



May 2007

Editor, June Ranney

Volume 30, No 5

### 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 36<sup>th</sup> Street, Oklahoma City, Oklahoma. Socializing starts at 7:00 pm. Meeting starts at 7:30 pm.

[www.metrocameraclub.org](http://www.metrocameraclub.org)



### Kudos to Metro Camera Club's Webmaster, Jack DeLisle

Jack has developed an outstanding Website that is uncluttered and easily navigated with varied content and links of interest to members and to others interested in photography. Members have the opportunity to showcase their work in Galleries on the site. Areas are up-dated regularly.

Members are encouraged to browse the site for information, and also are urged to submit online competition entry information which greatly expedites the Competition process.

Appreciation goes to Jack for sharing his expertise and time for the benefit of Metro Camera Club.

### COMING EVENTS

**MAY 14** - The Art of Photography – James Walden

**MAY 30** - Regular Competition plus Projected Digital Images

#### PLEASE NOTE CHANGE:

This is **Wednesday**. This is a change in date from the regular Monday meeting date because of the Memorial Day holiday when the Garden Center is closed.

**JUNE 11** Mark Zimmerman

**JUNE 25** Regular Competition

**JULY 9** Viewpoint entries will be due. Continue taking shots until then.

#### WELCOME NEW MEMBER

**Joe Messenbaugh**

#### RETURNING MEMBER

**Jack Mills**

#### VISITORS

**Carl & Dora Webb**

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

**April 23 Competition Results****Black & White****A**

1st	11	Randy Poe	Soft Magnolia
2nd	9	Randy Poe	Will Rogers
2nd	9	Randy Poe	Wind Power
3rd	7	Tracey Pruett	Fun with Daddy

**AA**

1st	10	Georgia Burrows	Trixie
2nd	8	Georgia Burrows	Las Vegas Beauty
2nd	8	Georgia Burrows	Where's the Engine?

**AAA**

1st	9	Joe Spence	Laundry Day
2nd	8	Joe Spence	Who is That Masked Man
2nd	8	Darlene Thompkins	Brothers & Friends

**Color Prints****A**

1st	11	Paul Johnson	April Flower Girl
1st	11	Tracey Pruett	Josie
1st	11	Clarence Robinson	Standing the Test of Time
2nd	10	Paul Johnson	Drag Boats
2nd	10	Paul Johnson	Get Off My Back
2nd	10	Clarence Robinson	The Great Silver Bird
3rd	9	Tracey Pruett	Children of the Bride

**AA**

1st	12	Madelyn Allsman	Bobwhite
1st	12	David Nutter	Tossing the Head
1st	12	Joe Wilson	Great Seal
2nd	11	Jim Allsman	The Moose Pond
2nd	11	Madelyn Allsman	Elk Crossing the Stream
2nd	11	Georgia Burrows	Butterfly Magic
2nd	11	Chuck Emmerling	Approaching Rotterdam
3rd	10	Georgia Burrows	Ladybug's Paradise
3rd	10	Chuck Emmerling	A Colorado River
3rd	10	David Nutter	Reflecting of 12 Years Ago
3rd	10	David Nutter	The Juggler
3rd	10	Joe Wilson	Peek-A-Boo!!!!
3rd	10	Joe Wilson	River River Duck

**AAA**

1st	13	Jackie Bartels	Double Iris
1st	13	Randy Poe	Rose in Sunlight
1st	13	Joe Spence	On the Watch
2nd	12	Jackie Bartels	Tiger Struts His Stuff
3rd	11	Randy Poe	Bellagio at Dusk
3rd	11	Joe Spence	Oregon Green
3rd	11	Darlene Tompkins	Angel?

**Color Slides****A**

1st	11	Carolyn Johnson	Black Light Study #2
1st	11	Bill Steyer	Echo Lake
1st	11	Bill Steyer	Spruce Creek
2nd	10	Carolyn Johnson	Southwest Courtyard
2nd	10	Bill Steyer	Tetons
3rd	8	Carolyn Johnson	Geranium in the Spotlight

**AA**

1st	13	Janet Steyer	Lily Fire
2nd	12	Janet Steyer	Christmas Amaryllis
3rd	10	Janet Steyer	Flaming Lily of Barbados

**AAA**

1st	12	Charles Grubbs	Red Rock Mirror
1st	12	Randy Poe	Bradford Pear #1
1st	12	Randy Poe	Coreopsis & Bee
1st	12	June Ranney	Sleeping Koala Bear
1st	12	Joe Spence	Cactus Flower Afterglow
1st	12	Joe Spence	Mating Time
1st	12	Joe Wilson	Reflecting Pool
1st	12	Joe Wilson	Slow Motion Stream
2nd	11	Jackie Bartels	Lori on Cedar #2
2nd	11	Charles Grubbs	Blue & Gold
2nd	11	Randy Poe	Little Dragnofly
2nd	11	June Ranney	Cliff Hanger
2nd	11	Joe Wilson	Fall Color
3rd	10	Jackie Bartels	Toba Undercover
3rd	10	Charles Grubbs	Star Trail Adventure

Judges: Dennis Burian, Jim Gaithright, Don Pate

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**Rotunda Gallery Display**

On Competition evenings, judges choose five photographs prints taken within the Oklahoma City area. These are displayed in the Will Rogers Garden Exhibition Building Rotunda. Currently on display:

1	Bobwhite	Madelyn Allsman
2	Double Iris	Jackie Bartels
3	Will Rogers	Randy Poe
4	Great Seal	Joe Wilson
5	Red River Duck	Joe Wilson



## **Metro Program MAY 14**

The Art of Photography: James Walden will present many of his own images while exploring different concepts of photographic art and a variety of techniques anyone can use to create better photographs.

Biography: James Walden was born in Guymon, Oklahoma in 1949. Raised on a remote cattle ranch, he was inspired at an early age by the photographs in his father's National Geographic magazines to travel and create his own images in exotic locations around the world. He shot his first photos as a child with a Kodak Brownie Starflash camera, and had advanced to a second-hand Nikon S2 range finder camera before studying Photo Journalism at the University of Oklahoma.

Mr. Walden got his first chance to photograph foreign lands in 1970, when he left college and enlisted in the U.S. Navy to serve as a submarine hunter and aerial photographer on P-3 aircraft. While deployed across the Pacific Ocean and South East Asia, he bought a new Nikon FTN camera and spent his off-duty time photographing people and places had had only dreamed of seeing as a child.

After receiving an Honorable Discharge from the Navy, Mr. Walden studied at the Fishback School of Photography in Sacramento, California before moving to New York City in 1976 to study at the School of Visual Arts and advance his commercial photography career. While living in New York, his work took him to Europe on several occasions, including a 10 day publicity shoot at the 1977 Cannes Film Festival for the Godfather author, Mario Puzo. After returning home to Oklahoma in 1982, he studied motion picture production and received his Bachelor of Arts Degree in Journalism from the University of Oklahoma in 1987.

In 2005, Mr. Walden was invited to exhibit his photography at Oklahoma City's International Photography Hall of Fame and Museum. To do so, he assembled 60 of his travel images into a collection that he titled: "An Itinerant Eye". A feature article about his exhibit and photography career soon followed in the July 2006 issue of OKC Downtown Monthly magazine. He was also asked

to join the Board of Directors of the IPHF, and in 2007 was elected to be a Vice President, and now serves as the head of the Exhibit Committee for the museum. Additionally, he has been a member of the American Society of Media Photographers for many years.

During his career, Mr. Walden has photographed many genres of commercial photography that include fashion, food, products, architecture and interiors. He has also taught several classes and seminars at Oklahoma State University Tech, Gordon Cooper VO-Tech, Apre Model Agency, and Oklahoma Talent Agency. Working as Senior Photographer for Scrivner and then Fleming Inc., he began shooting digital photography using a Hasselblad body with a Leaf digital back in 1993. He now runs his own business and shoots his commercial work with a Nikon D2X, while experimenting on his personal photo art projects using a Fujifilm S6000 camera.

Although much of his time is currently occupied shooting for architectural and advertising clients, Mr. Walden works on his personal projects whenever possible. He shoots all his photography, however, with the same level of artistic excitement and enthusiasm. "Even though I've been a pro for more than 30 years, I still love photography because I always get a big kick out of creating images that make people say, "Wow!"

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### WORDS TO LIVE BY

It is the greatest of all mistakes to do nothing because you can only do a little. Do what you can.

The best way to get a helping hand is to extend one.

The purpose of life is not to be happy – but to matter, to be productive, to be useful, to have it make some difference that you have lived at all.

Life, like a mirror, never gives back more than we put into it.

## VIEWPOINT 2007 METRO CAMERA CLUB

SUBJECT: Combination subject matter requiring your best effort with photographing ...REFLECTIONS !!!!

SUGGESTIONS: Use sound practices as far as composition and exposure are concerned. Make them sharp (use of tripod highly recommended). Colorful, contrasty or muted, 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).

Only new images taken after March 19, 2007 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 9, 2007 meeting. Digital Images will have to be handled differently...will need to be sent in to Webmaster by July 5, 2007. At the meeting, every member will be given a tally sheet where he/she will pick the best image in each of the five categories. You will pick the winner!!!! Simple majority wins!!

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

## International Photography Hall of Fame & Museum

Presents

### *Eyes of the Storm: A Community Survives after Katrina*

An exhibition of photographs and poetry  
by middle-school students.

Exhibiting March 9 through May 31, 2007

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### *Centenarians Salt of the Earth*

Ageless portraits of Oklahoma's Elders

Exhibiting April 7 through July 9, 2007

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### *Oklahoma Dreams*

Photography by Wilson Roberts

For more information, contact IPHF  
at 405.424.4055

IPHF Hall Gallery · Omniplex

IPHF at Omniplex  
2100 NE 52<sup>nd</sup> St, Oklahoma City

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**Learn the Tips and Techniques  
to Shoot Like a Pro!  
Digital Imaging: The Basics  
Taught by Dr. Glenn M. Cope**

**When: May 8, 10, 15 and 17**

**Times: 6 to 8 p.m.**

**Where: International Photography Hall of Fame and Museum inside the Omniplex, 2100  
N.E. 52<sup>nd</sup> St., Oklahoma City**

**Cost: \$70 for IPHF members; \$90 for non-members**

***SPACE IS LIMITED, CALL 405.424.4055 TO REGISTER. WWW.IPHF.ORG***

**Digital Imaging: The Basics covers the basics of digital photography, terminology, technology and techniques for specific challenges, such as transferring and editing your images.**

- View demonstrations in class
- Study digital camera features
- Using easy and basic composition techniques
  - Understanding lens choice and settings
- Study the basic qualities of light and how that helps to make or break your images
- Make great prints of your favorite photos
- Save, organize, and archive your images

**Class Description:**

**Tuesday, May 8: Digital Cameras and How They Work**

**Have you been confused about all the different ratings and styles of digital cameras? Well, you are not alone. We will demystify the mumbo-jumbo that surrounds digital cameras. We will cover lenses and accessories. If you are looking to make a digital camera purchase for the vacation season, then this session is a must.**

**Thursday, May 10: Scanners, Printers, and Output and MORE!**

**We will cover the basics of scanners, which can be as confusing as a camera purchase. Which printer to buy or should you get your images printed at a lab? Another big decision!**

**Tuesday, May 15: Basic Image Photo Techniques and Composition**

**The third week we will take a closer look at what makes a good image. We will study basic image taking techniques that can really help to get great images.**

**Thursday, May 17: Image Archiving and Manipulation**

**Working in an image-editing program can be a daunting task. We will look at the how to save and archive digital files and examine some basic features of Adobe® Photoshop® and other programs to get you started.**

## *Shooting Big Moons*

by Doni Risi

(Article written prior April 2)

“Moon Over OKC Number 29,” one of my entries in Metro's very first Projected Digital Images competition at the February 26, 2007 meeting, caught the attention of several people, especially Critique Master Joe Wilson, who simply had to know how it was done. Well, it's a considerable process, requiring a bit of detective work, and more than just a little luck. The luck part is easy – if it's overcast during the full moon, you're out of luck. But if the skies are clear, or at worst, just barely “partly cloudy,” you're in business. I'll walk you through the process, using April 2, 2007, as my sample date. That's the next time when the moon will be full, and I'll be free to go shoot. There are several things you'll need to do all of this, starting with an Internet connection (at the library, if no where else). You'll also need a fairly detailed map of the area you're interested in (in my case, OKC), a protractor, a ruler, and a pencil. Later on, a compass will keep you from getting lost.

Hoping for a nice night for photography, it all begins with knowing when the moon will be full. The Farmer's Almanac or any of several computer programs or Internet sources will answer that question. Armed with the date of the full moon, the next thing is a visit via the Internet to the U.S. Naval Observatory's [Astronomical Applications Department](http://aa.usno.navy.mil/data/docs/AltAz.html), specifically a page titled, “Sun or Moon Altitude/Azimuth Table for One Day” (<http://aa.usno.navy.mil/data/docs/AltAz.html>). Here is where we'll find the data that tells us not only the exact time the moon will rise, but where in the sky it will happen. This information is available for any place in the world, but I stick to “Form A - U.S. Cities or Towns.” Under “Object,” make sure to check the moon, or you'll get data for the sun (which could be useful, too, but that's another story). Then enter the correct date. I leave the Tabular Interval set at the default of 10 minutes. Then enter the state, followed by the place (in our example, Oklahoma City). Then click on “Compute Table.” A new page will appear, confirming the data we just put in, and including, as a little extra bonus, OKC's longitude and latitude, for those who don't know it (or like me, can't remember it). Below all of that, the page is divided into four columns: hours & minutes, altitude, azimuth (East of North), and fraction illuminated.

Under that last column, it should read 1.00, which means the moon is full. If not, scroll down until it you see 1.00. We need to look down the altitude column. Notice some of the numbers are positive, and some are negative. The negative numbers (i.e., -10.3) indicate the moon is below the horizon. We want the first instance after the last negative number. This tells us the moon is just breaking over the horizon. Our data shows the first positive number after the last negative number to be 1.7, next to 19:20 hours (it's important to note that their times are in military 24 hour clock time, and it's all in standard time, never Daylight Savings Time). Converting 19:20 hours to civilian time, and correcting for DST, we now know the moon will break over the horizon at roughly 8:15 PM. At 8:10, it's just at the horizon, and at 8:20, it's 1.7° above the horizon. We won't actually see it at 8:15 because there are trees, buildings, and possibly a few clouds on the horizon blocking our view, but this will get us in the ballpark. Now look at column #3. This is the azimuth, or the number of degrees East of North the moon will rise. In other words, the moon's position on the horizon as it breaks over. In this case 107.2°. East, or just a tiny little bit to the Southeast. Now get out your map, and mark whatever feature you want interacting with your moon. Here at home, I like big buildings, starting with the Chase Tower, but I'll settle for the Kerr McGee building. I mark the Chase Tower. I want to mark a line back to the west, so I'll know where to set up, and the way to find that is by plotting a line on the map in that direction. To find that line, I take the 102.7 figure, and add 180° to it. I get 282.7°. I put my protractor on my map, centered on my subject (the Chase Tower), and orient the protractor to North/South/South/East/West. Then I find 282.7° (282 is close enough, and put a mark there. This mark should be several inches (the width of the protractor or so) from out first mark. Using my ruler, I draw a line from the first mark, through the second mark, clear across OKC.

Now comes the fun part. You've got to get in the car, and go exploring. You have to drive every street and parking lot that intersects that line, hopefully about 4 miles or so from the subject (the Chase Tower), until you find something that offers at least a somewhat clear shot of downtown. I found mine just off I-44, near where the old Allsports Stadium used to be at the Fairgrounds.

Continued next Page

### Shooting Big Moons - Continued

Armed with this information, on the appointed day, I pack my tripod, my camera, my 400mm lens, some bug spray (I hate gnats, and they can get thick), my compass, and anything else I might need (remote/cable release?, a chair?, something to drink or a snack?), and head out there.

I have sat on the shoulder of the exit ramp from I-44 north to 10thth Street East. It's a little hairy, as cars and trucks race by, but I've done it. I get out my compass, and double check. With the compass needle pointing north, the compass should be pointing at downtown. For those who know and understand magnetic declination, I ignore it, as I'm not in a life or death situation. I'm shooting photos, and in this case, close is good enough. Mount the lens/camera on the tripod, take rough aim (but don't lock it down too tight yet), and have a seat. And I make sure that I never take my eyes off that target. Of course, since this is not an exact science, the "target" is the entire downtown skyline. I shoot with a digital Nikon SLR, which means I'm dealing with a 1.5 crop factor. For all you film and Canon full frame nuts, that means my 400mm is acting like a 600mm lens would if I were shooting film or full frame. It really sucks me into the skyline – I can almost see what those people in the office buildings are doing. But from that particular vantage point, anything longer won't give me the room I need to get the moon and several buildings in the shot, and anything shorter won't get it all close enough or the moon big enough. I leave my white balance on Daylight (although I'd like to play around with that one of these days), and exposure is by guess and by gosh (which is why I shoot RAW – I can recover from pretty severe underexposure). Needless to say, I bracket like a madman. From there, it's a matter of waiting, and watching. When the moon finally starts coming up behind those building, it's pretty exciting. Aim, compose, focus, bracket, shoot like crazy.

The reason this works is because the big telephoto lens not only compresses the distance between the camera and the buildings, it also magnifies the moon, making it appear much, much larger than it does to the naked eye. So that's what I did. I've done this several times, including once at Arches National Park, and once at Monument Valley. On those two occasions, the moon appeared right where

it was supposed to. But it's so darn dark out there (no light pollution) that the only thing that appeared in the photo was the moon! No landscape! Nuts. But the concept works. Provided it isn't overcast, and provided my boss doesn't decide I have to work that night, I'll be out there by the old ballpark on April 2, trying to get another, better shot. Of course, the fair people are making it a challenge by adding all sorts of tall things to the fairgrounds, but hey, if it was easy, anybody could do it.

There is a catch to all of this – I know everyone says it's not the equipment, but in this case, it really is. With a Nikon digital SLR, you really need a 400mm lens to get the image you want. If you're shooting film or full frame digital, you'll need something close to a 600mm (a 500mm might do, too). But without that reach, the moon and the buildings are gonna look a little puny. Sorry, but it's true. That's not to say you shouldn't get out there and try it. Go shoot. You might come up with a great shot.

#### **\$ 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 do appreciate their support.

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## Photography Seminar Don & Nancy Emmerich

Internationally acclaimed instructors Don & Nancy Emmerich will share their photo techniques to help you become a better photographer. These master instructors are recognized throughout the photographic industry for their exceptional accomplishments and are among America's most award-winning photographers. and Nancy is one of America's premier photographic art instructors. To learn more about these outstanding photographers, go to:

[www.studioartphotography.com](http://www.studioartphotography.com)

[www.donemmerich.com](http://www.donemmerich.com)

MAY 5, 2007

9 am – 3:00 pm

Worley seminar Center – Bldg. 300

Great Plains Technology Center

Lawton, OK

Advanced Registration -- \$35

Register at Door \$45

Register by April 27 Includes lunch

To register: call 580-250-5500

For more information, contact

Kent Murray – 580-250-5565

### Topics

Basic and Advanced techniques for color and black and white photography

Important elements of photography

Posing

Lighting

Photo techniques from portraiture to landscapes

Use of digital tools to product finished images

Sponsored by  
Great Plains Technology Center  
Wichita Wildlight Photographic Society  
(Member Group of Lawton Arts for All)

### Metro Camera Club - Officers, Directors, Committees - 2007

#### Officers:

President -----Tommy Evans

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 ----June Ranney

#### Committees:

Hospitality -----Chuck Emmerling

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Critique.....Joe Wilson