



Twin City Camera Club

ViewFinder

Member: Photographic Society of America
and The Southwestern Michigan Council of Camera Clubs

April 2007 Roll 71, Exposure 4

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April 23, 2007 Program Night: *April Critique* is the program and will be a club member's photo critique as suggested by Program Chairman Jim Lynch and approved by the TCCC Board. Jim expressed these thoughts to me. "We all have some really good images, some really bad images and some that we really don't know about. It's the ones that we don't know about that a critique could help us decide what we should be doing."

Everyone is encouraged to bring or submit 1 to 3 images in each of the competition categories of their choice. Digital images should be submitted as soon as possible using email to: digital@twincitycameraclub.com the same as they are for competition with a subject line of "April Critique." You may also bring images to the meeting on a thumb drive or CD. Please create a folder "April Critique" and put the images in that folder and come a little early to assist in the transfer to the club's computer. Identify or mark the CD and/or thumb drive for return after the meeting.

The ground rules for the members offering the critiques should be with the intention of helping the members in learning how the images can be improved. So when offering critiques or comments, please be thoughtful and offer suggestions that are constructive and friendly.

Big Opportunity! Digital Workshop Classes begin on Wed. April 25, 7 pm

There will be digital workshop classes conducted by Tom McCall starting this month. Tom writes: "We hope to have them twice a month and the classes will be free, They will be held at the TCCC clubhouse and you can bring a laptop if you have one. They are limited to TCCC members and will be approximately 1 1/2 hours in length. We will be working with Elements, Photoshop and other imaging programs. We will be starting with tips and techniques on preparing images for competition. Most of the information should apply to prints and/or slides. We will try to keep it as simple as possible. *Did I mention that it's FREE.* **The first class will be on Wednesday April 25th at 7 pm. so try to be a little early.** Dates and times for future classes will be posted on the Head's Up page of the TCCC website and there will be notification by Email. For members without email call Tom at 269-982-0034."

Please note that there will not be a May program due to a holiday.

Upcoming Competition Subjects for 2006-7 Calendar (2nd Monday)

May--Upton Arboretum (you must be inside the arboretum boundary while taking the photo)
June—Nature

Note: Be certain to review rules and procedures for competitions on the TCCC website:
<http://www.twincitycameraclub.com/competition1.htm> Remember to e-mail digital images to digital@twincitycameraclub.com, no later than the Monday one week before the competition.

Tom McCall, Webmaster, writes to remind us:

Digital Slide Competition: We want everyone to have an equal chance in competition:

Maximum image size is 1024 pixels wide x 768 pixels tall,
saved in JPEG format between 150 and 200 kb at 72 dpi.

See all the competition rules and information at:

<http://www.twincitycameraclub.com/competition1.htm>

Remember an entry card must be filled out and placed on the scoring table prior to the competition. If you know or think you might need a card made out just ask in your email and we'll make one for you. The images need to be e-mailed to

Digital@twincitycameraclub.com , no later than Monday, one week before the competition. If you have any questions on preparing your entries, size, etc. please call or email Tom McCall or Sharon Bogner and we'll be glad to help you as much as we can.

We had thirty (30) honors in the April competition.

CLASS A MONO PRINTS

Sharon Bogner - White Trillium

Sharon Bogner - Thinking & Dreaming

Sharon Bogner - Like a Rock

Elaine Harju - Whip Cream Clouds

Elaine Harju - Stair Case in White with Black

Joe Littleton - White Collar

CLASS B COLOR PRINTS

Dave Wheeler - Pelican Sunrise

Dave Wheeler - Sunset Sail

CLASS A COLOR PRINTS

Curtis Drake - Fishing

Curtis Drake - Our World

Gorson Drake - Misty Beech Tree

Bud Friesen - Three Flowers

Elaine Harju - Bianco

Jim Lynch - Great Egret

Jim Lynch - Snow Owl

CLASS A FILM SLIDES

Ralph Harju - Stairs

CLASS B DIGITAL SLIDES

Julie Coskie - White Crocuses 2 New member, first competition and First Honors

Julie Coskie - White Crocuses 3

Ted Post - Lightning Strike in New Mexico New member, second competition and First Honor

Honors continued on next page

CLASS A DIGITAL SLIDES

Ron Bonczkowski - Fresh Frozen

Jamie Keffer - White Chair
Jamie Keffer - Whites

Chuck Kehoe - Blowing in the Wind **A returning member from the 80's – now lives and works in Virginia.**

Jim Lynch - Eagle
Jim Lynch - Wet Flowers
Jim Lynch - Swan Family

Tom McCall - Double Trouble

Ken McKeown - Looking Up Stream
Ken McKeown - Out of Nowhere
Don Vander Molen - Common Mime Butterfly

Reminder:

SWMCCC will be holding the Spring photo competition on April 28 in Kalamazoo
Have your prints and slides to the clubhouse by the April 23 program night meeting.
Remember the fee schedule has been changed. It is now \$ 1.00 per image.
Pick up a Counsellor at the clubhouse with all of the entry information and forms.

You can also check at <http://www.swmccc.org/> for more information.

New Member: we welcome

Julie Coskie (Paul), 291 Rainbow Drive, St Joseph MI 49085
coskiefam@sbcglobal.net 269-556-9332 cell 269-470-9332

Upcoming Juried Competition:

Michiana Annual Art Competition at the Box Factory for the Arts. More than \$11,000 in awards. One to two items to be hand delivered between April 11 and April 21 (10:00 AM to 4:00 PM Monday through Saturday, 10:00 AM to 8:00 PM Tuesday, April 17. Must be original in concept and execution, created in the last two years, not completed under instruction and nor previously exhibited at the Box Factory for the Arts. Open to residents of Southwest Michigan, Northwest Indiana, or members of Berrien Artist Guild. Accepted works will hand in the show May 18 through June 24, 2007. 2007 juror is Carl Forsland, Grand Rapids artist working largely in pastels, and exhibitor since 1942.

Other News:

From Howard Nahikian via Ken McKeown: Excellent digital SLR sensor cleaning products are available, including tutorials, about how to clean from: <http://www.copperhillimages.com/>

Ken McKeown writes that we all can enjoy a free subscription to magazine called AFTERCAPTURE. This is a magazine published by Rangefinder. You can get free subscription by going to www.aftercapture.com. This tip was supplied by Victor Coar.

Ken McKeown reports: **Patrick Conlin** passed away April 2, 2007. Joined TCCC December 2003, inactive membership this past year due to illness. Memorials may be made to Berrien County Cancer.

Program Night, March 26, 2007

Elaine Harju Urges Members to Try Abstract Images

Elaine Harju, a TCCC member, photographer and artist, urged TCCC members to try “another direction” in their photo work: abstract images. True, she said, photo judges in competitions have difficulty evaluating abstract images, but the rewards are so great that abstractions are worth trying.

Elaine offered some help for us who haven't tried abstractions, and aren't even certain what they are. She used examples of the detail of a red cabbage that looked like the “world,” and a detail of a staircase with lots of lines, angles, and shadows.

1. Don't ask, “What is it?” That's not the point. It doesn't matter. Instead the key is, “Do you like the picture?”
2. Thank of it as a design.
3. In abstraction, you are capturing the “essence” or primary quality of something without exactly reproducing it.

Elaine offered ways for us to understand abstract images. They evoke emotions that bring the viewer to “connect” with the image. Line, color, forms, and relationships all have their image. Abstractions go back to 15,000 BC in highly stylized cave drawings that symbolized human power to hunt animals. Modern abstract artists worked to get away from reality to dig deeper into the meaning of images. Elaine said the artists decided to let photographers do realism (your editor disagrees that this was necessarily the case). Photographers also turned to abstraction, beginning with the work of Edward Weston and Harry Callahan, among others.

Today, with Photoshop and other similar computer programs, photography is changing dramatically. Today is a wonderful period of transition, like the Renaissance of the 15th century, where photographers are trying to portray a “perfect world” that digs deeper into real things and emotions than a realistic image might.

Abstract photography is harder than abstract painting because we don't start with a blank paper or canvas, but an image in which we try to find our objective in terms of lighting, concept, and composition, looking for the “essence” of the image. The features of an image to remember are:

--Color, Form, Point, Line, Plane, Texture, Composition (especially Design)

How do we place the color that is there in the image before us, using the tools of contrast, size, and especially shape. In a monochrome image, we look at texture: design, lines, contrast and light, surfaces, and 3D emphasis.

The key to an abstract image, Elaine suggested, is its composition or design: scale and size, physical shape, visual diversity, and visual weight. Large scale (something big in the image or the picture size itself) is authoritative; small scale is intimate and draws you in. Horizontal lines are restful, like landscapes. Vertical lines are more active, like humans. Location in the picture counts; top is better, bottom less so. “Weight” counts; it is like the perception of gravity. The left side of the picture is “given;” the right side is “new.” Clusters of items give visual weight. Solitary or independent images stand out. In addition, the eye selectively searches for figures. Other subjects Elaine discussed were asymmetry and rhythm in images.

Elaine concluded that we can try abstractions for the fun of it. We don't have to understand exactly what is happening. When we get away from “normalcy,” we also see “normalcy” from a fresh point of view. Abstraction is a different angle on ordinary things. Elaine Harju said, “Look at traditional subjects with a macro lens. You'll be surprised!”