



June, 2003

Editor, Paula Morris

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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.

Meetings this month – June 9 and 23

www.metrocameraclub.org

THIS MONTH

PROGRAM – June 9 – 7:30 p.m.

Steve Lewin-Black & White Overnight Photolab

Board Meeting – June 16 – 7:00 p.m.

June 23 – 7:30 p.m. - COMPETITION

LETTER FROM THE PREZ

It looks like we have a busy month ahead. The program on June 9th with Steve Lewin from Black & White Overnight Photolab should be very interesting. With more people making the switch to digital, I still am fascinated with the “wet” side of photography.

Who can pass up a trip to the Zoo? Wayne has a field trip planned for us on the 28th, so let's try to have a good turnout.

I hope everyone got lots of pictures of wildflowers. I'm afraid the hot weather will finish them off pretty quickly. Thanks to those of you who responded with pictures for the Gallery in May; now how about the rest of you sending me something for June!

.....Jack

COMPETITION RESULTS May 12, 2003

CLASS	PLACE	PTS	TITLE	NAME
BW				
A	3	11	Like MotherLikeDaughter	Linda England
A	3	11	Misty Morning	Linda England
A	3	11	Spring Trail	Richard Conway
A	2	12	Pretty Cowgirl	Joe Spence
A	1	14	Arch Window	Joe Spence
Color Print				
A	3	10	Yellow/Red Lilly	Carolanne Roach
A	3	10	Sunday Morning Walk	Rick Gathright
A	3	10	Yellow Daylily	Carolanne Roach
A	3	10	Little Girl Next Door	Janet Cartwright
A	3	10	Blue Eyes	Linda Roach
A	3	10	In the Garden	Linda Roach
A	3	10	Sweethearts 2003	Linda Roach
A	2	11	Art in the Making	James Heathcock
A	1	12	Come Closer	Janet Cartwright
A	1	12	Rose in the Rain	James Heathcock
AA	2	10	Nap Time	Richard Conway
AA	2	10	Knitting Time	Richard Conway
AA	2	10	Masterpiece	Richard Conway
AA	1	11	A Wink	Richard Conway
AAA	3	11	A Blonde in the Garden	Joe Spence
AAA	3	11	Mandarin Duck 2	Joe Spence
AAA	2	12	Wood Fence	Dennis Corbin
AAA	2	12	Floating Market	Dennis Corbin
AAA	1	13	Crystal River	Dennis Corbin
Color Slide				
A	3	11	Gum Tree Blossom	Ed Krish
A	2	12	Wood and Rope	Ed Krish
A	2	12	Summer Stroll	Ed Krish
A	1	13	Day's End	Ed Krish
AAA	3	12	Yosemite Falls	June Ranney
AAA	3	12	Robbers Roost	Tommy Evans
AAA	2	13	Leaves and Stream	Joe Spence
AAA	2	13	Peacock Glamour	Joe Spence
AAA	1	15	El Capitan	June Ranney

Judges: Maxey Pinson, Marlene Helsel, Edie Aitkin

METRO CAMERA CLUB MEMBERS exhibiting in the Garden Center during the month of May: Janet Cartwright and James Heathcock.

FIELD TRIP JUNE 28TH !!!

This month's outing will be June 28th at the Oklahoma City Zoo. Of course, we can shoot animals, but if you feel like taking an impromptu portrait, the lake is pretty and makes a good backdrop. We will meet at the front gate at 8:00 a.m. and shoot until it gets too hot or we run out of film. Let's all show up and get some good shots for competition later in the year.

.....Wayne

JOE WILSON HAS THE LAST LAUGH (or something like that)

The following information was taken from the June 2003 issue of OUTDOOR PHOTOGRAPHY:

"Placing film in the refrigerator will slow the "aging" process of the film, which affects the shift from the original color target of the film. As the film ages, it drifts from the original color target and captured colors won't be accurate. By storing the film in the freezer, the aging process is essentially stopped. You can move film from the refrigerator to the freezer for extra protection.

Film can be kept for great lengths of time in this frozen state. I have friends who have bemoaned the discontinuation of certain film and stocked several hundreds of rolls in the freezer that lasted for years. The color characteristics of the film will be as they were at the time of the freezing. Make sure the film is properly packaged in the original packaging or in air tight containers to keep away moisture from the emulsions.

When you take it out of the freezer, allow the film to come to ambient temperature before opening the package and start using it. I've been told by Kodak engineers that when frozen film is thawed the aging process is somewhat accelerated."

So it seems that Joe's famous out-of-date film is just as fresh as the in-date film that the rest of us pay big bucks for!

.....Bill Webster

JUDGES FOR THE JUNE COMPETITION will be Ed Krish, Derrell Dover and Mark Voyles.

JUNE PROGRAM

Stephen Lewin, who will present our June 16th program, has operated Black & White Overnight Photolab since 1989. Stephen studied art and photography in college and his photos have been printed in numerous publications. Art Photography has always been his goal but because of business it remained a hobby. His body of work entitled **Negative Impact** was exhibited at the Untitled Gallery in Oklahoma City. As part of his program he will bring a slide presentation and prints for exhibition.

Things I've Learned From The Movies and TV

By James Colburn, The Digital Journalist

Submitted by Jack DeLisle

Having recently seen the movies "Harrison's Flowers" and "War Stories" I felt the need to sum up a few truths that I've learned from watching photographers on the big (and little) screen:

- 1) All photographers wear khaki vests. All of the time. Photographers never put anything in the pockets of their khaki vests.
- 2) Photographers never take just one photo. They always take three or four, even when photographing a static object or person.
- 3) Photographers only need one lens. Sometimes it'll look like a 50mm lens, sometimes it'll look like a 28-70mm zoom lens but it will always have the capability of zooming from 20mm to 5000mm.
- 4) This miracle lens (see #3) is probably an F/1 or better. It also has night-vision capability. COLOR night vision capability. The lens has an advanced image stabilization system and is easily hand-holdable up to it's maximum focal length of 5000mm. In the dark.
- 5) Each roll of film contains 1200 exposures but is easily re-wound in 3-4 seconds.
- 6) Photographers never carry camera bags. They don't really need to since each roll of film has 1200 exposures and they only need to carry one lens and one camera body.
- 7) Half of all camera motor drives sound like a 1980's-era Canon A2 Power Winder. The other half sound like a 1980's-era Canon Motor Drive MA.
- 8) Cameras never break, even if dropped from a great height. If a photographer falls or tumbles down a hill or into a ravine no damage will occur to any camera, even if the photographer lands with his or her full weight and pushes the camera into the mud.
- 9) There are ravines everywhere and they are photographer magnets.
- 10) Lenses never need cleaning.
- 11) Photographers rarely, if ever, need passports or visas. They are always able to get on a flight within an hour to anywhere in the world. Direct. Photographers are always seated in First Class and have no checked luggage.
- 12) Every car rental facility in the world has many four wheel drive Jeeps or Land Rovers available and they are all reserved for photographers. They are special vehicles that never need gas. They are also bulletproof. In the event that the vehicle is stolen, damaged or destroyed the car rental company will waive any claims. Credits cards have an infinite limit and are accepted everywhere in the world.
- 13) It is perfectly okay to use a flash when photographing a hearing at the US Senate or House of Representatives. Be sure to tell this to the nice man from the US Capitol Police as he hauls your ass out of the

room, confiscates your press pass and escorts you out of the building.

14) It is also okay to use a flash during Presidential news conferences and briefings. Be sure to tell this to the nice man from the US Secret Service as he hauls your ass out of the room, confiscates your press pass and escorts you out of the White House.

15) All male photographers are babe magnets no matter how ugly, dirty, sweaty or foul-mouthed they may be. All of the women attracted to male photographers are beautiful. If something happens to "their" photographer they will leave their jobs and their families to find and rescue him.

16) All female photographers are beautiful. They are always beautifully but subtly made up and their make up never runs or streaks. Their hair never, ever, gets messed up. All of the men attracted to female photographers are handsome. They will seriously injure anyone threatening or injuring "their" photographer. They all want to get married and have children.

17) Every laptop has a built-in satellite phone with instant high-speed Internet access and picture transmission capabilities. These laptops have built-in C41 processing machines and ultra high-resolution film scanners. These laptops fold up to the size of a deck of cards and fit neatly into one of the pockets of the photographers' khaki vest.

18) If a photographer is killed his friends may mourn him or her for as much as 30 seconds but none of them think to take the dead photographer's last rolls of film with them so that the dead photographer's death might not have been in vain....

AN INCOMPLETE TREATISE ON PHOTOGRAPHIC SUBJECTS OF INTEREST

DEPTH OF FIELD – When a lens is focused on a subject, there is some distance in front of the subject and some distance behind the subject that will be acceptably sharp. This zone of sharpness, which includes the subject, is called the depth of field.

HYPERFOCAL DISTANCE – When a lens is focused at the hyperfocal distance, everything in the scene from half the focused (i.e.hyperfocal) distance to infinity will appear sharp.

In landscape photography, the general rule is that depth of field extends from one-third of the focal plane ahead of the subject you are focused on to two-thirds of the focal plane behind the subject you are focused on. This doesn't hold true for close-up photography or telephoto portraits, where a better general rule is half in front and half in back.

Some photographers choose the easy way by focusing about a third of the way into the scene (works for me!). This usually gives sharp images with good depth of field.

However, some lenses have depth of field scales (usually not zooms), and some cameras have depth of field buttons. These can be useful if the lens is fast enough and your eyes are good enough to see the focused area. Also, there are charts available, and by doing the math you can find the correct hyperfocal distance for any lens at any aperture. And yes, for the perfect photograph with the absolute maximum depth of field, it's worth it.

For more information, go to the net! ***Vivid Light Photography***, a free on-line magazine, has an interesting article titled ***and What is Hyperfocal Distance and Why Should I Care?***, complete with links to charts that will give you the math and science behind calculating hyperfocal distance. You can access *Vivid Light* through the Metro Camera Club website: metrocameraclub.org

Interesting websites from Jil Monte:

Photographytips.com – types of studio portrait lighting

Handcolor.com – dedicated to the art of handcoloring

Photoworkshops.com – Photoshop Tutorials

Do you have a favorite photographic site? Send me the address and let everyone else enjoy it, too!

METRO CAMERA CLUB STATISTICS May 12, 2003

NAME	CLASS	TYPE	ENTRY	SCORE	TOTAL	AVERAGE
Spence, J.	A	BW	8	97	1140	12.1250
England, L.	A	BW	2	22	75	11.0000
Trawick, R.	A	BW	6	65	65	10.8333
Cartwright, J.	A	BW	1	9	9	9.0000
Corbin, D.	A	BW	1	9	9	9.0000
Roach, L.	A	BW	1	9	9	9.0000
Lee, R.	A	BW	2	17	17	8.5000
Conway, R	AA	BW	12	106	22	8.8333
Wilson, J.	AAA	BW	3	35	2437	11.6667
DeLisle, J.	AAA	BW	5	54	637	10.8000
Price, H.	AAA	BW	7	72	602	10.2857
Heathcock, J.	A	CP	6	74	74	12.3333
Trawick, R.	A	CP	6	73	73	12.1667
Krish, E.	A	CP	2	24	24	12.0000
Lipscomb, J.	A	CP	1	12	12	12.0000
Roach, L.	A	CP	8	83	83	10.3750
Voyles, M.	A	CP	3	3	31	10.3333
Cartwright, J.	A	CP	10	80	80	10.0000
Lee, R.	A	CP	4	39	39	9.7500
Gathright, R.	A	CP	2	19	19	9.5000
Roach, C.	A	CP	3	28	28	9.3333
Romberger, B.	A	CP	4	37	121	9.2500
Livingston, L.	A	CP	1	8	8	8.0000
McClannahan, D.	AA	CP	4	46	154	11.5000
Conway, R.	AA	CP	16	161	359	10.0625
Hughes W.	AA	CP	1	10	143	10.0000
Hughes, C.	AA	CP	3	28	163	9.3333
Corbin, D.	AAA	CP	9	116	2025	12.8889
Morris, P.	AAA	CP	7	80	732	11.4286
Spence, J.	AAA	CP	8	90	1544	11.2500
Ellis, B.	AAA	CP	4	43	870	10.7500
Morris, D.	AAA	CP	7	72	1306	10.2857
Krish, E.	A	CS	12	142	142	11.8333
Lipscomb, J.	A	CS	4	43	43	10.7500
Voyles, M.	A	CS	2	21	21	10.5000
Monte, J.	A	CS	2	17	17	8.5000
Brand, J.	AA	CS	4	39	269	9.7500
Conway, R.	AA	CS	4	34	267	8.5000
Spence, J.	AAA	CS	8	98	1458	12.2500
Ranney, J.	AAA	CS	4	48	4197	12.0000
Wilson, J.	AAA	CS	12	144	4115	12.0000
Evans, T.	AAA	CS	8	94	2708	11.7500
Pinson, M.	AAA	CS	3	35	935	11.6667
Webster, B.	AAA	CS	1	11	2429	11.0000
Hughes, W.	AAA	CS	14	140	459	10.0000
Fowler, J.	AAA	CS	8	77	801	9.6250
cClannahan, D.	AAA	CS	4	36	360	9.0000