

the *Lens Paper*

*The North County Photographic Society...Inspired by Photography,
Powered by Volunteers!*

FEBRUARY 2009

PLEASE SEE BACK PAGE FOR MEETING SCHEDULE

FEBRUARY PROGRAM (Feb 25, 2009)

The Critique

We'll have Kevin M. Connors and James David Phenicie as our critiquers this time. And while both Kevin and James have written very modest bios (as you'll read below), they are both very accomplished and acclaimed photographers! Do take a look at their respective websites to see all the amazing awards they've each received (see James' website here: <http://www.jamesdavidphotos.com/>).

We will spend just a few minutes on each image, with both Kevin and James commenting on how the photo might be improved upon. To have your work analyzed, submit 1-2 images to our projectionist (Vern Elmore, at projectionist@nc-photo.org) just like you would for our normal member share. Name them with your initials and number one or two (for example: cb1 & cb2), so we know which image you want seen for sure, in case we only have time to go over one for each person (not likely, but just in case...!). And as a refresher, here are the basic guidelines for submission:

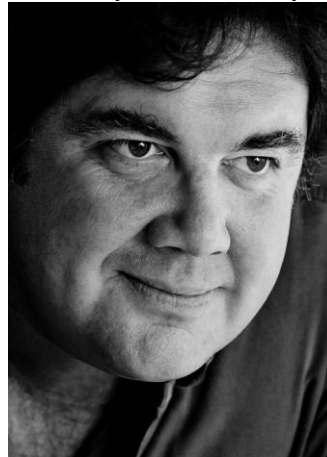
1. optimize image
2. set to 72 dpi (if not already at that value)
3. resize to 1024 pixels x 768 pixels (or 1024 on the longest side)
4. set profile to sRGB
5. sharpen as needed.
6. "save as" jpeg @ highest quality

This results in an image no larger than 1,000kb. Email to projectionist no later than 6:30 PM the night before the meeting. We will not accept late offers or be adding images during the meeting.

You can still bring your images as prints if you really prefer, but we discourage this because it's so much more difficult for everyone (including the critiquers!) to view the photos.

KEVIN M. CONNORS

Kevin M. Connors has been creating images for more than 25 years, but only recently decided to follow his



photographic passion full time. From his days as a teenager in his basement working in a traditional darkroom, to today using the best in digital technology to create fine art masterpieces 60 inches and larger, Kevin has always believed in the concept of realizing artistic vision and furthering craft by being

intimately involved in the creation of his art. Rather than relegate certain steps in the artistic process to others for retouching, artwork, and printing, all of his images are hand crafted from beginning to end using time-honored traditions and the latest technologies, and hand printed by Kevin himself on only the finest papers that last for centuries. To see more of his work, please visit his gallery and studio on Cedros Avenue in beautiful Solana Beach, California, or visit his web site at www.coasthighwayphoto.com.

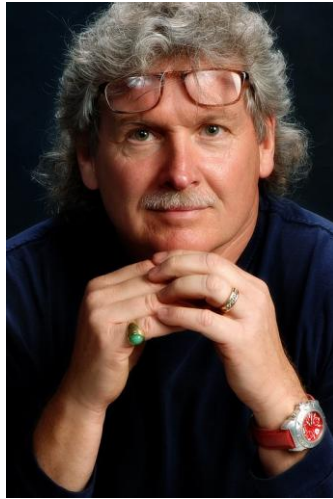
JAMES DAVID PHENICIE

The son of an aspiring artist, I didn't have the drawing and painting talent that my father obviously had but he exposed me to the wonderful world of the Arts. I loved photography; I couldn't wait for the *Life*, *Time* and *National Geographic* to arrive each month to see the latest images from around the world. As I developed my passion for photography, my parents

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helped facilitate my photographic dream by making a small darkroom in the basement for me to experiment.

I was asked to photograph artistic images for my high school year book and I photographed my first wedding when I was 18. My photographic career has continued throughout my life and it has brought me great enjoyment. My degrees are in Economics and Advertising, but I continued my photographic education at Palomar College, learning technical aspects of the trade.



Shortly after moving to Carlsbad in 1999, I won a California Arts grant to photograph the Leo Carrillo Ranch before they turned it into a city park. Besides doing weddings, portraits, and commercial work, I shoot stock photography for two companies. I'm honored to have earned numerous awards for my work.

I started using Nikon equipment in the 70s and have kept that tradition till now. I own a studio in Carlsbad and enjoy photographing a variety of subjects for my clients.

For a fun, overall view of my work, you can search through my photostream at:
www.flickr.com/photos/studio1-one.

MEMBER SHARE by Barbara Swanson

February's meeting will be devoted to our annual member critique session, so please read the article for that. We greatly prefer digital files, as they are much easier for everyone to see. There are no set topics, so bring in your best images!

March's member share topic will be "Portraits". There are so many ways to do portraits, including candid, street shots, or posed. Think about how the portrait can reveal something about the person.

The topic for April's member share will be "Pets".

Please remember to email your photos ahead of time to our projectionist.

PRESIDENTS CORNER by Stan John

Every year at this time I get excited about the upcoming International Exhibition of Photography at the San Diego Fair. This year the fair will open on June 12 and close July 5th. I'm estimating that the deadline for registration for the photo exhibit will be on April 23. The official SD Fair web site for these schedules has not been posted yet. There are four factors that will be considered by the judges in determining which images will be displayed at the fair and which ones will be awarded a prize. These are: Impact, Composition, Technical Quality, and Workmanship. All four of these are required before an image is accepted for display. Technical Quality and Workmanship are primarily mechanical and must be learned by all serious photographers. Composition is an artistic component concerning the placement of the various elements within an image. These factors are essential to all images considered for display.

To help our members prepare for this, and all other exhibitions, our February meeting will be devoted to a Critique session.

But what makes an image stand out for the award of a prize? There are several names for this factor such as 'Impact', 'Emotional Impact', the 'WOW' factor, etc. What separates the boring ordinary image from the prizewinners? Nearly everyone has photographs of beautiful but common scenes that have become boring to the judges who are charged with scoring our works of art. It, therefore, becomes necessary for us to find something unique and interesting about a scene so that our images have an impact on the judges. That is why those who have given us their time to critique our images keep telling us that we must take the time to select just the right point of view and wait for the best lighting. I have assisted with the judging and can tell you that your fine works of art are judged in about 3 seconds. Think about your own experience viewing images, you usually know, almost immediately, if you like an image or not. Further examination only tells you why.

The following are some of my observations from previous Critique Nights.

The technical quality, of the images shown, was quite good so most of the guidance given has centered on

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composition and lighting with some minor comments on subject matter.

A Primary Point of Interest. Most images need to have a primary point of interest such that your eye is immediately drawn to it. Often a white, or very light, area outside of the primary area distracts the viewer and should be burnt in. In many cases it is possible to use naturally occurring lines in the image to lead the eye to the primary point. Often a little light burning around the edges can be used to hold the eye in the scene. Changing your point of view by moving in or out, up or down can dramatically change the way the point of interest is perceived. As a general rule of thumb, the point of interest should fall near a one-third point in the image.

Cropping is important and should be used to reduce an excess of sky or foreground. The old expression 'fill the frame' comes to mind. That is, let the point of interest occupy a major portion of the image. Much of this can be accomplished 'in the camera' by moving a little closer to the subject or zooming in. At the same time we shouldn't forget that we need some area around the point of interest to give the scene context.

Lighting is another key to making a prize-winning image. In the studio we can control this by a combination of spots, softboxes, umbrellas, scrims and reflectors. In the outdoor world many of these can be used for close scenes but the primary lighting source is the sun and sky. Here we must carefully choose the time of day and weather. The first two hours starting shortly before sunrise and the last two hours before and shortly after sunset are often called the 'golden hours', or as John Sexton refers to them as the wonders of the 'Quiet Light'. It is in this time period that we get strong angled shadows and heightened colors. Sometimes it is necessary to return to an area several times to get 'just the right light'. Ernie Corwan graphically illustrated this in his presentation at our January meeting.

Subject Matter. Naturally this is of critical importance in making our prize-winning image. The WOW factor is very important. In still life and portraiture, where the subject is portable, you should carefully select the background. When you are

traveling and something grabs you and makes you say 'WOW', you know you are on the right track. The next question is to decide what really makes the scene. Is it the unique lighting or the subject itself? If it's the lighting you must quickly look for the best position to capture the image before the light changes or the clouds are blown away. If it's the subject, it's time to start thinking about the lighting. Should you come back later in the day, or in the morning? Perhaps wait for a day with pretty clouds. Do you want soft overcast lighting or the hard light of direct sun? Check the background in landscapes because the foreground focus of attention needs to be placed exactly where you want it. If you don't have a point of emphasis, you simply have a 'nice view'. Always scan the four borders for intrusive elements and use a tripod whenever practical.

Images of popular scenes, e.g. Half Dome, St. Basils, Taj Mahal etc., are considered too commonplace to be considered in most contests. The judges simply say 'ho-hum, I've seen that 1000 times before', and move on to the less photographed scenes. Many people say, "Why should I take a picture of (X) when dozens of photographers have already captured the scene far better than I could ever accomplish?" Many accomplished photographers advise us to 'move in close' to get a unique image.

Our own All Members Exhibition will be held in October at the Encinitas City Hall. It may be a little early to start worrying about your entries but we need volunteers to help plan, manage and setup this annual event. In particular we need volunteers to 'take charge' of this event. Please contact me, or any of the other VLT members, if you would like to discuss helping the NCPS with this event.

FEBRUARY PHOTO SHOOT

The Joshua Tree photoshoot is still on track. Everyone already signed up should meet at the Park as planned. Unfortunately the size of our group is restricted by the limits on the Keys Ranch tour. However, based on the amount of interest we will likely repeat the trip again next year.

For any questions, contact Dan Nougier at photoshoots@nc-photo.org or cell 619-884-1359. Rain will **not** cancel this event.

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MARCH PHOTO SHOOT

Awesome Borrego Adventure

(Only 12 spaces available!!)

Ernie Cowan - desert guru and our January presenter - has offered to lead a group of us on an Anza-Borrego photography extravaganza! Ernie is providing us with a whole day of photo ops (at peak season!) for \$50 each. However, the cost to each participant will only be \$25 (the club will pick up the other \$25/person – what a deal!). The catch? There are only 12 spaces open (to keep things manageable), and 4WD vehicles are required for our adventure once we arrive in Anza-Borrego. Some of the 12 could meet in Borrego (arriving by regular 2WD vehicle, airplane, pony, foot, or whatever) if others have room and are willing to take some passengers for the desert portion... There will obviously be some extra organizing involved with this outing, but if it sounds good to you, SIGN UP TODAY!!! You can do so by emailing me, Carrie Barton, at programs@nc-photo.org (or calling me at home at 858-756-5231). I will keep a tally of those who have 4WD and those who will be needing a ride for that portion.

- WHAT:** Photo shoot!! ☺
- WHERE:** Anza-Borrego! We will meet at the Christmas Circle (a traffic roundabout in the town of Borrego).
- WHEN:** Saturday, March 14th, from 7:00AM to past dark... (for night sky photography)
- HOW:** By 4-wheel drive caravan once we all get to Anza-Borrego
- WHY:** Because we can!!!! ☺

ADDITIONAL NOTE: If you are interested in this outing, contact me ASAP, so that you have the best chance of getting to go and also to have a shot at getting accommodations in time if you're so inclined to stay the night before and/or after.

Welcome to our Newest Members!

- Bill Dean - Leucadia
- David Harrington - Oceanside
- Art Rudnick - Oceanside
- Janet Wytrych - San Diego
- Sandy and Kathy Zelasko - Valley Center

SPONSORS

The NCPS thanks the following Annual Photography Exhibition sponsors. Please show your appreciation by visiting them.

GOLD LEVEL

<p>George's Photo & Video Exchange 3837 30th Street San Diego, CA 92104 619-297-3544 www.georgescamera.com</p>	<p>Nelson Photo 1909 India Street San Diego, CA 92101 619-234-6621 www.nelsonphotosupplies.com</p>
<p>Jim Cline Photo Tours 11223-5 Carmel Creek Road San Diego, CA 92130 858-350-1314 www.jimcline.com</p>	<p>North Coast Photographic Services 5451 Avenida Encinas, Suite D Carlsbad, CA 92008 760-931-6809 www.northcoastphoto.com</p>
<p>Kurt's Camera Repair 7811 Mission Gorge Rd #E San Diego, CA 92120 (619) 286-1810 www.kurtscamerarepair.com</p>	<p>Oceanside Photo and Telescope 918 Mission Ave Oceanside, CA 92054 760-722-3348 www.optcorp.com</p>
<p>Modern Postcard 1675 Faraday Ave Carlsbad, CA 92008 800-959-8365 www.modernpostcard.com</p>	<p>Photo Art of Carlsbad 2744 Carlsbad Blvd Suite 116 Carlsbad, CA 92008 760-729-1960 www.photoartofcarlsbad.com</p>

SILVER LEVEL

<p>Calumet San Diego 830 West Valley Parkway Suite 330 Escondido, CA 92025 800-451-6650 www.calumetphoto.com</p>	<p>The Ordovery Gallery Studio 172 444 S. Cedros Ave Solana Beach, CA 92075 858-720-1121 www.ordovergallery.com</p>
<p>Encinitas Photo Center 967 S. Coast Highway 101 #107B Encinitas, CA 92024 760-436-0562 www.encinitas101.com/encinitasphoto.htm</p>	<p>PC Photo & Imaging 127 N. El Camino Real Encinitas, CA 92024 760-632-1790 www.pc-photo.net</p>
<p>Photographic Explorations 197 Woodland Pkway Ste 104-218 San Marcos, CA 92069 www.photographicexplorations.com</p>	<p>Professional Photographic Repair 7910 Raytheon Road San Diego, CA 92111 858-277-3700 www.procamerarepair.com</p>
<p>Seewald's Photo Workshops 835 N. Vulcan Ave. Suite B Encinitas, CA 92024 760-633-1351 www.seewald.com</p>	<p>Green Flash Photography 4966 Lamont Street Pacific Beach, CA 92109 858-272-1926 www.greenflashphotography.com</p>
<p>Wayne Richard Photography 8838 La Cartera Street San Diego, CA 92111 (858) 248-5179 wayne-photo.com</p>	

FEBRUARY 2009 Meeting

Wednesday, February 25, 2009 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. - Presentation

7:45 p.m. - Break & Refreshments

8:00 p.m. - Member Share

Donations: First-time guests free/returning guests \$3.00

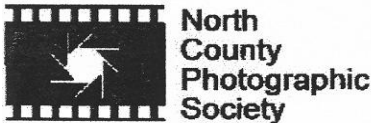
TO REACH NCPS

Web Site: www.nc-photo.org

VOLUNTEER LEADERSHIP TEAM

President	Stan John	To contact an individual Team Member go to our Web Site and click on CONTACTS and then on the person you wish to contact.
Vice Pres.	Barbara Swanson	
Treasurer	Nancy Jennings	
Secretary	Nancy Telford	
Gatekeeper	Ed Stalder	
Hospitality	Sonja Longley	
Historian	Sing Baker	
Mailbox	Jack Jennings	
Membership	Al Joseph	
Member Show		
Newsletter	Ron Nash	
Photo Shoots	Dan Nougier	
Projectionist	Vern Elmore	
Programs	Carrie Barton	
Reception	Darlene Ashley	
Web Site	Fred Heinzmann	

NOTE: Please place NCPS in the Subject line of all correspondence.



PO Box 231881
Encinitas, CA 92024-1881