

# Essex Photo News

February  
2007



Our 57th  
Season

Our Guest is Tibor Vari on February 1, 2007

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## PHOTO LAB: FEBRUARY 1ST

There's a great deal of photographic information out there that's free for the asking for those with a computer, and that's the topic for the February 1<sup>st</sup> Photo Lab. The title is "Surfing" and the session will start at 7:30 preceding the regular club program. No one is better at surfing than Nath Kaplan, our vice-president, and he'll tell you where to look, how to look, and what to look for in your quest to expand your photographic knowledge

## TIBOR VARI: FEBRUARY 1ST

You have seen him judge at our club and now you will have the opportunity to



enjoy his February 1<sup>st</sup> program that will be on landscape photography. From viewing his website the western part of the United States seems to be his favorite subject. Check it out for a preview.

<http://www.tiborvari.com>

## JUDGING by Joe Thomas

### Part 3

Even though photographic evaluation ("judging" in our terms) is subjective, that is, based on the personal likes and dislikes of a particular judge, this does not mean it is without objective standards. Talk to any judge and it becomes clear that all are applying the same standards even though one may give more weight than another to a given standard in a particular set of circumstances.

What then are judges looking for in a photograph that you enter in a club competition? First, the judge is looking for technical proficiency: Is this picture sharp? If there is a blur, is it deliberate and creative, is it due to camera shake, or is it just out of focus? Is the depth (or narrowness) of field appropriate to this subject? Is the picture underexposed or overexposed? Admittedly, exposure is often a matter of individual interpretation – one judge's overexposure is another's creative high-key presentation.

The competent judge will then evaluate composition. Is there a clear-cut center of interest? Where in the frame has that center of interest been placed? Are there distracting elements at the edges? Is the eye being held within the picture or directed out by placement of the various elements? Where is the horizon line? Is it straight? If traditional compositional "rules" have been broken, does this add to or detract from the photo? (Here, let's make an important point: if you are not familiar with composition techniques, perhaps it is time to learn them.)

Your photograph is also going to be evaluated on its creativity. What is the quality of the light and how have you utilized it for effect? What about the perspective you have chosen? Are the visual lines (both real and implied) dynamic or static? The real question the judge is asking is this: what, if anything, have you done to differentiate your picture of this scene from every other picture of the scene?

Finally, and most importantly, there is that most subjective of all factors – the impact your picture has on the viewer. Camera club competitions being what they are, if your picture hasn't gotten the attention of the judge within seconds of being shown, it may not score as well as you think it should. Let's face it – it's hard to compete against an owl with a rodent, a spectacular mountain sunset, or a volcanic eruption with an artistic presentation of colorful lichen on a rock!



## FEBRUARY 15<sup>th</sup> COMPETITION

Many of Stanley Kantor's pictures are prizewinners, not only in club competitions, but also in Federation and PSA contests as well, and many of those pictures wind up in his slide shows. But Stan, who is the past president of the Ridgewood Camera Club, is also well known to Essex Photo Club members as a judge and as a long-time producer of the Ridgewood club's slide program based on its legendary international salon. He will be back with us on February 15 when he will judge our regular monthly contest. Don't miss his commentary.

## WEB SITE OF THE MONTH

by Nath Kaplan

Are you planning that next Photo Adventure Vacation? Are you not sure where to go and what to see? Well <http://www.photographamerica.com/> may be able to help. They publish travel newsletters for photographers. They have ninety-seven different newsletters that cover the United States, from Maine to Alaska and everything in between. Each newsletter is 12 pages and cost \$8.50. They describe in detail where to photograph landscapes, wildlife, hidden waterfalls, remote beaches, and much more. It is almost like having a private guide along with you. So go plan that next adventure.

## PHOTO FARE:

Winter landscapes, spring blossoms, fall foliage, spectacular sunrise and sunset pictures – all these and more are the menu for the next Photo Fare program at the home of Joe Thomas on Wednesday, February 8<sup>th</sup>. The start time is 7:45 to give people an opportunity to get acquainted and partake of refreshments before the fun begins with the showing of **Weather Wise**. As usual, you are asked to toss \$1.00 in the kitty. Joe has one other request: please, if you sign up and can't make it, give him a call ahead of time.

## PHOTOGRAPHY EXHIBITS

If you know of a local photography exhibit at a gallery, museum, library or community center, email Nancy McMurtrie the information and it will be included in the next newsletter. If the exhibit will be closing too soon for that, email Nath Kaplan and he will put it on the blog.

## FOR SALE OR LOOKING TO BUY?

We will begin including a section of the newsletter for buying and selling used camera stuff among club members. Email Nancy McMurtrie the information for your items and you will see your listing in the next newsletter.

## IMPORTANT WEBSITES:

Email: [Info@essexphotoclub.org](mailto:Info@essexphotoclub.org)  
[www.essexphotoclub.org](http://www.essexphotoclub.org)  
[www.essexphotoclub.blogspot.com](http://www.essexphotoclub.blogspot.com)  
<http://nbkaplan.com/digital>

## FULL MOON

<http://www.almanac.com/astrology/moon/days.php>  
February 2<sup>nd</sup> March 3<sup>rd</sup> April 2<sup>nd</sup>

## EPC PHOTO EXHIBIT

The town hall in Livingston, NJ, is hosting a photographic exhibit loaned to them by members of our club. Be sure to stop in and see for yourself the wonderful work our members produce.

**Town Hall of Livingston**  
**357 S, Livingston Ave.**  
**Livingston, NJ**  
**973-535-7940 8:30–4:30 (Mon.-Fri.)**

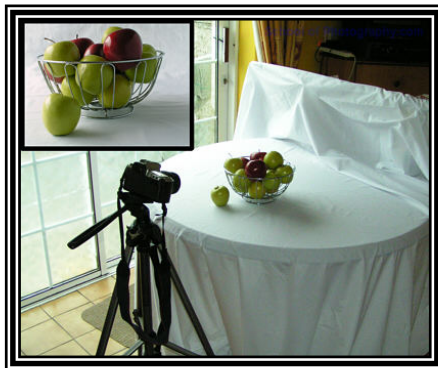


## STILL LIFE PHOTOGRAPHY - A Follow-up from our workshop

Still Life images can be just about anything that doesn't move. The definition of a still life subject is an inanimate object, but other subjects are loosely termed as still life as well. These include flowers, food, etc. They are life forms, but they don't move.

Because the subjects are smaller, lighting coverage is less and alternatively less power is needed. Rather than the need of a massive amount of studio equipment, still life setups can be lit with just daylight from a large window and/or the use of one or two flashguns with the aid of a few large white cards to utilize as reflectors.

Like all studio work, getting strong enough lighting to light the subject suitably is the tricky bit. Remember that lighting is the most important consideration with photography. Lighting a small area though is much easier in one respect but much more skillful in another way. However once lighting technique has been mastered, setting up a still life studio will be quick and easy.



The most natural form of lighting is undoubtedly daylight. The problem though is that it is impossible to fully control. Optimum lighting conditions can be predicted but then the photographer must schedule his shoots accordingly. Some control of the light can be obtained through the use of reflectors to bounce light into shadow areas and diffusing material to soften strong sunlight falling on the work area.

For full lighting control flash is the most versatile answer, even flash lighting from a standard flashgun. Exposure, lighting angle, and lighting quality can all be fully controlled in any situation or

location. A flashgun that can be used on and off camera is preferable.

An off-camera flash gives the advantage of using directional lighting from any angle. Also this gives the option of diffusing the flash. The flash can be diffused by either bouncing it off a reflective surface, such as a large card, or firing it through material to soften its effect. It is also quite easy to use more than one flash through the use of slave units.

Because flash is perfectly balanced with daylight, the two lighting sources can be utilized to light a single image. For example with a window studio, flash can be used to fill-in deep shadow areas. The trick though is to balance it with the daylight in order to achieve natural looking results.

<http://www.schoolofphotography.com/infocus05.html>

## COUNT YOUR SUBJECTS

February 2007 from the 16<sup>th</sup> to the 19<sup>th</sup> <http://www.birdsource.org/gbbc>

**For more information:** <http://www.birdsource.org/gbbc/press/news-release>

## GUESTS ARE WELCOME

Meetings are held on the 1<sup>st</sup> & 3<sup>rd</sup> Thursday of every month @ 8PM  
@ the Caldwell United Methodist Church, 8 Academy Road, Caldwell

**Do you like to read predictions?** Well then this website is for you. In Feb of '08 I'll try to get an update to see if Mason Resnick of Adorama can actually see the future of photography.  
[http://www.adorama.com/catalog.tpl?op=NewsDesk\\_Internal&article\\_num=010207-1](http://www.adorama.com/catalog.tpl?op=NewsDesk_Internal&article_num=010207-1)

## FOR SALE

**Manfrotto 3021 tripod** (made in Italy and distributed by Bogen) Paid \$124 + **Manfrotto 3262 ballhead** (made in Italy distributed by Bogen) and 2 quick release plates Paid \$35. Will sell all for \$75. Call Jill Booth.