

October 2022

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

Supper Duty

No supper in the meantime

6 October

Close-off: Documentary Set

Results: NHx(4)

Learning Snippet: Naming images, Practical exercise

20 October

Set Subject - Steps AV

Messy Play AV

Speaker: Dakota Brown

There is an old Hotel/Pub in Marble Arch, London, which used to have a gallows adjacent to it. Prisoners were taken to the gallows (after a fair trial of course!) to be hanged. The horse-drawn dray, carting the prisoner, was accompanied by an armed guard, who would stop the dray outside the pub and ask the prisoner if he would like ONE LAST DRINK. If he said YES, it was referred to as ONE FOR THE ROAD. If he declined, that Prisoner was ON THE WAGON.

Here are some facts about England in the 1500s: Most people got married in June because they took their yearly bath in May, and they still smelled pretty good by June!! However, since they were starting to smell, brides carried a bouquet of flowers to hide the body odour. Hence the custom today of carrying a bouquet when getting married.

Why did the physics teacher break up with the biology teacher? There was no chemistry.

I bought some shoes from a drug dealer. I don't know what he laced them with, but I've been tripping all day.

My wife told me I had to stop acting like a flamingo. So, I had to put my foot down.

*Q. Why do the French like to eat snails so much?
A. They can't stand fast food.*

Greetings all,

If you haven't already heard, I am the new president of SPS for 2022 - 23 and I look forward to the year ahead. September saw our meetings continue in person with some very good Open (4) results. Congratulations to all who achieved here.

This year's AGM was well attended, and we thank out-going Presidents Val & Stephanie for all their hard work. We also thank Stephanie Forrester & Richard Adams for their time and energy on committee as they step down from this role, THANK YOU! We are looking for extra support on committee and would love you to put your hand up, even if it's not the full committee role. We are open to any offers of support. Please feel free to contact me or any committee members to discuss further. We also passed several remits at the AGM and the amended rules will be on the website shortly. It was lovely to see Gillian McLean presented with her Licentiate honours award from PSNZ, Well Done, Gillian. Our speaker was Mick Hesselin - a retired Invercargill Architect who shared with us insights from his career and his work with historic places around Invercargill. A very entertaining speaker.

I hope everyone is on board with the up-coming programme, there is still time to fill in your jot-form for the Visual Design workshop on 1st Oct and the Dinner at the Rocks. Remember Documentary Sets close on the 6th of Oct. We have our next committee meeting on the 13th of Oct and will be starting to look at planning for 2023, please feel free to email me if you have anything you'd like to see happen or any ideas you might have.

It's very exciting to see all the signs of SPRING around & I hope you find the time to get out and about with your camera.

Many thanks

Anna Stewart - President

<u>Patron:</u>	Graham Dainty
<u>Office Bearers:</u>	
<u>President:</u>	Anna Stewart
<u>Immediate Past President:</u>	Val Wardell
<u>Secretary:</u>	Liz Collett
<u>Treasurer:</u>	Gillian Maclean
<u>Committee Members:</u>	Graham Dobbs, Dave Rodgers, Cheryl McMath
<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

Open(4)

Digital

A Grade

Peter Aalders

'kite surfer' - Accepted

'lightning strike' - Merit

Annie Carmichael

'Kea-In Full Glorious

Technicolour' - Merit

'Lilly' - Honours

Stephanie Forrester

'Beneath the Falls' - Honours

'Lone Chair' - Honours

Barbara Lee

'Ice' - Honours

'Pain' - Honours

Rosalie Lindsay

'The Process of Glaciation' -

Accepted

'Light Play' - Merit

Tania Mackie

'Last of the autumn leaves' -

Honours

'Where the road leads to...' -

Accepted

Debbie Main-Tose

'Cleddau Valley, Fiordland' -

Merit

'Bert At Oreti Beach' - Honours

Gillian Maclean

'Into the Snowy Abyss' -

Accepted

'Sharplin Falls' - Merit

Dawn Patterson

'A Matter of Balance' - Merit

'Frosted' - Merit

Ian Smith

'Dying Gracefully' - Accepted

'Bringing it Together' - Merit

Anna Stewart

'Elliot' - Merit

'A Well Worn Path' - Merit

Shane Todd

'Boyd's Creek' - Accepted

'Sunbeams through the Mist' -

Merit

Dave Tose

'Moke Lake' - Merit

'Skippers Canyon' - Merit

Val Vardell

'Pastel Hues' - Merit

'Whispering Leaves' - Merit

B Grade

Liz Collett

'Dancing leaves' - Accepted

'Final Days' - Merit

Sally Dobbs

'After the rain' - Accepted

'Finger on the trigger' -

Honours

John Grant

'Mostly blue' - Merit

'Spinning' - Honours

Sonia Kennard

'Autumn Reflections' - Merit

'Camellia' - Honours

Sandra Stevens

'Waimate Court House all lit

up' - Merit

'Look what you missed' - Merit

C Grade

Allan Collett

'Peaceful reflection' - Merit

'bee utiful' - Honours

Vicki Finlay

'Emergence' - Accepted

'Summer on a Green Day' -

Honours

Elaine Forde

'The Te Anau Tree' - Accepted

'Next Generation Farmer' -

Merit

Liz Newell

'Dainty' - Accepted

'Nevis Sunset' - Accepted

Dave Rogers

'Misty Peaks' - Accepted

'Cold morning in the mountains

- Honours

Sharon Rogers

'Big sky over Lake Te Anau'

Merit

'Boyd Creek waterfall' - Merit

Prints

A Grade

Barbara Lee

'A Blue day' - Merit

'Lone tree in the grey' -

Honours

Rosalie Lindsay

'Missing a Shoe' - Merit

'Moke Lake' - Merit

Anna Stewart

'Coastal RD' - Accepted

'Stepping Stones' - Accepted

Val Vardell

'Autumn Reflections' - Merit

'Te Anau Mood' - Honours

B Grade

David Clearwater

'The Southern Lights' - Merit

'Pointing toward the Heavens'

- Honours

Gillian Maclean

'School House Ruins' -

Accepted

'The Silence of Snow' -

Honours

My Grandfather Is Eighty

And Still Doesn't Need Glasses....

He Drinks Straight Out Of The Bottle

Laugh And The World Laughs With You,

Snore And You sleep Alone.

Ad. In Hospital Waiting Room:

Smoking Helps You Lose Weight....

One Lung At A Time!2

Medical professionals were unable to reach a consensus: Should Brexit take place?

The Allergists were in favour of scratching it, but the Dermatologists

advised not to make any rash moves.

The Gastroenterologists had sort of a gut

feeling about it, but the Neurologists

thought Brexiteers had a lot of nerve.

Meanwhile, Obstetricians felt certain

everyone was labouring under a

misconception, while the

Ophthalmologists considered the idea

short-sighted.

Pathologists yelled, 'Over my dead body!'

while the Paediatricians said, 'Oh, grow

up!'

The Psychiatrists thought the whole idea

was madness, while the Radiologists could

see right through it.

Surgeons decided to wash their hands of

the whole thing and the Pharmacists

claimed it would indeed be a bitter pill to

swallow.

The Plastic Surgeons opined that this

proposal would 'put a whole new face' on

the matter.

The Podiatrists thought it was a step

forward, but the Urologists were pissed

off at the whole idea.

Anaesthetists thought the whole idea was

a gas, and those lofty Cardiologists didn't

have the heart to say no.

In the end, the Proctologists won out,

leaving the entire decision up to the

eejits in Parliament.

When visiting my wife's home country of England on our honeymoon, we arrived at London's Heathrow Airport. Geraldine headed for the British passport entry queue while I, an Australian, waited in the 'foreigners' queue.

When my turn came, the Immigration official asked me the purpose of my visit.'

Pleasure, 'I replied.' I'm on my

honeymoon.'

The officer looked first to one side of me,

then the other.' That's very interesting,

sir, 'he said as he stamped my passport.'

Most men bring their wives with them.'

Bob is walking down a country road when he spots Farmer Harris standing in the middle of a huge field of corn doing absolutely nothing.

Bob, curious to find out what's happening,

walks all the way out to the farmer and

asks him, 'Excuse me Farmer Harris, could

you tell me what you are you doing?'

'I'm trying to win a Nobel Prize, 'the

farmer replies.

'A Nobel Prize?' enquires Bob, puzzled.

'How?'

'Well, I heard they give the Nobel Prize to

people who are out standing in their

field.'

Reginald was terribly overweight, so his doctor placed him on a strict diet.

'I want you to eat regularly for two days,

then skip a day, and repeat this procedure

for two weeks. The next time I see you,

you'll have lost at least five pounds, 'his

doctor assured him.

When Reginald returned, he shocked his

doctor by having lost almost twenty

pounds.

'Why, that's amazing, 'the doctor said,

greatly impressed, 'You certainly must

have followed my instructions.'

Reginald nodded, 'I'll tell you what

though, I thought I was going to drop dead

on the third day.'

'Why, from hunger?' asked his doctor.

'No, from all that skipping.'

Seven Tips for Stunning Black and White Portraits (26.8.22)

Black and white portrait photography is beautiful, it's powerful, and it often seems to communicate *more* than just a subject.

In this article, I share all my best tips, including:

- A. The key facial features you *must* consider while shooting
- B. Whether you should start by working in black and white or in colour
- C. How to adjust your lighting for incredible results
- D. Much more!

Start with black and white in mind



For many photographers, black and white is an experimental choice at the post-production stage. *This is a mistake.*

Instead, make black and white portraiture part of your mindset. Decide whether you plan to shoot in B&W or colour in advance. If you create an image knowing that you ultimately intend it to be black and white, you can take steps to ensure that all of the elements of a good monochrome image are in place before you press the shutter. But if you think you're capturing a colour image - or you're just not sure whether to use colour or black and white - your image will likely turn out less impactful.

You see, black and white photos are different from colour photos, and they consequently require a different approach. For instance, the best B&W portraits tend to feature lots of tonal contrast, dramatic lighting, and specific facial expressions. These elements are difficult - and sometimes impossible - to fix after the image is taken, which is why you must plan to do B&W *in advance* if you want the best results.

Some experienced photographers can 'see' the world in black and white, which is an insanely helpful skill. They can strip away the distractions of colour and imagine the world in shades of grey. Try to build up your black and white vision by switching your camera to its Monochrome mode and then checking your images frequently on the LCD. Carefully note how different image areas were translated in the final file.

And if you have a mirrorless camera with a viewfinder, even better! When you switch over to Monochrome mode, the EVF will turn black and white, so you'll genuinely see the world around you in grayscale. It's an incredible trick, and it can be very helpful, especially for beginners.

Pro tip: Make sure you're shooting in RAW. That way, when you switch your camera over to its Monochrome mode, you'll retain all of the image's colour data, and you'll have far more flexibility when editing later! (Plus, if you change your mind and decide the image works better in colour, you'll have all the pixel information you need.)

Keep the eyes sharp and well lit



What's the most important part of a portrait? *The eyes.* Eyes are usually the focal point of an image, and this is especially true in black and white.

Due to the lack of colour, black and white photos are often perceived as graphic forms. Eyes are shapes that everyone recognizes, and they'll immediately capture the attention of your viewers (and help them interpret the overall portrait).

So pay special attention to your subject's eyes. Make sure they're

well lit (here, it can be helpful to experiment with different lighting angles), and make sure they're in focus. If your camera offers some form of eye AF, I'd encourage you to try it, especially if you frequently shoot with a shallow depth of field. Nailing focus on the eyes is critical, and you just don't want to take any chances! (If your camera doesn't offer reliable eye AF, try using a single-point AF mode to carefully position your AF point over the subject's nearer eye.)

A few additional tips for getting the eyes right in black and white portrait photography:

- A. Make sure you include a clear catchlight to help the eyes pop.
- B. Don't be afraid to enhance the eyes in post-processing. Make sure plenty of detail is present!
- C. If you're working in tricky lighting conditions and you're worried you may not have the eyes in focus, try deepening the depth of field for a bit of extra leeway.

Pay special attention to your subject's expression



As I emphasized above, the eyes are especially important in B&W portraits - but they're not the only facial feature that matters. The subject's expression also stands out, so it's essential that you coach your subject carefully and fire the shutter at the exact right moment.

Because black and white photos are so stripped down, the more emotion that appears on your subject's face, the more eye-catching the image. I encourage you to see this as an opportunity;

Continued on Page 4

if you can include lots of emotion in your B&W portraits, you'll be well on your way to capturing outstanding shots.

Start by making your subject feel comfortable; explain your goals and have a casual conversation. Then, when you bring out your camera, use the first few minutes to help the subject relax. Check the images on your LCD and praise the subject (even if the images look stiff). Keep the conversation going. See if you can get your subject to have fun.

Next, home in on specific facial expressions and emotions. It can help to bring along a set of example portraits that feature the expressions you're after. You can show these to your subject (just put them on your phone and scroll through them when the moment is right) so they have a much better idea of your interests.

Make sure you're constantly looking through your viewfinder with your finger on the shutter button. Remember: Even tiny changes in your subject's expression can make a difference. Things like a raised eyebrow, a twitch at the corner of the mouth, and smile lines under the eyes can all be used to great effect.

If you're not getting the expressions you desire, try this simple exercise:

Prepare a list of words or phrases, then ask your subject to react to each one. The words you choose can be simple emotions, such as love, sadness, joy, anger, and melancholy.

For more diverse expressions, try abstract words. You can even go for funny words, such as cheeseburger, politics, Teletubies, or Hulk smash. (If you have a subject who's tense or nervous, the latter approach can easily lighten the mood!)

Carefully choose your lighting setup



Black and white portraits can be done using artificial light, natural light, or a mix of the two. Personally, I prefer to use artificial light; it offers greater control and lets you create lots of drama. But you can also get great natural light B&W portraits, so don't be afraid to shoot outside if you don't have access to a studio setup.

Now, when it comes to lighting black and white portraits, there are no hard and fast rules. Contrast is generally good, which is why I encourage you to try split-lighting and Rembrandt-lighting patterns, but if you prefer softer, low-contrast images, consider reducing your light angle for a less-extreme effect.

Pro tip: For high-contrast portraits with rapid gradations in tone, use a hard light source, such as a snoot, a bare flash, a small soft box, or the midday sun. For soft tones and subtler images, modify your light with a large soft box or an umbrella. And if you want low-contrast images but you're shooting outside, make sure your subject is shaded or head out when the sky is overcast.

At the end of the day, it's all about personal preference. If you're not sure what you like, search for black and white portraits on the internet. Find the first ten shots that stand out to you, and see if you can deconstruct the lighting. Then try to use those lighting techniques in your own images!

Rely on light, not Photoshop



If you want to create outstanding black and white portrait images, it's important that you rely on your lighting skills, not Photoshop (or any other post-processing program).

- A. You can use lighting to:
- B. Create drama
- C. Add a high-contrast effect

Emphasize the main subject

Turn the background black

Much more!

And while it's okay to make small adjustments in post-processing (and I certainly encourage you to do a thorough edit of each image!), you shouldn't see editing software as a quick fix. If you push your adjustment sliders too far, the results often won't look realistic (even if you don't realize it at the time).

For instance, if you want a high-contrast image, don't increase the Contrast slider to +100. Instead, choose contrasty lighting, then if you need an editing boost, try carefully adjusting the sliders. You might also try a dodging and burning technique. Just remember to keep things subtle.

Bottom line: While you can apply adjustments while editing, strive to make the largest changes with your lighting setup!

Don't try to save bad images with black and white

This tip is quick but crucial:

If you're editing an image that you feel isn't up to scratch and you ask yourself if it might instead work in black and white, the answer is probably 'No.'

Photographers love to 'save' images with a black and white conversion, but the B&W treatment will often emphasize the flaws that made you question the image in the first place. And generally speaking, a bad photo is a bad photo, regardless of its colour scheme (or lack thereof).

There's nothing wrong with doing a quick conversion to see how an image looks in monochrome. But make sure you judge the image carefully. And if the shot doesn't feel right, just reject it.

Learn why black and white does - and doesn't - work

Some subjects practically beg to be shot in black and white.

Some subjects lend themselves to colour.

And others...aren't so obvious

As much as possible, you should try to understand what makes a subject work in black and white. I'd encourage you to find some black and white portrait

photography you really admire, then make a list of what you like about each image. That way, when you're working with a new subject and/or setup, you can instantly know whether the images will turn out best in B&W or in color, and you can make adjustments accordingly.

Here are a few characteristics that tend to look great in black and white:

- A. Heavy shadows
- B. Hard lighting
- C. Intense, serious expressions
- D. Clear geometry
- E. Patterns

Black and white portrait photography: final words

Black and white portrait photography might seem hard, but it's really not!

Just spend time looking at good B&W portraits, follow the tips I've shared, and shoot constantly. You'll soon be capturing black and white photos like a pro!

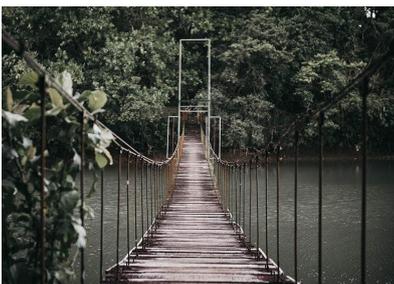
Adapted from John McIntire—Digital Photography School

Working with Leading Lines

If you've spent some time studying photography composition, you may have been taught that lines are one of the seven elements of design.

It's true, lines can achieve great things and contribute to incredibly strong photos, particularly when they lead the eye toward a photo's primary subject.

Whether we realize it or not, our eyes are drawn directly to the lines within a photo.



Photographers with a good sense of composition take advantage of the natural tendency to **'follow'**

these lines by using them to lead to the photograph's subject, add perspective, or guide the gaze through the photograph's scenery.

Thus, the term **'leading lines'** was born.

How to Use Leading Lines

Knowing the definition of leading lines is entirely different from understanding how to use those leading lines in your photo composition. No worries - we've got you covered with these quick tips.

1. Prepare your brain

Sometimes, particular aspects found commonly within scenery are going to *always* be a good source of leading lines, so make a habit of picking these out. For example, keep an eye out for elements such as rivers, train tracks, fences, doorways, trees, and buildings.

2. Use the viewfinder

One trick adored by many photographers is using your camera's viewfinder or screen to pick out the leading lines in your surroundings as you're working to create the perfect shot.

By filtering your surroundings through your camera's view, you can envision the flattened scene around you the same way that you'll view the final photograph.

3. Mentally trace where the lines will lead the viewer's eye

In other words, give the leading lines a test run before you settle on the shot.

Put yourself in the viewer's shoes and carefully take note of where your own gaze is drawn, then adjust if you haven't quite hit the mark.

4. Lead from the foreground to the background

Enhance the depth of your photos by utilizing lines which lead from the foreground to the background.

While some leading lines may draw attention to the photograph's subject, other leading lines can enhance abstract photography or contributing to perspective.

5. Utilize different kinds of lines

Horizontal lines, intersecting lines, vertical lines, and even curved lines will all contribute to

the atmosphere and composition of a photograph, so don't be afraid to experiment.

6. Use leading lines to guide your position

Once you think you've found the perfect shot, all that's left to do is adjust *where* you take the photo.

Allow leading lines to inform the best angle for your shot by ensuring that the lines don't draw the viewer's eye offshoot, somewhere in the distance and out of frame.



As with everything else about photography, practice makes perfect.

Adapted from - DailyPhotoTips

A member of Parliament to Disraeli: 'Sir, you will either die on the gallows or of some unspeakable disease.'
'That depends, Sir,' said Disraeli, 'whether I embrace your policies or your mistress.'

'He has all the virtues I dislike and none of the vices I admire.'
Winston Churchill

'He has never been known to use a word that might send a reader to the dictionary.'
William Faulkner (about Ernest Hemingway)

'I've just learned about his illness. Let's hope it's nothing trivial.'
-Irvin S. Cobb

'His mother should have thrown him away and kept the stork.'
-Mae West
'He uses statistics as a drunken man uses lamp-posts... for support rather than illumination.'
-Andrew Lang (1844-1912)

Parallel lines have so much in common. It's a shame they'll never meet.

The only reason I'm fat is because a tiny body couldn't store all this personality.

Always remember you're unique, just like everyone else.

I don't suffer from insanity, I enjoy every minute of it.

The wedding was so beautiful. Even the cake was in tiers.