

TRI-STATE IN FOCUS

Tri-State Photographic Society

December 31, 2007

JoAnne
By
Bob Ihrig



Not just digital

Remember, it's about photography...

2007 saw an explosion in the number of "digital" prints submitted to our competitions due to the influx of new members and older members slowly switching to digital. Some will still use their film camera, full-time or part-time. The club will continue to serve the interests of both digital and film users. The technology used to capture the image is different but let's not forget that our goal is outstanding photography. New members who currently don't use film should not feel that the time devoted to reviewing and critiquing slides is wasted for them. The rules for taking good pictures remain the same. Some mem-

bers may think that digital is somewhat different (do I dare say "easier") with Photoshop. True, you can make enhancements, but a bad picture remains a bad picture. For example, you can adjust exposure up and down one f-stop and adjust color balance, but going too far trying to save that bad image introduces noise and a flat appearance. Everybody can learn from the judges' comments, film and digital folks alike. Remember it's about photography.

December Pictorial - Music Makers December Nature - Open

Slides - Tyro

- | | |
|-------------------|---------------------------|
| 1. Mary Jo Offutt | Balladeer |
| 2. Dave Leiby | Chinese Chamber Orchestra |

Slides - Accomplished

- | | |
|-----------------|-------------------|
| 1. Dan Thompson | Bison Bull |
| 2. Ann Deering | Colorado Splendor |

Slides - Accomplished

- | | |
|-----------------|-----------------------------|
| 1. John Deering | Triolin |
| 2. Jean Landis | Street Musician |
| 3. Vickie Jones | Piper |
| 4. Ann Deering | Listen |
| 5. Dale Voelker | Gospel Group: The Third Day |

Informal Prints - Tyro

- | | |
|---------------------|-----------------|
| 1. Carole Tieman | Close Encounter |
| 2. Katherine Miller | Bad Feather Day |

Prints - Tyro

- | | |
|-------------------|-----------------------|
| 1. Nancy Beers | Solo For Clarinet |
| 2. Harold Taylor | Picasso's Guitar |
| 3. Carole Tieman | Down Home Music Maker |
| 4. Cora Bollinger | Heavenly Pipes |
| SD Harold Taylor | Harmonica Harmony |

Informal Prints - Accomplished

- | | |
|--------------------|-------------------------------|
| 1. Jeff Snyder | In The Swamp |
| 2. Richard Jones | Greater Yellowlegs |
| 3. Jerry Carpenter | Golden Slippers |
| SD Richard Jones | Antillean Crested Hummingbird |

Prints - Accomplished

- | | |
|--------------------|----------------------|
| 1. Richard Jones | Fiddler On The Porch |
| 2. Don Wiedeman | Highland Bagpiper |
| 3. Jerry Carpenter | Strummin' |

2008 Competition Topics

	PICTORIAL	NATURE
Jan	Open	Textures or Patterns
Feb	Toys	Open
Mar	Open Formal Prints	Mountains
Apr	Candid People	More than 5 animals
May	Open	Open Formal Prints
Jun	Shiny	Open
Jul	Open Formal Prints	Wildflowers in the Wild
Aug	Reflections	Reptiles/Amphibians
Sep	Open	Open Formal Prints
Oct	Architecture	Open
Nov	Open Formal Prints	Rocks/Fossils/Shells/Crystals
Dec	Checks/Plaids/Stripes	Open

Activities

Programs/Presentations

February

March

April

Field Trips

January: Shaker Village

Cumberland Falls trip?

Refreshments On Pictorial Night

Refreshments On Pictorial Night
February:

Club Shows

March 1-10 Sharon Woods

An Observation

By John Deering - Charter Member

Yes, but is it art...?

I have it on good authority that this actually happened some decades ago. The artists Van Gogh, Rembrandt, and Vermeer were looking down from heaven and spotted a guy named Daguerre. "What's he doin'?" asked Rembrandt.

"We can't figure it out either," added the other two. "Is he trying to paint with light, you suppose?"

"Paint with light!? Have you gone out of your head or somethin'," queried Van Gogh. "Nobody can do that! You gotta' have paints and brushes; he ain't got nothin' but a silly-lookin' box with a hole in it."

"Yea, that's what he's got all right and he keeps lookin' in it," added Rembrandt. "Let me take a look at that box! Oh, that's a camera obscura," said Vermeer. "I used to use them. It has a glass lens; and if you place it just right, there'll be an image on a screen on the back. It's kinda' cool, really. But I think he's doing more than that. He's trying to preserve the image. HA, that'll take some doin'!"

"Well, he's mixin' silver with some other stuff and exposing it to light in his camera obscura. Lookie there! He has an image and he's saving the image by using sodium thiosulfate."

"Sodium thiosul – what did you say? Is that legal? It ain't a bad word, is it?"

"Dummie, that's a chemical; it'll preserve the silver image on that piece of paper. Well, did you ever see anything like that?!?!"

"How 'bout that! He's done made a picture. He's even taken a picture of that there girl!" said Rembrandt.

"Girl? What girl? That's what I used to do," yelled Vermeer. You know! My 'Girl with the Pearl Earring' and others? You seen 'em, didn't ya?"

"Yea, I did that too," said Rembrandt. "I painted 'em. I was right good at it too."

"Yea, I remember your pictures of people, but he has learnt' to do it without paint and brushes and stuff. He's kinda' done ya' in, ain't he? And it only took him a few minutes; whereas it took you days to make a picture."

"Yea, but his ain't as pretty as mine; it ain't even art! It's some kinda' technology. I had color in mine; his is just black and white. Nobody'll ever want any of them."

Well, they all agreed that Louis Jacques Mande Daguerre was just wasting his time and any kind of preserving light on paper will never catch on. "It ain't art," they all agreed. "Unless you use paint and brushes and stuff, it ain't art."

Then they went back to flying around God's heaven with their paints and brushes looking for some angels to paint – in color! Meanwhile, Ansel Adams, a newer arrival, had been listening in; he just smiled and walked on with that strange-looking box – with three legs.

Tip Of The Month:

Using Auto ISO

Recently a friend asked me to critique the pictures she shot on a trip to Alaska. She was disappointed that most of her shots with her 400mm telelens were too soft and the Photoshop didn't do much. She was shooting with a Canon 30D and Canon lens. What should she have done?

The metadata (the information that is imbedded in the JPEG file) told me that most of her 400mm shots were done at ISO 400, f8 and at 1/250 sec. All of you experts out there will be quick to mention that she did not follow the one-over-the-focal length rule. In this case, with this lens she should set the shutter to 1/400 or faster. And, why dial the aperture down to f8? She explained that she was confused about all the settings, especially when moving fast and not having the time to get everything set to optimum performance. That Bald Eagle is not staying in one spot for long, you

know! I told about the tip Caroline Statkus shared last year.* In case you missed, here it is:

It is very simple: Use the ISO AUTO setting on your digital camera. In the case with the 400mm lens, you will set the ISO AUTO menu to shutter speed not slower than 1/400 sec and the sensitivity to ISO 400 or better. In other words a shutter priority with variable ISO. In low light conditions you may need to go above ISO 400 and take the grain penalty, but at least you get a picture.

* Caroline was using the ISO AUTO for quickly changing indoor/outdoor lighting conditions, but it works well for this scenario too.

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