



NEXT MEETING:

Monday, March 4, 2019

LOCATION:

First United
Congregational Church of
Christ at 1500 9th Ave,
Longmont, CO 80501
(the corner of 9th and
Francis-enter from the
Northwest door).

We meet in the **Fireside
Room.**

TIME: 6:30-9:00 PM

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ST VRAIN PHOTOGRAPHIC SOCIETY NEWSLETTER

March 2019

GREETINGS and WELCOME to members, new members and guests.

WELCOME SPRING!

At our February meeting the club voted to extend the PSA Interclub membership for three years. Thanks to Jim Bell for the Motion and Dan Taber for seconding it. We also asked the membership for feedback on the plan that the program committee prepared for 2019. We received many positive responses including support for the new format linking the photographic skills session to the special and challenge topics. In the February newsletter there was a brief explanation on how to use *Negative Space* and *Leading Lines* under “Photographic Tips and Tricks.” They are our special and challenge topics for the March submission. Through this process you can get some tips on how to complete the following month’s special and challenge topics. You will also get a chance to see how others use the tips and thereby increase your own imagination and creativity. Please consult the February newsletter if you are not sure how to use *Negative Space* or *Leading Lines*, and please submit your photos by Friday March 1. (See p. 4 for submission rules)

This month we are also starting the meeting series on improving photographic skills, including a 2-minute tip at the beginning of each meeting. Do you have a tip or trick that you would like to share? If so, we will have a sign-up sheet at the next meeting for anyone who wants to share. Cathy Cook will start off this idea by sharing a 2-minute tip at the March meeting.

Martin Bauer, President

Pre-meeting – PSA Membership (benefits to you and club)

Program – Don Oberbeck (See p. 2 for more information)

Come join us for another great year!

Membership Dues

**2019 Membership Dues
are due now**

***We encourage you to join.
We have a great year
planned with lots of
interesting programs,
some field trips and
workshops, photo tips,
fun, and opportunities
to show your work.***

Join SVPS by filling out the membership form at a meeting or on the website: <https://go-svps.com/membership-join-us>

Dues may be given to Jack Cornils, Treasurer, at the March meeting or mailed to Jack at the address on the *printed* form.

Thanks to all who have already paid their 2019 dues!

Upcoming Meetings:

DATE: April 1 (*no fooling!*)
Program: Image Analysis (members)
Pre-meeting: How to Critique
Special Topic: *Your Town*
Challenge Topic: *Forms in Nature*

DATE: May 6
Speaker: Bob Dean
Pre-meeting: Sharp Photos
Special Topic: *Spring Flowers*
Challenge Topic: *Animals in Motion*

[Deadline for annual competition entries]

March Program:

“Film Cameras, Digital Cameras and Phone Cameras: What is good photography today?”

Don Oberbeck has been a professional photographer and teacher for more than 30 years. He is a photojournalism and fine arts photography instructor who specializes in teaching camera use and composition. He is also a commercial photographer specializing in head shot portraits, action sports and product photography.

I started taking pictures when I was about 8 and my mother, a fairly good amateur photographer, was my teacher. I worked on yearbooks in high school and college and learned to make prints at the Camp Des Loges Photo Center in Saint-Germain France. I was the darkroom printer for Look Photo, 1301 Broadway, from 1968 to 1972 when Don Look, the owner, helped me start a photo school that I've continued to this day albeit, in 7 different locations, so far. Currently I'm in a photo co-op at Alive Studios 4593 Broadway for commercial work and Digital Photography Classes, and I also have Film Photo Classes and a public darkroom at 4949 Broadway.

SVPS Workshop:

Saturday, March 23 –Lightroom Workshop

Longmont Library, 409 4th Ave., Room A, 11:00 am-2:00 pm
\$20/SVPS members; \$40/non-SVPS members

Instructor: Dan Taber

Please RSVP to Dan at unixmandt@gmail.com

He will provide photographs to work on.

SVPS Field Trip:

Sunday, Feb. 24 –Photo Raptor Tour

9 am–12 noon, Meet at Lagerman Reservoir

Led by: Vicki Braunagel & Cathy Cook - FREE Limit: 14

We will be carpooling on the route. Wear sturdy shoes, dress for the weather; bring water, snacks, camera, long lens, tripod if you wish. Vicki & Cathy will give info on birds and bird photography. RSVP to Cathy at cathy.cook2001@gmail.com

There are a few spots still open. If interested, please email Vicki or Cathy (email addresses on next page).

SOME HELPFUL LINKS
AND INFORMATION

Email:

stvrainphoto@gmail.com

Club Website:

www.go-svps.com

Affiliations:



2019 SVPS Board:

President:

Martin Bauer

mbauer@datawest.net

Vice-President:

Vicki Braunagel

vicki.braunagel@gmail.com

Secretary:

Cathy Cook

cathy.cook2001@gmail.com

Treasurer:

Jack Cornils

Jcc55@frii.com

SVPS Boulder County Fair Open Photography

The 150th Boulder County Fair will be open the first week of August and we are hoping for another great showing from the SVPS members. The photo categories and age groups are the same as last year but, as a refresher, we are listing the teen and adult categories below.

You can enter one photo each in any six categories.

Be sure to review the full rules and age/skill levels on the Fair website. Here is a link:

<https://www.bouldercountyfair.org/p/exhibitors/open-creative-living> (click on photography link)

LEVEL - TEEN and ADULT

Realistic Images:

Landscape/Cityscape/Scenic - Location may be noted on the front

Birds – Wild or domestic

Mammals – Wild or domestic

Reptiles, Amphibians, Insects and other Wildlife

Nature - Other than wildlife

Plants – Wild or domestic

People – Individual or group

Action/Sports – Human or otherwise

Seasons – Nature's cycles, holidays

Open – Subjects that don't fit into any other category

Your Favorite Place in Colorado

Creative Images: Photo Art/Creative

Obvious creative manipulation. Anything goes but tell us what you did (on the back).

Also, please sign up to help by volunteering time at the Fair, here is the link to sign up:

<https://www.signupgenius.com/go/60bob4da9ac2dabfd-o-boulder> You can change your sign-ups later if needed.

Thanks! *The SVPS Fair Committee*

DEADLINE for APRIL NEWSLETTER – March 20

Please put "Newsletter Submission" in subject line and email to: cathy.cook2001@gmail.com

March Photo Categories:

Special Topic: Negative space

Challenge Topic: Leading lines

Photo Submission Rules:

No more than a total of **four** digital images may be entered in the following categories:

- Special Topic of the Month (0-1 image)
- Challenge Topic (0-1 image)
- Open category (0-2 images)
- Creative (0-1 image)

New members are encouraged to enter photographs.

Digital image files should be no larger than 2048 in the greater dimension and should be submitted as a .JPG file emailed to stvrainphoto@gmail.com no later than Friday prior to the meeting. Late entries will be considered on a case by case basis, but please try to get your submissions in on time. You should receive confirmation that your photos were received by Saturday evening. If not, please call Lynda Clayton at (720) 468-3085 to confirm that they came through.

No digital entries will be accepted at the club meeting.

Please submit photos each month only after receipt of the newsletter in case there are changes to the category definitions or where to send photos if there is a substitute media person.

File Type: Please submit .JPG files only

Naming Convention:

- Photo title (blank spaces are allowed)
- Photographer's name (blank spaces are allowed)
- Category CODE: (SPEC for Special, CHAL for Challenge, OPEN for Open, and CREA for Creative)

General example: [Title]-[Photographer]-[Category].jpg

Specific example: Bridal Veil Falls-Ansel Adams-OPEN.jpg

“There are always two people in every picture: the photographer and the viewer.”

~ Ansel Adams

Photography Tips and Tricks

Your Town – April Special Topic

Your *quest* is to create images that document various aspects of the place you call home.

There are few things that define your life so much as the place where you live. No matter what path your life has taken, you probably have a place that you think of as “home,” whether it’s where you’re living now, where you spent your childhood, or a special place where you spend your vacations.

Places have so many different features that this theme can be taken in almost any direction. Streets, buildings, people, infrastructure, natural features, and the surrounding environment all combine to make “your hometown” what it is. What things is your town known for? What are well-known landmarks? Make a list of all the things that make your town unique, then go out and photograph.

The important thing to focus on for this theme is to ensure your photographs have a **sense of place**.

Forms in Nature – April Challenge Topic

Nature photography is a wide range of photography taken outdoors and devoted to **natural** elements such as landscapes, wildlife, plants, and close-ups of natural scenes and textures.

“Form” and “shape” define objects situated in space. The basic difference between “shape” and “form” is that “form” is 3 dimensional while “shape” is in 2D. Form is created by shadows and highlights on an object in the photograph. SO...How to make photos look more 3D? 1. Use a strong sidelight to exaggerate form, 2. More reflections will also add form, 3. A wide angle lens exaggerates the perspective and makes the object look even more three dimensional.

No Tripod? Use a Lamp!

Want to take a group photo but don't have a place to set the camera? Just whip the lamp shade off a lamp and screw your camera onto the lampshade holder.

The thread size of the bolt on a lamp shade is exactly the same size as the filter thread used on tripods, so your camera will easily attach. You can also put a lampshade holder in your car or pack for a light weight, easy to hold ‘tripod.’

ANSEL ADAMS: EARLY WORKS

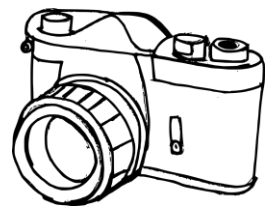
Exhibition: January 26 - May 26, 2019
City of Longmont Museum, 400 Quail Rd.,
Longmont, CO

Admission: \$8 adults, \$5 students/seniors
Museum members & children under 3 - FREE

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“When words become unclear, I shall focus with  
photographs. When images become inadequate,  
I shall be content with silence.”

~ **Ansel Adams**





## Image Analysis

In response to requests by many SVPS members, at the April 1 meeting, the pre-meeting presentation will be on "How to Analyze Photos" and the program will provide members and guests an opportunity to practice image analysis. The analysis will be based on Photographic Society of America image analysis guidelines, which include the following:

### PSA's Guideline for Image Analysis:

Please use your "personal voice" - to me, in my opinion, in my eyes, etc.

Touch on any or all of the following criteria:

|                                                    |                                                           |                       |
|----------------------------------------------------|-----------------------------------------------------------|-----------------------|
| <b>Composition</b>                                 | <b>Subject:</b> clear, in focus, sharp, any distractions? | <b>Depth of Field</b> |
| <b>Background</b>                                  | <b>Crop</b>                                               | <b>Processing</b>     |
| <b>Impact</b> - how does this photo make you feel? | <b>Story Telling</b>                                      | <b>Light</b>          |
|                                                    |                                                           | <b>Creativity</b>     |

## The Pain and Pleasure of Critical Analysis

One of the most difficult moments in the life of any photographer is hearing an analysis of his/her work. The few minutes leading up to the analysis may seem like an eternity. This feeling is difficult to shake and may be around for years for those who continue to exhibit. I call this **Analysis-Paralysis, AP** for those of you who love acronyms.

One of the most critical elements in reducing this anxiety is the proper analysis by whoever is doing it. Properly done, the analysis can reduce the stress of the moment, and go a long way toward making future events much easier for the maker.

New members of camera clubs, PSA, or any group, whose aim is viewing graphic art, may be especially vulnerable to AP. If part of the group's goal is to keep new members and make them old members, AP may need to be addressed at every level.

Analysis is much more complicated than just saying something nice about a photograph and then explaining how it could have been made better. This has been the popular belief in clubs for years. Persons who are successful in exhibiting are many times ill prepared to conduct analysis. Knowing how an image can be made better through experience is only part of the skill needed in proper analysis. Saying something nice about the image may do more harm than good.

Kind words regarding a photograph may seem condescending if they have no substance. Simply saying that the subject is pretty, is saying something about the photograph over which the photographer may have little control, and is probably obvious to everyone. Comments pro or con must have substance. Most makers will recognize superficial comments and Analysis-Paralysis may set-in. "I really like this photograph" may make you feel good; however it does not help the maker unless you can articulate why.

Many times the person doing the analysis leaves out the most obvious. After all is said and done regarding rules and regulations about composition, lighting, and impact, how does the photograph make you feel? Sometimes the photograph will evoke a certain feeling and step beyond the rules. This gives the analyst another positive tool to set up the help the maker needs.

Often, when confronted with a photograph that has a myriad of obvious flaws, the knowledgeable photographer as analyst may be so anxious to help, he or she may not even be able to see the positive aspects of the image. A type of tunnel vision sets in and the positive comments are rushed and many times, shallow. It takes patience and understanding to ignore what needs to be done and comment intelligently on what was done properly.

Many times it is not what is said that is painful, but the way it is said. Positive comments regarding a photograph have no business in the same paragraph or breath with assistance in what can be done better. An example might be: "The foreground is well handled, however is slightly out of focus." The maker may only hear the out of focus part, and worse than that hasn't a clue as to how the foreground was well handled. A better approach is to discuss the foreground in a substantive manner. "To me, the foreground is well handled. Notice how the dark band of the foreground steps your eye into the lighter middle ground and then to the darker background. This layering of hues, in my opinion, adds dimension and impact to the image."

Notice also the use of the personal terms TO ME, IN MY OPINION. These terms anchor the analysis to the analyst's personal opinion, which, after all, is what it is. Never use the connecting words, 'however' or 'but' or any word that ostensibly "drops the other shoe." This technique doesn't work; the receiver may only retain the negative comment.

After finishing with what was done properly, a short pause may allow the maker to relax and even reflect on the fact that this process is not so bad after all. When writing the analysis, always separate the good from the help area by placing them in separate paragraphs. The tendency may be to re-address previous positive comments, to emphasize the help part. Do not do this. The positive reinforcement has been done and can only be degraded by further comment. Make the help comments as succinct as possible and above all make them pertinent.

In the previous example one might say, "The foreground appears to be slightly out of focus to me. I think a sharper foreground may have given this photograph a bit more impact." Then stop, and go on to any other help that can be rendered. Never belabor an obvious flaw, saying it two different ways is redundant at best and only adds to the maker's AP.

One of the most difficult things in analysis is the need, many times, to completely alter the way one speaks or writes. The use of definite terms such as "always," "never," "must," "should," are usually not the best words to use to analyze photography. Substituting softer terms such as 'may,' 'might,' or "consider," may go a long way toward making AP easier to handle, and leave the analyst room to be wrong.

Analysis is not designed to find something wrong. It is designed to see something right, and then see things that may be improved upon. Analysis is not designed to correct what is wrong, but to suggest what may be done to improve in the future. The maker must always be left with the impression that the improvement is their choice.

Members of PSA are taking advantage of the Image Evaluation (analysis) service designed just for them. Along with many additional educational services for members, this analysis service is provided in My PSA, the member's only area of the PSA web site which is available following login.

- Jon Fishback, APSA