

DEVELOPMENTS



Memphis
Camera
Club

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Club Notes

by Bob Laster

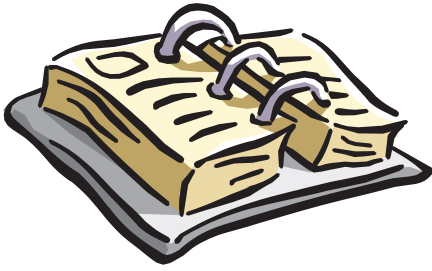
A room full of judges, Judgment Day, Here Comes the Judge.... All applied at the last Memphis Camera Club meeting on the third Thursday of March. Shilesh pulled multiple photographs from websites. Barry was the master of ceremonies and showed the images with Sam's laptop and our new projector. True to our charter, they brought out fun and education for all. Everyone in the auditorium had a chance to give their view of each photograph. There were ideas on composition, perspective, color and more. There were landscapes, portraits, candid, close-ups and intimates. Images were included to show traditional approaches as well as new and varied techniques. Opinions rained. I know I learned and appreciated other opinions and I hope others did too. Shilesh has many more innovative meetings planned. Try not to miss them. So thanks again to Shilesh, Barry and Sam. But be careful with hasty and poor judgments or comes the saying "Judge Not....."

What's Old is New Again

by Barry Siegel

Back in the old days, many cameras purchased at the time came with a 50 mm lens. You may still have one back in the closet somewhere. I don't know about you, but that lens didn't seem much good for anything. It wasn't wide enough nor was it long enough. Its two virtues were that being a prime lens, it was sharp and being a somewhat easy lens to manufacture, it was reasonably cheap. Well, enter the digital SLR. On my Canon 10D, the small digital imaging chip results in a 1.6 magnification factor and on the Nikon D-100 or D-70 the magnification factor is 1.5. So now the lens becomes a 35mm equivalent of a 75- 80mm lens. So you ask, well, so what's that good for? I'm not going to tell you. You'll have to figure it out for yourself! O.K., if you absolutely insist!

If you go to concerts, stage performances, rodeos, etc. and want to take pictures in available light, this is a great lens. In these darkened venues, what you need is a fast lens. Nothing else matters as much in this type of environment as lens speed. If you want a sharp picture of the performer, you'll need a shutter speed of at least 1/125 sec. on average. In dim light, that usually means an aperture of 2.8 or less. Do you know of any other lenses that can go down to f 1.8 and cost less than \$100 new (and for a fraction of that, you can get a used one)? The focal length is great for this type of use. Close up, it's almost a portrait lens. Step back and you can get a picture of the entire stage. Of course, your depth of field will be limited at these apertures, but still sufficient with careful placement of your focus. In addition, its small size makes it easy to take along for any type of available light photography. It's also likely sharper than any zoom you now own. Well, admit it now! It's practically perfect, isn't it?



Programs in 2005

Shilesh Jani

April 21: Eric Hinson, MFA

I got my start with photography while attending college. When I first saw a black and white photograph appear before my eyes in a tray in the darkroom, I was hooked. Since that time I have pursued almost every different facet of photography imaginable, working for every kind of photographer there is, searching for whatever would inspire me most. From baby pictures to architectural photography, I have done it all.

Back in 1996, I came across an artist in the American Southwest who would change my life. He gave me the encouragement to pursue photography in the manner I had always dreamed of: fine art. From that time on, I have been pursuing my grandest dream. And now, due largely in part to his philosophy, I think of myself as an artist creating art, not a photographer making photographs.

Since that fateful meeting many years ago, I have begun to passionately pursue a type of photography previously unknown to me: night photography. This has changed my life, again: the way I look at subject matter, and what subject matter I look at. It is through this new discipline in photographic art that I am beginning to know and understand the night: the back alleys of urban and suburban Memphis, the American Southwest, and the small villages of Luxembourg and surrounding countries. With each night out, searching for images, prowling among the shadows for inspiration, I learn a little more about that inner voice that knows no other than this art form: Black and White Night Photography.

May 19 – Christian Patterson, Memphis
June 16 – David Haggard, Reelfoot Lake

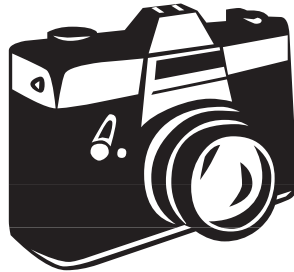
May Judges

Beverly Hammond, Tom Fox, Uttam Shah, and Bruce Johnson.

Tech Tip

by Tom Furlotte

Have you ever been to an opening reception at an art gallery and overheard a patron praise the artists work on display and then heard the patron ask what kind of brushes the artist uses? Or have you ever heard someone discussing a renowned physician and wonder what brand of stethoscope he uses? But people always want to know what kind of camera a photographer uses! As if the skill and vision of the photographer could be contained in a piece of gear. Instead ask about what makes the photographs distinctive, about the photographer's quirks and style, about his approach to the work. This kind of information is helpful in learning to make better pictures.

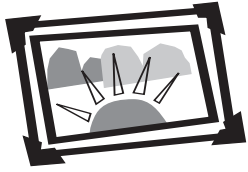


The marketing departments of the major camera companies emphasize the ease and simplicity-of-operation that is built into cameras as if you only need to cope with exposure problems in order to take great photos. But great photos don't consist of *f*-stops and shutter speeds any more than great novels consist of word processors and dictionaries.

The degree of difficulty adds nothing if you don't come back with the image. How much effort was exerted in getting to a location cannot be a saving factor of an ordinary image. Background stories are only interesting when applied to strong images. Your personal feelings about the subject or the memories the image evokes in you don't contribute to the image.

Only the content matters. The image is the final arbiter of success. Either you have captured a special moment or you haven't. Either the composition works or it detracts. Your timing was impeccable or you just missed it. The lighting is right or not. It's all about the image.

March Print Competition



Color Nature Print
Heading Home
Barry Siegel - 26 points

Color Open Print
Appealing Paint
John Stitt - 24 Points

Color Landscape/Scenic Print

Monument Valley

Barney Street

Coyote Buttes

Shilesh Jani

Canyon's Glow

Dale Cox

Dead Horse Sunrise

Shilesh Jani

25 points

B&W Print

Gimmee Shelter

Shilesh Jani

Old and the New

John Stitt

24 Points

Portrait Print

Legacy

Beth Behm - 26 Points

Candid People

Bones The Biker

Brenda Silberman - 24 Points

Creative/Manipulated Print

Trail of Tears

Brenda Kremser - 26 Points



Open Slide

Open

Bob Laster - 22 Points

Nature Slide

Morning Glory

Bob Laster - 26 Points

Landscape Slide

First Light - **Quinn Strother**

Silence - **Bob Laster**

22 Points



Photos of the month



Prints of the Month

Heading Home

Barry Siegel



Slide of the Month

Morning Glory

Bob Laster



Trail of Tears

Brenda Kremser

Thanks to the judges this month:

Tom Richey, Shilesh Jani,
Brenda Kremser and Brenda
Silberman.



Legacy

Beth Behm

ASSIGNED CATEGORIES FOR 2005

June – Silhouettes

September – Yesteryear

December – Movement

ARCHITECTURAL EXHIBIT AT CBU

Deadline For Jurying entries: June 30, 2005.

Germantown Performing Arts Center (GPAC) Presents ...

The Memphis Camera Club will be holding an exhibit November 2-30, 2005. Those interested in participating should submit up to 5 images (unframed) by September 1, 2005 to Quinn Strother or Tom Richey. These will be juried by the Exhibit Committee and returned for framing September 14th.

“ QUOTE OF THE MONTH ”

“I’m not interested in photography, I’m interested in people!”

- Henri Cartier-Bresson



May Birthdays

5/2 Fred Kesselman
5/5 Tony and Angie Menne
5/10 James Allen
5/12 Richard Fero
5/21 Beverly Hammond
5/24 Pam Johnson
5/26 Ronnie Booze