



Camera Obscura (Wikipedia) - early attempt at photography!

## Photographic Studio circa 1893

## Editorial

### The Art of Photography.

Is photography art? Yes! If you can define art as creating things from your own imagination, then definitely yes. Of course, if you are merely a zombie with a selfie stick for your oh-so-necessary mobile 'phone that happens to have a built-in camera and all you do is capture images of places you've been to impress your friends, then there's not a lot of artistry involved, is there? But then you wouldn't join a photography club such as TPS and so never get to read this!

You have to ask yourself the question: "why do I take photographs"? Here's Eric Kim's

answer:

"By asking yourself this question, you have a deeper understanding *why* you click the shutter. By answering this question, you find meaning, purpose, and direction in your photography".

Photographic art is more difficult than painting say, because you are forced to work with what you see. You can't choose paints, or brushes, or canvas, you just have a camera and your own imagination – and skill! - to work with.

Many people ask "what's the best camera?" and the answer to that is quite simply the one that you have with you! That's

what you will use to create your art and it's no use saying that your cell phone doesn't have enough pixels, or the aperture is wrong, or whatever. You just have to work with what you've got. And as your skill develops, you will capture magnificent images with your iPhone or your full frame, mirrorless, 48 megapixel image sensor with its zero to infinity zoom lens and an aperture of F/1.4. Just learn how to operate what you've got so it becomes second nature. And take lots of shots!

"Sometimes you need to milk the cow a lot to get a little bit of cheese." – Henri Cartier-Bresson

# Exercise your brain!



Can you identify this everyday object?

Last month was paintbrush bristles! 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](http://taurangaphoto.nz)**

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## From the President's Desk



I love printing images; not just looking at images on a device, but actually printing; that is, creating a tactile, tangible object. There is, I believe, an art to preparing an image for print and certainly there is an expense, but I love the certainty that a printed image seen by others is the printed image I have created for their viewing and not altered by an unknown projection or digital device.

There has been a lot of activity on the Photographic Society of New Zealand (PSNZ) Facebook page about the printing and matting of images for club evaluations. Reading through a plethora of comments I see that whilst some clubs have eliminated print evaluations there

are many, like us, who retain them and extol the virtues of the medium. In our case, our success with increasing the number of print entries is a fantastic outcome, but it is now beginning to cause one small headache. We are struggling to be able to display the prints adequately on club nights. Your Executive Committee (EC) have had lengthy discussions about ways to improve the display and have come up with a couple of ideas, with perhaps the simplest being a voluntary reduction in the size of mats (not, I must emphasize the size of the prints themselves). Whilst we are reluctant to change the current By-laws on mat sizing as it is in line with PSNZ sizing we did wonder if members would consider using a smaller size, being both more economical for individuals (allowing six mats out of a piece of mat board rather than four) as well as allowing us to fit more images up the front on print nights – just an idea and I would appreciate any other suggestions.

I recently spent time cycling some of the bike trails in Napier with my husband

and some friends. We did nothing for three days except quietly cycle well maintained pathways, on the way stopping (not infrequently) to gaze at beautiful scenery and to enjoy good food, good coffee, excellent wine, to partake in a lot of chat-chat about this and that (I am sure we solved many of the world's problems) and generally to give ourselves a 'moment of space' between our normal, everyday lives. I took a few photos, all of which were horrible, but it didn't matter. We all came away from this small hiatus calmer and easier, with clearer minds and renewed energies. With this in mind, I thought I would end this month's presidential musing with this quote:

**“Rest is not idleness, and to lie sometimes on the grass under the trees on a summer's day, listening to the murmur of water, or watching clouds float across the sky is by no means a waste of time.” Sir J. Lubbock**

# Announcements

## 2019 Club Salon

After much thought and considerable discussion, the Executive Committee have made changes to our traditional Club Championships adopting instead a 'Salon' structure based on that used by the PSNZ Canon National Exhibition (Formally known as NATEX). We will each be able to enter four images in both the print and digital sections (eight in total) with the images judged by a panel of three PSNZ qualified judges. All images will be treated as 'Open' for judging. Additionally, we will incorporate changing annual themes which will have their own separate medal winners, with the themes for 2019 being Nature and Monochrome.

### Awards: Digital and Print (separately)

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

### C and B Grade Awards:

As an incentive to C Grade and B Grade workers to enter the Club Salon, we will run a parallel competition that calculates the highest number of total points per qualifying entrant, awarding trophies to the respective winners and 2<sup>nd</sup> and 3<sup>rd</sup> place certificates. The idea being that the more images you enter, the more likely you are to win!

Entries for the Club Salon open **1 June and close 30 June**, with the formal Club Dinner, Exhibition and Prize giving to be held at **Tauranga Racecourse, 7.00pm Thursday 15 August**. Price per person is \$35. The club webpage will have the fully revised TPS Bylaws available under the resource tab, and details on payments for the dinner will follow.



### Situations Vacant:

We Need Your Help...

Tauranga Photographic Society is a volunteer organization, and as such we have a team of people who very generously give up their time and talent to assist in the smooth running of our club and its activities.

Ross Larsen (TPS Life Member), and volunteer extraordinaire, has signaled to the Executive Committee that he wishes to stand down from the Executive and from the position of Webmaster and unofficial manager of all things technical, effective as at the Annual General Meeting this year. Ross leaves rather large shoes to fill but we are confident that there are members who will be willing to take on these roles. We will as usual be looking for nominations for members to come onto the Executive Committee a little closer to the AGM,

# Announcements - continued

but in the mean time we would very much like anyone who thinks they can offer time and talent to the following roles to make themselves known.

## Webmaster:

This position is responsible for technical maintenance, content, and quality control of the Club website: [taurangaphoto.nz](http://taurangaphoto.nz). A full description of the role can be requested by emailing [tpsresident19@gmail.com](mailto:tpsresident19@gmail.com)

## Club night Technicians:

You will all know that there are a few people who regularly sit at the back of the room each club night and to the best of their ability make all things technical work! We would love to have a few more technically minded people offer their services just so we can ensure that for every club meeting someone trained is on hand. You will be fully trained, given ample opportunity to practice, whilst others are there to assist. Feel free to chat to one of our current technical people to get further idea about the roles.

## Workshops:

Details of our workshops are now able to be found on the [new website](#). Check out the dropdown lists under 'Workshops' for full details.

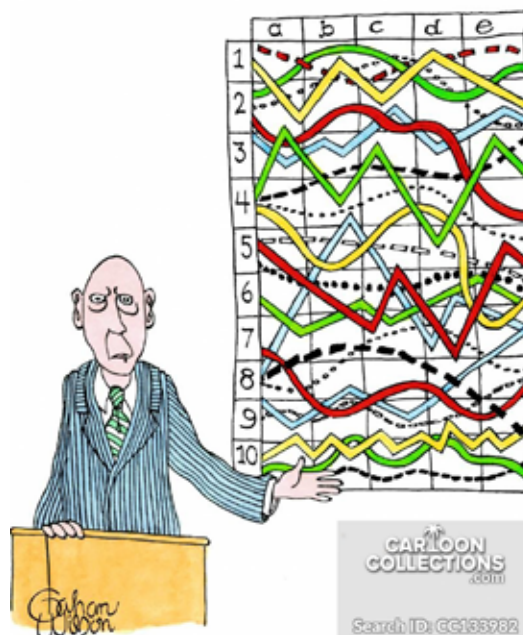
Spaces remain for all three workshops, but please do register as soon as possible to ensure you don't miss out

## Set Subject Expanded Guidelines:

A thank you to Trish McAuslan who has recently modified the Set Subject Expanded Guidelines. A printable version is available under the Resource tab – Resource – Set Subject with the information on a month by month basis available under the Evaluation Tab Evaluation – Evaluation Type.

**The Guidelines will no longer be published in the Newsletter.**

**TPS Website address:  
[taurangaphoto.nz](http://taurangaphoto.nz)**



## The Story Behind.....



### Sea Lions - Enderby Island

Enderby Island is part of the Auckland Island Group in New Zealand's Sub Antarctic.

It is home to a wealth of fauna and flora that flourish in the harsh environment and remoteness of the southern seas. The islands are under the care of the NZ Dept. of Conservation who also protect the environment and make it available for visitors from the ships that call at regular times during the summer period.

It is a breeding place for Albatros, Yellow Eyed and Rockhopper penguins, Giant Petrels, Cormorants, Fur Seals and the NZ Sea Lion. Of special interest are the fields of mega-herbs that provide colour and interest in the photographic landscape as well as habitat to rare insects and smaller birds.

A visitor to the island has special opportunity for nature photography and is able to experience and record some of the special character and behaviour of the mammals and birds from regulated distances. It has been called the Galapagos of the Southern Ocean.

There is concern over the future of the Sea Lion colony. It has been declining in numbers and research is being carried out to find the main causes whether it is the over fishing by trawlers, a disease affecting young pups or changes in the sea temperatures or sea environment. Research teams are on the island until winter carrying out tests and counts of the mammals.

The photograph captures a critical time on the crowded beach. The very large bulls start to establish their territory and gather their harems of females. This happens at a time when there are young pups around. They are cared for in nurseries by other females while the mothers take turns to go to sea to feed.

The fighting and posturing between the bulls becomes dangerous for the females and pups as the mature males chase each other on the beach biting and damaging each other. Photographers are also warned to keep their distance.

The photo shows the females shepherding the pups away from the three contesting bulls. A pup that gets run over by a bull will almost certainly die. The much smaller females also can get severely hurt in the fighting.

Heritage Expeditions have a variety of cruises that include visits to Enderby Island and Campbell Island. They range from eight days to three weeks. There is a thirty day voyage to the Ross Ice Shelf which also visits these islands.

All sailings leave from Invercargill. We have had two voyages with Heritage Expeditions and enjoyed them thoroughly and found plenty of opportunity for our photography.

For information: [www.heritage-expeditions.com](http://www.heritage-expeditions.com) Free phone : 0800 262 8873

Alistair McAuslan

# Evaluation Results - Digital and Print

In accordance with the new rules, only the best image (in the judges' opinion) in Set Subject and Open for both Print and Digital are displayed in the Newsletter. To see how the other images fared, you must log on to the new website.



1. "Give us a break" by Paul Byrne. Open, Digital, Honours



2. "On a Hilltop at Sunset" by Annette Johnston. Set Subject, Print, Honours.

To do justice to these magnificent images, they have been given a bit more space than usual, so the others are on the next page.

## Evaluation images - continued



**“Abandoned” by Annemarie Clinton. Set Subject, Digital, Honours.**



**“Dotterel’s juicy treat” by Marie Bilodeau. Open, Print, Honours.**



# Tips and Tricks

## New tools in Lightroom Classic

Lightroom has three “Local Adjustment” tools and they are: The Graduated Filter, the Adjustment Brush and the Radial Filter. These tools have been around for a long time and it might be a good idea to revise them before looking at the new tools. Whichever one you use, make sure to click the box at the bottom left “Show Selected Mask Overlay”.

**Adjustment Brush:** It is just like it sounds. You select the brush and then paint in where you want to make changes. When you call up the brush, a series of sliders will appear, and the changes you make with these sliders only affect the part of the image you have selected. If you want Lightroom to find an edge for you as you paint, to keep things from spilling over into other areas, be sure you have checked the Auto Mask option at the bottom.

**Graduated Filter:** You will find this tool gets more useful the more you use it. This is a filter that makes gradual changes to your picture, along a straight line. If you are familiar with a graduated neutral density filter, then you are familiar with this tool. As with the Adjustment Brush, when you call up this tool and create a gradient, you will see sliders appear on your screen. You can then make changes to only the part of the image you chose. Those changes will be softly blended in. You can create multiple gradients to change many discrete parts of your image.

**Radial Filter:** It works like the Graduated Filter, but it selects an elliptical area. Once you make your selection, you’ll see the usual sliders for making adjustments to the selected area. It is most useful for highlighting the subject or a particular part of your image.

The trouble with these selection tools has always been controlling the selection. Take the Graduated Filter, for example. How often do you really want to make changes along a straight line across your entire picture? Probably not often. What you end up doing is just trying to feather your changes in softly enough that you don’t notice changes to things sticking over the line.

Adobe has now provided an additional tool to help deal with that and it is called the “Range Mask” tool. What it does is allow you to exclude things based on colour or brightness.

Once you have selected a part of your image to edit using one of the Local

## Tips and Tricks - continued

Adjustment tools, you'll see an option at the bottom of the controls labelled "Range Mask". Its default state is "Off" but if you click on it, you will see the options for Colour and Luminance. Pick one and you can exclude that option from your selection.

Choose Colour and you will see an eyedropper that you can use to select the colour you want excluded. There's also a slider for setting the amount. You can click and drag to select all the colours in an area and you can shift-click to select multiple colours.

Choose Luminance and it will allow you to exclude pixels of a certain brightness. A Range slider appears with two points on it and you can think of these as black (left) and white (right). Pull the left one to the right to exclude darker tones, pull the right one to the left to exclude lighter ones.

You'll get a better idea of this when you try it for yourself. It works really well with the Graduated Filter.



"I hope you don't mind, but I used the computer to remove all those age spots and that hideous mole you have."

***That's all, Folks!***