



CONTACT SHEET

April 2009 Editor, Georgia Burrows Volume 31, No. 4

Metro Camera Club Meeting Location:

Will Rogers Exhibition Building, Will Rogers Park,
3400 NW 36th Oklahoma City

Meets every second and fourth Monday of each month
Starts socializing at 6:45pm, meeting starts at 7:15 pm.

www.metrocameraclub.org

April 13 Program



JOHN BRAND

John Brand acquired his first camera as a teenager, and has become involved with photography as an art form since his retirement.

An avid traveler, his image files include scenes from Europe, Asia, the Pacific Rim, and the Caribbean.

He searches for images that evoke a response from special lighting, texture and composition. His subjects range from landscapes to nature, architecture, and even to street scenes, making his work eclectic and difficult to categorize. He works with both color and black and white images. His images are all printed, matted, and framed using archival materials in signed, numbered limited editions.

He also makes intaglio etchings from solar plates for a few special images. Each etching is inked and pulled from the press on Arches BFK Rives paper by Mr. Brand, who usually mixes his own ink colors. His etchings are issued in signed, numbered limited editions of either black and white or sepia tone.

Although he worked with film for many years, the power of digital photography recently convinced him to use a digital SLR that interchanges lenses with his film cameras. As with images from film, Mr. Brand is involved with all aspects of printing these images to insure color accuracy and archival quality.

April 27 2009

Competition Night: Projected Digital Images (PDI)



All entries must be pre-registered no later than **Friday, April 24th. Send to:**

digitalcomp@metrocameraclub

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Welcome New Members

Lillian Yoeckell

Welcome Visitors

James Yaller - Cherie Pope

Harold Gibson - Jennifer Cartwright

Rene Romble-Kenneth B. Hill

John Soderquist-Christopher Horvat -

Harolda Gibson



Meet our Competition Chairman 2009-2010

Janet Steyer



My Dad was a fisherman. When I was young, we had trot lines and drop lines all around Okemah Lake. After Dad had worked a full day as a carpenter, we fished & seined for bait. We ran the lines around 6 in the morning and again about 10 at night. We had an old bathtub in our back yard in which we kept our catch alive, and when the tub was full, which didn't take long, we cleaned the fish. Needless to say, we ate a lot of fish in the summertime. We ate a lot of fish in the winter too, because Mom froze what we didn't eat fresh. Years later I was visiting with my parents. I asked my Dad, "How's the fishing?" and he said, "I don't know. I don't fish any more." "Why not?" I asked. "Don't have to," he replied. Well, that was a revelation! All those years, I thought we were fishing for fun.

Hunting was a part of our lives too. We ate deer mostly, but occasionally we had squirrels, rabbits, and quail. I don't think Dad ever shot a deer in season. He hunted for food not for sport. I didn't hunt, but I remember many times walking with my Dad in the woods. He would point out animal tracks on the ground, a squirrel in the trees, and all sorts of other things. When he was driving in the country, he would show me where the blackberries, plums, or grapes were growing, remarking when they might be ripe for pickin'. He might draw my attention to something as simple as light falling on a dewy leaf, or an insignificant pile of worm sign. He was always saying, "Look, see, or watch" something. I admit, I didn't always see these things, but I was sure looking hard to see what he saw. I thank him often for that. He taught me to look beyond the obvious, to see the subtle things less visible.

I knew we didn't have much money, so I was really surprised when my brother and I got a brownie camera for Christmas. Roger (13) didn't care to take any pictures except, of course, of fish.

We took lots of pictures of fish. I was only 10 and didn't have a clue what a camera could do. Over the years, Mom and Dad used that camera to record births, reunions, trips, proms, graduations, birthdays, deaths, and pretty much all the growing up aspects of

our lives.

A few years later (I was about 14), I got interested in taking photos with the Brownie, but not the snapshot variety. I wanted to set up the shots and pose them. Remember that bathtub in the backyard? Well, I got an idea! I put my bathing suit on, minus straps, wrapped a towel around me so you couldn't see the suit, and posed myself getting out of the tub. Patsy, my cousin, operated the camera. I couldn't wait to finish that roll of film and get it down to the drug store to be developed. A week is a long time to wait, but finally it was over, and I found myself at the Palace Drug anticipating this picture. I paid for the envelope of photographs and started thumbing through them. It wasn't there! I went through them again, but still no tub photo. I checked the negatives, and there it was! The lab had not printed it! I took the negative out, put it in a reprint envelope, and gave it to the clerk to send back to the lab. Another week went by. Finally, I was back at the Palace! The clerk gave me the envelope. I reached inside, pulled out the negative sleeve and, guess what, NO PHOTO! There was only a note explaining that the subject matter was inappropriate to print.



Boy, was I deflated. I couldn't believe they wouldn't print that picture. The towel covered more body than my modest bathing suit, so I persisted. I wrote my own note back to the lab and after a couple more tries, I finally got my picture. I must say right now that the quality of these early photos was very poor at best, but just the act of thinking beyond the snapshot was a good beginning. I wish I could say I had my passion for photography back then, but that wouldn't be true. It didn't come until years later.

Continued-Janet Steyer, Biography

Around Thanksgiving of 1972 a guy who graduated high school with me called for a date. "I'm sorry. I have to go back to Ada (where I was attending East Central University at the time), but maybe another time," I lied.

So I was really surprised to find him following me around town at midnight a few nights later. I stopped, said my plans had changed, and he introduced me to his army buddy who was visiting over the holidays. Bill and I were married 3 months later.



By April 1975 Bill was stationed in Germany. His job at the Public Affairs Office was to document events like decorating soldiers, promotions, ribbon cuttings, and other ceremonies. He would send articles and photos back to the soldiers' hometown newspapers so friends and family would know about their accomplishments. Bill spent a lot of time, including many evenings, at the photo lab on post developing film and printing photos for his job. This photo lab was a recreational facility for army personnel as well, and Herr Ritter, who learned photography while he was in the Germany Luftwaffe during WWII, ran it. Not knowing anyone and being lonely, I started accompanying Bill to the lab. I met Herr Ritter along with the other people using the lab, I watched as Bill processed his prints for work, and I waited around until it was time to go home. This went on for about 2 or 3 weeks. One afternoon as I was generally loitering around, Herr Ritter said, "You can't sit around here any more. If you want to come back, you'll have to bring some film to develop." I'm sure he would have let me come back without a roll of film, but I didn't want to take the chance. I loaded Bill's 35mm camera with some black and white film, took a walk, and shot the roll. The next time we went to the lab, Herr Ritter taught me how to get the film out of the canister, put it onto a steel reel, and into the developing tank, all in total darkness. It's not as easy as it sounds, and after 15 minutes in a tiny dark closet

trying to wrangle a snake of celluloid into a can, I found that Herr Ritter's darkness was not total. Once the film was developed, washed, and dried, he taught me how to use an enlarger to print my negatives. There must be a little magic sprinkled in those trays of photo chemicals, because I was hooked. The passion had begun! My Brownie's medium format square negative influenced me to purchase a Mamiya C330 a month later, which became my main camera for almost 15 years. Bill was assigned a different job, but we both continued to enjoy the photo lab, and for the next 3 years, I was Herr Ritter's student.

In 1978, we moved back to the United States where I continued learning by reading books and magazines and by trial and error in my own darkroom.

In 1989 I learned that Oklahoma State University's Okmulgee branch included a photography program in their curriculum.

I enrolled that fall and graduated with an Associates Degree in Photography two years later. Because of a shortage of teachers, I taught photography at OSU Okmulgee in the fall trimester of 1991 and the summer trimester of 1992. That same year I returned to East Central University to complete my Bachelor's Degree with a major in Art and minors in Education and Studio Art.

Since 1990, I have operated a small portrait studio from my home. Also, I have occasionally done commercial work, photographing for an independent designer in Tulsa who specialized in promotional materials. True Color Photo Inc. in Oklahoma City (one of the sponsors of the Metro Camera Club) has been my main lab for 11 years now, and it was there, in June, 2004, that Chrissy Hurd invited me to the Metro Camera Club. I joined the Club and went digital, all in the same month. The freedom on the new digital format and inspiration from the Metro Camera Club has reawakened my desires to experiment with different lighting techniques and to shoot from more unique and unusual perspectives. I take pleasure in the club's educational programs, social events, competition, and field trips. I appreciate that the Metro Camera Club provides a venue where many diverse individuals with a common interest in photography can come together to converse with and learn from each other.

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: Submitted images larger than 768 pixels on the longer dimension will be re-sized by the PDI chairman before competition.

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 must be saved as JPEG images, which is the file extension ".jpg" or "JPG".

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 **UPPER CASE ONLY SEPARATED BY COMMAS**. Below is the format for file naming:

**BW/COLOR ,CLASS,IMAGE,TITLE,
LASTNAME ,FIRSTNAME**

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

**C,A,MY FAVORITE
IMAGE,LASTNAME,FIRSTNAME**

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

**B,A,MY GREAT
PICTURE,LASTNAME,FIRSTNAME**

5. Submission: Images **MUST** 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 2.3 03-16-09



April 12th



CLASS – Members compete with others of similar class based on a point system:

**Points Class
000-100 A
101-300 AA
301-UP AAA**

All new competitors start in Class A. These class levels apply to black and white prints, color prints, color slides and PDI separately. A member may be class AA in slides, and class A in prints, etc.

Competition in each category (black and white prints, color prints, color slides and PDI) will be judged and scored without regard to the skill of entrant. Winners, however, will without regard to the skill of entrant. Winners, however, will be recognized in each class and category.

Members remain in the class (determined by their point standing at the start of the year) for the entire year.

The accumulated points earned during the year make them eligible for promotion at the START of the next year (not when their points reach a value that would put them in the next class).

Competition Results

Mar 23, 2009 (121 Entries)

Judges: Paul Johnson, Jack DeLisle, Chuck Emmerling

Andrea Akin Scores A Perfect 15 Score



Andrea Akin: I have been into photography for about 17 years since my senior year of High School. I also worked in two photo labs in California along with being an assistant photographer for four years. At that time, I was shooting 35mm, since then in 2000 I switched over to digital and got my first digital SLR in January 2008.

My most recent accomplishments were in last years Zoo calender contests. I won 1st place for the carnivores category, right before this I was contacted by the Zoo's Marketing Department in My Space and asked if they would use some of my shots on their website which they are currently doing. Also I won 1st place for the amateur indoor contest at the Myriad Gardens.

I still consider myself to be an amateur as I am still learning and do not make a living with my photography. It is my passion and a hobby. If it was how I was making a living, I'm not sure if it would be much fun anymore.

When I took the shot (Reflection At Beaver Bend) that got me the 15 point score I was thinking about some of the Tips that I heard from Joe Wilson in his last class about shooting better pictures. I used a polarizer and also a neutral density filer in this shot.

Andrea has been a member of the Metro Camera Club since October 2008.

Color Print

Class A

1st -15	Andrea Akin	Reflection at Beaver Bend
2nd-14	Andrea Akin	Creek in the Woods
3rd 13	Andrea Akin	Late Fall
3rd -13	Carl Shortt, Jr.	Harbor Sunset
3rd -13	Tatiana Vanderslice	Gala Apples

Class AA

1st-14	Wayne Srotyr	Devine Morning
2nd-11	Wayne Hughes	The Old Farm
2nd-11	Don Rice	God's Splendor
2nd-11	Don Rice	Snack Time
2nd-11	Wayne Srotyr	Rocky Eruption
3rd-10	Wayne Hughes	Prague Barn
3rd-10	Don Rice	Graduation Day
3rd-10	Alta Srotyr	Tranquil Pool
3rd-10	Alta Srotyr	Puffy Blue Jay
3rd-10	Wayne Srotyr	Jack Who Saloon

Class AAA

1st-13	Joe Spence	Banana Boat
1st-13	Joe Wilson	Fall Color..Oklahoma City
1st-13	Madelyn Allsman	Great Egret in Breeding Plumage
2nd-12	Jim Allsman	Mammoth Hot Springs
2nd-12	Jim Dudley	Draper Sunset
2nd-12	Jim Allsman	Waterton National Park
2nd-12	Joe Wilson	Wet Flower #3
3rd-11	Joe Wilson	Close-Up #7
3rd-11	Madelyn Allsman	White Sands Yucca
3rd-11	Jim Allsman	Great Blue Heron
3rd-11	Jim Dudley	Cleared For Takeoff
3rd-11	Madelyn Allsman	The Forest
3rd-11	Joe Spence	Canadian Falls
3rd-11	Joe Spence	Rocky Falls

Black & White Prints

Class A

1st-11	Don Rice	Who Would Want To?
1st-11	Don Rice	Last Stand
1st-11	Don Rice	Motor Boat Hazard
1st-11	Don Rice	Stix Lake
1st-11	Fortunato Mercado	Silent Journey
1st-11	Carl Shortt, Jr. -- An	Afternoon at the Library

Black & White Prints

Class A- Continued

2nd-10	Fortunato Mercado	Silent Expression
2nd-10	Carl Shortt, Jr	Behind The Times
2nd-10	Fortunato Mercado	Interlude To An Affair
2nd-10	Carl Shortt, Jr	Outmoded
2nd-10	Tatiana Vanderslice	Morning On Robinson
2nd-10	Fortunato Mercado	Rare Shed Find
3rd-- 9	Dave Woodson	

Pied-Billed Gulls- Adult & Immature

Color Slide

Class A

1st-9	Fortunato Mercado	Monumental
1st-9	Fortunato Mercado	Post Card of Spring
1st-9	Fortunato Mercado	For A Blue Lady
2nd-9	Fortunato Mercado	Cascade View

Class AAA

1st-13	Joe Wilson	First Light
1st-13	Bill Steyer	Amaryllis Reflection
2nd-12	Joe Spence	Holly & Snow
2nd-12	Joe Wilson	Two Flowers
2nd-12	Bill Steyer	The Triple Rose
2nd-12	Joe Spence	Colorado In The Fall
3rd-11	Joe Wilson	Cactus Flower
3rd-11	Joe Spence	Colorful Stream
3rd-11	June Ranney	Dragon Lizard
3rd-11	Bill Steyer	Shadow and Light

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Pictures For The Rotunda Chosen by the Judges

(from March 23, 2009 Competition)

Tatiana Vanderslice

Joe Spence

Jim Allsman

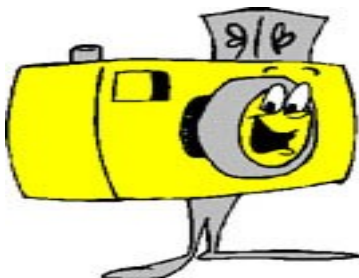
Carl Shortt, Jr

Gala Apples

Banana Boat

Great Blue Heron

Spring Snow



New Members Answer



"Why did you join the Metro Camera Club?"

Fortunato Mercado: As an amateur photographer, I constantly try to find different ways to gain knowledge of this amazing ART, and to communicate to others through photography. Knowing the capability and the knowledge of all the members, this club is the appropriate place to achieve my curiosity and to be educated by others.

Harrell Pickens: To be in the company of other people with like interests.

Andrea Akin: To meet other people interested in the same passion as mine.

Jerry Ingram: See what other people are taking pictures of and hopefully learn different techniques.

Ed Gardner: It looked like a great place to learn more about photography.

Dave Woodson: I have three reasons for joining: I enjoy the monthly meetings and workshops, I enjoy the friendly atmosphere of the membership, and of course I want to learn how to take better photographs. I like the way this club's monthly meetings are organized; the first meeting has very knowledgeable speakers with interesting programs, the next meeting is competition where members present their photos. I especially enjoy the fact that evaluations are provided after each competition; these evaluations provide insights into ways each photograph might be improved. Another selling feature have been the workshops offered and the willingness of the officers and members to be helpful.

New Members Answer



"What do you hope to learn in our club?"

Jerry Ingram:

How to use my camera better.

Harrel Pickens:

To improve my photography skills in all phases.

Dave Woodson:

Like all who join, I want to learn to take better photos. My primary interest is taking photography of birds, wildlife, scenery and people in action. Although, I found out that photojournalism is not on the top of judges list.

Ed Gardner:

How to take better pictures.

Fortunato Mercado:

Be able to study the experts, get acquainted with all the members and try to leave a meaning behind all my pictures.

Maya Angelou Quote

"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."

Metro Camera Club

Competition Rules

(from the yearbook, pages 24 & 25)

1. Members may enter no more than *FOUR* (4) entries in each category (*FIVE* (5) in PDI) in any monthly competition for a total of twenty (20) per year. Entries in excess of 20 in any category will receive no credit in club competition, but may be entered in subsequent competition.
2. Categories are: (1) Black & White Print, (2) Color Print, (3) Color Slide and (4) PDI Black & White (5) PDI Color.
3. Prints are to measure no smaller than 8" X 10" and no larger than 16"x 20", and must be on a *MOUNT* no smaller than 8"x10" and no larger than 20"x24". The print entry must be accompanied with two properly completed entry slips, one of which will be attached to the back of the print near the top to form a pocket and the second entry slip placed inside the pocket.
4. Slide mounts are to measure 2"x 2" and must be properly marked as follows; place a dot to be properly marked and submitted, with Entry Slip(s) (shown on page 20) to the Competition Committee no later than 7:15 pm on competition night.
5. **All entries are to be properly marked and submitted, with Entry Slip(s) to the Competition Committee no later than 7:15 pm on competition night.**
6. **A particular image may be entered only once in Club competition. A print made from a slide cannot be entered into competition if the slide is, or has been entered into competition. Conversely, if the print has been entered into competition, then the slide or digital image from which it was made may not be entered.**
7. The Executive Board will make final determination of eligibility of an entry.
8. All entries are assigned an entry number and this number and title are recorded for reference in Club records.
9. **Entries are identified to judges and spectators by their entry number and/or title only. The entrant's name shall not appear visibly to the judges.**
10. A member must be in attendance at the meeting to place entries in competition.
11. Captions or titles must not appear within the photo or on the mount,





Why don't you go to:

- | | |
|-------------------------------------|--------------------|
| Azalea Festival-Muskogee | April 1-30 |
| Dogwood Days Festival-Idabel | April 3 |
| 89er Celebraton-Guthrie | April 21-25 |
| Choctaw Land Fun Festival | April 16-18 |
| Festival of the Arts-OKC | April 21-26 |



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|---|--------------------|
| Waynoka Rattlesnake Hunt | April 17-19 |
| Mangum Rattlesnake Derby & Flea Market | April 24-26 |



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| Salt Plains Birding & Hertiage Festival-Jet | April 25-26 |
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Oklahoma City OK 73118

True Color Photo, Inc.

710 S. Sheridan

Oklahoma City OK 73102

Metro Camera Club Officers, Directors, Committees, 2009-2010

President ----- Wayne Srotyr
 Vice-President -----Bill Webster
 Membership Chairman ----Jim Allsman
 Membership Chairman ----Dennis Burian
 Secretary -----Frank Piraino
 Treasurer-----Gloria Gathright
 Competition Chairman ----Janet Steyer
 Field Trips-----Charles Grubbs
 Webmaster -----Jack DeLisle
 Hospitality-----Chuck Emmerling
 Yearbook-----Jack DeLisle
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