



CONTACT SHEET

October 2006

Editor, June Ranney

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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

September 25 Competition Results

Black & White

A

1st	11	Ken Biddle	Just Ducky
1st	11	Lana Beerhalter	Margaret's Hands
2nd	9	Georgia Burrows	Finally Asleep
2nd	9	Georgia Burrows	Forgotten Toys
2nd	9	Georgia Burrows	Poodle Skirt

AA

1st	13	Janet Steyer	A Tree (or 2) Grows in Kansas
2nd	11	Janet Steyer	Creamy Orchid Blossom
3rd	10	Janet Steyer	Road Through Farm Country

AAA

1st	11	Jack DeLisle	Snow at the Canyon Rim
1st	11	Joe Spence	Cute Lady
1st	11	Joe Spence	Miss Rodeo USA
2nd	10	Janet Cartwright	Big Baby
2nd	10	Janet Cartwright	Head Honcho
2nd	10	Janet Cartwright	Wee Three

Color Prints

A

1st	15	Don Risi	Leopard in Repose
2nd	13	Joe Wilson	Dilapidated Dock
2nd	13	Joe Wilson	Portrait in Chrome
3rd	12	Ken Biddle	Yellow Sunset
3rd	12	Paul Johnson	Golden Meadow
3rd	12	Paul Johnson	Jolly Roger
3rd	12	Stephanie McClellan	Yellow Canna
3rd	12	Stephanie McClellan	Stucco Building
3rd	12	Jim Myers	You're So Vein
3rd	12	Don Risi	Sunflower with Visitor
3rd	12	Joe Wilson	A Fungus Among Us
3rd	12	Joe Wilson	Dilapidated Dock

AA

1st	12	Linda Roach	Up and Away
2nd	10	Jack DeLisle	View From Kaibob Point
3rd	10	Paul Hodge	Cruising Down the river
2nd	10	Paul Hodge	Pueblo

Color Prints - Continued

AAA

1st	14	Joe Spence	Pink Waterlily
2nd	13	James Heathcock	Orange - the New Red
3rd	12	Jackie Bartels	A Reflecting Mouser
3rd	12	Jackie Bartels	Lorikeets Out on a Limb
3rd	12	Janet Cartwright	Excuse Me, Comin' Through!
3rd	12	Janet Cartwright	Left Hook
3rd	12	James Heathcock	Smiley
3rd	12	James Heathcock	Speed Boats
3rd	12	Joe Spence	Leopard Face

Color Slides

A

1st	12	Peggy McClanahan	St. Elmo Lives
2nd	11	Peggy McClanahan	Cabin Cuchara
2nd	11	Peggy McClanahan	Come On In
3rd	10	Peggy McClanahan	The Magic Hour

AA

1st	11	Lana Beerhalter	Burst of Red
2nd	10	Lana Beerhalter	Autumn in Oklahoma
2nd	10	Randy Poe	Lily & Shadows
3rd	9	Lana Beerhalter	October Foliage
3rd	9	Lana Beerhalter	Sunrise at Redrock
3rd	9	Randy Poe	Halo Hibiscus

AAA

1st	12	Jackie Bartels	Rainbow Swans
1st	11	Jackie Bartels	Glass Slippers
2nd	11	Joe Spence	Canada Glaciers
3rd	10	Wayne Hughes	Alaska Sunset
3rd	10	Joe Spence	Monarch #2

Judges: Darrell Dover, Beth Linham, Toby Smith



**Will Rogers Garden Exhibition Building
Rotunda Gallery**

Five photographs chosen by judges from the evening's competition. Images must have been taken in the Oklahoma City Area.

- We Three.....Janet Cartwright
- Orange - the New Red.....James Heathcock
- Speedboats.....James Heathcock
- Leopard in Repose.....Don Risi
- Dilapidated Dock.....Joe Wilson

COMPETITION REMINDERS

On competition nights, entries must be turned in no later than 7:15 p.m. (It's a question of time for the Competition Committee to prepare entries for viewing)

If uncertain about the correct Class, check the lists at the competition table.

A member must be present at the meeting to enter competition. No drop off of entries or sending with another member is allowed.

To be eligible for Annual Awards in any Category, a member must have entered into competition during the year a minimum of 12 entries in a Category – 12 Black & White, and/or 12 Color Prints, and/or 12 Slides.

However, members may enter a maximum of twenty (20) images per year per Category.

(Please review Competition Rules in the Yearbook)

WORDS TO LIVE BY

The best preparation for tomorrow is the proper use of today.

Minds are like parachutes...they function only when open.

A bigger fool than the fellow who knows it all is the one who'll argue with him.

WELCOME NEW MEMBER
Leland Li
Exchange Student from China living with Bob & Nellyne Hanlin

WELCOME VISITORS
Nora Duraso
Bobbie Jones
Matthew Meason
Vernon & Rita Millspaugh
Angelique Zachery

We hope you will find Metro Camera Club to be friendly, enjoyable and instructive in pursuit of your interest in photography.

**MARK YOUR CALENDARS
FOR COMING EVENTS**

- OCTOBER 9** - Projected Digital Images
- OCTOBER 23** - Competition
- NOVEMBER 13** - **Note:** Competition
- NOVEMBER 27** - Kent Vineyard – “Lazy Man’s Guide to Nature Photography”

**VIEWPOINT 2006 Ribbon Winners
Tree or Trees against a Knockout Sky**

Black and White Prints:

- 1.) Charles Grubbs -- 13.3
- 2.) Kathryn Grubbs -- 12.9
- 3.) Joe Wilson -- 11.6

Color Prints:

- 1.) Janet Steyer -- 12.8
- 2.) Joe Wilson -- 10.2
- 3.) Thomas Gibson -- 9.4

Slides:

- 1.) Joe Wilson -- 11.94
- 2.) Charles Grubbs -- 11.49
- 3.) Kathryn Grubbs -- 10.30



SOMETHING NEW HAS BEEN ADDED . . .

Projected Digital Images

Metro Camera Club is moving further into the digital photography world and is working prudently to develop a program for the best interest of the Club and its members.

The first year goal of the Projected Digital Image program is to learn more about how to integrate digital projected images into our club activities and eventually integrate these into competition. We hope to promote constructive criticism and the sharing of knowledge between members.

Appreciation goes to Bill Berryman, Jack DeLisle, and James Pratt for their work in developing the initial criteria as follows:

PROJECTED DIGITAL IMAGE RULES

1. 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 and 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.



I. Image Preparation

1. Dimensions

Images should be no larger than 768 pixels on the longer dimension

2. Color Space:

Images should be saved in 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 no larger than 400 K., which usually equates to a quality of about 10 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. Below is the sample format for file naming:

b/w/color_class_lastnamefirstname_imagetitle.jpg

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

c_a_prattjames_my_Great_Picture.jpg

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

b_a_delislejack_my_favorite_image.jpg

(All members will begin in Class A in Projected Digital Images) (In File Naming use the underscores as in the samples above.)

5. Submission:

Deadline for images to be submitted via email is by midnight of the Wednesday before a Monday competition to:

webmaster@metrocameraclub.org

No more than two images per category can be submitted, and a total of 4 images per photographer per night may be entered.

**INTERNATIONAL PHOTOGRAPHY
HALL OF FAME & MUSEUM
(From the IPHF Summer 2006 Periodical)**

By Katie Sutton, IPHF Director

IPHF is pleased to announce the opening of
Silver Seas: A Retrospective
Now through November 28



Often referred to as the Ansel Adams of underwater photography, Ernest H. Brooks II has spent more than 40 years capturing the world's ocean environments and its extraordinary life forms. Inspiration for the *Silver Seas* exhibit began when the photographer realized that his subject of choice was being destroyed by pollution, over-fishing, and the devastation of coral reefs. Brooks saw that in order to preserve the delicate balance of ocean life, humans must act as advocates. Thus the mission of *Silver Seas*, "to educate humankind on the important connection between art and the environment through the embodiment of Ernest H. Brooks II's undersea black and white photographic work and in doing so, communicate awareness to the need to protect our global ocean."

The exhibition features 36 technically perfect black and white photographs. Audiences will be inspired by the dramatic use of photography to capture the expanse of coral, the silhouette of a blue shark, or the playfulness of a sea lion. Brooks created the *Silver Seas* with a 2 1/4 format Hasselblad with natural light, only occasionally using strobes to intensify the nuances of underwater life. Preferring to work in black and white, Brooks was quoted as saying, "I don't think that blue, an inherent color of the ocean, really adds to many photographs, especially of mammals – and I like the quality of black and white." With the increasing use of color in underwater photography, a collection such as *Silver Seas* provides viewers a unique experience, and underscores the importance of Brooks' work in the study of photography."

**Fall Class – Digital for Beginners
International Photography Hall of Fame
at Omniplex**

October 10, 2006, 7 – 9 p.m.

Join IPHF for an introduction to digital photography, taught by Jim Myers of Epperson's Photo in Oklahoma City. The class will help the amateur photographer transition from the use of film to digital imaging, along with the major functions of most point and shoot digital cameras. Participants are encouraged to bring their cameras for a point of reference. Visit www.iphf.org or call 425-4055 for more details.

Jim Myers is a Metro Camera Club member

Also on Exhibit at IPHF:

**Magic Lanterns: Father of Film
Now through December 18, 2006**

By Katie Sutton, IPHF Director

Invented in the 1600's in Europe, Magic Lanterns were a popular source of entertainment for eighteenth-century audiences. They are often referred to as the father of film and the grandfather of television.

Before the invention of photography, Magic Lanterns projected images painted on glass onto walls using a candle or lantern thus making a "magical" image for viewers. Beginning in the mid-1800's, black and white photographic processes were used to print an image on transparent glass, which allowed the slides to be mass produced, although many were still hand painted,

Magic Lanterns were most popular during the late nineteenth century, when traveling showmen would dazzle audiences in schools, churches and theatres with cleverly staged productions of favorite stories. With the advent of motion pictures, Magic Lanterns lost popularity and were rarely produced after 1930.

The Magic Lantern Castle Museum in San Antonio, Texas serves as the only museum in the world solely dedicated to the history of the Magic Lantern.

www.magiclanterns.org

PORTAIT LIGHTING OF MEN

by James Pratt

I often see photographs of men that have soft, even lighting, smooth transitions and little contrast in the face. This makes for great beauty and glamor shots, but isn't all that flattering for most men. This nice, soft, even lighting is normally achieved by using either on-camera flash to fill in the shadows, or by using two umbrellas or softboxes on each side of the face with a little ratio between the lights. This might be a good light setup for women, but for men you need totally different light to bring out the masculine features.

Men typically need much "stronger" lighting with more well-defined shadows. With men you want to highlight and prominently display the facial features, whereas with women you want to smooth and hide those same facial features. The transition between the diffused highlights and the shadows should be much shorter and sharper with men than with women to achieve that rough, strong, masculine look.

There are several ways to achieve this. I seldom photograph men with a softbox and only occasionally with an umbrella. These light shaping tools wrap the light around and smooth those key shadow transition zones. Normally I prefer to use bare tube flash for men, and also have the light source further away to make it smaller and harsher. I might bounce some light into the shadows with a reflector but seldom do I use flash for fill with men.

With any photograph, even those of women, shadows are a good thing - repeat after me - shadows are a good thing. They provide shape and form to your subject. The difference between men and women is the transition from the diffused highlights to the shadows. The transition for women should be soft and gradual. For men, the transition should be much more abrupt so as to better define the facial features. So put away those big softboxes or umbrellas when shooting men, and just try some bare tube flash or maybe a grid to tightly focus the light. I think you will get much more character into your male portraits.



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 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.

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 401 W Main
 Yukon, OK 73099

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 3110 N. May Ave.
 Oklahoma City, OK 73112

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

PHOTO PRODUCTS REPAIR, INC.
 3109 N. Classen Blvd.
 Oklahoma City, OK 73118

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

IN MEMORIAM

Jane Johnson
 1951-2006

Jane was a member of Metro Camera Club from 2003 – 2005. She formerly worked at the International Photography Hall of Fame as a registrar. She was adjunct professor at Oklahoma City Community College. She was also involved with Oklahoma Museum Association, Oklahoma Visual Arts Coalition, and Oklahoma Art guild. She entered her work in art shows and won a number of awards. She was active in Boy Scouts and was on the Board of Directors of Girl Scouts. With the American Red Cross, she was a first aid and CPR instructor. Our thoughts and sympathy are with her family.

Metro Camera Club - Officers, Directors, Committees - 2006

Officers:

President ----- Linda England James
 Vice-President -- Paula Geisinger
 Secretary-----Tommy Evans
 Treasurer-----Bill Berryman, Interim

Directors:

Competition ----- Marlene Helsel
 Membership ----- Bill Webster
 & Publicity & Wayne Srotyr
 Field Trip----- Charles Grubbs
 Contact Sheet ----June Ranney
 Statistician ----- Jack DeLisle
 Joe Wilson, Assistant

Committees:

Hospitality -----Chuck Emmerling
 Program ----- Paula Geisinger
 Yearbook ----- Jack DeLisle
 & Linda Roach
 Webmaster -----Jack DeLisle
 Gulf States Rep.- Derrell Dover