PLEASE SEE BACK PAGE FOR MEETING SCHEDULE

FEBRUARY PROGRAM (Feb 22, 2006)

by Barbara Royer

Topic: Beauty and Serenity: Emotional Keys to Photography

A professional photographer unique in the Southern California region, Dok Blanchard's work has been described by collectors and curators as "quite beautiful" and "well executed_ (Dr. Carol McCusker, Curator of Photography, MOPA, 2003. In fact, beauty and serenity are the emotional keys to Blanchard's work, with a technique as grounded in the classic style of f64. The collection is executed in black and white, large format (4x5 and above) and consistently poetic in both content and composition.

Dok Blanchard's awards include a first place award from Mind's Island, Indian Orchard, MA 2004. Dok was asked to submit an award winning work which toured in a three city/three country show of contemporary artists (Tijuana-Yohahama-San Diego Art Exchange, "One With Clouds" juried show 1992-93). He has created works for, and been honored by the San Diego Historical Society, The Ocean Beach Historical Society, and the San Diego Museum of Natural History, which awarded Dok one of the top_ "100 Blacks in San Diego_" for his work; all institutions retain his visions of San Diego in their collections.

His last one man invitational show was at The San Diego County Administration Building (Feb 2004). This show has been widely praised and has won Blanchard a new following in the collections of the legal community.

Blanchard has been featured in publications such as the San Diego Union Tribune ("Photographer's Main Goal to Translate Emotions" March 2003), reviewed for his first place award in the North County Times ("Library Curator Studies Human Form in "Figure", June 2002), and reviewed for yet another first place entry in The Paper (Gallery Walk, Escondido, July 2002.)

His show at the County Administration Building San Diego, appeared in the KPBS "On Air Magazine", The Visual Arts Gallery, "The Photography of Dok Blanchard" Jan 2004.

Blanchard has shown in the top Southern California galleries; to mention a few: William Cannon, Lewis King, the Upstairs Gallery, Art Site Gallery, the Horton Plaza Lyceum Theatre Gallery, John Sexton Gallery of Carmel, and the Laguna Beach Gallery of Photography.

His influences include f64, Steichen, Weston, and more recently his teacher John Sexton (see John Sexton, Places of Power, Carmel Valley, Ventana Ed., 2000.)

Dok Blanchard's art photography, black & white images, landscapes, figurative work, abstractions can be seen at www.dokblanchard.com.

PRESIDENT'S CORNER by Mike McMahon

So the stores are filled with things for Valentine's Day. Are you one of those people who look upon it as a "Hallmark" holiday…you know, an opportunity to spend money on cards, chocolates, and flowers?

How about looking at it as a reminder that we have a very powerful tool at our disposal, our photography skills, to make it a special day? Maybe this is the time to dig out that special portrait of your loved one, print and frame it, and present it as a very personal gift. Maybe it's time to think about taking more portraits of our loved ones. One

of our past keynote presenters, Gi Gi Clark, emphasized the importance of using our talents to document our family life. Catching our loved ones during their normal daily pursuits can be fun and interesting. Pretend that it's an assignment you've been asked to do…that tends to reduce the tension and give you an 'excuse' the shoot.

Then, the next time your family gets together for a reunion, you'll be able to set out the family photos…always a great conversation starter. And it's a great way to bridge the generation gap.

Speaking of portraiture, several folks have suggested that we increase the emphasis within the club on technical know-how. Having a demonstration of portrait lighting techniques is often mentioned as an example. We will pursue that and other ideas this year. We may insert those topics as keynote presentations or address them in a workshop format. If you have a preference (or an idea for a topic), let us know.

One example of technical content is the article included in this month's newsletter on digital file formats. Written by Emile Kfouri (our past VP/Member Share host), it tackles the confusing landscape of choosing between the variety of digital image formats now available on most digital cameras.
Thanks to Emile for the submission.

That's it for this month. Go capture some images of your loved ones and we'll see you at our meeting on the 22nd.

CHRISTMAS 2005 @ TOM SCOTT'S

MEMBER SHARE by Barbara Swanson

February's membershare topic is "Silhouettes". Please bring up to two images to share on this topic.

Silhouettes can be a great way to emphasize the outline or shape of an object. Many outdoor silhouettes are done at dawn or dusk, but other times of the day may also work. Be sure to properly expose your image, so that the silhouetted object is very dark and the other portions are not too light. This type of photograph can sometimes fool an automatic exposure system, so manual spot metering of the area around the silhouette (such as the sky) is recommended.

Also be aware of unwanted merges, where different parts of the subject overlap. As a silhouette, objects that overlap will blend together, becoming one large object in the photograph.

MEMBER PROFILE by Kat Larsen

My father introduced me to photography when I was about 7-years-old using a Vintage Kodak Senior Six 16 Folding Camera. His company built a state-of-the-art darkroom for interested employees where my dad and I spent many hours developing the images we had captured on his days off. When management changed, the perks were discontinued and that was the end of my wet darkroom experience.

I grew up in New York, a latchkey kid, in a city full of endless creative experiences. Museums offered visual delights that I devoured whenever I had a free moment. I surrounded myself with creative people, hoping their abilities would rub off on me, hungry for a way to express myself and explain how I saw the world. Cameras were forgotten-both my father and later my first husband took any pictures that were needed. I composed poetry and wrote short stories as teenager, completed an unpublished thriller novel in later years. Majoring in English and later psychology, I continued to search for an outlet for my artistic expression.

I started taking pictures again while my two sons were growing up and again later on vacations (I must have a

hundred sunsets from tropical beaches). It was only after retiring and moving to Carlsbad that I became serious about using a camera as a creative medium. I took some classes with Leland Forester who taught me to crop to the image that had first attracted me when I looked through the view finder. Then Mike Seewald critiquing some work for the club, emphasized there must be something in an image to draw your eye. His famous (for me) line was "There must be a fox somewhere." Since retiring as a psychologist fifteen years ago my interests have including reading, sailing, scuba diving, and photography.

Photography has always been more to me than just the image that I see. I fuse the various elements to find a greater intimacy, to reach a depth beyond what the camera eye has seen: to discover the image that lies hidden just beneath or inside the original concept. Digital painting allows me to do this. Exaggerating color or creating paint brush effects, it is possible to humanize still life subjects and to force the image of a jazz player to scream out with the emotions of the music. I like to think of the digital palette as offering a multitude of possibilities...limited only by my own imagination. My reputation as a digital artist has earned invitations to participate in various San Diego exhibitions. My photographs have received awards but what's special about my digital art is that people recognize *my* style and it seems more expressive of who I am. I'm eager to learn new ways and so attend several photo groups-NCPS, Photoshop Users, Digital Art Guild, Photo Arts Group, Women in Creative Photography; I leave each meeting understanding something I did not know before. So I've gone full circle changing the wet darkroom of my childhood for a digital darkroom which seems to offer all the previous pleasures and none of the unpleasantries. My canvas is a computer monitor and the possibilities seem endless-only limited by my imagination.

DIGITAL IMAGE FILE FORMATS
by Emile E. Kfouri

Some photographers get so confused with all the options available in digital photography that they forget one of the first decisions to make – what file format to save the image in. Each one has its strengths and weaknesses. I will summarize the pros and cons of the different formats that are available in your digital camera and help you decide when to use them. For a more detailed discussion of the different formats as well as some examples of the differences please take a look at the full article at www.humanscape.com\page5.html

JPEG – Joint Photographic Experts Group

Pros:
- File is small which means you can fit more images in a memory card.
- Fast saves to memory cards, which means you can take more images per second.
- Open standard format can be universally viewed by nearly any web browser, computer and image editing program.
- If the image is properly lit and the exposure is properly set, the image quality is quite good for prints similar to slide film.
- Option to set image quality to low, medium and high to control quality of image. High is the best image quality. (Some manufacturers use different names for the 3 quality settings.)

Cons:
- File is reduced to an 8 bit (or higher) per channel image which can only represent 256 shades for each (red, green, blue) color
- Image is compressed by taking pixels of similar color and making them the same color.
- Wrong format for images that will be heavily manipulated in a photo editing program.

When to use:
- Snapshots of family and friends that will not be edited beyond simple cropping and red eye reduction (use the high image quality setting).
- Images sent by e-mail (use medium or low image quality setting).
- Documenting through images like your furniture in case your home is damaged or robbed (use high image quality setting).
- If all the camera settings are on automatic, then chances are JPEG will be fine.
- I suggest that you make this your default file format.

TIFF - Tagged Image File Format

Pros:
- Open standard format can be universally viewed by nearly any web browser, computer and image editing program.
- No image data is lost.
- Better image quality than even the JPEG fine quality.
- More tolerant of poorly exposed images – similar to print film.
- Saved at the camera's max color bit depth, which is probably 12 bit (or higher) per channel image which can represent 4096 shades for each (red, green, blue) color. (This is only important if you

are doing a lot of digital manipulation of the image – it will not add any visible quality to the image.).

Cons:
- File size is very large, resulting in slow saving of image between shots.
- Still need to make sure that exposure, white balance and color saturation are properly set because fixing these in the photo editing program will degrade the image to a certain degree.
- Overkill for typical snapshots or to send by e-mail.

When to use:
- If you do not have RAW and are taking images that are important or will be heavily worked on in a photo editing program.
- Weddings and other once in a life time images.
- Fine art images.

RAW –Unprocessed camera image capturing data
Pros:
- No loss of data between what the camera sees and what is in the file.
- Exposure can be off by 3 stops or more and still be corrected in a photo editing program.
- Camera settings like white balance, color saturation, etc. can be changed post exposure. Analogous to taking 3 slide film exposures at 1 stop over and under metered reading.
- File size may be smaller than TIFF.
- Saved at the camera's max color bit depth which is probably 12 bit (or higher) per channel image which can represent 4096 shades for each (red, green, blue) color..
- Option to save RAW and JPEG which is the best of both worlds. You get the photo quality of RAW as well as a JPEG to quickly see what the image is.

Cons:
- Large file size means that it can take longer to save an image to the memory card.
- Difficult to work with images because they need to be converted to something else (like TIFF) before they can be easily shared and manipulated outside of high-end photo editing programs and the camera manufactures software.
- Proprietary file format that could become unsupported some time in the future.

When to use:
- Save as RAW + JPEG if the option is available on your camera. The JPEG image is just for you to quickly see what the image is before converting it or opening it. JPEG image quality, in this case, is not that important and low or medium quality should be more than adequate.

- Weddings and other once in a life time images.
- Fine art images.

Suggestions
Keep in mind that each file format has its strengths and weaknesses. It is a good idea to think about what you are planning on doing with the image. If it is to send to someone by e-mail or to print an 8x10 inch image, then JPEG will be adequate. If the image is something important and will be heavily edited in a photo editing program then select RAW (+ JPEG) if you have that option, otherwise select TIFF. In short just use JPEG unless it is very important.

Full Article at www.humanscape.com\page5.html
Emil's e-mail: emile@humanscape.com

TECH TIPS - Protecting your LCD screen
by Mike McMahon
Here's an idea on how to protect LCD screens from accidental scratches. As we know, these small screens are found on digital cameras, MP3 music players, cell phones, and PDA's (Pocket PC's).

I've had good luck using a Screen Guard designed for PDA's. These thin, clear overlays can be found at stores that sell PDA's (e.g. Frye's, CompUSA). Once in place, they are barely noticeable and provide protection for those easily-scratched screens.

More Technical Content
by Mike McMahon
In order to build the technical content of our organization, we will be trying a few things in the upcoming months.

Lens Paper articles – We'll make an effort to include more how-to articles in the newsletter. Members are encouraged to get involved by requesting topics, or better yet, submitting an article. If you come across an especially good published article, you might write a brief synopsis and provide information on how to access the article (website, magazine edition, etc.)

NCPS Library – We are considering the addition of a library to our website. This would be a place to post articles of interest, especially those that are too long for the newsletter. For example, Emile Kfouri has written a 6 page article on digital file formats…a synopsis of which appears in this edition of the Lens Paper. You can access the full article on Emile's personal website (or soon on our own website Library).

Links – We will welcome and publish your contribution of website links and other references to articles, books, etc. Some of these links will appear in the newsletter. Even more will be included in our website Library.

One of the primary goals of NCPS is to share knowledge and best practices…let us know how we're doing.

INTERESTING WEB SITES

For "Weather & Land/Seascapes" - daily photos from around the world   www.wunderground.com suggested by Mildred Allen.

The following were suggested by Bob Barry, an instructor at Palomar College, and should be of interest to anyone interested in Photography - equipment and technology.

http://www.creativepro.com/printerfriendly/story/21351.html

http://people.csail.mit.edu/ericchan/dp/acr/

http://www.normankoren.com/digital_tonality.html

http://dx.sheridan.com/advisor/cmyk_color.html

http://www.dodgecolor.com/gamut-chart.html

Here are some cool photo websites sugested by Barbara Royer.

http://www.oswaldgallery.com/s.nl/sc.2/.f

http://www.oswaldgallery.com/s.nl/sc.2/category.93/.f (Ed Riddell)

http://www.oswaldgallery.com/site/firstphoto.htm

http://www.hrc.utexas.edu/exhibitions/permanent/wfp/ (The First Photograph)

http://www.hrc.utexas.edu/exhibitions/permanent/wfp/2.html (Viewing the First Photograph)

NEW MEMBERS by Nancy Jennings

George and Helena McLaughlin - Oceanside
Megan Sand - Oceanside
Ann Hunter - Carlsbad
Tom and Polly Rodman - Encinitas

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SILVER LEVEL

Encinitas Photo Center 967 S. Coast Highway 101 #107B Encinitas, CA 92024 760-436-0562 www.encinitas101.com/encinitasphoto.htm	**Green Flash Photography** 4966 Lamont Street Pacific Beach, CA 92109 858-272-1926 www.greenflashphotography.com
Jim Cline Photo Tours 11223-5 Carmel Creek Road San Diego, CA 92130 858-350-1314 www.jimcline.com	**Michael Seewald Photo Workshops** 835 N. Vulcan Ave. Suite B Encinitas, CA 92024 760-633-1351 www.seewald.com
The Ordover Gallery Studio 172 444 S. Cedros Ave Solana Beach, CA 92075 858-720-1121 www.ordovergallery.com	**PC Photo & Imaging** 127 N. El Camino Real Encinitas, CA 92024 760-632-1790 www.pc-photo.net
North Coast Photographic Services 5451 Avenida Encinas, Suite D Carlsbad, CA 92008 760-931-6809 www.northcoastphoto.com	**Professional Photographic Repair** 7910 Raytheon Road San Diego, CA 92111 858-277-3700 www.procamerarepair.com
Total Photo 118 S. Solana Hills Drive Solana Beach, CA 92075 858-755-6311 www.totalphoto.net	

FEBRUARY 2006 Meeting

Wednesday, February 22, 2006
Quail Botanical Garden, Encinitas
Ecke Building Meeting Room
Enter Front Gate - **Exit Rear Gate**
Front Gate is Locked at 7:00 p.m.

6:00 p.m. - Front Gate Opens
6:15 p.m. - Sign-in & Refreshments
6:30 p.m. - Announcements & Member Greeting
6:45 p.m. - Member Share
7:15 p.m. - Break & Refreshments
7:30 - 8:30 p.m. - Presentation
Donations: First-time guests free/returning guests $3.00

TO REACH NCPS

Web Site: www.nc-photo.org
24-Hour Programmed Info/Message Line: (760) 752-6375

VOLUNTEER LEADERSHIP TEAM

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Vice Pres.	Barbara Swanson	
Treasurer	Nancy Jennings	
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"	Garrie Rhodes	
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NOTE: Please place NCPS in the Subject line of all correspondence.

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