

THE CONTACT SHEET

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HUNTINGTON CAMERA CLUB'S MEMBERS MONTHLY NEWSLETTER



PRESIDENT - MIKE DIRENZO

SECRETARY - BOBBIE TURNER

TREASURER - HERB KNOPP

NEWSLETTER EDITOR - GEORGE FAVALE

Huntington Camera Club

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www.huntingtoncameraclub.org

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PRESIDENT'S NOTES

Friends of Photography,

The images last Tuesday were simply beautiful. We have attracted a very talented group of photographers over the years, which is the sign of a good club.

Photographers join the Huntington Camera Club because we have a good reputation throughout the local photography scene. People join the Huntington Camera Club because they want to compete against the best at their level whether it is novice or advanced.

I do feel as though something is missing. I believe that when people consider joining a camera club they want more than competition. Actually, I think most people join because they are seeking to learn more about our craft. Now that we have one less night of competition per month, we will begin having more "How To" presentations and demonstrations that everyone can learn from.

I would like to have at least three evenings per year where we set-up the room with different demonstration stations where members can wander around and "sit-in" on live instructional tutorials. If we can make them "hands-on" activities, even better. Of course an evening like this requires volunteers to make it a success. Do you have a photographic talent you would like to share with the club? Maybe members have photographic or post processing questions that they need answers to. We're all in this together for the same reason, so don't be shy, get involved and have fun.

I have had a few people speak to me about helping out with coordinating one of the many competition divisions within the PSA. These competitions will be starting soon, and I still have room for a couple more volunteers. Right now we have some "B" "A" and "Masters" people signed-up to pitch in and help. Why not you? Join in and help the club.

Another matter that needs to be addressed immediately is that we need a representative to the PFLI. This job requires the representative to bring our club's competition photos to the PFLI competitions one Friday night a month beginning in October. This is an important member position and we need to fill it ASAP. Please, consider doing this for the club. Besides, it's a good way to learn about judging and learn what the judges are looking for in a competition.

Lastly, as I stand before you at the meetings I look out and see a lot of unfamiliar faces. We have many new members who I do not know. Please, come up and introduce yourself so we can get to know each other. I look forward to being your President for the next three years. Let's have fun, learn and become all that we can be as a club.

Best regards, Mike DiRenzo – President



Notes from the Editor...September 2010

And here we go...off to another great season!!

This Month's Contact Sheet

For those who are new to the club and for those who can't remember... each month I pick (generally a vertical, that allows for the contact sheet printing) an image to represent that month. I intentionally do not pick the print of the month winners since I already highlight them. To start the new 2010-11 season I selected an image by one of my favorite photographers **Jamie Kelley**. What a nice image Jamie submitted this month... several of us tried to shoot the butterflies at Sweetbriar over the summer, but Jamie not only tried.. but did... and really captured a beauty... way to go Jamie!

This year's new competition schedule

We had about 180 images submitted for our first competition. This was our first one using the new restriction of entering a total of 3 images per paid member. Everything seemed to go very smoothly... The judge stayed on topic and did a great job to finish with time left over. Did you notice how many new names there were! I agree with Mike DiRenzo, we need to get to know all these new members...(note - if you are a new member and I have not contacted you, drop me a note with your name and email). And remember you can always look at our web-site to see our schedule of upcoming programs. http://www.huntingtoncameraclub.org/meeting_calendar.htm

The Staff of the HCC Newsletter grows!!

This summer I took a break from my photography... I actually put my camera down for over a month and didn't take a single picture!! (First time I did that in the 5 years I have been shooting!) Just recently I started again... It was nice to take a break, but I am all recharged and ready to start again. So I went out to one of my back woods places and was shooting by a wet pond area, when I ran into this cute little woman photographer named Fannie (see her picture later in this issue). She had mud on her clothes and a little on her face. Like all photographers do, we started to talk, and I told her all about the Huntington Camera Club and how everyone was so nice .. And so on... She asked me if I did anything there and told her how I help back up Glenn in the technical area, and that I am the editor for the newsletter... well she beams and asks if I would like help... of course I said yes..So starting this month and I hope for the remainder of the year she has agreed to write a monthly advice column called "*In Focus with Fannie Foto*".

Print of the Month Winners

Our three winners for the first month are Carol DiRenzo, Jovanna Hopkins, and Jeff Zoltowsky. All had great images and can be seen later in this issue.

Guest Article

As our new season starts, competitions and judging become a heavy topic. Joe Constantino has submitted an article on critiquing and judging, which has some valuable information, which would be nice if we and the judges all followed this.

Closing Notes

All the new members!! Wow... standing room only for our first competition. And to close, I know I always feel good, when a visiting judge goes out of their way to praise our club. We are starting to make our mark, let's continue this into this new season!

George gfavchi@ameritech.net



IN FOCUS.....with Fannie Foto

Welcome to the premier of **IN FOCUS** with Fannie Foto. Aunt Fannie knows you have lots of questions and she hopes this new forum will be a great advice venue to help with your photography ventures. Just as there are Canon users and Nikon users who both swear by their equipment there will always be more than one way to tackle a particular procedure. This forum is open to all photographers, from beginners to masters, whether they are camera, photoshop, lighting, or composition related. Comments or alternate procedures are also welcome. You can contact Aunt Fannie at fanniefoto@gmail.com. I hope the following column inspires you to go out and shoot.

Until next time....**SMILE...either behind the camera or in front..you choose...**

Dear Aunt Fannie,

I hear some of the judges like to see frames around photos. I use Elements. Can you tell me how to go about applying a frame?

Thanks,

Frameless,

Dear Frameless,

Some judges feel that on projected images the frame, well, frames the photo from the black screen so if you have a dark photo it's hard to determine where the photo ends and the screen begins.

In Photoshop, go to IMAGE on the top tool bar. Click on RESIZE, then click on CANVAS. A small window will come up with your photo's width and height dimensions. You want to increase that number by the size of your frame. For example, if your photo's dimension is width 2.00 and height 4.00 you can add .15. Enter new width of 2.15 and height 4.15. Then click on the color button to choose your frame color. A sample of your photo with frame will come up. You can always go back and adjust the dimension and color.

Despite what some say honey, size does matter! Keep in mind the proportion of the frame. You don't want it overpowering your photo. You want to compliment it so keep it thin and try to match the color to a prominent tone in your photo.

Dear Aunt Fannie,

I have a point & shoot camera and love taking photos of flowers. Are there any tips on how to take great close up shots with a point & shoot.

Feeling like a wall flower

Dear Wall Flower,

Sometimes you have to get down and dirty to take some good flower shots.

First set your camera on 'macro' setting (the little icon of a flower). This helps to focus at a closer range.

Put the ISO at the lowest value.

The ideal time to shoot is an overcast/cloudy day.

Find a flower with a good contrast background but at least 5 feet away so the background will appear blurry.

Look for a flower in good condition..Not one that has been nibbled away at.

And to get that more personal, intimate feeling photograph your flower eye level and for this you may have to get down & dirty.

Dear Aunt Fannie,

I don't (can't) always lug my tripod around. Can you suggest other methods so when my aperture is opened all the way my photos won't come out blurry from camera shake?

Sue

Dear Shakey Sue,

One sure method is by using the self timer. Set the timer for 3-4 seconds, press the shutter and let go. This way it eliminates the shake that can occur from manually pressing down the shutter.

You can always lean the camera on a ledge or rock to secure it more than hand holding.

Also, drink after the shoot, not before!

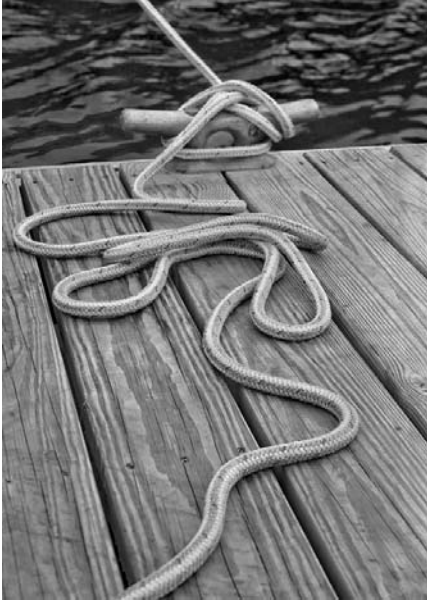
Thanks for your questions and keep them coming. Send them to me at fanniefoto@gmail.com

There are always two people in every picture: the photographer and the viewer..Ansel Adams



The Winners – September Competition 2010

All Tied Up – Carol DiRenzo Black & White Print of the Month

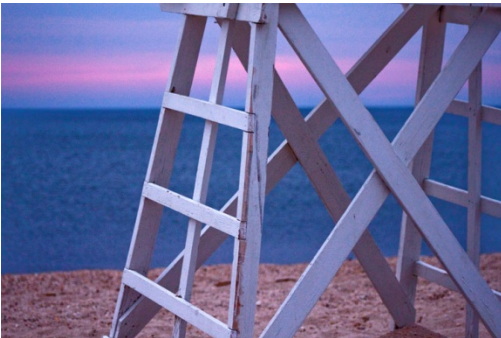


"All Tied Up". This photo was taken while Mike and I were on vacation this past summer in Bar Harbor Maine. We enjoyed ourselves so much last year camping at Acadia National Park we went back with some friends this year. We took a trip into town one afternoon and went down to the harbor to take shots. We noticed this rope lying on the dock that was tied to one of the boats there. A little adjusting on how the rope was positioned and I took a few shots like this. Once I saw the image on screen I decided it would make a nice black and white image and after very little post processing, some burning, a levels adjustment and contrast; this was the result.

I like the simplicity of the finished product. If you have not been to Acadia National Park in Maine you are missing some beautiful scenery not to mention some great photo opportunities!

Shot with my Canon 20D, Canon 28-135 lens. ISO 100 at F5.6, 1/200 sec. Focal length 30mm.

Off Duty – Jovanna Hopkins – Color Print of the Month



I took this photo at Sunken Meadow in July. I was hoping to see a great sunset. However, I was disappointed because it was a cloudy evening. Just as I was leaving, I thought about trying to take a photo from a different angle so I knelt behind the lifeguard's chair and almost fell over in the sand. I used a Canon EOS Rebel T1i with a 75mm lens. The camera was set on Aperture Priority, F4 with an exposure time of 1/200 and ISO of 800. The color became more vibrant when I adjusted it using Raw processing in Photoshop Elements.

There are so many members of the club who have given me help and encouragement. Thank you for your patience and support. Jovanna---

My Columbina – Jeff Zoltowsky - DPI of the Month



With the recent purchase of a new tripod and extension tubes, I began looking for a subject to photograph. I walked into my backyard and picked the first flower I saw. I knew what I wanted to do, but was not sure of the settings to accomplish the thought in my head. Do I use a flash, or shoot without a flash or natural light? I really was not sure since it was my first attempt to shoot with the extension tubes. It was really amazed how close the tubes enable me to get to the subject. I mounted my camera on the new tripod and snapped a few shots. After reviewing the photos, I realized I needed some sort of background, so I reached out for the photo matting and propped it up on the dining room table. I took a few more shots with the flash. I really didn't like the results, even though it did look better with the black matting in the background. I then looked for some indirect lighting, and ended up using my flashlight with dying batteries. I liked the results. I think I may have found something, but didn't think it was competition worthy. In preparing the

photo, I remembered one of the judges had a preference for tight cropped photos. I cropped the photograph right to the edge of the pedals, adjusted the contrast and brightness and added a boarder.

To my surprise, at the meeting, I received a PFLI 2010 Leonard Victor Memorial Award and was very honored. What a great start to a new year at HCC. The photo review was next on the agenda after the awards were presented. My photo was the third digital image up on the screen and the judge remarked and complimented the photographic image. He gave it a 9. At that point my day was complete. What more could I ask for? Well, the judge then announced my photo as the POM.

Joining the camera club has been a wonderful experience for me. This is my third year and it was an honor to receive the POM award. Thank you all for making this club so enjoyable.

Jeff

The following is the EXIF data for the image:

Canon EOS D40,Sigma 18-200mm,f/5.4,Exposure 1/30,Format – RAW,

Subject Distance .5 m,Exposure Mode - Manual

CRITIQUING AND JUDGING

by Joe Constantino

The object of critiquing is to assist the photographer in improving his images. Judging is the evaluation of an image and determining how well the photographer has succeeded in producing the quality of his image.

A well rounded photo background is necessary to achieve these objectives. Photo subjects cover a broad spectrum and the critiquer-judge must be knowledgeable in the various subjects in order to successfully perform his duties. For example, in some cases street photography may be the same as photo journalism and in some cases there is a difference. These two terms are not interchangeable. The discreet evaluator will recognize these differences.

For information on street photography see: Bystander: A History of Street Photography by Colin Westerbeck and Joel Meyerowitz. Another area that should be reviewed is abstract photography which is a departure from reality.. There are three types of abstracts; simple, where the subject is obvious as in many of the impressionist's works; partial, where the subject is somewhat obscure but still recognizable as in the works of Dali and Picasso; and complete where the work is completely obscure and unrecognizable as in the work of Jackson Pollack.

Description, analysis and evaluation are the three areas of determining the quality of an image. Since time is very short for each image that is being judged the description should be kept to a minimum if discussed at all, everyone is looking at the same image; they know what is there. There is little time for analysis. A simple subject may require very little analysis but an image that is complicated and may or may not have psychological implications may take much longer. Since very little time is given for each image discretion on the part of the judge is necessary in this situation. The question of what the maker is trying to communicate needs to be answered.

GUIDELINES:

1. Start by saying something positive about the image.
2. Never say "I like this" or "I don't like that". This implies a prejudice on the part of the judge. The judge may dislike an image but that doesn't mean it is a bad image or that it is not done well.
3. Look for graphics that may assist in the evaluation. Why? People are familiar with triangles, rectangles, squares, etc. and relate to them and will better understand and appreciate the critique if it is easy to comprehend.
4. Don't assume you know what technique was used in photoshop to reach the final presentation by the maker. You may be wrong and that will make you look bad.
5. The image should be viewed as a whole and not a group of parts. It is the whole that is being evaluated.
6. The final image should be the sole criteria for judging and not how difficult it was to take the picture or how much work had to be done in photoshop to perfect it. The judge should look upon the image as an artistic expression and not a technical exercise.
7. Don't compare one print with another. Each image is an entity unto itself and should be judged on its own merits.
8. An image with impact will make a strong first impression. Take a second look at the image that is more subtle so you don't miss anything.

USE THE THREE ELEMENTS OF AN IMAGE, SUBJECT, COMPOSITION AND TECHNIQUE WHEN EVALUATING

1. SUBJECT: Does the subject have impact? If not, is it treated so that it is pleasing to the eye? If more than one subject, is one treated in a subordinate manner so as not to compete with the main subject? Remember that odd number subjects, i.e. 1, 3, 5, 7, are more pleasing to the eye than even numbered subjects, 2, 4, 6. Is the main subject too large or too small?
2. COMPOSITION: Does the composition follow the rule of thirds? If not, is the composition acceptable or good anyway? If not, what is wrong with it? Centered subjects are not always bad. Look for leading lines. Vertical images are usually bolder and more powerful than horizontal

lines which are usually more passive. Diagonal lines show direction and imply motion while curves provide grace and charm and are pleasing for the eye to follow.

Horizon lines and horizontal water lines must be straight.

3. **TECHNIQUE:** This basically is the manner in which the photographer uses the technical elements of his art to express himself. Is there good print quality? Is there good contrast in the image? Are the hot spots eliminated? Is the print or DPI clean and dust free? Was the correct shutter speed and aperture used to capture action if any? Was the correct aperture used for the correct depth of field to keep everything in focus or to use selective focus? Is there good color saturation throughout? Is the photo over or under exposed?

LEAVE YOUR PREJUDICES HOME!!!