

Sept 2009 Editor, Georgia Burrows Volume 31, No. 8

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

Metro Camera Club's Annual Ice-Cream Social September 14 , 2009



We need volunteers to bring ice cream (homemade would be nice). And of course, we need desserts and toppings to go with our ice cream.



Please place Sept 14 on your calendar as a reminder to bring your ice cream and desserts.

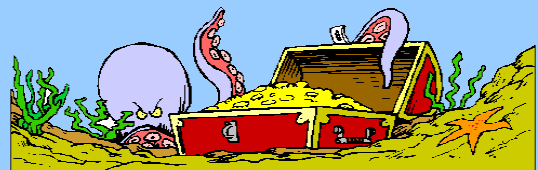
Welcome New Members

Barbara Seeger, Rone Tromble, Jake Ogle, Amos Wamble, Jacquie Lippe and Tony Johnson.

Welcome Visitors

Michael Kimbro, Mary Howard, Sue Smith, Robert Dugan, Anthony Risi, Vernon E. Kouts, Pat Ryan, James Alexander, Mike, Mills, Lindesy Large, Kerry Pease

Treasure Hunt Contest September 14, 2009



The categories for the contest are Green, Cats, Leading Lines, Fruit Still-Life, Time and Triangles. Contestants were given a roll of film and were to shoot six frames of the six subjects and return the film undeveloped to the Program Chairman, Dennis Burian.

Biography, Carl Shortt



Photo by Joe Wilson

Carl Shortt, a native of Oklahoma City and a 1969 graduate of the University of Oklahoma, has enjoyed photography for as long as he can remember. Carl's interest in photography ratcheted up when digital photography came along. A banker for almost 40 years, Carl retired as head of Bank of Oklahoma's trust department for OKC in 2007. He is an avid golfer, carrying a 6 handicap, and also enjoys making furniture and woodturning and has won ribbons (first place) at the state fair for his woodturning. Carl's furniture and woodturning can be seen at www.carlshortt.com and his photography at www.cshortt.smugmug.com.

Always active in the community, Carl has co-chaired the Festival of the Arts and has been president of the Oklahoma City Rotary Club, Omniplex Science Museum, the Leadership Oklahoma City Alumni Association, and the Oklahoma Visual Arts Coalition.

He is married to Beth, executive director of Leadership Oklahoma City, and has 2 grown sons, 5 grandchildren and 2 pit bull dogs, which is as surprising to him as it is to everyone else.

Carl has been a Metro Camera Club member for only a few months but has thoroughly enjoyed his association.

He joined the club as a way to learn and explore my photo interests more deeply. I also wanted a place to show my work and get constructive feedback on it. The various club competitions have been just what I needed to keep feeding my interest. Just as importantly, my oldest son, Carl Shortt, III has developed a greater interest in photography and club membership provides a regular opportunity for us to spend time together and share our passion for photography. The first Labor Day was held

September 28, 2009

Competition Night:

Prints: Color and Black & White

Slides: Color and Black & White



All entries must be pre-registered no later than **Friday, Sept 25**. If you do not have Internet access call Janet Steyer by **Sept 25, 12pm**.



Labor Day



The first Labor Day was held in 1882. Its origins stem from the desire of the Central Labor Union to create a holiday for workers. It became a federal holiday in 1894. It was originally intended that the day would be filled with a street parade to allow the public to appreciate the work of the trade and labor organizations. After the parade, a festival was to be held to amuse local workers and their families. In later years, prominent men and women held speeches. This is less common now, but is sometimes seen in election years. One of the reasons for choosing to celebrate this on the first Monday in September was to add a holiday in the long gap between Independence Day and Thanksgiving.

PDI Competition

August 24, 2009 (180 Entries)

Judges: Randy Carr, Janet Cartwright, Ken Biddle



Photo by Joe Wilson

Color PDI

Class A

1st 14 *Jim Allsman MS. Mountain-Bluebird
(*Top Score of the Evening)

2nd 13	Steve Seeger	The Red Dragon
2nd 13	Steve Seeger	Wild Flower
2nd 13	Jim Allsman	Horned Puffin
2nd 13	Jim Allsman	Coastal Brown Bear Sow and Cub
2nd 13	Denise Evans	My Ugly Baby
2nd 13	Carl Short III	Splash Down
3rd 12	Jerry Kincade	Forever Amber
3rd 12	Jim Allsman	Brown Bear-No Crop
3rd 12	CarolAnne Roach	Little Brinden
3rd 12	Jim Allsman	Brown Bear on the Beach

Class AA

1st 13	Joe Wilson	Morning Light
1st 13	Joe Wilson	Teton Reflection
2nd 12	Randy Poe	Orange on Orange
2nd 12	Joe Wilson	Storm at Teton Barn
2nd 12	Joe Wilson	Lower Falls
2nd 12	Tommy Evans	Reflected Reminders
2nd 12	Peyton Osborne	Friends
3rd 11	June Ranney	Flower Box Window
3rd 11	Tommy Evans	Japanese Maple
3rd 11	Tommy Evans	Artists Palette
3rd 11	Robert Thompson	Ugly
3rd 11	Peyton Osborne	Light & Shadow
3rd 11	Peyton Osborne	Cat Tails and Red Wing
3rd 11	Charles Emmerling	Family Tree

Class AAA

1st 12	Don Risi	Tight-Rope Walker
1st 12	Don Risi	Stretch
1st 12	Don Risi	Ruffle My Feathers Will Ya
1st 12	Wayne Srotyr	Seagull with Oil Ring
2nd 11	Don Risi	Big Horn
2nd 11	Alta Srotyr	Chicago's Bean
2nd 11	Kathryn Grubbs	The Angel's Flower
2nd 11	Don Risi	Water Fall
2nd 11	Alta Srotyr	Prayer Time
2nd 11	Wayne Srotyr	Male Fawn
2nd 11	Kathryn Grubbs	Flower and Hobnail
3rd 10	Wayne Srotyr	Waterfall
3rd 10	Alta Srotyr	Frilly Tulip
3rd 10	Alta Srotyr	Lonely Sailboat

Black & White PDI

Class A

1st 12	Carl Shortt JR	At The Beach
1st 12	Steve Seeger	Tower Stairs
1st 12	Carl Shortt JR	A Study in Light & Dark
1st 12	Jake Ogle	Lil Cowboy
1st 12	Paul L. Johnson	Morning Up High
2nd 11	Fortunato Mercado	Personality
2nd 11	Paul L. Johnson	Through The Gap
2nd 11	Carolanne Roach	White Dog
2nd 11	Steve Seeger	View from Above
2nd 11	Fortunato Mercado	Abstraction Swim
2nd 11	Fortunato Mercado	Wild Buffalo
2nd 11	Paul L. Johnson	Elk Grazing
2nd 11	Jerry Kincade	The Power of Chrome
2nd 11	Fortunato Mercado	Air Bubbles
2nd 11	Joe Wilson	Flowers In The Valley
2nd 11	Jerry Kincade	Midsummer Cross
2nd 11	Tony Johnson	Steeple Chase
2nd 11	Carl Shortt JR	Her Ducks Are In A Row
2nd 11	Carl Shortt JR	Maid Of The Mist
2nd 11	Paul L. Johnson	Above Tree Line
2nd 11	Joe Wilson	Twilight At Oxbow
2nd 10	Robert Thompson	Whose That Squirrel?
3rd 10	Carolanne Roach	Flower
3rd 10	Paul L. Johnson	Clouds and Shadows
3rd 10	Carl Short III	Concrete Woman
3rd 10	Steve Seeger	Tower Light
3rd 10	Fortunato Mercado	Cool Cold Water
3rd 10	Carl Short III	Silo Door
3rd 10	Steve Seeger	Bee Happy

Black and White-PDI

Class AA

1st	12	Don Risi	Meerkat
1st	12	Charles Grubbs	Ain't I Purrrty?
2nd	11	Alta Srotyr	Daisy In The Park
2nd	11	Charles Grubbs	A Fisherman's Dream
2nd	11	Alta Srotyr	Fighting Seals
2nd	11	Don Risi	The Web We Weave



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
FAVORITEIMAGE,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

**Editor's Note: Members, please read these instructions again. It would really help Jack Delisle save a lot of time, if all the entries were submitted correctly.
Thanks**

Composition & Using Basic Photography Knowledge To Shoot Better Photographs, Metro Camera Club Lecture, August 10th, 2009, Chapter 1



Don Risi

I have been approached by several people who were at my lecture at the Metro Camera Club on August 10th about possibly sharing my notes from that lecture. They pointed out the rather obvious fact that it's kind of difficult to take notes themselves when we've turned out all the lights so we can project photos.

So I've decided to create a series of posts for my photography blog based on the notes from that lecture, and at the same time, take the liberty to expand on some of the ideas and concepts that were presented there and go into a little more detail. I'll break it all down into "chapters." Exactly how many chapters there will be, I don't know at this point. I'm a teacher and a talker. I could go on for some time. Quit when you're tired, or continue reading until I get tired.

The original idea for the lecture was to talk about Composition. It morphed into a general discussion about how to improve our photos.

I am often asked by people to give them some advice on how to improve their photography. Telling an individual how to improve their photography is not always easy, as there are many, many variables that enter into the question.

For starters, very seldom is there an absolute right or wrong way to do anything. Some things may work better than others for certain people. For others, different techniques or ideas will produce better photos. So please take the following suggestions as just that – suggestions.

There are several things most photographers can do to improve their photography.

First, we need to look at a lot of photographs. And I mean a LOT of photographs, because as much as anything, looking at a lot of photographs will help us learn what makes an outstanding shot outstanding, and what makes a lesser shot not so good.

When looking at photos, don't limit yourself to just the good photos of your favorite subject. Look at the bad photos, the ugly photos, photos of subjects you don't like to shoot, photos of subjects you would never consider shooting.

Ideally, we want to reach a point where we can make a judgment so easily that we can do it with a not much more than a glance. To reach that point, we need to practice, by looking at a lot of photos.

When we are first starting out, we need to stop and really look at each photo. We need to ask ourselves several questions:

Do I like it? If so, why? If not, why not?

If it's considered a "good" photo by someone who supposedly knows what they're talking about, why do they think so?

On the other hand, if the experts think it's not such a great shot, why not?

If you can, ask them why they think as they do.

Do I agree with that person? Remember, just because someone is supposed to be an "expert," doesn't mean they are.

There are lots of places to look at photos:

- a. magazines
- b. books
- c. in stores
- d. in the library
- e. online
 - i. www.photo.net
 - ii. www.pbase.com
 - iii. www.flickr.com
 - iv. Be forewarned – if you just browse those forums, you might run into something that you as an individual might find not to your liking.
 - (1) These sites do not censor their contributors.
 - (2) If you see something objectionable, just go past it.

We need to shoot a lot of photographs.

I can't say this strongly enough – WE NEED TO SHOOT A LOT OF PHOTOS.

And I don't mean a few dozen, or a few hundred, or even a few thousand. I mean a LOT of photos. What's the old joke?

“How do I get to Carnegie Hall?”

“Practice.”

We need to practice. We need to constantly seek to get better, every time we pick up a camera, we need to set our sights on shooting a better photograph.

Some time ago, on the National Geographic web site, there was a question on their FAQ page, where a reader asked how much film they shoot on a National Geographic assignment. The question was asked about shooting film, so the answer came in two parts.

First, for an average assignment, where only 12 or so photos would be published, the National Geographic photographer on assignment would shoot between 300 and 400 36 exposure rolls of film. By my math, that's upwards of 14,400 frames. Just to publish 12 or so.

On a special assignment, where they might print 20 or more photos, the photographer would be expected to shoot in the neighborhood of 1000 36 exposure rolls of film. That's 36,000 photos.

Of one subject.

And about half way through the assignment, they fly the photo back to NY, go over what he (or she) had already shot, then send them back to finish the job.

Now, it's pretty obvious that most of us can't afford to shoot that much film in a year, much less on an "assignment" (read: vacation). Fortunately, many of us now shoot digitally, which means we can shoot like crazy, and it doesn't cost anything, literally.

If we shoot something that's not so good, we can delete it, so it doesn't even cost us any hard drive space on our computer.

See, I'm really a pretty mediocre photographer. People think I'm a whole lot better than I am, simply because they don't see all the rejects. But on the basis of a ratio of good shots to terrible shots, I stink. Why? Well, let's look at some figures.

Not counting the times when I sat at my desk, camera in hand, thinking, "I wonder what happens if I change this?" Click.

Not counting the times someone comes up to me and asks, "How fast will that thing shoot?" and I rattle off a machine gun burst at 7 or 8 frames a second.

Counting only the times when I looked through the viewfinder at something I wanted to capture, focus, compose, set the exposure, and squeeze off a shot, between January 1, 2006 and December 31, 2006, I shot in excess of 26,000 photos.

That's twenty-six thousand photos. And no, I'm not a professional photographer covering the Olympics or the Super Bowl.

So using Camera Club competition as a benchmark – any photo scoring a 12 or better in competition we'll call a really good shot – my ratio of bad shots to really good shots is something like 5,200 to one. That means that for every photo that I've entered that has scored a 12 or better in competition, I shot 5,200 losers. Bombs. Trash. Junk.

We need to be our own worst critics. This means being really, really, really picky about what we show off, which is something many people, myself included, have a lot of trouble with.

We all tend to look at our work, and think, "This shot is so great, it's going to blow everyone away." Of course, when it doesn't, we're crushed. And we should be at least a little hurt, unless of course, we're not human.

Admiring our own work is a double edged sword: we should look at our work that way, yet we can't look at our work that way. The point is that we tend to be overly optimistic about how others will perceive our work. We can't wait to show off all of our latest little masterpieces, then we're bothered when we don't get the scores we expected.

Not too long ago, a new member to the club entered several photos into competition with just that expectation. When they didn't score as well as he thought they would, he complained to me. "I'm never entering again!" We had a long chat, and I encouraged him to keep shooting, and to keep entering. A year later, he walked out of the Christmas party with a couple of plaques, including one for Print of the Year.

I mentioned that I'd shot over 26,000 photos during the calendar year 2006. Of those 26,000, I only entered 24 into competition. That's less than one in one thousand, and not only wasn't that the maximum entries allowed, it was just barely enough to meet the minimums needed to qualify for year-end awards: 12 color, 12 b&w.

I might have had two or three more worthy of sharing. The rest just weren't that good.

I was at Lake Hefner one day, chewing the fat with one of the kiteboarders. He'd been to my website, and noticed that none of the shots I'd made a couple of days earlier had been posted. I told him they weren't going to be, since I didn't think I'd shot anything worth posting.

He said, "You're pretty picky, aren't you?" I agreed, and told him that I didn't think I was picky enough, that of the photos I had posted up to that time, probably half or more should be cut.

The other side of this coin is the person who never enters a competition, never brings anything to show anyone. More often than not, these folks are too shy. Maybe they don't think they have anything worth showing. To them I say, quit being so hard on yourself. I promise you're better than you think. Besides, I want to ooh and ahh over your photos. And how are you going to get better without a little constructive criticism?

To summarize – To improve our photos, we need to look at a lot of photos, and we need to shoot a lot of photos.

Of course, we can't just go out and blast away. Every shot has to be taken with the idea that we are consciously trying to make this photograph better than the last.

Sep Photo Opportunities

reported by Lee Donlon

Sep 5 Ponca City Fly-In -- see Field Trips

4-5 Bristow Rt 66 Car, Truck, Bike & Tractor Show, Bristow. see displays of cars, trucks, bikes and tractors. Other activities include food and craft vendors, live music and more.

<http://www.travelok.com/toDo/eventsDetail.asp?id=1-3L150>

9- 12 Choctaw October Fest, Choctaw. celebrate Oktoberfest with us German style featuring live music, German food and drinks.

<http://www.choctawfestival.org/octoberfest.html>

11-12 Western Days, Mustang. featuring a chili cook-off, entertainment, carnival, open rodeo, parade, car show, pancake breakfast.

http://www.mustangchamber.com/western_days/index.aspx

12 Clinton Regional Fly-In, Clinton. features demonstrations, a variety of planes on display, plus free youth programs and activities. Also enjoy a Route 66 car show and poker run. <http://www.clintonflyin.com/>

18-20 Murray County Antique Tractor & Implement Show, Sulphur. see vintage tractors, gasoline engines, working demonstrations of early-day farming methods and rural living.

<http://www.arbuckletourism.com/mcatia/home.htm>

19- Rt 66 Classics in the Park Car Show & Craft Fair, Edmand. featuring over 200 classic autos with numerous categories.

<http://www.travelok.com/toDo/eventsDetail.asp?id=1-3LI8>

20- Tornado Alley Roller Girls Roller Derby, Farmer's Market OKC.

<http://wimgo.com/events/71669/tornado-alley-rollergirls-vs.-tba>

25-26 Ft Washita Civil War Weekend, Durant. two days full of activities and historical reenactments. Friday events are from 9:00am to 2:00pm. Saturday programs begin at 9:00am and end at 5:00pm.. Friday and Saturday are open to the public and admission is only \$5.00 per car.

<http://www.okhistory.org/outreach/military/ftwashita09.html>

27- A Day Out with Thomas (the Tank Engine), OK Railway Museum, OKC. includes live music, entertainment, children's activities, train rides with Thomas, story telling. <http://www.oklahomarailwaymuseum.org/>

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Pictures For the Rotunda

Chosen By the Judges - Aug Competition

4th Fireworks #2 by Wayne Hughes

Just Waiting by Don Morris

Hibiscus by Wayne Srottyr

Crystal Bridge At Night by Carl Shortt, Jr.



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True Color Photo, Inc.

710 S. Sheridan

Oklahoma City OK 73102

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

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 Membership Chairman ----- Jim Allsman
 Membership Chairman ----- Dennis Burian
 Secretary -----(new)----- Dennis Burian
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