

June 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

7 July

Results: Open(3) B&C Grades

Set Subject - Joy

Esther Bunning - Personal Projects, Creative Photography

21 July

Results: Open(3) A Grade

Blending Textures

Why is "bra" singular and "panties" plural?

Why do toasters always have a setting that burns the toast to a horrible crisp, which no decent human being would eat?

Can a hearse carrying a corpse drive in the carpool lane?

If the professor on Gilligan's Island can make a radio out of a coconut, why can't he fix a hole in a boat?

If corn oil is made from corn, and vegetable oil is made from vegetables, what is baby oil made from?

Sizing & Other Info for Competition

1. For Digital Files, Horizontal width must be no more than 1920 pixels.

Vertical height must be no more than 1080 pixels.

PLEASE NOTE: You may NOT swop these dimensions around.

2 June

Another great Zoom Meeting Night. It started by a great presentation by Dave & Debbie, on taking photos of fireworks - tricky stuff!

Then Dawn did a fabulous Member's Portfolio presentation. Thanks, Dawn.

And finally the evening finished with NHx(2) and PJ(2) Results.

16 June

We began our Zoom Meeting with Crystal Brindle, a photographer from Te Anau, originally from USA. She describes her photography as being holistic story telling. Very impressive photography.

This was followed by photos from the recent Workshop in Queenstown with Glen Howie - some very impressive work there and obviously very much enjoyed.

And finally an AV sourced by Annie preparing for the Documentary Competition later in the year. It was a documentary by Dan Miller who emphasised the need for 'Story Telling' in a documentary.

If electricity comes from electrons, does morality come from morons?

Why do the Alphabet song and Twinkle, Twinkle Little Star have the same tune?

Why did you just try singing the two songs above?

Did you ever notice that when you blow in a dog's face, he gets mad at you, but when you take him for a car ride, he sticks his head out the window?

A Reminder to all Members:

Look at Ester Bunning's webpage before the next meeting on the 7th July.

<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>Facebook:</u>	Richard Adams
<u>Webpage:</u>	Stephanie Forrester

Results

Natural History(2)

Digital

A Grade

Peter Aalders

'Kereru (1)' - Accepted

'Xanthocnemis zealandica' - Merit

Barbara Lee

'Canada Geese pair with brood' - Accepted

'NZ Falcon with prey' - Honours

Gillian Maclean

'Spotted Shag (Stictocarbo punctatus) - Merit

'Welcome Swallow (Hirundo neoxena)' - Honours

Dot Mullay

'Rhipidura fuliginosa' - Accepted

'Kereru (2)' - Merit

Dawn Patterson

'Drosera Arcturi' - Accepted

'Dacrymyces chrysospermus' - Merit

Anna Stewart

'Flammulina velutipes (Curtis) singer' - Accepted

'Ruru Morepork' - Honours

Chris Watson

'tomtit' - Accepted

'black fantail' - Accepted

B Grade

Annie Carmichael

'Nestor Notabilis - Head Portrait' - Merit

'Kea - Nestor Notabilis in Flight' - Honours

Sonia Kennard

'New Zealand fur seal' - Accepted

'New Zealand bumblebee' - Honours

Cheryl McMach

'NZ Fur Seal' - Accepted

Tania Mackie

'Lycoperdon perlatum' - Accepted

'Morganella compacta' - Merit

Dave Rodgers

'Clock Cicada (Kikihia horologium) - Accepted

'Honey Bee (Apis mellifera)' - Honours

Sandra Stevens

'Juvenile Spotted Shags' - Accepted

'Grebe & Chicks' - Accepted

Shane Todd

'Papango' - Accepted

'Cape Pigeon' - Merit

C Grade

Vicki Finlay

'Matuku' - Merit

'New Zealand Fur Seal Juvenile' - Honours

John Grant

'Whauwhaupaku' - Accepted

Robyn Kelly

'Bumblebee' - Accepted

'Piwakawaka, Rhipidura Fulisinosa' - Accepted

Liz Newell

'White snow gentian' - Merit

'Fantail' - Honours

Prints

No prints due to COVID

Photojournalism(2)

Digital

Annie Carmichael

'Here's Looking at You Bud!!' - Honours

Gillian Maclean

'Ready to Race' - Accepted

'Race 7' - Honours

Tania Mackie

'Carving it up' - Merit

'Incoming!!!!' - Merit

Liz Newell

'Cow Girl wins the day' - Honours

Dot Mullay

'Going for gold.' - Accepted

'Go right' - Merit

Dawn Patterson

'Pleased as Punch' - Accepted

'Fun at the Beach' - Accepted

Sandra Stevens

'The big and the small' - Accepted

'Kayaks having fun' - Merit

Anna Stewart

'Parapunter deploys emergency shoots' - Accepted

'Powering through the Water Hazard' - Merit

Shane Todd

'How close is too close' - Honours

Chris Watson

'Looking for gold' - Accepted

Prints

No prints due to COVID

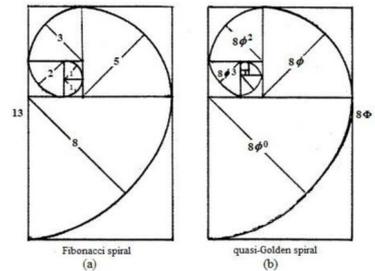
My apology to Anna Stewart - I incorrectly attributed her photo in Open A Grade (2) 'Standing Strong' in last month's Newsletter.

The Fibonacci Spiral in photography

For all its enigmatic splendour, the practical application of the Fibonacci Spiral is surprisingly uncomplicated.

In the same manner that we visualize the Rule of Thirds and the Phi Grid, we can overlay Fibonacci's beautiful spiral.

Those techniques help guide us for placing important elements within our compositions.



Ultimately, the Fibonacci Spiral is best used when your composition presents a **singular** subject matter surrounded by relatively interesting environmental content.

The spiral's eye serves as the anchor point for the main subject, with the remainder serving to lead our viewer throughout the rest of the frame.

Unlike the Phi Grid or Rule of Thirds grid pattern, where we have the choice of multiple intersecting points, the Fibonacci Spiral is primarily effective only when used directionally.

This means that your composition generally should be concentrated on the main subject (at the heart of the spiral) with all other informational elements following concentrically as the spiral radiates towards the edges of the frame.

Have a look at the following image.



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Negative Space in Photography: The Essential Guide

What is negative space in photography, and how can you use it for beautiful compositions?

The term *negative space* may sound problematic, but it's actually an essential component of almost every great image. In fact, if you want to create gorgeous photos, you *must* master negative space; that way, you can take shots that feature balanced, harmonious, eye-catching arrangements. (You can also capture wonderfully minimalistic compositions, as I discuss below).

What is negative space?

Negative space refers to areas of a composition that are empty, bland, or otherwise uninteresting. That's why negative space is also called white space; it's where nothing is really happening. Here's an image full of foggy sky, all of which acts as negative space:



In photography, negative space is often made up of certain elements:

- Water
- Sky
- Walls
- Sand

Note that all of these elements tend to fade easily into the background, and that's why they make such great negative space. An empty sky does not draw the eye, any more than a blank white wall, a stretch of empty sand, and so on.

Now, some photos are full of negative space. These compositions are often very abstract, such as a stretch of empty blue sky, or a sand dune stretching off in every direction. Such negative-space-centric compositions can also be minimalistic, with a single eye-catching element surrounded by emptiness.

Other photos, however, feature plenty of non-negative space, also known as positive space:

Positive space versus negative space

Positive space is the complete opposite of negative space. Negative space rejects the eye, while positive space steals the spotlight. You see, positive space is the area of a photo that includes elements of interest, the area that includes the main subject, the area where the viewer's eye goes first.

In the photo below, there is plenty of positive space, but very little negative space. The flag, the buildings, and the trees all act as positive space. Even the clouds provide some positive space, thanks to their interesting arrangement and texture. The biggest patch of negative space is the sky, which takes up a tiny portion of the shot.



Now, positive space can be anything, but here are some common examples:

- Faces
- People
- Buildings
- Birds
- Wildlife
- Mountains

So, which is better, positive or negative space?

Neither.

In photography, the goal is to combine both types of space to create a balanced composition. You want negative space, yes, but you also want positive space. That's how you can get consistently stunning photos!

(Some photographic styles do heavily emphasize negative space, while others heavily emphasize positive space - but in general, a mix of the two is the way to go.)

Negative space tips and tricks

1. Let the scene dictate your negative space and positive space combination

Every scene has a different ratio of negative space to positive space.

And while you, as the photographer, can zoom in, change perspective, and crop to emphasize certain parts of the scene, you need to be flexible; you need to be able to embrace a scene that's full of negative space, just the same as you embrace a scene filled with positive space.

So don't try to force a scene in a certain direction. Instead, ask yourself: What is the scene *already* like? And work with what you've got.



For example, a few years ago, I stood at a popular lookout, observing an iconic rock sitting in the Atlantic Ocean in Eastern Canada. It was early morning and some fog had rolled in, covering most of the impressive structure. The woman standing next to me turned to me and said, 'It's so sad, we're driving by today, and I wanted to get a photo of the Percé Rock. But due to the fog, it seems it won't be possible.'

She left, disappointed that she didn't get her shot. But I stayed, and I stood for a long time, examining the fog and the way it draped the rock like a heavy blanket. I thought it was one of the most amazing things to happen that day. I felt so lucky to be there at that exact moment to capture the wonder unfolding. I embraced the negative space, and I captured a beautiful, minimalistic image.



Bottom line:

Be adaptable. Be flexible. If negative space dominates a scene, let it, even if you generally prefer to avoid minimalistic compositions. Make sense?

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2. Use negative space to balance out positive space

A key goal of photographic composition is to achieve visual balance. You want your images to feel whole, complete, satisfying. And one way to achieve balance is by identifying your positive space, then countering it with negative space.

For instance, look at the image below. You can see the positive space - the clenched fist. It's a powerful, eye-catching subject, but it's countered by all the surrounding negative space. It creates an overall balance, as you can see:



By the way, it's important to recognize how lots of negative space can balance out just a little positive space. Positive space is aggressive and powerful. Negative space is much more subdued, even soothing. So unless you're specifically after a very in-your-face image, positive space should come in small doses.

Some photographers practice a '2:1' negative space rule, where you add two parts negative space for every one-part positive space. I don't like to restrict myself in this way, but it's a good guideline to bear in mind.

3. Experiment with minimalism

Minimalistic compositions use negative space to great effect. In fact, they're all about negative space; they take lots of negative space, include a touch of positive space, and create an eye-catching result.

Here's an example of a minimalist image, where the shadow acts as positive space, while the bricks provide some empty negative space:



If you like the minimalistic look, I highly recommend you try it out. It's pretty simple to pull off.

Here are my recommendations:

Start by identifying a main subject, like a tree, a person, or a building. This will be your positive space.

Adjust your positive, focal length, and camera angle until your main subject is all alone, surrounded by nothing but negative space. (A low perspective is great for this; by dropping down to the ground, you can frame your subject against the sky.)

Eliminate as much colour as possible. You want uniformity, if you can get it: just one or two colours in a highly harmonious scene.

Position your main subject toward the edge of the composition. You can try putting the subject at a rule of thirds power point or along a gridline, but you might also consider moving it closer to the edge of the frame.

The tree photo below is highly minimalistic. It includes a small tree positioned in the corner as positive space, while the rest of the photo is (for the most part) negative space, for a nice overall balance.



4. Use negative space to convey emotion

Negative space tends to be bleak, even melancholy, especially in black and white images.

Use this fact. Tell a story with your composition - a story that's laced with sadness, or loneliness, or quiet pleasure.

Of course, you should let the scene guide you, as I emphasized above. But you can also carefully add more negative space to your composition by zooming out, or by finding a uniquely empty background, etc.

Negative space in photography: final words

Negative space photography is an excellent way to expand your skills

and your photographic eye. By mastering negative space, you can capture consistently gorgeous images - no matter your genre of choice.

Adapted from: Sandra Roussy - digital-photography-school.com

HOSPITAL CHART BLOOPERS

(Actual writings from hospital charts)

The patient refused autopsy.

The patient has no previous history of suicides.

Patient has left white blood cells at another hospital.

Patient has chest pain if she lies on her left side for over a year.

On the second day the knee was better and on the third day it disappeared

The patient is tearful and crying constantly. She also appears to be depressed.

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

Discharge status: Alive but without permission.

Healthy appearing decrepit 66-year-old male, mentally alert but forgetful.

Patient had waffles for breakfast and anorexia for lunch.

She is numb from her toes down.

While in ER, she was examined, X-rated and sent home.

The skin was moist and dry.

Occasional, constant infrequent headaches

Patient was alert and unresponsive.

Rectal examination revealed a normal size thyroid.

She stated that she had been constipated for most of her life, until she got a divorce.

I saw your patient today, who is still under our car for physical therapy.

Both breasts are equal and reactive to light and accommodation.

The lab test indicated abnormal lover function.

The pelvic exam will be done later on the floor.

Patient has two teenage children, but no other abnormalities.

During my check-up I asked the Doctor, 'Do you think I'll live a long and healthy life then?'

He replied, 'I doubt it somehow. Mercury is in Uranus right now.'

I said, 'I don't go in for any of that astrology nonsense.'

He replied, 'Neither do I. My thermometer just broke.'

A woman rings the police to ask if any lunatic has escaped from the asylum in the past week. 'No, why?' says the person in charge.

'Someone's run off with my husband.'

FIREWORKS

BEING PREPARED...

Given you can never be exactly sure where the fireworks will be in the sky, use a lens in the range of 24-100mm. You can use a fixed lens and set the focus up and leave it. Or use a zoom lens to capture the whole scene as well as the details, but focusing can be trickier. We will talk about that a bit later.

Avoid setting up in a brightly lit place where extraneous light can enter the lens.

Remember to consider foreground, crowds and buildings in shots to give perspective and story.

If over water, consider using reflections, this can add extra colour and drama to your image. And also take note of the wind direction. Its best to avoid being downwind of the display. If you are you'll get hazy pictures from the smoke.

Fireworks can be photographed handheld, but you'll get more colourful and interesting images with long exposures that record several bursts in one frame.

Therefore, fireworks are best photographed using a tripod.

Cable release is useful or trigger from your cellphone

Portrait mode is best to capture the whole image from the foreground to the sky.

Shoot raw- can adjust highlights and shadows in post

A small torch is useful when prepping in the dark.

PRE-PREP CAMERA CHECKS

Switch autofocus to manual- camera will struggle to focus in the dark- do this manually

Turn off the built-in flash- annoying to people around you, and won't do anything for your photograph, as subject is so far away.

Turn off Image stabilisation when using a tripod

Turn off noise reduction.

Slows shooting down.

FIREWORKS AUTO SETTING

Alternatively use the fireworks setting on your camera. This can give very good results. This is a good place to observe the camera settings and copy them across to your manual settings as a starting guide.

MANUAL SETTINGS- Taking Control

ISO native

Aperture f8- f11. If it's too bright try f13

(Aperture and ISO dictates brightness/exposure and remember darker trails give better colours post processing)

Shutter speed 3-4 seconds. Shorter times shortens the trails, longer time lengthens the trails

Or set the shutter speed to bulb, and press and hold the shutter open, as long as you want to, to capture multiple explosions.

Use a black piece of card to cover the lens between fireworks, to minimize any light leak

Set the focus to something in the distance or to infinity

Some cameras power down (go to sleep), they actually reset the focusing distance- so disable it or keep 1/2 depressing the shutter release to keep the camera awake.

The same techniques can be used for photographing lightening.

Thanks to Debbie Main-Tose & Dave Tose for this from their Presentation on 2.6.22

Why do peanuts float in a regular coke and sink in a diet coke? Go ahead and try it.

I used to eat a lot of natural foods until I learned that most people die of natural causes.

Can you cry under water?

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

Once you're in heaven, do you get stuck wearing the clothes you were buried in for eternity?

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This might seem like the Fibonacci Spiral is somewhat limited, seeing as it relies on a more directional compositional approach.

While it's true that the spiral can indeed be considered a more "specialised" means of composing a photo, it is also true that it is potentially quite versatile.

Even though it is not as straightforward as a grid, it can be flipped and rotated to facilitate a wide range of compositions and orientations, whether vertical or horizontal.



Furthermore, allow yourself to visualise the Fibonacci Spiral more fluidly; that is, learn to overlay the spiral in different orientations using your mind's eye.

If your primary subject is better suited on the right side of the frame, place it there, and arrange the other portions of your photo along the spiral.

Is your subject to the left? Flip the spiral and proceed in the same way.

Of course, we still have to be careful that we don't use the Fibonacci Spiral recklessly by attempting to 'make it fit' where it doesn't belong.

Adapted from: DPT Team

What disease did cured ham actually have?

How is it that we put man on the moon before we figured out it would be a good idea to put wheels on luggage?

Why is it that people say they "slept like a baby" when babies wake up like every two hours?

If a deaf person has to go to court, is it still called a hearing?

Why are you IN a movie, but you're ON TV?

Why do people pay to go up tall buildings and then put money in binoculars to look at things on the ground?

Why do doctors leave the room while you change? They're going to see you naked anyway.