



CONTACT SHEET

October 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 6:45 pm. Meeting starts at 7:15 pm.
www.metrocameraclub.org

Just a reminder: The meetings start at 7:15 pm. On Competition nights, entrants will need to have their entries in by 7:00 pm and must be present to compete. Online pre-registration is required for prints as well as PDI. **Next competition is October 27th and is PDI. Entries need to be in by 12:00am October 24th.**

**The month of November
is a print and slide
competition and will be
on the 10th.**



**A Bistro Called "Sauced"
at 2912 Paseo Drive
(in the Historical Paseo
Arts District) will be
featuring one of our own
- Jim Robinson -
in their Gallery from
Oct.15th thru Nov. 15th
so come on down and
see his work!**

**NOVEMBER 24, 2008:
Doug Hoke
Status of Photo
Journalism**

FIELD TRIP!!!

Metro Camera Club RED ROCK CANYON

Saturday, November 1st, 2008
Leave from the Metro Camera Club
site at 7:00a.m. SHARP
Lunch at the Cherokee Truck Stop
Restaurant around 11:00a.m.

Please call or e-mail Field Trip
"GURU" Charles Grubbs at 405-
831-3402
or c.grubbs@cox.net for
information!

Please note this will be the last field
trip that "Field Trip Guru Grubbs"
will organize, as he is RETIRING!

[Travel and Scenic Photography 101](#)

When you're driving through the mountains somewhere, and you notice a car parked half off the road and some guy leaning to the left to avoid a branch with his Rebel 2000 camera in the act of focusing, you've met me. I do this because, to me, a trip isn't fulfilling unless I've preserved that beauty for posterity. I'd like to share some of the techniques that make scenic photography such a wonderful artform - simple, yet elegant.

First off, equipment. As much as the cheapo disposable camera beckons, get real. These cameras have fisheye lenses which I call "spam" lenses. They cram everything in, with equal blurriness and boringness. Good photos are sharp, unless you use blur for artistic effect. Sharp comes from an adjustable lens. It can be a fixed lens or a zoom, but it must focus specially for each picture. Fixed lenses are limiting for scenic pictures, where to frame the shot you may need to move long distances. Imagine using a fixed lens on the Washington Monument, when you're half a block away! Zooms get my vote, even though they often don't have as wide an aperture, which limits their capabilities in low light situations.

Practically speaking, an SLR is the absolute best. They are lightweight, and can be used with top quality lenses. Film SLRs tend to be less expensive, but have the limitations of film, meaning you have to get it developed and so forth. Digital SLRs are VERY expensive, so for the budget conscious either go with a film SLR or a high quality basic digital camera. With digital, resolution is also a critical factor, so look at the specs before you buy.

OK, we've got the camera, emotions are running high, and that's great, but not too great! Sometimes I find a spot that is so wonderful, I start shooting like a madman, only to be disappointed by the pictures. What happened? Emotions. When you experience a place, there are sounds, aromas and breezes as well as the visuals of the spot. Needless to say, you can't photograph all of these elements, only the visual. When overwhelmed by the spectacle of a scenic hotspot, we are often overwhelmed by all of these elements.

So what to do? Look through your camera. The viewfinder does not lie (usually). Try to see

what you are looking at as the finished picture. Most people perfunctorily take pictures, hoping that somehow the shot will come out great. If you wonder how the pictures came out when you are on the way to the drug store to get them, you're doing something wrong. At the moment you click the pic, you should know exactly what you will get. (Of course with digital, that's not a trick!).

Now, I was a tad dishonest in saying that you can't capture all of the elements of a scene. You can hint at them. For starters, motion. Yes, even in a still picture, there is motion. Something happened before, during and after your picture. In a mountain vista scene, you may find something that hints at motion, whether it be a branch of a tree that has been swaying in the breeze, or a river flowing through the valley below. These add a sense of motion. Then there's the "rule of thirds." When you place the main object of the picture smack-dab in the middle, it is static and boring. Place it one third of the way from either side, and you IMPLY motion. Put the horizon in a landscape photo a third of the way up or down, not across the middle.

Remember, when a person looks at a picture, their eyes move. You want to frame your photo to help that movement. If you can find some lines in the scene, such as a skyline, cloud formation, path through the forest, etcetera, use it interestingly, and with the rule of thirds to draw your viewer's eyes into the picture. Avoid "summit syndrome." You get to the top of Mount Washington and shoot the majestic vista. Great. The pictures come out ... boring! How? No PERSPECTIVE. Big vistas will be flat unless you have an object in the foreground, such as a rock or a tree, to give them perspective. Then the eye really grasps how big this scene is.

People enjoying the view is a real winner, because the viewer may identify with their emotions, giving the image real impact. Cheese! Yes, you do have to take the family photos. It's obligatory. But when you do, make sure that they show the LOCATION of the photo. Otherwise, you might as well do it on your driveway. Frame the scene in context, with landmarks as part of the picture. Find a way to tell a story in the picture, such as little Sara climbing up the rocks by the waterfall. Finally, any element in the picture that

hints at more senses than just the visual will make it remarkable.

Actor headshots for example, tell a story about the subject. You can almost hear them saying their next lines. If you photograph a garden, the viewer may experience the aroma of the flowers. A tourist street with an accordion

player on the corner may have your amazed friends whistling "Dixie." In summation, picture taking on travel is recording the experience in a satisfying way. Use motion, perspective, sensory, storytelling and so forth, to bring your photos to life. Oh, and needless to say, make your job easy and go to great places! See you at the overlook!

COLOR PRINT

**JUDGES: STAN FLANDERS
WAYNE HUGHES**

LEE MCKINNIS

**DATE--09-22-08
TOTAL ENTRIES-53**

CLASS	TITLE	NAME	PHOTO #	SCORE	RANK
A	SAM	PIRAINO, GAIL	3	12	3
A	RAINDROPS	RICE, DON	29	13	2
A	RELICS OF THE PAST	RICE, DON	44	14	1
AA	THAT OLD TIME RELIGION	JOHNSON, PAUL	9	11	3
AA	FLASHES OF COLOR IN AN URBAN SETTING	ROBINSON, JAMES	10	11	3
AA	UNINVITED HOST	DUDLEY, JIM	14	11	3
AA	ALWAYS VIGILANT	DUDLEY, JIM	28	11	3
AA	DIVER'S HELMET	ROBINSON, CLARENCE	35	11	3
AA	DEXTER MILL WHEEL	JOHNSON, PAUL	48	11	3
AA	MODERN BUILDING/OLD GLORY	ROBINSON, JAMES	24	12	2
AA	DEXTER MILL	JOHNSON, PAUL	38	12	2
AA	BACKWATER SUNRISE	PIRAINO, FRANK	47	12	2
AA	WINDOW OF WATER WITH CONTRAST	ROBINSON, JAMES	49	12	2
AA	GRAND CANYON VIEW	PIRAINO, FRANK	31	14	1
AA	COLOR, BEAUTY, & KINETIC ART	ROBINSON, JAMES	39	14	1
AAA	CATHEDRAL REFLECTION	CORBIN, DENNIS	8	12	3
AAA	MAGELLANIC OYSTERCATCHER	CORBIN, DENNIS	22	12	3
AAA	ARIZONA SUNSET	SPENCE, JOE	27	12	3
AAA	WHITE-TUFTED GREBE	CORBIN, DENNIS	37	12	3
AAA	MONUMENT	SPENCE, JOE	13	13	2
AAA	THE CROSSING	SPENCE, JOE	42	13	2
AAA	GREEN HUMMINGBIRD	CORBIN, DENNIS	53	14	1
	COLOR	SLIDE			

Color Slide

CLASS	TITLE	NAME	PHOTO #	SCORE	RANK
AAA	GEORGE AT MT. RUSHMORE	AIKEN, DOUG	17	11	3
AAA	A LITTLE RED...A LITTLE YELLOW	WILSON, JOE	6	11	3
AAA	MOLAS LAKE	WILSON, JOE	10	11	3
AAA	OCELOT	SPENCE, JOE	4	12	2
AAA	GLACIER SPLENDOR	SPENCE, JOE	8	12	2
AAA	VIEW AT YOSEMITE	RANNEY, JUNE	15	13	1
AAA	MANDARIN #2	SPENCE, JOE	12	13	1
AAA	MONUMENT EARLY MORN	SPENCE, JOE	16	13	1

Black and white print					
A	TACK	PIRAINO, FRANK	4	10	3
A	DEAD TREE	RICE, DON	28	11	2
A	JUNGLE CAT	STEYER, CHELSEA	14	12	1
A	A LILY ON A ROSE MALLOW	STEYER, CHELSEA	29	12	1
AA	CIRCA 1880	POE, RANDY	12	10	3
AA	FLYING LADIES	ROBINSON, JAMES	17	10	3
AA	THEATER IN CLAY	ROBINSON, JAMES	24	11	2
AA	BEARDED BARLEY IN SEPIA MONOTONE	ROBINSON, JAMES	3	12	1
AA	LILY & REFLECTION	ROBINSON, JAMES	9	12	1
AAA	THE MEDICINE WOMAN	STEYER, JANET	7	10	3
AAA	PRETTY LADY	SPENCE, JOE	22	10	3
AAA	ASPEN IN HIGH COUNTRY	SPENCE, JOE	1	11	2
AAA	SNOWSTORM	SPENCE, JOE	11	11	2
AAA	A SIMPLE CALLA LILY	STEYER, JANET	15	11	2
AAA	TWO DAFFODILS	STEYER, JANET	30	12	1

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Metro Camera Club - Officers, Directors, Committees - 2007

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Webmaster-----Jack DeLisle
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