

focus

MATAMATA CAMERA CLUB
www.matamatacamerclub.org

READING A PHOTOGRAPH

Club photographers know that photographers like to critique photos – they deliberately point out how the photo could have been improved by this or that. So – the next time you see a photograph from National Geographic, or a portrait from an art gallery, walk yourself through the following list.

1. **Start with First Impressions.** What do you notice? If a picture is worth a thousand words, what is this picture saying to you? Allow yourself to take in all the elements collectively, and then tuck your observations away for a moment. As you look at more specific details you may be surprised that your first impressions aren't always accurate.
2. **Evaluate the content.** What time is this photo taking place? Determine not just time of day but the occasion as well. Where is the setting located – in both a general and broad sense? This alone will influence the story being communicated if there are different cultures involved.
3. **Relationships.** Subject to subject or subject to viewer. What can you see about the people within the picture? How close are they? How do they feel about each other? Also consider if there is

anything being said between the subject and you as the viewer. Are there emotions that meant to be communicated to you? What does this leave you feeling?

4. **Concepts.** Actions and connections within the setting. Sometimes subtle details within a photo can make a dynamic impact on the message. Hand gestures, direction of gazes, etc. What do all these details communicate about the message of the image?
5. **View.** Does it make you a participant or a viewer? Powerful photos are often the ones that draw us in and make us a participant rather than those that leave us as simply a viewer. How does this influence your take and feeling about the photo?
6. **Direction.** Where does it take/leave you? This question goes beyond simply eye flow. After evaluating all the subtleties and details, ask yourself how they all come together to support the overall message or idea of the image. What thoughts do you have? What conclusions are you drawn to?

Adapted from: <http://digital-photography-school.com>

MEETINGS:

Second Tuesday of the month
 (February to November)
 7.30pm
 Anglican Church Hall

SUBSCRIPTIONS:

Double or Family	\$50.00
Single	\$35.00
School Age	\$20.00

MAY THEME:

PANNING – A sense of motion. Usually you track a moving object, but there's scope for abstract images of static scenes too.

President:	Keith Melville
Secretary:	Elaine Melville
Treasurer:	Brie Martin
Website:	Carl Proffit
Newsletter:	Elaine Melville
Judge Convenor:	Geoff Brokenshire
Committee:	Helena Gratkowski Cassandra Robinson

TIPS AND TRICKS – DIGITAL CAMERA WORLD

Format – not erase

Formatting your memory card wipes it clean and rewrites any pertinent camera information. Erasing your images does not. So always format your cards to minimise the risk of any data corruption.

Hand-held or tripod mounted?

The simple act of setting up your camera on a tripod will slow you down, and this can be enough to make you concentrate a little harder on what it is you're photographing and what you hope to achieve. At the same time, locking your camera down for every shot you take can reduce your spontaneity, so don't be afraid to mix it up from time to time. If you religiously use a tripod, set out without it and see what happens, and if you normally travel without one, take it with you to see how slowing yourself down affects the results you get.

Straighten up

The word horizon is found in the word horizontal, and that's precisely what it should be. If your digital camera's got an in-camera level, use it. If not, invest just a few dollars in

a hotshoe-mounted spirit bubble. It will save you hours correcting your shots in Photoshop later. A number of DSLRs have a grid that can be activated and superimposed over a Live View image on the rear LCD screen, making getting level horizons a breeze. Alternatively, use the autofocus points across the centre of the viewfinder to do the same.

Which AF point(s) should you use?

Digital SLRs may have a bewildering number of AF points to choose from, but for the majority of shots you only need one – the central one. Place this over your subject, half-press the shutter release to lock the focus, and then simply recompose the shot.

Aperture or Shutter Priority?

In a nutshell, the aperture controls the depth of field in an image and the shutter speed controls how movement is recorded. Not sure which shooting mode to go for? Decide which of those two things you want to keep most control over in your shot and that's the priority option to go for.

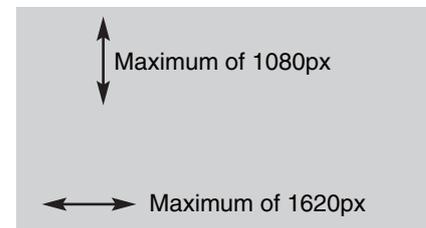
FIELD TRIP

A field trip is tentatively planned for Sunday the 25th May to Karangahake/Waikino Gorge, with an early start to catch the best lighting conditions.

Details to come.

FILE SIZES

Just a reminder of photo submission file sizes:



Your photo does not need to fit these proportions exactly, but should not go over the maximum in either direction, and should be 72dpi.

CLUB GEAR

The club has various gear that can be borrowed:

- Spyder (monitor calibrator)
- Arctic Butterfly (sensor cleaner)
- Matte Cutter – this is at Andy's home
- Free-standing display boards
- Various books (at Keith and Elaine's house as there are too many to cart to meetings each month, but anyone is welcome to have a look any time)

If you have any information or suggestions for your newsletter please email:
info@matamatacameraclub.org

SUPPER ROSTER:

11th FEBRUARY	Cushla	Elaine
11th MARCH	Elaine	
8th APRIL	Liz	Robbo
13th MAY	Tina	Tracey
10th JUNE	Geoff	Sue
8th JULY	Carl/Sonya	Roxanne
12th AUGUST	Helena	Caron
9th SEPTEMBER	Cassandra	Brie
14th OCTOBER	Esther	Elaine
11th NOVEMBER	Marie	Cushla
9th DECEMBER	Christmas function	

If you are unavailable on these dates email: elaine.c@ihug.co.nz