

VIEWPOINT



Tauranga Photographic Society Newsletter

May 2019



Camera Obscura (Wikipedia) - early attempt at photography!

The first photograph of a person by Louis Daguerre

Editorial

Another month has flown by and its time to think about what to put in this Newsletter yet again!

I have taken a lot of photographs this month, experimenting with different things and it strikes me that many of you out there will have done so as well. I haven't gotten around to being too critical of my work and haven't considered submitting any of them to the club for evaluation, good, bad or indifferent and I assume that's the same for many people.

After reading the President's piece, I know that she has

taken quite a few shots as well and she sent in a couple to help illustrate what her article is about this month. It struck me that perhaps I might publish them for the enjoyment of others and following that line of thought further, I wondered if people would care to submit an image or two each month for publication here? This can be done without the stress of a formal Evaluation Submission, just send me something that **you** like (and that you have taken recently yourself) and I'll find room for a few images each month. If you

find this embarrassing, I can withhold your name and make them anonymous. As a corollary to that, if you see such images here and have any comments to make, drop me an email and I'll publish those as well. I think that this process may empower people who have not made formal Evaluation Submissions to further consider the process. A few positive critiques of your work may be very confidence boosting!

"There is no better time for you to be a photographer than now".

Exercise your brain!



Can you identify this everyday object?

Last month was kiwifruit. Too easy! Did you get it?

**The Club Meets @7.30pm on the 1st and 3rd Thursday of the month
(February to November)**

**@ Arts & Craft Centre, 177 Elizabeth Street West,
Tauranga.**

Visitors are welcome.

Club Web Site: taurangaphoto.nz

Contacts:

| | | |
|---------------------------|-------------------------|---|
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From the President's Desk



From the President's Desk...

Becoming a better photographer is surely about challenging ourselves **to be** better. Challenges can come in many guises, from simple things such as finding new subjects, or new ways of exploring the same subjects. We can use a faster shutter speed, or choose a slower shutter speed, we can change a lens, explore the difference an ultra-wide angle makes on a scene when contrasted with the compression of a telephoto lens. Try a macro, or try a macro with an extender; try anything that could lead to new and different stories from any given subject.

You will often hear evaluation feedback that asks this question, "perhaps the author could have moved to the left, or right?" In many cases this isn't so, (there may be a cliff to the left for example) but a different camera height, or even camera angle, or another lens can often alleviate a potential problem. The challenge is to be savvy enough to recognize the

problem in that moment and to attempt a solution!

In June, our digital set subject is 'A Different Perspective'. Trying different angles on a subject is a fantastic way of challenging oneself. Below is an excerpt on exactly this from one of the plethora of web based newsletters and tutorials I receive daily in my email In-box. An interesting experience as related by [Rob from Light Stalking](#).

"Hey there!

Do you look like an idiot when you're out taking photos?

It's a bit of an inflammatory question, but bear with me.

A while back I went on a photo walk with a big group - probably 30 or 40 people.

*There were a handful - maybe 4 or 5 who were **REALLY** getting into the spirit of photography.*

How so?

Well, by that, I mean they were getting themselves into some very awkward positions. Lying on the ground, climbing things, getting under things - all to get an original angle or composition.

Some of them were doing it to get an interesting frame. Others to get an interesting angle. Others to simply avoid doing what 90% of the group were doing. To be different.

They were willing to look like idiots to get more interesting shots than the rest of the group. It was a stark difference when you saw it

in action.

Of course, as with any photo walk, there was a review at the end of the walk and some people were given prizes etc.

The results?

*The people who were not afraid of looking like idiots absolutely **DOMINATED** the rest of the group. Their images were a LOT better than the average. The group took very similar looking photos. But that handful of people absolutely found original compositions that the rest missed out on.*

Now, of course you don't always have to look like an idiot to get a great composition, but prioritising the composition over every other personal consideration means you will make fewer compromises. It is something to keep in mind when you are shooting.

Are you shooting from a place because it's easy or because it's the best angle? Are you avoiding lying down because you don't want to get dirty or because you don't think that angle will work? Be honest with yourself. Nobody minds that you want to be comfortable when you shoot or when you want to take the easy shot. But nor will they care about an average photo.

The choice is yours."

*"Nobody challenges me. I challenge myself."
Shakuntala Devi*

From the President's Desk - contd

Workshops:

To date, there has been a disappointing take-up of the workshops on offer.

I recently had the opportunity to attend an Astro Photography workshop with [Adrian Hodge](#) and [Mark Smith](#) (Mark was a very entertaining speaker at club a month or so ago). I had a wonderful weekend with the added bonus that we were able to turn this workshop, held at Lake Tarawera into something of a family gathering. I was able to spend time cuddling one of the new granddaughters, out on a son's boat trout fishing (we caught 3), water skiing (not me, the boys, I was the photographer) practicing slow shutter water images (just me) and partaking in a wonderful workshop. I fell in love with Astro Photography; I actually didn't know what the Milky Way could look like that until I practiced the techniques learnt that night. I now will be found (on occasion) getting out of bed to experience more of these marvels.

Why am I telling you this story? We must avail ourselves of every opportunity. You may not think you would like a certain subject, or that you need a refresher on another. I am of the belief that knowledge is key to many things and success is where preparation and opportunity meet.

All of the information on our upcoming workshops, including how to register can be found on the new website under the [Workshops](#) tab. Please consider giving them a go, even if only some.



Annette's Images

Announcements

Tauranga Photographic Society Club Salon

(Replaces the existing format for the TPS Club Champs)

Club Salon Exhibition, Dinner and Presentations: 15 August 2019
Presentation Evening (Guests are welcome) \$35.00 per person
Venue: Sir Tristan Room, Tauranga Racecourse
*Entries Open: 01 June 2019
Entries Close: 30 June 2019
Judging: 4 August 2019
*Enter via the TPS Club Website
(Prints must be handed into Ian Purden, by Thursday 18 July which is the second club meeting in July)

2019 Judges:

- Kaye Davis GMNZIPP
- Ilan Wittenburg FPSNZ FNZIPP
- To be confirmed

Awards: Digital and Print (separately)

- Gold Medal (Champion Image)
- Silver Medals (Up to Two)
- Bronze Medals (Up to Three)
- Honours Ribbons (up to six)
- Commended Ribbons (up to 50% of all entries)

Themed Awards: (The Themed Awards will exclude the Champion Image Gold Medal.)

A Gold Medal for each theme will be awarded. The 2019 Themes are:

- Nature
- Monochrome

C and B Grade Awards:

A trophy (to be retained by the winner) for the winner, and 2nd and 3rd place certificates for the highest number of points for entrants who as at 30 May 2019 are:

- C Graders
- B Graders



Ongoing TPS Program

Programme Notes:

- 2 May Greg Wilson has recently moved from Palmerston North to Mt Maunganui to continue his photography passion specialising in photographing people and commercial work. Having gained a number of awards both nationally and internationally, Greg has enjoyed sharing his photographic knowledge as a lecturer to students and professionals in New Zealand and overseas and he will share some of this knowledge with us.
- 16th May This will be a two part programme
Part 1: John Hayes. John has been a club member since 2008 and during that time he has created many successful images. He will share the stories behind some of these images.
Part 2: On-line Learning. Trish McAuslan will share a few options for learning about photography using resources on the internet.
- 6th June Annemarie Clinton High and Low Key
High Key images are considered happy. They convey positive emotions. The opposite are Low Key images which are darker and present drama or tension. Later this year, low key is one of our set subjects. Annemarie will help you understand more about these interesting photographic genre.

Evaluation

June: Entries close at midnight on 31st May

Prints: Lighting It Up



It is important to remember that the light must be added at the time you are taking the photo. It cannot be added in post processing. There is information about different painting with light techniques in the expanded guidelines on the club website. It is often very effective if it just the subject of your photo that is well lit and the rest of the photo gradually becomes darker as you move away from that subject.

Be aware that there are a lot of gimmicky photos that use painting with light techniques. Just because you used the right techniques, doesn't make it a pleasing photo for the viewer.

Digital: A Different Perspective

If you google 'different perspectives' you will get a variety of interpretations. While they are all accurate some do not fit our main guidelines so be careful. This time the set subject is about avoiding the 'boring metre' ie avoiding taking all your photos from standing up. Either crouch or lie down or even put your camera on the ground and take the photo looking upwards. Alternatively take a higher position than your subject and photograph looking down on them. Check out the expanded guidelines for additional information.

Reader's Images



Meteorite trails.



Gull at sunset.

Just to start the ball rolling, here's two of mine from the last week or so. Coincidentally, I was also reading about Astrophotography and thought I'd give it a shot (no pun intended!) and captured a couple of meteorite trails. Annette's image is a lot better than mine, but that shows the benefit of having tuition from a Workshop!

The gull was just the best one out of many attempts. Not easy to capture a flying bird and my hat goes off to those who have submitted much better shots for Evaluation.

Must look for a Workshop on this!

Any and all comments appreciated.

Ed.



The Story Behind.....

The Back Story: That's It!

We were staying in Sestri Levante, a coastal town in north west Italy and using it as a base to explore the Cinque Terre. On our last evening I really wanted some exercise - a walk to find out more about this town before we moved on. The dark clouds were threatening but then I remembered that some of the most dramatic images are taken in this sort of light. I grabbed a parka for me and a plastic bag in lieu of a raincoat for my camera and set off. I walked down through the shops to the port and then to my surprise I found this little bay on the other side of the headland.



Taking this photo was a bit of luck and a bit of preparation. I had already set up my camera to capture scenes around the town. The bay was attractive but I thought it needed an extra element so I waited as these two people came closer to me. The luck was in catching the moment when this interaction happened between them. It was also luck that they were silhouetted against the reflection from the white building in the background.

While the colour image is OK I felt that it would have more drama as a black and white image so I experimented to see what it would look like.



In post processing I started by cropping in from the right to remove a small unimportant area. I have also cropped up from the bottom and a little off the top to concentrate more on the key element which is the interaction between the two people. Next the image was converted to black and white, and the contrast increased. This increased the drama by making the light areas lighter and the dark areas darker.

Next small distractions such as a white shell on the beach and some buoys on the far side of the bay were removed

A dark vignette was added to focus attention on the people and to hold the viewer's attention into the image. This technique was always used by photographers working in a black and white darkroom. Because the original image had been a RAW capture and also because the post processing had introduced a little softness, the final action was to sharpen the image and to check that there was still a range of tones from black through to white.

by Trish McAuslan

Apology

Alistair McAuslan's photo from last month was inadvertently cropped and he feels that the resulting, published image failed to tell the story, so it is being re-printed here. Apologies to Alistair.



Evaluation Results - Digital and Print

In accordance with the new rules, only the top images in Set Subject and Open for both Print and Digital are displayed in the Newsletter. These all achieved "Honours". To see how the other images fared, you must log on to the new website.



Jetty at Sunset by Lorraine Jones. Open, Print.



Himba Water Carrier by Terry Brunton. Set Subject, Print.

Evaluation images - continued



Bee-on-Mint-Blossom by John Hayes. Open, Digital



**New Life by Trish Peddle.
Set Subject, Digital.**

Tips and Tricks

The following is taken from “The Art of Photography” by Eric Kim.

“The focal length you use in photography will change how your photos look.

For example, if you photograph with a wide-angle lens (generally 28mm-35mm), whatever is on the edges of your frame will become stretched out, distorted, and seem longer than they are in real life.

The longer your lens (50mm-200mm) the more you “compress” the scene. You lose depth in your photos. All of the elements in your photo look like they are on the same visual plane.

Generally the wider your lens, the more intimate your photos feel. It gives a wider field-of-view, which makes your viewer feel like they’re part of the scene. This is why in street photography, I generally recommend using a 35mm lens, or a lens wider than 35mm. This puts the viewer in your shoes.

However traditionally in model or portrait photography, they use longer lenses (85mm-200mm+), because it makes their faces look smaller, and doesn’t stretch out their facial features. Many individuals think this looks more ‘flattering.’

But ultimately, there is no ‘best’ lens for photography. You just need to think of what kind of effect or mood you’re trying to create in your photos.

For example, I shoot much of my portraits at 28mm mode, sometimes from 20cm away. This exaggerates their facial features; but I am trying to create a surreal-looking face. Therefore the 28mm lens works well for me.

If you want to shoot a landscape, and make the sun, mountains, and foreground look like they’re all part of the same focal plane, you might want to use a 200-300mm lens.

But the ultimate suggestion I will give you to become a great photographer is this: stick with one focal length for a long time. This will allow you to truly internalize, and understand a lens.

For example, I shot with only a 35mm lens from when I was 18 years old until I was 28 years old. This allowed me to know how a photograph looked before I even brought up my camera to my eye. I could quickly compose on the go.

Tips and Tricks - continued

Using one camera, one lens is a good example of a 'creative constraint.' You force yourself to become resourceful and innovative based on the limitations of your equipment. Zoom lenses tend to make us lazy.

For 90% of photographers, I recommend a 35mm 'full-frame equivalent' focal length. Because it is the ultimate versatile lens. If you're too far away, take a step closer and use 'foot zoom.' If your subject is too close, just take a few steps back. apparently the human eye is around a 40mm focal length. So 35mm (gives you a little more room) is generally ideal to give you more flexibility.

But once again, that is just my opinion. Experiment with different lenses, and figure out what best suits your eye."



That's all, Folks!