

DPS

DRIFFIELD PHOTOGRAPHIC SOCIETY

NEWSLETTER FEBRUARY 2018



Hi All

A very interesting meeting last Monday. First we had Ernie's slide show. This certainly contained some superb images, many on my special exhibition subjects of Hull City of Culture & the East Riding of Yorkshire. We certainly now know who to turn to for advice on what to look for on our own doorstep. Talking of the Exhibition, plans are now underway for it to be held in the Maple Room at the Bell. More news next month. Following Ernie's show we then had Brian J showing how to save work while on holiday followed by a short question and answer session on what we need to do in order for the club to progress, with quite a few suggestions to consider but leaving almost just as many questions as before. However it was good that so many of you took part in the discussion. This was followed by Darren M demonstrating our new printer. The prints I saw looked pretty good, so why not bring along a few pics on a USB stick for our next session TBA.

Notes from an Old Snapper 8

Can't beat Banksy for stirring up a bit of good clean controversy!

On the one hand we have those saying "Draw the raised bridge" is a masterpiece and it is a real honour to have the man (or is he a woman, who knows?) produce a graffito in Hull. On the other there are those saying it is just a stain on our pristine city and should be expunged from the world as vandalism.

In a nutshell (or a painted stencil) this is the whole argument about art. One person's chef d'oeuvre is another person's daub.

Although elderly (by some definitions) the Old Snapper is not quite as ancient as to be able to give a contemporary critique on the controversy over the production of cave paintings at Lascaux but he still has an active enough imagination to surmise the discussions which ensued on their artistic content at the time. They too are just daubs on the wall and thus come under the Philistines' definition of graffiti. No doubt there would have been similar arguments then.



Is it just age which gives venerable pictographs their value? Or is it their rarity? Or maybe just the insight they give us of lost civilisations. Whatever it is, there can be no doubt that they do possess a magical quality drawn by a hand we can only wonder at.

The "art" of drawing on walls, be it in caves or on cliff faces, seems fairly universal. From 3000 BC Mesopotamia and Egypt through to Europe, America, China or Australia, there seems always to have been an urge to scribble on walls. How many of us with children have not had at least one instance of this in our homes?

We, as adult members of a modern society, in the main, do not draw on walls. Possibly because it has been disciplined out of us, or because we have lost that creative urge or anger. More likely, in the case of DPS members, it is because we have found other outlets. We create our images with cameras and printers. We think about, capture, process and present on tidy pieces of paper our depictions of the world around us. If there were men and women chasing bison or herds of mammoths roaming in East Yorkshire, we would portray them. We are no different than our ancient predecessors.

Who is the Old Snapper?
Do you know his or her identity?
Answers on a postcard or email please.

Banksy, as far as the Old Snapper is concerned, is a genius. He has the ability to portray great truths in a simple graphic, displaying enigmatic wit. Nearly everyone can see a personal angle and read their own truth into his artworks. His book Wall and Piece is a pure delight. The puncturing of pretentiousness by simple humour, the laying bare of the hypocrisy of the state is done with naïve means but with devastating power. No wonder those in power rail against him.

The Old Snapper would love to be as simple an artist as Banksy. Some despise Banksy and all he stands for. Such is the power of controversy of art. Art which is not divisive are usually not worth talking about.

As for the meaning of "Draw the Raised Bridge" I shall leave that to you.

Nice to see Dave Ireland back from his Vietnam trek with Carole. Hopefully we shall see where they went later this year. Also back from their Scottish adventures are Helen Smith and Anna Hill, who along with Graham Thurlow (although not at the same time) braved snow and blow on the Cairngorms photographing red deer, mountain hares, red squirrels and ptarmigans. Hopefully some of these pics will appear in our various competitions still to come.

Tech Tips Photographing Pets

A pet is just like any other subject in terms of photography technique - composition, focusing and exposure being the three main areas to perfect, the fourth, and most problematic, is getting subject participation. If you position your cat / dog then get your camera out their inquisitive nature will drive them to come right up to the camera and sniff the lens. You move away and they'll follow. Sit them in a convenient spot and they'll bounce back. Frustrated? You will be!

You can, of course, spend time training them to obey, but the fact of life is most of us have a pet as a companion and training is the last thing on the agenda. So, what can you do? Here are a few basic tips to get you started:

Give The Dog A Bone

Give your pet something to take their mind of the camera. The only problem now is they will be chewing or playing around and are highly unlikely to look at you, let alone the camera.

Use A Squeaky Toy

Use a squeaky toy to attract their attention. Place it behind the camera so they look in the right direction. The bone they're chewing will be more interesting, but at least they will look up long enough for you to fire the shutter. Act quickly and make sure you get the shot in the first or second take as they'll soon get wise or bored of your attention seeking activity.

Wait Until The Right Moment

Cats and dogs are easy to catch out when they are sleepy. Time for the squeaky toy again. Just as they're nodding off squeak the toy and you'll get a moment of alertness. Which means you can get two shots: one where they're alert and the other relaxed.

Ask A Friend

You could ask someone else to entertain the pet while you walk around taking the photos. Try to keep the person out of the frame and the shots will be more natural.

Exposure Issues?

Take care when photographing an animal with dark or light fur as their coats can fool your camera's meter. A pet with a white coat can end up looking dull as the camera thinks the scene is too bright while a pet with a black coat can end up looking grey due to your camera thinking the scene is darker than it is. If you find this to be a problem just use exposure compensation to use a + or - exposure depending on your circumstances.

Focusing Tips

As with people photography, focus on the eyes for the attention grabbing shots but don't forget a dog with a long snout will need more depth of field when shooting close up to prevent the tip of the nose being out of focus. Take your shots using a small aperture to avoid this or shoot when their head is turned to one side

Keep An Eye On Your Backgrounds

Watch out for bright backgrounds that could affect the meter reading. Try to take the shot with a neutral background that isn't distracting and, like people photography, avoid trees and telegraph poles growing out of heads.

Capture Action Shots

Try using a slow shutter speed with flash and panning with the animal as it moves to create abstract slow sync flash shots that create a sense of action. You can also use flash to freeze the animal as it moves through your frame. For a shot of a dog jumping into the air, for example, follow the dog through its tracks and fire the shutter when its feet are off the ground. Again, it helps if you have a friend with you to help encourage the dog to do tricks while you move around and capture the action.

Using Flash

Humans are not the only ones who suffer from devilish looking eyes when flash is used. Pets eyes appear bright green when flash has reflected. Just as you do with people, you can remove the unwanted colour from the eyes in Photoshop.

Capturing Shots Of Smaller Pets

Let's not forget our small friends such as hamsters guinea pigs and mice who are all cage based and eager to bury themselves in straw.

The main problem with these pets are: one, getting close enough and two, avoiding a picture framed with bars. A good option is to photograph the creature in someone's hand, which gets over the cage problem. Then you need a lens that will go close enough so you can fill the frame with the animal.

If you don't trust the hand approach move really close to the cage and use a wider aperture to throw the bars out of focus. Or shoot through the cage with the door open.

YCPG NORMAN TROPHY held at Driffild on February 12th.

We didn't fare too well in this competition entitled 'Architecture' coming in at 5th. out of 7. Wolds won with 173, Beverley 158, Focus 155, Pocklington 154, DPS 151, Hornsea 149, Yfoto 142.

The judge was Mr Nigel Walker of Beverley. Although disappointing for DPS, it was still an enjoyable night, with special congratulations to Beverley club for a great result.