



CONTACT SHEET

April 2008

Editor, Janet Cartwright

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METRO CAMERA CLUB MEETING

The Metro Camera Club meets the second and fourth Monday of each month (except holidays) at the Will Rogers Garden Exhibition Building, Will Rogers Park, 3400 NW 36th Street, Oklahoma City, Oklahoma. Socializing starts at 7:00 pm. Meeting starts at 7:30 pm.
www.metrocameraclub.org

How to Save a Rainy Day Rain, rain, don't go away -- not when it means photos this good! By Peter Kolonia June 2007

So, you've been planning a photo vacation for a year. Everything's set. Only problem? Now that the day has come and your plane's touched down, the weather's not cooperating: Rain, rain, rain. A disaster, right?

Not really. Step up and embrace the challenge. The photos you can capture in inclement conditions can be photos that are every bit as exciting as what you'd get from sunshine.

Ricocheting rain drops, roiling clouds, stabs of lightning, and billowing wisps of mist are the ingredients of highly evocative photography, and can give your images a "you-are-there" atmospheric punch. Gray, rainy day pictures often have their own sweet romance. And photos of neon-lit street scenes after dark are as boldly chromatic as any colors captured on a bright summer's day.

So don't mope -- change your game plan and shoot! Here are tips to help you pull photo victory from the jaws of what others might see as meteorological defeat.

WORK THE NIGHT SHIFT. Rainy conditions are the best for photographing neon-lit city scenes after dark. Check with your hotel concierge, or study city maps for commercial, entertainment, and industrial districts ablaze with artificial light after the sun goes down. Rain turns black asphalt streets into blazing mirrors of color.

BE READY FOR LOW LIGHT. Under raincloud-darkened skies, use all the usual low-light

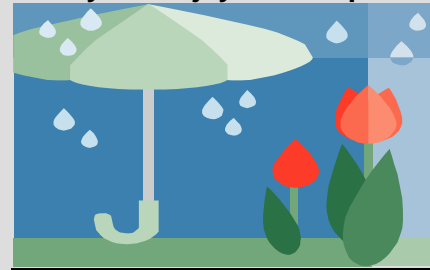
WELCOME NEW MEMBERS

Hallie Keller

WELCOME VISITORS

Abby Coyle

We hope Metro offers you programs, information, and fellowship to further your interest and your enjoyment of photography.



techniques: Dial in higher ISOs -- start with ISO 800, and go up if necessary. Use a tripod or monopod

Rain clouds also cool down daylight's color temperature, so compensate by spinning your digital camera off its auto white-balance setting, and dial in the Overcast or Cloudy preset. The results not to your liking? Set a custom white balance.

LET THE WEATHER BE YOUR SUBJECT. Go for the bigger picture, too: Shoot looming cloudscapes, shafts of lightning, and rolling banks of mist. (Tip: Don't expect much from rainbows. They rarely look as magical in photos as they do in real life.)

Speaking of lightning, try using it as your light

source at night. In the midst of a lightning storm, set your (covered) camera on a tripod, and aim it at, say, a famous landmark. Set an appropriate aperture (wide for a dark subject, closed down for a brightly lit subject), and open the shutter in the camera's bulb mode. When lightning flashes, close the shutter. The photo may not always be successful, but it's guaranteed to be different from 99.9% of the photos made of that landmark!

EXAGGERATE THE WET.

Often photographers are in denial about nasty weather. They will overexpose to brighten outdoor scenes and tweak color saturation for sunnier color palettes. The results are rarely worth the effort, and no one is fooled.

Bad weather can be beautiful, so go for it. Capture dark, dismal rainy days by dialing down exposure compensation by a half or even a full stop. Make the most of the dark. Go in close. Capture raindrops in midair (lit by your on-camera flash), or bouncing off surfaces, or clustered on panes of glass. Look for the concentric circles raindrops create in puddles.

Try focusing on the human response to rain: umbrellas shot from above, pedestrians huddled in raincoats, dashing between raindrops, and leaping over puddles.

FOLLOW THE FORECASTS

Weather reports can tell you when and where impending storms will begin (to get dramatic, contrasting cloudscapes), peak (for windy drama), and finish (with pristine, rain-rinsed vistas). They can also clue you in to the speed and location of moving weather fronts, the existence of colliding warm and cold fronts (always dramatic), and the times of sunrise and sunsets.

ELECTRIFYING! The tricks to shooting lightning? Wait for darkness, and listen to weather reports for the direction and timing of approaching storm tracks. Plan your shot well in advance, scouting for foreground objects that add a sense of place and scale. An hour before the storm, mount your camera on a tripod, compose the shot, and weatherproof the camera. When the fun starts, select manual exposure mode, set the smallest aperture (you can bracket exposures up from there), and use a shutter release cable to hold the shutter open in its bulb mode. After lightning strikes, close

the shutter and set up your next shot.

KEEP DRY. The best rainy day scenes ever will be lost if moisture makes your camera freeze up. Keep your gear in working order by:

- Investing in an all-weather camera bag or backpack.
- Carrying quart- and gallon-sized self-sealing storage bags, one for each camera body and lens, as well as for your memory cards and batteries.
- Bringing microfiber cloths to wipe raindrops from your gear.
- Using a slicker or poncho large enough to cover you, your bag, and a monopod-mounted camera rig. Get a rain shield for your camera from Aquatech, Lightware, Tenba, or others.
- Shooting protected. Unless you're deep in the backcountry, it's often possible to organize your outings around locations that offer protection from rain. This might be as simple as shooting from the driver's seat of a rental car. (Try creative shots through a rain-dappled windshield, for example.) Many world-famous neighborhoods can easily be photographed from behind the wheel, or you can park to capture city scenes from the relative dryness of awnings and archways.

So if rain clouds threaten your photography, with creative planning, it's easy to find the silver linings.

VIEWPOINT 2008 METRO CAMERA CLUB "WATER"

SUBJECT: WATER !!!!
(STREAMS,LAKES,PONDS,FOUNTAINS ETC)

SUGGESTIONS: Use sound practices as far as composition and exposure are concerned. Make them sharp (use of tripod highly recommended). Compose carefully, show movement, freeze movement .YOU DECIDE! Take lots of images... you have plenty of time...but pick your SINGLE best shot for this competition.

BASIC RULES

One (1) entry in any or all of the 5 following categories...B&W Print...Color Print...Color Slide...Projected Digital Image Color and Projected Digital Image Black and White ...don't use same image if entering in more than one class.

Regular competition rules apply as far as mounting and size of pictures. (Don't bring an unmounted 4 x 6 print...it will be lost or otherwise destroyed). Put your name on slide, print or digital entry...no title needed!

Only new images taken after March 17, 2008 will be allowed...take fresh images...don't use old stock...this project is designed to allow you to explore new ideas!!

Bring your entries to the July 14, 2008 meeting. Digital Images will have to be handled differently...will need to be sent in to Webmaster by July 11, 2008. Send to:
wmmetro@metrocameraclub.org

A judging panel will be used to determine winners....compare their scores with what you think the images deserve.

Any questions? Contact Joe Wilson 947-5511
JOESWB@AOL.COM

The International Photography Hall of Fame and Museum

Presents

Visions Through a Plastic Lens

Featuring the Holga photography of Lou Chapman

April 12 – July 6, 2008
IPHF Main Gallery

Join the IPHF on
Saturday, April 12 for an opening reception
Artist Talk begins at 6 p.m.
Reception to follow

Free to the public

IPHF at Science Museum Oklahoma (formerly the
Omniplex)
2100 N.E. 52nd St., Oklahoma City
Enter at west doors (special event entrance)

For more information, call 405.424.4055 or visit
www.iphf.org.

Also, check out Lou's book, *Visions Through a Plastic Lens: Holga Camera Photography*
<http://www.blurb.com/bookstore/detail/208389>

Also available at the IPHF Gift Shop

FeID TReP 2 Arkysas

***We went on this here feeld trip to vedit
my cusins in Arkysas. Whilst wea down
thar weuns whent 2 thet p rige shindigg
thang. It twas alful goot but thim fellers
twernt shooten no live amoonation!!! Twas
so dam colt thar thet weuns almos bit
ouruns tungs offen our fasses! Tooth was
a chetrrren ya no!***

***Thet nyit we al gots in Jannnet Stirrerr's
truck an weint downt 2 the locael still, we
gots sum goot ol korn licker an Jannnet
she waent swemmin int thet faency
swimmien puool an Uncel Bail sait
shey waint asummin whit er clothes on!
Eny who saen sume big white headet
beyrds the necxt dey Jannnet saiet they
twas thim thar baltd aegles but themen
twernt baltd no how no. Godta go mas
acallin ya no!***

***pee es: luke et thet paictur hup thar!
Writ by Chrls Grubyano***



Color Print Competition Results for 3-24-08

A	FOGGY MORNING	CLARK, JEANETTA	11	
A	FORT ROSS	CLARK, JEANETTA	11	
A	AFTERNOON SNACK	PIRAINO, GAIL	11	
A	SPRING FED FALLS	STEYER, BILL	11	
A	PEACEFUL GARDEN	PIRAINO, GAIL	12	
A	MAD BIRD	RICE, DON	12	
A	PINE CONES	SROTYR, WAYNE	12	
A	ROCKY ROOTS	SROTYR, WAYNE	12	
A	CHATEAU GARDEN	PIRAINO, GAIL	13	
A	RED AWNING	PIRAINO, GAIL	13	
A	I SEE YOU	RICE, DON	13	
A	PURPLE ORCHID	STEYER, BILL	13	
A	WINDSWEEP ROCK	SROTYR, ALTA	14	

AA	GRASS IS SCARCE FOR THE BIGHORN SHEEP	ALLSMAN, MADELYN	10	3
AA	ALASKAN RANGE	DUDLEY, JIM	10	3
AA	PRISTINE WATERS	DUDLEY, JIM	10	3
AA	MORNING DEW AND IRIS TOO	DUDLEY, JIM	10	3
AA	KENAI MORNING	DUDLEY, JIM	10	3
AA	STAIRWAY THROUGH THE TULIPS	EMMERLING, CHARLES	10	3
AA	A SPLASH OF WHITE AMONG THE TULIPS	EMMERLING, CHARLES	10	3
AA	EARLY LIGHT	PIRAINO, FRANK	10	3
AA	ASPEN IN WINTER	ROBINSON, CLARENCE	10	3
AA	PIKE'S PEAK BEAUTY	ROBINSON, CLARENCE	10	3
AA	WINTER	ALLSMAN, MADELYN	11	2
AA	THE BEAUTY OF FALL	EMMERLING, CHARLES	11	2
AA	WHEN LIFE WAS SIMPLE	EMMERLING, CHARLES	11	2
AA	FRONTIER COOKIN'	JOHNSON, PAUL	11	2
AA	SUNSET TOWERS	PIRAINO, FRANK	11	2
AA	THE FACE OF WINTER	ALLSMAN, MADELYN	12	1
AA	CRUISIN'	PIRAINO, FRANK	12	1

AAA	JUMPING THE YELLOWSTONE	ALLSMAN, JIM	12	3
AAA	LOOKING UP	CARR, RANDY	12	3
AAA	KING MATING RITUAL	CORBIN, DENNIS	12	3
AAA	MARCH OF THE PENGUINS	CORBIN, DENNIS	12	3
AAA	TRESTLE RAILROAD BRIDGE	HODGE, PAUL	12	3
AAA	LEAVES	MORRIS, DON	12	3
AAA	FLAMINGO REFLECTIONS	MORRIS, DON	12	3
AAA	MOUNTAINS OF COLOR	MORRIS, DON	12	3
AAA	MOUNTAIN ASPENS	SPENCE, JOE	12	3
AAA	PRETTY BLONDE	SPENCE, JOE	12	3
AAA	IT'S MINE	CARR, RANDY	13	2
AAA	YOUNG MISTER RISI	HEATHCOCK, JAMES	13	2
AAA	YELLOW ORCHID	SPENCE, JOE	13	2
AAA	RED EYED GREEN TREE FROG	CORBIN, DENNIS	15	1
AAA	ROCK HOPPER UP CLOSE	CORBIN, DENNIS	15	1

Color Slide competition Results for 3-24-08

A	F8 FLASH FILL	BIDDLE, KEN	9	2
A	LAMPLIGHTER	BIDDLE, KEN	9	2
A	NIGHTFALL	BIDDLE, KEN	9	2
A	MORNING GLORY	BIDDLE, KEN	11	1

AA	AMARYLLIS CLOSEUP	STEYER, BILL	10	3
AA	SMARYLLIS DEW	STEYER, BILL	12	2
AA	WHITE AMARYLLIS	STEYER, BILL	13	1
AA	PINK AMARYLLIS	STEYER, BILL	13	1

AAA	WORKING YOUR TERRITORY	HANLIN, NELLYNE	11	3
AAA	NOT PLAYING TODAY	HUGHES, WAYNE	11	3
AAA	SUNSET	HUGHES, WAYNE	11	3
AAA	OCEAN REFLECTION	SPENCE, JOE	11	3
AAA	WILD FLOWER #1	SPENCE, JOE	11	3
AAA	SKYFLECTION	WILSON, JOE	11	3
AAA	GORGE WATERFALL	SPENCE, JOE	12	2
AAA	HEADING HOME	WILSON, JOE	12	2
AAA	PURPLE IRIS	STEYER, JANET	13	1
AAA	A CUP OF FLOWER	STEYER, JANET	13	1
AAA	OKLAHOMA SUNSET	WILSON, JOE	13	1

Black and White Print Competition Results for 3-24-08

A	A PROUD MAN	CARR, RANDY	10	3
A	TAYLOR'S EASTER	CARR, RANDY	10	3
A	THE TREE	PIRAINO, FRANK	10	3
A	GALVESTON HARBOR	PIRAINO, FRANK	10	3
A	MARIA #2	PIRAINO, GAIL	10	3
A	ORCHID	STEYER, BILL	10	3
A	NEEDS PAINT	WOOD, RICK	10	3
A	LEST WE FORGET	WOOD, RICK	10	3
A	SOPHIE'S BEAR	BEERHALTER, LANA	11	2
A	MY FRIEND	CARR, RANDY	11	2
A	TUBULAR DESIGN	CARR, RANDY	11	2
A	BROKEN STEM	PIRAINO, GAIL	11	2
A	SPILLWAY	SROTYR, WAYNE	11	2
A	STONEY STAIRS	SROTYR, WAYNE	11	2
A	SUMMER FLOOD	STEYER, BILL	11	2
A	BOARDWALK	SROTYR, WAYNE	12	1
A	AMPHITHEATRE BY THE LAKE	SROTYR, WAYNE	12	1

AA	THREE-STRIPE SAMESLISH	POE, RANDY	10	2
AA	BLACK & WHITE BRADFORD PEARS #1	POE, RANDY	10	2
AA	PHILBROOK GARDENS	POE, RANDY	11	1
AA	BLACK & WHITE PAPER KITE #2	POE, RANDY	11	1

AAA	OLD BLACKJACK	PRICE, HOLLIS	9	3
AAA	VERY LETHAL	SPENCE, JOE	9	3
AAA	BEAUTY IN THE WOODS	SPENCE, JOE	10	2
AAA	HIGH & MIGHTY	SPENCE, JOE	10	2
AAA	VISAGE OF A DAFFODIL	STEYER, JANET	10	2
AAA	THE GRACE OF THE LILY	STEYER, JANET	10	2
AAA	FAIR SKY	PRICE, HOLLIS	11	1
AAA	HORNING IN	SPENCE, JOE	11	1
AAA	CALLAGLORIOUS	STEYER, JANET	11	1
AAA	THE NARCISSISTIC DAFFODIL	STEYER, JANET	11	1

Metro Camera Club - Officers, Directors, Committees - 2007

Officers:

President -----Tommy Evans
Emmerling
Vice-President – Wayne Srotyr
Secretary----- Dennis Burian
Treasurer-----Loy Riggs

Directors:

Competition ----- Janet Steyer
Membership ----- Bill Webster
& Publicity Jim Allsman
Field Trip----- Charles Grubbs
Contact Sheet ----Janet Cartwright

Committees:

Hospitality -----Chuck
Program ----- Wayne Srotyr
Yearbook -----Jack DeLisle
Webmaster-----Jack DeLisle
Statistician ----- Jack



April 14th Program Night is
Mike Klemm

*World Golf Course & Centennial
Photography*

April 28th Competition is PDI B/W &
Color

Destinations of Oklahoma

The 2009 Legacy Bank Calendar

Photo Contest

This contest is open to all Oklahoma amateur photographers and the calendar theme is Oklahoma destinations – places to go and things to see in Oklahoma. For contest rules and entry forms, go to

www.legacybank.com or go to any of the Legacy Bank locations.

Contact Jennifer Bynum at 405-748-2063 for more information.

There is an entry fee of \$8 per work.

\$ METRO SPONSORS \$

Our sponsors are large contributors to our yearly budget and special events. Please support them when you can, and let them know we appreciate their support.

BAKER PHOTO & VIDEO
401 W Main
Yukon, OK 73099

EPPERSON PHOTO-VIDEO
3110 N. May Ave.
Oklahoma City, OK 73112

PHOTO FACTORY
4220 N. May Ave
Oklahoma City, OK 73118

**PIPKIN CAMERAS/
PHOTO PRODUCTS REPAIR, INC.**
3109 N. Classen Blvd.
Oklahoma City, OK 73118

TRUE COLOR PHOTO, INC.
710 W. Sheridan
Oklahoma City, OK 73102

Black & White Overnight
6529 Classen Blvd.
Oklahoma City, OK 73116



PROJECTED DIGITAL IMAGE RULES

I. Projected Digital Images

Projected Digital Images are traditional photographic images with only minimal manipulation such as dodging, burning, lightening, darkening, changing contrast and sharpening - basically the type of image enhancement you can do in a traditional analog darkroom. Color images converted to Black & White are permitted. Computer operations such as adding or removing objects, modifying selected areas, or otherwise affecting the truthful presentation of the subject are not permitted. Images should look as if they came right out of the camera with very little enhancement. The same image cannot be entered in more than one class.

II. Image Preparation

1. Dimensions:

Images should be no larger than 768 pixels on the longer dimension. Image size when saved should be less than 500 kilobytes.

2. Color Space:

Images should be saved with the sRGB color space for best projection on the club's digital projector.

3. File Type:

All images should be saved as JPEG images, which is the file extension ".jpg". When saving, image file size should be less than 500K, which usually equates to a quality of about 12 when saving in Photoshop. **NOTE: NO OTHER FILE TYPES WILL BE ACCEPTED!**

4. File Naming:

File naming will be important to get your file in the proper competition and category. All file names should be in **LOWER CASE ONLY**. Below is the format for file naming:

bw/color_class_lastnamefirstname_imagetitle.jpg

For a COLOR image in class "A" it would be:

c_a_lastnamefirstname_my_great_picture.jpg

For a Black & White image in class "A" it would be:

b_a_lastnamefirstname_my_favorite_image.jpg

5. Submission:

Images to be submitted via email by 12:00 midnight of the Friday before a Monday competition to:

digitalcomp@metrocameraclub.org

No more than five (5) images per category may be submitted, and a total of 10 images per photographer per night may be entered.

Rev 2.0 02-25-08

RESIZING AND RENAMING DIGITAL IMAGES USING PHOTOSHOP ELEMENTS

1. First, determine the location of the picture you wish to resize/rename. Is it on a cd-rom, on the computer hard drive or on your camera's media card? If necessary, you might need to use "MY COMPUTER" on your desktop to locate the picture file. Make note of the location.
2. Open your editing software. I use Adobe Elements Version 3.0 (your version may be different).
3. Select the option to **EDIT AND ENHANCE PHOTOS**.
4. Select **FILE**, then **OPEN...**
5. Once the file is opened, select **IMAGE, RESIZE, IMAGE SIZE**.
6. Enter the size for the longest dimension, either **WIDTH** or **HEIGHT** as **768 PIXELS**. Be sure the three boxes on the bottom of the menu are checked: **Scale Styles, Constrain Proportions and Resample Image**. Under Resample Image, be sure it is set to **Bicubic**. Click on OK
7. To **RENAME** the image, select **FILE, SAVE AS**.
8. At the **SAVE AS** pane, enter the name you want for the image and click on **SAVE**. The image will be saved in the same directory it was opened from unless you opened the file from a cd-rom, in which case you will need to specify a different directory for saving the image file.