

placer color

Newsletter of the Placer Camera Club



Year 48 Number 6

PO Box 4990, Auburn, Ca. 95603

June 2010

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<http://www.placercameraclub.org>

Placer Camera Club meets the third Tuesday of each month, except August, at 7:00PM in the Beecher Room of the Auburn Placer County Library, 350 Nevada Street, Auburn, Ca. **Visitors Welcome!**

This month's meeting will be Tuesday **June 15th**. Informal gathering at **6:30** with the meeting starting **promptly** at **7 PM**.

This month.....

We have our **annual awards** for prints and projected images. Our annual competition was judged by Chuck Pivetti. Awards will be handed out for 1st, 2nd and 3rd in each category plus any honorable mentions. We also have print of the year and a projected image of the year awards.

We also have our **theme** of **portraits**. The theme will be 2 entries per member, projected only. Email you digital images to me by Tuesday the 15th at noon. Our theme is a group evaluation moderated by Richard Myren. We will discuss each image's strengths and how the image could be improved.

Judy Hooper will present a slide show of club outings we've been on this year.



Event Calendar

June 15

Monthly meeting
Annual awards
Theme is **Portraits**

July 20

Monthly Meeting
Theme is **Sinuous**

August

Club picnic
No monthly meeting

See last page for club officers & committees

Composition

The Value of Shapes

by Sue Barthelow

Have you ever wondered why one piece of framed art attracts your attention more than another? Even from across the room at a distance that keeps you from really seeing any details in it? It's all about how the artist placed and shaded the piece's major masses. Shapes are formed by the light, dark and in-between masses. Artfully balanced and placed shapes help draw attention even when viewed from a distance. They catch your eye and engage your brain. They draw you closer to have a better look.



You can use the same shape principles with your photographic images. One reason that good light is everything to a photo is because it helps create gentle and engaging shapes. A photo without engaging shapes is boring and doesn't have a story to tell. It lacks a subject and leaves the viewer wondering why the photographer took it.



To improve your photography, look for a composition that has a small number of major shapes. Include enough shapes to make it interesting while keeping it simple. Try to find a view that allows some of the minor shapes to lead your eye to the shape that makes up the photo's subject. Remember that light, bright and colorful shapes draw attention to themselves.

Want to focus on the shapes in a photo? Try viewing the photo on your digital camera's or computer's monitor in a small window. Film camera users may find that looking through the camera's or a hand-held viewfinder is sufficient. Notice how the small image makes the details drop

out so you're left seeing the major shapes.

When you see something you want to photograph, view it from different places to see how the shapes interact. Photograph from several directions. Later, compare the photos to see which shape combination works best.

How you use your shapes is up to you. You may want to let your subject be the shape that draws the most attention. Or, you may want to use attention-grabbing shapes to lead the eye to your subject. Each scene is different. Watch for those shapes that make the image that connects with you.

Example Photos

The Panamint Valley image is an example of a photo that has 5 major shapes. Notice how the two foreground shapes lead your eye to the smaller and lighter colored shape that is the valley. The two remaining shapes, the mountains and the sky, serve to give the valley context and setting.

The driftwood image also has 5 major shapes, four of which provide the context and setting for the subject shape. Notice how the bright shape of the wave serves to draw your eye back to the subject driftwood after you've wandered through the image.

The Mono Lake image, while having a number of shapes, has 4 basic shape layers – the foreground water with reflections, the subject line of tufa, the mountains in the background and the sky. The smaller shapes give detail to the storm clouds, reflections and tufa.



Notes from the Field

by Ardath Winterowd

I took this in Nordstrom's. My friend Ray, who is an artist, has always wanted to do a painting of this pianist viewing him from the second floor balcony overlooking the escalator. I did some creative cut and paste from two shots because the woman on the right, walking past the piano, wasn't in the picture when the woman on the escalator was at just the right position. I LOVE PHOTOSHOP!

Happy photo shooting everyone!



For Sale

I have a Canon 70-200 f4L IS lens FOR SALE. Its one year old. The current new price at BH is \$1200. I am asking \$1050 for the lens. This is one of the sharpest zooms that Canon makes. I am selling because I am now am using a Canon 100-400L IS and I don't need both of the lens.

Gary Kramer

home email address is gary@gbkramer.com

home phone is 916-253-3442

day work phone is 30-888-666

SLR For Sale

Canon Eos 20d digital slr with 18-55mm kit lens. \$400 b/o
Contact Tony Middleton at 916-630-1487 or t.k.middleton@att.net

WHAT JUDGES LOOK FOR IN PHOTOS

You're probably wondering why we pick one image over another; there actually are some simple rules of photography we look for in each photo. Common mistakes are:

- (1) A photo out of focus, either the whole photo or part of it in an important location such as the bottom front of the print
- (2) Too much "clutter" in the picture. We want our attention to go directly to the subject, not see a lot of competing, but not necessary, clutter around it.
- (3) Exposure - is the picture too light or too dark to easily see the subject.
- (4) Poor lighting, a "flat" image where rocks, subject, sky, etc. all blend together without different shadows, colors, etc. or the opposite where the sun might bleach out the lighter parts of the image, giving no texture to those areas.

There are other more subtle criteria we look for; placement of the subject, size of the subject within the image, etc. but the 4 listed above are the first and foremost most commonly seen, easily correctible problems that usually cause a photo to be eliminated.

For more specific guidelines, please feel free to drop in on any of our Placer Camera Club meetings and ask questions! We have meetings the third Tuesday of each month at 7:00 at the Beecher Room in the Library off Nevada Street. We have short programs, critique our own images, have "how-to" presentations and to end it all, great desserts!!



Board Members

President Mike Schumacher
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2nd Vice Pres Howard Godfrey
Secretary Tony Middleton
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Sue Barthelow

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Bonnie Godfrey
Kristi Middleton

Greeters & Badges

Jim Bennett

Placer Camera Club Webpage

Check out the Placer Camera Club webpage.

<http://placercameraclub.org>

Mike Schumacher (Newsletter) 530-367-4505

radioman@ftcnet.net

*Don't forget our tutorials webpage. It's
at:*

<http://www.placercameraclub.org/tutorials/index.html>

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Huey Monitor Calibration

The club has a Huey monitor calibration system for use by club members.

Contact Judy Hooper to 'check out' Huey.

530-888-8308.