



The first digital camera image made by inventor Steve Sasson in 1976.

Editorial

Look at the above image! Progress indeed.

Last month I suggested that maybe this Newsletter could be discontinued as it seemed that nobody reads it anyway! That had the desired effect of eliciting some responses from readers to the extent that I received a couple of letters and also a couple of images to publish in the "Reader's Images" section that I had thought to drop. I will also start a "Letters to the Editor" section, so keep the correspondence coming people! I need all the help I can get here.

Both the "Story Behind" and "Tips and Tricks" sections

were written solely by me this month and together with this section, that's a fair bit of work and I don't want to have to do that each month. If you have any interesting Tips to share, send them in! Likewise, if you've been away somewhere interesting with a good image or two, consider contributing to the "Story Behind." You don't even need to write it yourself, just make a list of your main points and your friendly editor will turn it into a work of genius!

All contributors please note that the deadline - arbitrarily imposed by me - is the 28th of each month to give me time to put it all together by

the end of the month. There is an embargo on publishing the Digital Evaluation results before the first Thursday of each coming month and this means I have to delay the newsletter until after that date, so I am going to shift those evaluations to the following month. Hence you will see only the Print images this month and the Digital ones will appear next month.

Get those thinking caps on and start contributing to make YOUR Newsletter more interesting and informative!

PS What about a "Buy and Sell" section?

Club Contacts

**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.

Contacts:

President:	Annette Johnston	tpsresident19@gmail.com
Secretary:	Trish Peddle	secretary.tps2@gmail.com
Newsletter Editor:	Neville Harlick	tpsnewseditor@gmail.com

Club Web Site: taurangaphoto.nz



From the President's Desk



Being a part of a management committee of any organisation is often challenging. Having the opportunity to work with the set of volunteers we have on the Tauranga Photographic Society Executive Committee (EC) however, is nothing short of a privilege (and believe it or not we have a lot of fun). As EC members, we are responsible for the week by week management of the club, a process undertaken in this committee with each member responsible for a port-folio. I would like to acknowledge in this space, my gratitude to each member who without exception generously spends time, thought and energy for the betterment of this organisation.

In July, at the Annual General Meeting (18 July) we will bid farewell to Ross Larsen; not I hasten to add from the club, but rather from the EC. Ross is a Life Member, he was President for a number of years, and has remained on the committee since, serving as

the ongoing developer and manager of the Club Website, and up until recently, seen down the back of almost every meeting managing all things technical.

With EC nominations now in for the 2019/2020 year I can confirm that we have a full complement of members, with Jenny Whitcombe joining the committee to take over the role of web manager from Ross.

Annemarie Clinton has this year taken on the role of managing advertising and social media. At our recent EC meeting, with prompting from Annemarie a decision was made to make the move from a public TPS Facebook page (mainly to promote and advertise the club on social media) to a closed TPS Facebook GROUP page. The Tauranga Photographic Society's Facebook group is to be a place where TPS club members get to know each other better, hang out (figuratively), and talk about photography. With it being

a closed group it is a safe space, where members can freely share learning, interact and grow as photographers.

The link: <https://www.facebook.com/groups/TaurangaPhotographicSociety/>

I know that not all of us engage in social media, however the Facebook page, the website and this newsletter are all means that we as a collective of people with a common interest in photography can share and interact; each one has a place.

Photo attached:

Taken by Jill Bickers: Annette at home in a field of Tuscan wild flowers accompanied by Kevin Clarke (not so at a home in the field of poppy's, actually Kevin was photographing a group of cyclist travelling at pace on the road next the field – note the camera angles)



Announcements

Presentation Evening (20th July)

Each year the club organises an audio-visual competition which attracts entries from New Zealand, Australia, South Africa and several European countries. Entries haven't closed yet so we don't know who has entered this year.

The award winning audio-visuals from this year's Tauranga Audio-Visual Salon are shown at a special evening at the Arts and Crafts Centre on Saturday 20th July at 7.30pm.

Everyone is welcome so please bring your family and friends to enjoy the evening with you.

Entry is \$2 which includes supper afterwards.

Workshop: Audio-Visuals for Beginners



Learn how to create an audio-visual for fun, to share or for competition.

No previous knowledge of creating audio-visuals is necessary but a knowledge of how to process photos is useful.

This is a practical workshop so you will need a laptop with image processing software such as Faststone, Lightroom or Photoshop on it or being able to share with someone. NB If you already have the Creative Cloud on two devices and you want to put it on a third device (eg a laptop) you can deactivate it on one device so you can use it on a third device. This does not remove the application and it will work again when you reactivate it.

Saturday 20th July
At the Arts and Crafts Centre, Tauranga
From 10.30am to approximately 5pm
Cost \$25pp

For more information and to register go to the Tauranga Photographic Society website. Select Audio-visual and then go to Workshop

Announcements - continued

Tauranga Audio-Visual Salon 2019 Judging Weekend.

This year the Tauranga Audio-Visual Salon attracted 81 entries from New Zealand, Australia, South Africa, United Kingdom, Ireland, Belgium and the Netherlands. This is two more entries than there were last year and there four more entrants which is really pleasing.

The weekend ran very smoothly thanks to the hard work put in by Trish Peddle, Ross Larsen and Ann Neiderer before hand. Trish spent ages downloading all these programmes which arrived by web transfer. They were checked to ensure they would play, entered into their categories and judging teams sorted out. Along with that came all the paper work and data entry - this is a huge undertaking.

Vivianne Baldwin was also working well before the weekend. Firstly obtaining sponsorship from Carters Photographics, Adata, Sony, Olympus and Fujifilm. We would like to thank these companies for their support and ask that where possible club members show their appreciation by supporting them. Secondly by organising food for the weekend. Couplands don't do sponsorships but they did give us a discount on the food for the judging weekend for which we are very appreciative.

The Arts and Crafts Centre was set up on Friday night so we were ready to start judging at 8.30 on Saturday morning. Alistair McAuslan was judge co-ordinator. Our guest judge this year was Bob McCree from Auckland. The other judges were Elizabeth Carruthers, Matt Leamy, Trish McAuslan and Dave Riddleston. Judging took all day Saturday and until mid afternoon on Sunday. Other members of the AV Group were keep busy. Ross was playing the AVs, Ann and Trish were keeping the records and April Stark was the announcer. Barb Lewis, Carol Riddleston, Marilyn Court and Adele Ashton took care of the hospitality and Ian Purden helped on Saturday.

Since then we have been sending out results, putting the results on the club website, preparing the catalogue, arranging for the medals to be engraved and getting ready for the workshop and Presentation Evening on the 20th July.

The club can be very proud of this competition run by the AV Group. It is now accepted as the top AV Salon in New Zealand and it is well supported by overseas AV workers. A big thanks to everyone who helped make this Salon such a success.



Getting Ready to start again!

Ongoing TPS Program

FROM the PROGRAMME COMMITTEE

4th July Going Bush with Shirley Kerr

Shirley has a in-depth knowledge of the bush and the things you are likely to find in it, particularly the fungi. When she lived in Katikati (quite a few years ago) she was an active club member and frequently shared her images and knowledge with us. It will be lovely to have Shirley visit the club and share some more of her work and knowledge. Check out her website: www.kaimaibush.co.nz

Reminder: Finding an up-to-date comprehensive book to identify NZ fungi has been a challenge. I have two - one published in 2000 and the other in 2006 - both a bit out of date now. This year Shirley has published a 'Field Guide to New Zealand Fungi' which covers over 600 species. Shirley will bring a few copies which interested members can have a look at, and, if they wish, purchase for \$60 cash or bank transfer during the evening.

18th July Elizabeth Carruthers talks about her experience in taking on the 365 challenge.

1st August Our visitor this evening will be Martyn Davis from Rotorua. Martyn is passionate about the outdoors, tourism, photography and video. In recent years Martyn has worked as a freelance photographer and videographer, basing himself at Mt Ruapehu, with the occasional detour to work providing webcasts and remote communications support to productions like the World Junior Surf Championships, The Hobbit and Pete's Dragon.

Evaluation:

August: Entries close at midnight on Wednesday 31st July.

Note that there are no print submissions this month. This is because there is only one club night where we can have feedback - the other club night is the club championship dinner.

Digital: Photojournalism and Social Commentary

Photojournalism is a way of telling a story using the photograph as your story telling device. These images often appear in newspapers and other news outlets. Social commentary are also story telling images about people and their lives. Often these images may illustrate an article about some aspect of society but it is likely that they would not appear in the news section of a newspaper. It is very important to take good photos in camera because there is a limit to the changes you can make later. You can crop them and correct exposure issues but that is about all. You cannot make alterations like removing or adding elements, or shifting elements around. This is similar to the post processing rules for nature and travel images.

Reminder:

Here is another reminder if you are working from an original copy of the Set Subject programme. The digital/Print submission in November was 'The Other Me' but this has been replaced with Open. If you have already taken photos for this submission - don't worry - the original set subject - 'The Other Me' will be included in next year's set subject programme.

The Story Behind.....



Basking Leopard

Back in May, my wife Anne and I took a trip to Africa, the one continent that we still had not set foot upon up until then. And what a trip it was! The real highlight was taking a guided safari from Livingstone in Zambia down through Botswana staying at camps in several game reserves along the way.

Each of these camps had a different "flavour" with different animals to be seen at each one, ranging from rhinos, hippos, elephants, giraffes, etc right through to the big cats and we managed to spot all of them with the exception of the cheetah which proved elusive. Too fast for us perhaps!

Getting towards the end of the safari and we had only found a leopard at night and so dark and distant that it was impossible to get a really good shot, so I asked the guide to try really hard for us. We were driving through some likely looking scrub and bush when I spotted a tawny shape running down a tree trunk a short way off, so we drove over and discovered the body of an impala wedged in a fork of the tree! The guide said that we had scared the leopard responsible off and he had taken his prey into the tree fork to guard against some hyenas stealing his kill. We head-

The Story Behind..... continued.

ed towards a thicket a hundred or so metres away and sure enough, there was a hyena keeping an eye on us with another one close at hand. The guide decided that we should leave the area and come back a little later in the hopes that the leopard would return and so we headed off a few kilometres and stopped for some morning tea. Nothing like roughing it in the African bush!

We duly returned to the original spot a couple of hours later. The hyenas had gone and there right above us in another tree was a leopard resting in a convenient fork placed perfectly for a nice, close shot with the camera. We watched him for a while until he finally came down and went to his "larder" tree, dragged the carcass of the impala down to the ground and took it off into the nearby bush to enjoy a leisurely meal.

An amazing experience seeing Nature in all her glory and one not to be missed. The power of that leopard in his jaws, shoulders and neck is simply incredible.



The Prey



Opportunistic Hyena

Evaluation Results - Digital and Print

The top Print images from last month. The Digital ones will appear in the August edition.



PRINT Set Subject
John Hayes, LPSNZ
The Matagouri Tree

OPEN PRINTS
Karl Tretheway, LPSNZ
Under the light of the
milky way



Readers images



**Work Ready by Gill Hodgson
(above)**

**Club President at work in Tus-
cany. Sent in by Jill Vickers**



**Never smile at a crocodile!
From the Editor**

Letters to the Editor

Hello Neville

I have just read the latest news letter - and yes I do read them. You comment that maybe it is time to discontinue it as the web site gives all we need. I disagree. The articles, comments and handy hints are not on the web site - if they are where do I find them?

I wonder if the news letter was more inclusive and had a different format. I am suggesting something like

a "Letters to the Editor" section. As I see it, club members have little to no opportunity to contribute suggestions or ask questions of the committee and also I have never seen minutes of the committee meetings - although they may be secreted somewhere . Maybe that is something that could be published?

Also you could consider a "Buy Sell & Swap" section.

It is a pity you are dumping the "Readers Images" idea. Nobody wants to go first so I have attached an image that I was messing around with - it wont be going for evaluation but might start the ball rolling.

I like the new format of the news letter - you have tidied up the fonts - yay!

Hope this helps and gives some encouragement to carry on with the great job you are doing.

Cheers

Gill Hodgson

Letter to the Editor

Dear Neville,

It was with considerable concern that I read your suggestion that the newsletter could be discontinued. But that got me thinking about the importance of the newsletter. I came to the conclusion that it was really important. It is a different resource from the club website. It is the place where members can keep up to date with what is happening in the club. This is particularly important if they are not able to attend the club meeting. It arrives in the mailbox - it is not necessary to remember to go to the website and then to search through it to find if anything has been changed. Have I read it - yes I have.

Regards

Trish McAuslan

Tips and Tricks

There's a hole in my camera!

And its called the "Aperture". That is the "hole" in the lens that allows light through to the image sensor. It can be varied in size, usually by rotating the aperture ring on the lens, but sometimes the camera just controls it for you. What happens when its size is changed? The obvious thing is that it allows more or less light through and so affects the exposure.

The size of that aperture is measured by the "f-stop" which is a number worked out by taking the focal length of the lens and dividing it by the diameter of the hole. For example, if you are using a 100 mm lens and the aperture diameter is 25 mm, then the f number is 100 divided by 25 equals 4. That is written as f/4. The reason for this is that no matter what the lens focal length is, the same f number means the same amount of light is admitted, so the f number is independent of the lens.

What can be confusing for beginners is that the larger the f number, the less light is admitted and this can be easily seen by considering our 100 mm lens at say f/22 and f/4. What is the aperture diameter at f/22? From the above, we can see that it is $100/22$ equals 4.5 mm and that is much smaller than the 25 mm for f/4 and so admits much less light.

If you want to get a bit more complicated, you might ask how much change in the amount of light is there? Say you want to halve the amount of light admitted. To do that you have to halve the **area** of the aperture, not the diameter. Think about it for a moment and it will be obvious.

Since the area is proportional to the diameter squared, that means you have to reduce the diameter by a factor of 1.4 (the square root of two). So in our 100mm lens at f/4 we had an aperture diameter of 25 mm, we have to divide that by 1.4 to get 17.8 mm. So the f number now becomes 100 divided by 17.8 which is 5.6. Hence to halve the light we go from f/4 to f/5.6 which is commonly called "1 stop". This is why you see that range of f numbers proceeding in that apparently strange way. Not so strange now you know where it comes from and you can see that a 1 stop change in aperture halves (or doubles) the amount of light passing through the lens.

Simple! Exposure control made easy!

BUT - and there's always a but - the other thing that the f number controls is the distance over which the image remains in focus and this is called the "depth of field" or DOF.

Suppose you are taking a landscape with objects spaced out from a few metres away right out to the horizon. Then you would want to try and have everything in focus, from near to far, so you need a large DOF. Or you might want the nearest objects sharp and the background blurry, so you need a shallow DOF and a close focus. For sharp objects at a distance and blurry up close, you need a shallow DOF and a far focus. Quite straightforward!

As a general rule, the smaller the aperture (big f number eg f/22) the greater the DOF and the larger the aperture (small f number eg f/2.8) the shallower is the DOF.

Some lenses even have a DOF scale marked on the aperture ring, but its better to learn by

Tips and Tricks - continued

experience so you get a “feel” for what sort of DOF you can expect with a certain lens at various f numbers and to do that, you must practice!

You find your lens can go right down to f/36 so that is going to give you an amazing DOF so everything will be sharp and in focus, from near to far, so you take a beautiful landscape shot only to discover that its actually quite blurry. Disappointing! What went wrong? There was plenty of light and you used a tripod, so it couldn't be camera shake.

BUT (there's that word again!) the laws of physics went against you because of something called “diffraction”. Diffraction happens when light has to pass through a small hole. The light curls around the edges of the hole and so sort of smears out a bit which means the focus is no longer sharp and the smaller the hole the more smearing (blurring) you get.

To avoid diffraction effects, you shouldn't use an aperture smaller than about f/18 no matter what lens you are using. You might get by with f/22 for some lenses and some scenes, but you should never go smaller than that.

Most lenses have a “sweet spot” for sharpness and it usually falls in the range of around f/8 plus or minus a stop or two, so that's always a good place to start.

For myself, I have stopped going beyond f/16, simply because I find the photos too soft. You can never make them tack sharp, and you have to process them pretty hard to get something fairly sharp and acceptable.

As always, try it for yourself and see what the results are. The best way to find your personal limit on your favorite lens is to put your camera on a tripod and shoot test shots at f/11, f/13, f/16, f/18 and f/22 or even further down if your lens has those apertures. Look at the photos at 200%. Notice the sharpness difference and decide what your limit should be. Memorize that and just be sure not to go below that aperture.



That's all, Folks!