As she was still in mid-rant, she heard a tap on her window and looked up into the face of a very serious police officer.*

*The officer ordered her to exit her car with her hands up. He took her to the police station where she was searched, fingerprinted, photographed and placed in a holding cell.*

*After a couple of hours, a policeman approached the cell and opened the door. She was escorted back to the booking desk where the arresting officer was waiting with her personal effects.*

*He said, 'I'm very sorry for this mistake. You see, I pulled up behind your car while you were blowing your horn, giving the guy in front of you the finger and cursing at him. I noticed the 'What Would Jesus Do' bumper sticker, the 'Choose Life' license plate holder, the 'Follow Me to Sunday-School' bumper sticker, and the chrome-plated Christian fish emblem on the trunk, so naturally ..... I assumed you had stolen the car.'*

*In my many years I have come to a conclusion that: one useless man is a shame, two is a law firm, and three or more is a congress. -- John Adams*

*If you don't read the newspaper you are uninformed. If you do read the newspaper you are misinformed. -- Mark Twain*

*Suppose you were an idiot. And suppose you were a member of Congress.. But then I repeat myself. -- Mark Twain*

*I contend that for a nation to try to tax itself into prosperity is like a man standing in a bucket and trying to lift himself up by the handle. -- Winston Churchill*

*A government which robs Peter to pay Paul can always depend on the support of Paul. -- George Bernard Shaw*

*In general, the art of government consists of taking as much money as possible from one party of the citizens to give to the other. -- Voltaire (1764)*

*Just because you do not take an interest in politics doesn't mean politics won't take an interest in you! -- Pericles (430 B.C.)*

*A doctor, a civil engineer and a programmer are discussing whose profession is the oldest.*

*'Surely medicine is the oldest profession,' says the doctor. 'God took a rib from Adam and created Eve and if this isn't medicine I'll be...'*

*The civil engineer breaks in:*

*'But before that He created the heavens and the earth from chaos. Now that's civil engineering to me.'*

*The programmer thinks a bit and then says:*

*'And who do you think created chaos?'*

*There was a very gracious lady who was mailing an old family Bible to her brother in another part of the country.*

*'Is there anything breakable in here?' asked the postal clerk.*

*'Only the Ten Commandments,' answered the lady.*

*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 you 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 man and a woman were having a quiet, romantic dinner in a fine restaurant, gazing lovingly at each other and holding hands. The waitress, taking another order at a table a few steps away, suddenly noticed the man slowly sliding down his chair and under the table, but the woman acted unconcerned. She watched as the man slid all the way out of sight under the table, but still the woman appeared calm and unruffled, apparently unaware her dining companion had disappeared.*

*Thinking this was a bit too risqué behaviour that might offend other diners, the waitress, went over to the table and tactfully, began by saying to the woman 'Pardon me, ma'am, but I think your husband just slid under the table.'*

*The woman calmly looked up at her and said, 'No, he didn't. He just walked in the door.'*

*A lawyer was cross-examining the doctor about whether or not he had checked the pulse of the deceased before he signed the death certificate.*

*'No,' the doctor said. 'I did not check his pulse.' 'And did you listen for a heartbeat?' asked the lawyer. 'No I did not,' the doctor said.*

*'So,' said the lawyer, 'when you signed the death certificate, you had not taken steps to make sure he was dead.'*

*The doctor said, 'Well, let me put it this way. The man's brain was in a jar on my desk but, for all I know, he could be out practising law somewhere.'*

**'Life is really simple, but we insist on making it complicated' - Confucius**