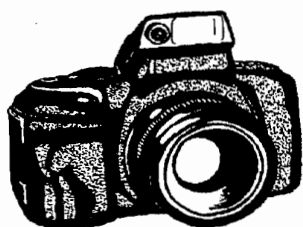


•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #259

•••OUR 26TH YEAR•••

SEPTEMBER, 2001

BOARD MEMBERS

Jon Moscicki.....414-464-6479
 Jeff Klug.....262-628-1255
 Bill Rietz.....262-251-7106

PRESIDENT: Don Gorzek.....262-251-8073
 VICE PRESIDENT: Virginia Wick.....262-251-8073
 TREASURER: Sandy Berg.....262-628-3050
 NEWSLETTER: Fritz Jusak.....262-253-1198

MEETINGS EVERY
 FIRST TUESDAY OF
 THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Sept. 4th—7PM

It's time, folks, for the start of another club year. This is our 26th year, to be exact.

Most of the old-timers already have a good inkling of what our first meeting will be all about, at least in part. We will view the slides of the Wisconsin Circuit International winners and honorable mention. The imagery from these slides generally ranges from imaginative to great to bizarre. But it's always good food for the old photographic head. Some slides will give cause for discussion and may generate ideas for future work.

Also, and perhaps more importantly, we want each member to bring up to 4 of their favorite slides to the meeting. We are going into **THE SECOND ANNUAL REGION 21 PSA CLUB SHOWCASE** inter-club slide competition. Everyone is invited to enter. No entry fee and no category restrictions.

To make it easy for the projectionist, slides should be marked with a very visible black dot. Hold the slide up and turn until the image is seen as it is desired to appear on the screen. Then put the dot in the lower left corner of the slide.



CELEBRATE AMERICAN LABOR

Please come to our first-of-the-year meeting and enter the contest. This is your only chance.

Congrats to New Leaders

Congratulations to our new club leadership. Don Gorzek and Virginia Wick will serve as President and Vice President, respectively. These are two people with varied attributes and talents and strong interests in the art of photography, who are bound to make a good team that will make the next year exciting and rewarding. Give 'em a big hand.

New Members?

Usually, at the first meeting of the club-year we pick up a few new members. So we would like say, emphatically and with gusto, "Welcome aboard, enjoy your stay."

Good News

Bill Rietz just informed me, via telephone, that he had a talk with the library people. They have given us the go-ahead for another picture exhibit to take place this year. It will be during the month of November. More details will emerge later as to how we will go about selecting prints, etc. For now this notice will be food for thought. So get organized, search your souls and your stock of images.

Sad News, sort of

Everyone is already aware, we are starting a new year. This brings us to the unpleasant task of collecting—and paying—dues. But we got to do what we got to do: Endure the pain of parting with some hard-earned cash. It's still only \$15.00. That's less than a tank-full of gas, actually, and the ride lasts for a whole year. Anytime now, we are all invited to have our little chat with the Treasurer, Sandy Berg.

WACCO Fall Competition

The WACCO Fall Competition is also looming on the horizon. Stay tuned and come to the meetings for timely facts on this subject.

About the previous Meeting

Attendance at the last meeting was light. That is not unusual, since some members had already gotten into their summer vacation activities. Pictures for the August Library Exhibit were chosen as usual.

Thank you, Nancy

We extend a heartfelt thanks to outgoing President Nancy Greifenhagen who has done a good job holding the wheel at the helm. We are sure that she will remain an influential member of our club for a long time to come.

EDITOR'S NOTES

Speaking of the Library Exhibit, I made a point to see it, and I must say that this exhibit was one of the better ones we had—if not the best. It's not too late; you can still go and have a look for yourself.

Adios, Amigo.

Say good bye to an old friend, very old. Kodak is dropping what used to be a very popular slide film, Kodachrome 25. It was first introduced in 1974 and was reputed to have very fine grain at the recommended rating of ISO 25. Shucks, if my memory serves me right, Kodachrome in the 1950s was ASA 10. In them there days the letters ASA were used in place of ISO, but the rating numbers carry exactly the same value.

Slide film has been on a steady decline since the 1950s. My high school teacher used to call slides "lantern slides." That's what all the old timers used call them. Many people were extremely serious about the lantern slides they took, putting them in glass mounts after they were processed at some lab.

The yellow and red box with its big 25 on it will soon vanish completely as sparse existing stock is sold out.

The first Kodachrome film was introduced in 1936, rated at ASA 8. On the other hand, Kodak just introduced a new color print film in its MAX series. This one carries the word "ZOOM" on the box, and it's rated at ISO 800. So now you can use a faster shutter speed as is dictated by non-pro, long zoom lenses with large f/stop numbers, if you want to do without a tripod or if you are shooting from a moving train or sailboat.

The pictures I have seen resulting from this film tend to be grainy in the shadow areas, even at the 4x6 snapshot size. A well-exposed negative or maybe a slight over-exposure will minimize this problem.

Menomonee Falls Camera Club

Felonious Fabricators of False Flowers

It wasn't long ago when one Sunday morning I was happily waltzing down the old Main Street of Germantown with my trusty Pentax FS1 equipped with a 90-300mm Tamron lens, dangling off my shoulder. The lens is of an older design and looks like a hunk of stove pipe protruding from the camera—a real attention-getter. Fortunately it was really early; Germantown was still busy rubbing the sleep out of its eyes.

We were looking for flowers to photograph, my camera and I. The area consists of older homes, usually well decorated with an abundance of flowers of all types.

I soon came upon some flower gardens accessible from the sidewalk and I quickly busied myself, optimistically squeezing off great images of flowers. Like a madman, I clicked away, going from house to house, until suddenly I realized I had found the ultimate event of my small venture.

Here was a big yellow house with the most beautiful window flower boxes. One flower box was mounted on a post, mailbox style, by the front door. It was crammed full of lush, beautiful flowers of various species, arranged artistically and in good taste.

Man, was I dreaming, or what? Click, click, my camera went, brimming with enthusiasm, and so was I. "Better slow down Pentax," I whispered, "let's look at this from another angle and pay attention to the light."

After some careful considerations, I zeroed in once more. Ugh, a slap in the kisser with a dewy rag. These flowers had been... How disgusting... They had been fake... phony... false... artificial... I've been had! Sucked in by the dark Cult of Fake Flower Fabricators, like a slurp of so much green tea.

Yes, they are good, these fiendish-clever purveyors of imitation. Where do they ply

their craft? Where do they live? Perhaps in some dark corner of the world.

Every year these counterfeiters are gaining on Mother Nature. How long before you can't detect their trickery anymore and remain forever duped? My friend Ted, a wiseacre from the word go, suggested that I make a rabbit my regular addition to the camera bag. "Hold the rabbit up to the flower. When he starts chomping, you start shooting," he quipped.

So let me say this: "PHOTOGRAPHERS BEWARE, THE WORLD ISN'T ALWAYS WHAT IT SEEMS TO BE!" Be on the lookout for fake flowers.

Don't worry, they don't "grow" in the fields or gardens or along the roads. But carefully scrutinize all flower boxes and those cute little baskets that bobble from porch ceilings, and anything that resembles a vase or ornate flowerpot... That's where they like to "grow," and flourish, they do.

I'm developing a headache and my wife reminded me that I haven't eaten for a while. She is in the kitchen fixing some lunch and rattling plates. After a long silence, I could hear her mumbling, "I can't believe it's not butter."

Maybe I should lighten up; being not real is not all bad.

On the next page I am including some information provided by Nancy. It tells a bit more about the PSA Region 21 Show Case Competition.

This is only for your reference. More information will be forthcoming at our regular meetings.

Also included you will find a brochure on the George Lepp presentation.

See you all real soon. —Ed.

Menomonee Falls Camera Club

**PSA REGION 21
WISCONSIN AND UPPER MICHIGAN**

Gerald H. Emmerich, Jr., APSA (262) 642 - 5641 [phone and fax]
N8466 Pickcrel Lake Road
East Troy, Wisconsin 53120

June 10, 2001

ANNOUNCING . . .

**THE SECOND ANNUAL REGION 21
PSA CLUB SHOWCASE**

- * What is the PSA Club Showcase? It's a camera clubs exhibition of pictorial color slides.
- * How many slides? Seven slides from each participating club (one slide each from seven club members).
- * Eligible participants: Camera Clubs in PSA Region 21 who are club members of the Photographic Society of America. Last year all 13 PSA member clubs participated.
- * When: During the 2001-2002 camera clubs year. Entries should be sent to Gerry Emmerich by September 30, 2001. The exhibition will take place during October and November, 2001. The final showing and results of the showcase will be presented at the Wisconsin Chapter meeting on Jan. 20, 2002.
- * Where: Slides will be exhibited and judged at a regular meeting of each participating club.
- * How: Gerry Emmerich will receive and assemble the slides for exhibition, and he will take the slides to each club and supervise the judging.
- * How much: No entry fee.

**2001-2002 PSA Region 21 Club Showcase
Preliminary Exhibition and Judging Schedule:**

October 4	Photo Pictorialists of Milwaukee
October 9	Fox Valley CC
October 13	Wehr Nature Center CC
October 15	East Troy Photo Discussion Group
October 16	Northwoods CC (Rhinelander)
October 18	Janesville CC
October 22	In Focus CC (Wausau)
October 23	LaCrosse CC
October 30	F-Stop CC (Cudahy)
November 1	Unlimited Vision (Waukesha)
→ November 6	Menomonee Falls CC
November 15	Racine CC
November 29	Image Makers CC (Waukesha)
January 20, '02	PSA Wisconsin Chapter meeting (exhibition only - no judging)

•••Menomonee Falls Recreation Department•••



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MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM
.....

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Oct. 2nd — 7:00 PM

Please, you all come to the meeting. It's the right thing to do.

President Don Gorzek will highlight the meeting with a talk/presentation on the basic aspects of artistic photography. The basics happen to be also the most important considerations to be taken into account while creating an appealing image.

Don is a great speaker with a flair for making his discussions intensely interesting. He intends to talk about composition, photographic seeing, and other general points.

If his past performances are an indication of what he will do at the next meeting, we will be in for a good learning experience. Here is something that will jump-start the beginning photographer and refresh the experienced aficionado, who may have picked up some bad habits along the way.

November Library Exhibit

Members are urged to bring their pictures for the November Library exhibit to the meeting. There are no subject restrictions, but these pictures must be new to the library. In other words, they can not have been at the library previously.

Each member can bring no more than 4 pictures. The minimum size is 8x10 inches. All pictures must be mounted or matted. Frames are not suitable for the exhibit.

Our Last Meeting—WOW!

We viewed slides of the International Winners and selected our own membership slides for the PSA Inter-club Competition.

Attendance was an astonishing 29 people with 7 new-comers joining the club. WHOW! And a big WELCOME to all.

This seems to indicate a good year in the making.

Optional name-tags can be purchased through our treasurer Sandy Berg.

Sandy says, "Thanks."

Now is the time of year when we pay our dues, as everyone is aware. According to Sandy, most members (especially the old-timers) have paid their dues rather promptly this year. It sure makes her job a lot easier, so she is passing a "Thank You" to all involved.

For those who have not paid as yet: Fear not, we will not refuse to take your money.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



EDWARD WESTON

(1886-1958)

Recently, I talked about greatness or what makes a person great in the eyes of others. Greatness is not a reality. Like almost everything in life, it is a perception. If enough people perceive an individual as being great—and they do this over an extended period of time—then this is so. However, not everyone might be in agreement, and usually they are not.

Out of the many photographers who have reached this status, four will be my primary focus. They are Alfred Stieglitz (1864-1946), Edward Steichen (1879-1973), Edward Weston (1886-1958), and Ansel Adams (1902-1984).

Stieglitz, you will remember, has already been the topic of an earlier newsletter. Steichen and Adams will follow sometime in the future, and for now, Edward Weston will get our attention.

He was born in March of 1886 in Highland Park, a suburb of Chicago. His father was a doctor and an avid archer.

Edwards mother died when he was about 5 years old and so he became very close to his 9-year-older sister, May, who acted as a substitute mother to him, even though his father had remarried.

As a kid, Weston was a bad-tempered, solitary little runt, a loner who didn't enjoy school and often preferred to play hooky.

At the tender age of 16 (1902) he encountered his first camera, sent to him by his father when Edward was vacationing on a Michigan Farm. The camera was a Kodak

Bull's-Eye No. 2, and it came with a complete set of instructions along with a note from his father, warning him not to waste film.

This is what started the whole Edward Weston phenomenon. Young Edward enthusiastically snapped away and wrote glowing reports to his father, describing in great detail the snapshots he had taken.

At the end of his vacation, he returned back to Chicago and almost immediately started saving his money for a more "serious" camera. Following through with his plan, he acquired an awe-inspiring 5x7 format camera, along with a good tripod.

This camera turned out to be the object of Weston's affection; he fell deeply in love with photography. So much so that many years later, when he kept extensive, detailed journals of his life experiences, he made these comments about his romance with the large format, second-hand camera:

I needed no friends now... Sundays my camera and I would take long car-rides into the country—always alone, and the nights were spent feverishly developing my plates in some makeshift darkroom. —and then the first print I made from my first 5x7 negative—a snow scene—the tightening—choking sensation in my throat—the blinding tears in my eyes when I realized that a "picture" had really been conceived—and how I danced for joy in my father's office... Months of happiness followed—interest was sustained—yes—without many lapses—is with me yet.

((These are emotional words. All of us can probably remember how we tiptoed into the hobby of photography with our first camera. Mine was a Kodak Baby Brownie, a 127 film-size box camera, made of Bakelite, a hard kind of plastic. I, too, developed my own films and had similar emotional experiences as Weston's but perhaps more toned down.

Having these extreme and exulting experiences are, I think, the signs of a true artist. When a person feels this way about something, that person is willing to give to the outer limits and make sacrifices that most others would not.))

And so Edward Weston went on his long, restless, and often arduous, journey in search of beauty, design, and purpose. A journey that took over 40 years of his 72-year life.

Starting as a free spirit, his first published photograph, a landscape titled "Spring" appeared in the magazine of *Camera and Dark-room* in 1906. Shortly thereafter, the young photographer moved west, following his older sister, May, to Tropic (now Glendale), California.

There wasn't much about California Edward did not like. The climate, its landscapes and eccentricities enticed him. The decision to stay was instantaneous, but the job situation was not at all favorable. Young Weston labored at a few odd jobs before he resolved to become a professional photographer.

At first, he worked door-to-door with a post-card camera, a forerunner of the Polaroid, that could in a few minutes develop small prints of families, children, or family pets.

Like with most men, it was a woman who built a fire under him to get involved in more serious commercial work. Her name was Flora Chandler, the daughter of a wealthy land-owning family and an unlikely match for an itinerant photographer.

Suddenly, Edward realized that he wasn't quite ready to support a wife; he would have to do something to shore up his credentials to earn a better living. With strong misgivings, Weston returned to Chicago where he spent several months studying at the Illinois College of Photography, neither liking the city or the school a great deal.

Post haste, he returned to California and married Flora in January of 1909.

After a few short-lived jobs, during his first year of marriage, he actually began his career in earnest as a portraitist, producing elegant, soft-focus studio photographs.

Edward Weston opened his own studio, a shack on a small piece of land that his wife Flora owned in Tropic. The next ten years were filled with hard work and comparable success and growth along with international recognition of stature as an artist.

The aesthetic creed during most of those years was *Pictorialism*, a movement founded during the 1890s in Europe that sought to elevate photography to the level of Art in the truest meaning of the word.

Like many artist of fame, be they Musicians, Painters, Poets, Photographers, et al., Weston freely associated with other artists, such as Alfred Stieglitz, Ansel Adams, Edward Steichen, Clarence White (1871-1925), Gertrude Käsebier (1852-1934), to name a few. All were photographers with a good measure of success, but some of them also had other artistic interests.

They did not always agree with one another's viewpoints, but Weston was stimulated by their differences of opinion thereby causing him to experiment and strive for various modes of creativity.

Edward became influenced by abstract paintings and tried to create similar effects by shooting extreme close-ups. However, as a photographer at heart, his main concern was the world of nature. He created an important and well admired series of photographs by shooting subjects such as seashells, tree stumps, eroded rocks, landscapes, as well as vegetables. His green pepper series is well noted. Nude images of females were also on his list of subjects.

Later, his 1936 photos of the undulating California sand dunes are often considered Weston's greatest works.

Speaking of females, the women were drawn to him, as was he to them. And there were romantic involvements with his models and other female associates.

In the meantime, Weston's family has grown to include 4 sons. With that many mouths to feed, he needed all of his income to survive.

It was during those years that he grew increasingly frustrated with both his art and domesticity. The Weston façade of middle-class respectability began to fall apart.

Finally, Flora Weston, cut her husband loose after much anguish and many tears, but for the kid's sake, she did not choose a divorce from Edward.

In July of 1923 Edward Weston boarded a coastal steamer bound for Mexico, accompanied by his girlfriend, Tina, and his oldest son. Here he found new photographic opportunities and new people, along with a new lifestyle that promised fresh excitement.

Edward and Tina absorbed into the notorious party-life of Mexico with great enthusiasm, especially enjoying costume parties. But not all was well. Edwards exuberance alternated with bouts of depression partly because of his constant financial distress.

His mood swings may have led him to engage more vigorously in journal-writing, which he had a propensity to do most of his life, although he burned some of his earlier writings. Most of his material was autobiographical. He once wrote:

I am sure...that my diary is a safety valve for releasing corked-up passions which might otherwise explode—though I sometimes think storm clouds would sooner break with a thunder of words, —but a perspective of months must bring a saner, less hysterical, more genuine outlook.

Clearly, his many successes and tumultuous, exciting lifestyle did not completely satisfy him. All his passions apparently have not

been fulfilled. This trait manifested itself in many famous artist of these times.

Edward's ever-changing life seemed to continue along the same lines. He parted ways with his girlfriend Tina, but quickly connected with one of his models, Mariam. However, in short order he reestablished himself with Tina.

The amazing thing is that the production and quality of his photographs never suffered, although some of his experimental work angered his fellow artists. One project entailed a series of photographs, both impish and masterly, of a toilet.

The thing Weston hated most was being bound by dogma, as he wrote in a letter to Ansel Adams:

I am not limiting myself to theories, so I never question the rightness to my approach. If I am interested, amazed, stimulated to work, that is sufficient reason to thank the Gods, and go ahead! Dare to be irrational! — keep free from formulas, be open to any fresh impulse, fluid.

Late in 1926, when Edward and his son Brett left Mexico, the photographer was keenly aware that this was a final farewell to the country and to Tina.

Back in California, Weston resumed work in the studio and to some degree picked up where he had left off with Flora. But he could not abstain from extramarital affairs.

It is now 1927; his photography flourished as he revisited some of his old subject matter of vegetables, such as peppers, chards, roots, and the like. He also seems to be more satisfied with his own work than he has been in the past.

The thirties brought Edward much success and recognition as he explored California's Big Sur coast, especially the Point Lobos area. The raw beauty of this region, and the dunes and deserts of California, unleashed his

ability to extract masterpieces of form and beauty.

Again, he was to be seen in many exhibits that, in turn, added to his already impressive level of recognition. It also drew him into the role of guru, reluctantly, for the younger set of up-and-coming photographers.

A young, 20-year-old female, after an initial meeting, described Edward Weston, then 48 years old, as a short man, very lean and erect, with peculiar horn-rimmed glasses hooked to the lapel of his brown corduroy jacket. His deeply tan face matched his clothes, and his reddish-brown hair receded to expose a big dome of a forehead. His large, intense brown eyes held a playfully wicked gleam as they glanced over me. His eyes most likely saw twice as much as anyone else's did.

Another woman was yet to enter Edward's life, Charis. They set up their home in a small, pristine house built by Edward's son Neil, who was a woodworker. Life was starting to get a little more settled down. The evening was often time for guests such as Adams, the poet Robinson Jeffers, the writer Lincoln Steffens, and others in their circle of artists and friends.

Intense discussions about art took place, with Edward's beloved Bach recordings playing in the background, alternated with dancing parties.

It was a rich, full life, but it could not be judged an idyll. The country's Great Depression brought Weston more financial troubles and caused him to bounce from one crisis to another.

After many productive, often joyous decades, Edward's life came gradually, then cruelly to an end. Perhaps there were foreshadowing clues. His pictures now had an uncharacteristic, unmistakably gloomy quality.

Edward and Charis parted ways in 1944 much to their friend's shock and surprise. Not long after that, it became clear that Weston was ill with Parkinson's disease.

The disease progressed slowly, without mercy, taking away his power to control speech and movements. The cruel irony was that his mind remained sharp, his artistic vision and talent trapped in a body that could no longer serve.

Edward Weston made the last photograph of his life at Point Lobos in 1948. The scene is called "Rocks and Pebbles."

He was to live for another 10 years. In 1958, Edward struggled from his bed, sat in a chair facing the sea, and died at dawn on New Year's day.

To write this story of Edward Weston, I have freely drawn all my facts from 2 sources, Microsoft Encarta Encyclopedia, and mainly, from Aperture's book series "Masters of Photography," which has an interesting volume about this photographer, complete with pictures and a long, long biographical outline, well written by R.H. Cravens. I have borrowed some of the writer's phrases of expression and don't claim them as my own.

Exposure Meter

In the 1960s, I owned a hand-held light meter about the size of two pocket watches side by side. It was a selenium-type meter and is now considered pretty much obsolete, since the selenium cells that do the light sensing get to be quite large if the meter is to be able to read accurately in low-light conditions.

Anyway, the name of this exposure meter was the "Weston Master II" (that is a Roman 2). I didn't know it at the time, but knowing what I know now, I feel that the meter was named after the famous photographer, Edward Weston. The meter was well built and used by many serious photographers, in the days when a built-in meter was still only a dream.

Menomonee Falls Camera Club

I was wondering...

Working in a photo lab can have its weird moments, like when my boss handed me the telephone receiver and said, "Fritz, maybe you better handle this one."

I took the phone, hesitated, and then said, "hello."

On the other end was a young lady with a melodious voice and intelligent-sounding diction. "I was wondering," she said, "can you give me some information?"

"That depends... What do you want to know?" I said, usually lacking a bit of confidence in these situations.

"Well, I was in your store a few days ago, and I picked up a brochure."

"Brochure? ...O.K. What information do you need?" I started to relax. Whatever came next, I could probably handle.

"Yes. The brochure is sort of folded over. On the front it says something about an SLR Seminar from the University... Do you know what they mean by SLR?"

"Sure do." I said with a smile on my face, "SLR stands for single lens reflex. That's a type of camera." I told her.

After a short silence she continued. "I have a camera. Do you think it's an SLR?"

"I don't know, ma'am. Look at top of your camera. Do you see an indication of a pentaprism, or is it smooth?"

"What?"

"Forget what I said. If your camera is nearby, please go and get it."

"O.K. Just a minute." She gets her camera and tells me she is back.

"Now then," I said, "look into the camera and hold your hand over the lens without touching it. What do you see?"

"Nothing."

"Well, that's good. It means that you have a single lens reflex camera." I tell her.

"Actually, I see the clock. I'm looking at the clock."

"If you have your hand over the lens, and you're still seeing things other than a blurry hand, then you don't have an SLR," I tell her.

"Oh!" she replied, but not convincing me that I got through to her. She continued before I had a chance to speak.

"People tell me I take pretty good pictures."

"I bet you do," I replied.

"Sir, can I ask you another question? Do you think I should buy an SLR camera?"

"Yes, I think you should."

"Really? Why is that?"

That was a mighty big question I didn't know how to answer, and I was running out of time.

"An SLR will improve your pictures by a whole lot, after you learn how to use it. Plus, they are more versatile, and your picture-taking experience will be more enjoyable. All serious photographers use them," I told her.

"How much do they cost?" she inquired.

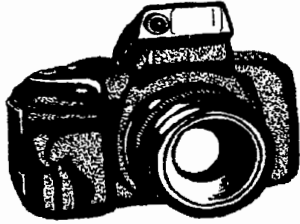
"Oh, 400 dollars will get you off to a good start."

"I see," she said, without emotion, "thank you ever so much. You've been very helpful."

After we said goodbye, I could have kicked myself in the keister. How could I possibly forget to make mention of our camera club?

—Ed

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #261

•••OUR 26TH YEAR•••

NOVEMBER, 2001

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MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Tuesday, November the 6th at 7:00 PM.

Everyone, of course, is invited (and urged) to come to our next meeting.

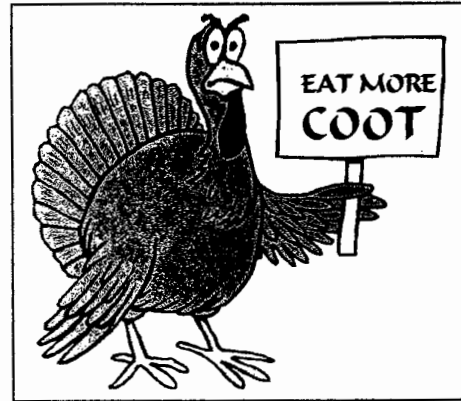
Judging of the PSA Inter-Club Competition

Many of you will remember our September meeting when we chose slides from our membership to be entered in PSA Contest.

Well, now it's our turn to judge the images submitted by all the other clubs. Last year we had to wait quite a while for this contest to come around to our club. This year, however, things are moving at a faster pace.

We will get a chance to see what the "other folks" are doing and how well we might compare. This will be one slide show you must see for several reasons. One, it's a good learning experience. You can see for yourself what you like and don't like. Two, and more importantly, you will be able to cast your vote, help pick the winner.

You will be required to do some writing during the slide show, so bring a small flash light—a penlight is ideal—to help you see the score sheet. Some lights may be available, but there are usually not enough to go around.



THURSDAY, NOVEMBER 22nd

This event will pretty much conclude the meeting. But if time permits, there will no doubt be the usual end-of-the-meeting "round-table" discussion, a free exchange of ideas and information between members.

Our last meeting in a nut-shell

Not many missed our last meeting; attendance was 32 shutterbugs.

Jon Moscicki did a little impromptu "show and tell," showing us his wallet.

Why would he do that? You may ask. Because this wallet is no ordinary wallet; it is actually a "digital wallet."

Menomonee Falls Camera Club

A digital wallet is a device—a little bigger than a pack of cigarettes—that can store digital data like a regular wallet stores money, only more. Some are able to hold several gigabytes of information. Can we cram that kind of cash into a money wallet?

The reason Jon informed us of it is because the digital wallet is particularly well suited for folks who do digital photography, especially when they take quantities of high-resolution pictures. These kinds of pictures generate multi-megabyte files, quickly filling up the camera's storage card. You can down-load a full storage card to your wallet and start over by clearing the card.

In this manner the photographer need not carry a whole fist-full of cards when going on vacation or taking pictures for a wedding.

Media storage cards are expensive but so are digital wallets. Think of these wallets as a convenience rather than a money-saver. This may be an excellent way to spend your tax rebate money.

Don Gorzek did the main event, a slide show and discussion on the general basics of good photography. He used two slide projectors and showed many of his own photographs, an accumulation, or collection, of years of striving to improve his mastery of the art of photography.

Don is well versed on this subject. He went to great detail to show what makes an image good and, to some extent, what does not.

The lecture was divided into two parts. His presentation was greatly appreciated.

We also selected prints from the membership for the annual Library Exhibit coming up this November. Lots of great pictures were chosen. Please make it a point to visit the MAUDE SHUNK LIBRARY, W156 N8446 Pilgrim Road in Menomonee Falls, during the next month. You will enjoy looking at the

“finished product.” The greatest picture in the exhibit may be yours.



Thanks to all who paid their dues!!!

OUR MILWAUKEE ART MUSEUM (MAM) is in the news again. According to the Milwaukee Journal Sentinel, installers have put the last major part into place, the sun shade or the *brise soleil*, as it is often called. The shade is made up of a series of enormous steel blades that were originally to be made of fiberglass, but the cost was prohibitive.

Hopefully, these steel blades will never need painting. But if they do, have your camera ready; it will be interesting to see how they will go about it. Most likely it will require a team of trapeze artists.

Be watchful for any significant photographic exhibits that may be sponsored by the MAM.



On the following page you will see an unsolicited guest editorial written by Virginia Wick.

The Camera Club Newsletter welcomes submissions for publication.

Anyone who feels they have something to say or share with the membership is certainly welcome to do so.

* * * * *

Menomonee Falls Camera Club

A NEW PERSPECTIVE By Virginia Wick

I had been downtown to the city just a few days before to satiate my passion for picture-taking. I wanted to look at our downtown as I never had before. Through the eye of my camera lens I was curious to see how the sun looked on the shiny downtown buildings and how they reflected off one another. I wanted to see as far up the buildings and as far down the streets as possible, to look back and see the city from the lake's view and to take in the beauty of our city.

Now I was downtown again, but with a new perspective. You see, just 36 hours ago, two other beautiful cities in this great country of ours were changed forever. A tragedy that will change how I look at my own city forevermore.

I was on my way to the Stackner Cabaret, part of the Repertory Theater on the second floor of the Wyndham Hotel. As my husband Keith and I exited the elevator and turned toward the theater, there to greet us was a spectacular sight. Our city! Our beautiful city shown in through large glass panes and just begged us to come over and gaze. We had been to this exact spot many times before and I do not recall ever being drawn to stare out these windows in the past. We were not the only ones. Many lingered in silent appreciation. We peered out at the finely engineered structures of brick, stone, and glass which so many call home from 8 to 5 everyday. There was even a flag in view flying at half-mast. Then, as difficult as it was, we finally pulled ourselves away to enter the theater.

The terrorist attacks of last month have not only changed how I look at my city, but also how I look through my camera lens. I felt something stir deep within me as I looked at the work of the many photographers who were there on that fateful day. Tears threatened, anger surged, helplessness surfaced. They captured "IT" for those of us who were not there and those images are now a part of our American history. We have an important vocation as photographers and I will strive to be better. I want to look through my camera lens and capture that emotion because when I can pick up a photograph and feel *something* conveyed through that image, I know that I have done my job.

My shots of downtown Milwaukee will never be viewed in the same way again. There is so much more appreciation and respect present **NOW**. It's one of many great cities, where people like you and I go to capture images to take back home with us so we don't forget the beauty of our great land.

I had done just that in our downtown...

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

Speaking of essential basics...



Working part-time in a photo-lab, I get to see hundreds of snapshots every week. After a few months, I became keenly aware of certain photographic boobos that kept showing up repeatedly on my monitor, mistakes that seem to recur

even though the photographers who created these images came from a multitude of people, different from one another as you and me.

One thing to consider is that not all folks who pick up a camera are aiming to create a masterpiece, nor are most particularly serious about exploring the possibility of using photography as an art medium. They just want to record an event or a group of people. Often, I see snapshots showing the progress of the construction of a new home, certainly a source of great pride.

So it's safe to assume that even the most casual snap-shooter would love to end up with pictures that are worth viewing, pictures that can be shown with satisfaction, pictures that friends and family can enjoy, now and in the future.

Sadly—and I see it every day—many people are not getting the good results they are paying for. Disregard and lack of knowledge about the essential basics of picture-taking is the culprit. Here is what I have noticed.

Pay attention to the light in your picture.

Not considering the way light affects their subject is by far the most common error that novice photographers make.

We often see group-shots of people standing in the noontime blazing sun, squinting into the camera, dark shadows under their eyes and wrinkles accentuated to make everybody

look their possible worst. While the use of a fill-flash is of some help, people just don't look that terrific when they are squinting.

This scenario gets even worse when you have some of the people of a group in the blazing sun and the rest in the shade of a tree or wall. Photographic film is not good at handling exposures that are at extreme opposite ends of the brightness scale, due to a phenomenon called the *exposure latitude* of the film.

Exposure latitude is the amount by which a film can be over- or underexposed and still produce an acceptable result when given standard processing. Fast films generally have a wider exposure latitude than slow films. Slide films have lower exposure latitudes than color print films or black and white films.

If you have a black horse and white horse in the same image, chances are you won't be able to do justice to both of them, exposure-wise.

Exposure situations generally are much improved when shooting under a lightly to moderately overcast sky.

Experienced photographers seldom shoot scenery at high-noon. Many opt for the early morning hours or early evening.

Don't always trust the camera's meter.

Another common mistake people make is having total faith in the camera's built-in exposure meter. It can tell lies, especially with indoor photography. When the subjects of a picture are indoors but sit in front of a window, the exposure meter will read the light coming from the window and badly underexpose the intended subjects.

This problem is easily remedied with the use of fill-flash, provided there is a distance of several feet between the subjects and the flash.

Menomonee Falls Camera Club

Any back-lighted subject, indoors or out, will be misread by the exposure meter. Many cameras have exposure compensation features, whereby the camera can be commanded to give an additional f/stop, or two, of exposure over what the meter "thinks" it should be.

Flashburn—ouch!

A very common mistake often made by beginning photographers, mostly by younger people at gatherings or parties, is to take close up, spur of the moment, portraits with the camera's flash at full power. The results is a drastically overexposed picture of the facial area.

We, at the photo lab, can make adjustments to a picture as it is shown on the monitor by adding positive or negative densities. However, to correct an image as described, it would take minus 9 densities to get the correct flesh tones. Since all the small but important detail was "burned" away by the flash, the face would resemble that of a clothing store window mannequin. It's not acceptable.

Red-eye.

Red-eye is an expression used when the light from a flash is reflected from a person's inner eye. Due to the red blood vessels in the eyeball, the reflected light leaves an eerie red dot in each one of the person's eyes, making your favorite nephew look like a child from hell.

This frustrating calamity can happen to even an experienced photographer and is much more likely to occur with a point-and-shoot camera. The main cause of red-eye is the condition where the flash resides too close to the proximity of the lens, a common situation for pocket-sized cameras.

Many of the modern P&S cameras have a red-eye reduction feature that causes the flash to blink a few times before it fires, forcing the iris of the eye to narrow substantially. This, in effect, "reduces" the red-eye blemish so it's

hardly noticeable, but it won't be entirely gone.

One positive remedy for the problem is to have the flash about 10 inches away from the lens, preferably above the lens. If your camera has external flash-mount capability, that would be the way to go. It will also give the photographer the ability to experiment with bounced flash, a skill all its own.

Any lab worth its salt can fix the red-eye problem, after the fact. When reprints are ordered, the picture can be manipulated to make the eyes appear normal. Only very special pictures should be considered for repair because of the extra cost involved.

Out of focus?

Almost all cameras are equipped with auto-focus, these days, and yet we see many out of focus pictures, mostly when people are part of the picture.

Be aware of the location of your auto-focus sensor in the viewfinder, usually located in the center. Higher end cameras may have several that are switchable.

When taking a picture of several people, that are not close together, the photographer can inadvertently put the sensor in an area that is between the people. The camera will then focus on the wall—or whatever—behind the group of people. The result is that the intended subjects will be out of focus.

Certain conditions make good focusing more critical. The closer the object is to the camera, the more critical the focus becomes.

Telephoto lenses require critical focusing in direct proportion to the millimeters of the focal length, with closer objects becoming evermore critical.

Clutter

Watch the background and foreground of your image for undesired clutter. Clutter can ruin an otherwise good picture.

JUST A REMINDER (Maybe You Should Go)

Wisconsin Area Camera Clubs Organization



Fall 2001 COMPETITION

Hosted by WACCO

When: Saturday, November 3rd, 2001

Where: Best Western Midway Hotel Milwaukee/Airport
5105 S. Howell Avenue, Milwaukee, WI 53207
(414) 769-2100

Time: 12:30 PM - Competition in the Symposium Room

General Slide		Nature Slide		Small Print	
Cloud(s)	(C)	Wild Flowers	(W)	Nature	(N)
Color Yellow	(Y)	Open (All Others)	(O)	Open (all other)	(O)
Flowers	(F)				
Open (All Others)	(O)				
B & W Prints		Color Prints			
Nature	(N)	Nature	(N)		
Open (all others)	(O)	Open (all others)	(O)		

Saturday, November 13, 2021

Competition Rule Rewrite

A-Committee responsibilities

Ken, Jeff, Jim, and Elizabeth

B-Competition Divisions

Ken, Jeff, Jim, and Elizabeth

C-Rules of entry

Jeff

D-Judging

Ken

E-Awards

Ken

F-Print Instructions

Ken & Jeff

G-Projected Instructions

Jeff

H-Digital Projected and Print Divisions (new section)

Ken & Jeff

I-Competition Guidelines (Old H)

Jeff & Ken

J-Operational Procedures During Competition (Old I)

- Pre-Competition

- Setting up Uploader website
 - Jeff
- Setting up Competition Page Website
 - Jeff
- Checking Images
 - Ken
- Briefing Judges
 - Ken
- Competition
 - Judging First Round Projected
 - Ken
 - Judging Award Round Projected
 - Jeff
 - Judging Prints
 - Jeff & Ken
- After Competition
 - Labeling & Delivering Awards
 - Ken
 - Creating Video
 - Jeff
 - Website Update
 - Jeff & Ken

K-Complaints

Ken, Jeff, Jim & Elizabeth

L-Wisconsin Print Circuit Description (Old K)

Mary D.

M-Wisconsin Print Circuit Procedures (Old L)

Mary D

NEWSLETTER

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #260

•••OUR 26TH YEAR•••

DECEMBER, 2001

BOARD MEMBERS

Jon Moscicki.....414-464-8479
Jeff Klug.....262-628-1255
Bill Rietz.....262-251-7106

PRESIDENT: Don Gorzek.....262-251-8073
VICE PRESIDENT: Virginia Wick.....262-252-8989
TREASURER: Sandy Berg.....262-628-3050
NEWSLETTER: Fritz Jusak.....262-253-1198

MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM
.....

Meetings held at the Menomonee Falls Community Center, Phone 255-8460



MAY ALL
YOUR WISHES
COME TRUE, THIS
HOLIDAY SEASON

MERRY
CHRISTMAS

Menomonee Falls Camera Club



Next Meeting: Tue. December 4th, at 7:00 PM. Merry Christmas to All!

Holidays are for eating... Aren't they?

Well, whether we're all in agreement or not, part of our meeting will be devoted to the art of good eating and refreshments. The event will be funded by the club's treasury, so be sure that you will be present for your share. Call it a Christmas party, if you will.

The main event, however, will be a presentation by Don Gorzek, our in-house guru. His topic will be on lighting, particularly as it pertains to portraits, along with some hands-on, member participation. To participate, bring your camera, film, and someone to be your model, if you wish.

Don cautions, his lights will be of the photo-flood-type—tungsten lights. When color film is being used, a blue filter (designation 80A or 80B) will be required to get the corrects tonal values. Without the filter, the images will be too orange in color.

Another solution would be to use tungsten-type films. They are not sold by everyone who is selling films, but Mike Crivello's carries them in both, color and chrome films. Any left-over frames can be shot up in

daylight situations as an experiment with cool images. "Cool" meaning the tones rather than the greatness of the pictures.

Anyone using black & white film need not be concerned about filtering the tungsten light, since the skin tones will be in shades of gray.

The remainder of the meeting will be a general participation in good fellowship, discussions among the members related to the photographic phenomenon, or just plain schmoozing.

Get a head-start on your pleasant holiday mood by coming to the meeting.

If you missed the last meeting...

We had an attendance of 24 people, and everything went according to plan.

Gerry Emmerich presided over the judging of the PSA Inter-Club Slide Competition as we cast our votes according to the inter-club rules. He also hinted that our club had several slides in the running that were doing very well at this point of the contest.

After about an hour of contesting, Gerry finished the meeting with a slide show, a collection of slides he shot at his many visits to Hawaii. He used two projectors to strategically fade images in and out to a background of Hawaiian music.

Hawaii is a very photogenic part of the world and Gerry captured it well.

Also, many thanks to the people who provided the snacks and refreshments. Everything was great.

WACCO contest news

Well, the WACCO Fall Picture Contest is behind us, and the results are in. This contest is a big deal and rarely proceeds without some minor glitches. Furthermore, judging pictures is a matter of personal taste, subjective, and that can lead to some silent, some-

Menomonee Falls Camera Club

times not-so-silent, disagreements between the audience and the judges. Our club did well in winning awards.

Some of our members also belong to other clubs, concurrently. This explains the reasons why some apparent contest winners, who belong to our club, do not appear on the winners list, if they entered under the auspices of the other clubs.

Here is what we have:

Bill Rietz	Best Open, 1 Plaque 4 Honorable Mention
Jeff Klug	1 Runner Up 7 Honorable Mention
Ray Guarascio	Best of Small Print, 1 Plaque 6 Honorable Mention
Lynn Drumm	4 Honorable Mention
Virginia Wick	3 Honorable Mention
Julia Clinkenbeard	1 Honorable Mention
Nancy Graf	1 Honorable Mention
Gary Schommer	1 Honorable Mention
TOTAL	2 Plaques, 27 Honor. Mention, 1 Runner up

Cocktail Party Trivia

Famous photographer Ansel Adams, known for his fabulous black and white scenery photography of the Yosemite Valley, California, turned 100 years old this year. His work has been published just about everywhere and has been the subject of many calendars and books. He died in 1984.

Color photography, which exploits the capacity of the human eye to perceive all colors of light (blue, red, and green), was essentially invented in France between 1867

and 1869 by Charles Cros and by Louis Ducos du Jauron, although earlier attempts had been made. In 1907 a glass-plate process was commercialized as AUTOCHROME by Louis Lumiere.

It was not until the marketing of the Kodachrome process (invented by L. D. Manes and Leopold Godowsky) in the United States in 1935 that the subtractive process of color photography became commercially available.

In the subtractive three color process, colors are produced by the precise superimposition of three images in yellow, magenta, and cyan. These colors selectively screen out the complementary blues, greens, and reds present in the white light of a photographed scene.

In the Kodachrome process, the three hues are present in a single multi-layer emulsion, and since they produce color automatically at the development stage, only one exposure is required.

There are several types of multi-layer films. The most common categories are color positive film—also called chrome or color slides or transparencies—and color negative film. Negatives are the prelude to paper color pictures. Currently, the four most popular processes are those offered by Kodak, Agfa, Polaroid, and Cibachrome.



So, that settles it, then... See you all at the meeting, ainna? —Ed.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

The thing about light.



The thing about light is that we really need it to take pictures. As a matter of fact, the word *PHOTOGRAPHY*, loosely translated, means drawing, or

writing, with light.

However, light also has a down-side. It creates shadows when it is lacking in parts of the picture. No matter how hard you try, shadows are virtually unavoidable in your image and can play havoc, especially in a portrait. So if shadows are unavoidable, what is a photographer to do?

There is an old saying: *If you can't fight them, join them.* That's the only option you, the photographer, have in this matter. You can make the shadows in your image work for you, keeping in mind that some shadow areas are necessary to give your picture depth and solidity.

What, then, is the most devastating quality of a shadow? What qualities are less harmful, and perhaps, even pleasant? The answers become quite obvious when studying several portraits that were taken under different conditions.

The portraits taken in open sunlight, or shot indoors with the camera's on-board flash, generally have hard, well-defined, deep dark shadows that distract and grievously alter the image from what you want it to be. But not all is hopeless.

Portraits taken in a studio or similar situations have shadows that are faintly defined, soft and only slightly darker than the lighter

areas in the image. These pictures are pleasant to look at. So how can this be explained? What is the difference in the light between the two situations just described?

As I remember, there is a law about light, a law of nature so to speak, that is not talked about, very often. The particular law states something like this: *the smaller the source, or sources, of the light used in a picture, the deeper, darker and more defined the shadows, in the picture, will become. The size of the light is determined by the ratio of its physical size to its distance from the object of the scene.* I'm giving you twisted and tortured English, but I hope you get the picture. (No pun intended.)

The obvious differences in the situations described are that the open sunlight and strobe on the camera are not controlled outside, maybe, giving you the correct exposure, while the studio has lights that are not only placed in strategic location but are also controlled.

You will agree that the dinky strobe built into your camera is a small source of light and so is a professional, hand-held one, for that matter. Hence the sharp, annoying shadows that result from using these lights.

Yea but, what about the sun? That's certainly not a small source of light, you may argue, yet it creates ugly shadows.

This is where the part about the *size and distance from the scene* comes into play. Yes, the sun is very large, but it's also a very, very great distance from the subject, so it acts as a small source of light, just like a flash or light bulb.

In a studio environment, small light sources can be turned into large ones by using certain control devices such as umbrellas or soft-boxes.

Electronic strobe lights are usually bounced off of the inner surface of a silver satin um-

rella. This method will turn a small light source into a relatively large one. The umbrella is several feet in diameter and is located in close proximity to the subject, an ideal situation for soft shadows.

When using a hand-held camera in a non-studio situation, the photographer can still make use of the bounced flash technique if the flash has a swivel-head. The flash can be bounced off the ceiling or wall. This technique will also soften shadows but, unfortunately the resulting light will take on the color of the wall or ceiling it bounced from.

Soft-boxes also enlarge the source of a light as it shines through the translucent material of the device.

Mother nature provides us with an excellent soft-box for outdoor photography, namely clouds. Clouds will allow the light from our small source, the sun, to pass through them and thereby furnishing a large light source that is, at the same time, fairly close to the subject, at least a lot closer than the sun itself.

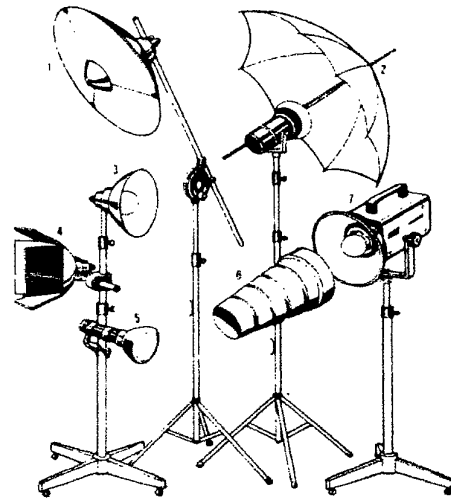
So, for outdoor portraits, pick a cloudy day or move into the shade of a building, also referred to, in photo-lingo, as "open shade."

In open shade you avoid the direct rays of the sun, but you get the benefit of the light bouncing of all the various nearby surfaces. Again, this creates favorable lighting for portraits, especially if used in conjunction with a low-powered flash to act as a fill-in to add some subtle highlights.

Photoflood lighting

Photoflood lamps are tungsten bulbs ranging in size from 250 to 1,000 watts. They have been the mainstay of artificial photographic lighting for decades, providing a cheap, portable, and easily replaceable source of high-powered light for indoor photography. Two or three photofloods installed in aluminum reflectors provided mid-century photographers with sufficient light for shooting portraits, groups, and small products for adver-

tisements. However, over the years, electronic flash, in the form of heavy duty or portable battery flash units, have replaced photofloods as the lighting of choice for many studio photographers.



Devices for the control of light

- 1) Shallow bowl reflector with cap.
- 2) Flash umbrella.
- 3) Standard reflector.
- 4) Barn doors.
- 5) spot light.
- 6) Snoot.
- 7) Studio flash.
- 8) Soft-box (not shown).

Although strobe flash lighting has major advantages, photofloods—often referred to as hot lights—are still being used today for a number of reasons. The main advantage of hot lights is that, as you arrange your lighting, what you see will be pretty close to what you will capture on film. Misplaced lighting and annoying shadows are easily spotted, and the visual effects of every small lighting adjustment can be quickly evaluated.

The ability to instantly see changes in illumination make photofloods an appealing choice for the still-life photographer, plus these lights are considered to be fairly portable.

Some of the disadvantages are that these lights tend to get hot, possibly creating a hazardous condition around children or pets.

Menomonee Falls Camera Club

They are also a poor choice for commercial food photography as they can quickly wilt fresh vegetables and the like.

Because of the color temperature of this type of light, a special film—tungsten film—is required. There is, however, another option: the photographer may employ the use of a proper blue filter over the lens of the camera, to alter the color temperature of the light before it gets to the film.

An exciting high-speed film.

Fuji has recently come out with a new super fast color film. They call it "FUJICOLOR PRESS 800 FILM." The film is rated at ISO 800, making it possible to get great pictures at low-light conditions. The high speed of this film is ideal for slow zoom lenses under less than ideal lighting conditions. Fuji brags about its 4th Color Layer Technology that supposedly provides excellent color rendition under various conditions, including fluorescent lights.

It's worth a try. I hope to use it myself. We will want to know how big of an enlargement one can make before graininess becomes an issue.

It's a matter of proportion!

Working in a photo-lab, I sometimes run into customers who make odd requests, often not realizing the problems they may be causing. Cropping of pictures is a very common request which we can usually accommodate without much of a hassle. Occasionally, however, we can't do what the customer wants because of a conflict of proportionality.

This is a tough thing to explain to the customer. I usually end up getting a blank stare followed by the phrase, "What do you mean?"

A couple came to the store, the other day, with a group shot of 5 happily grinning people, apparently photographed at some picnic.

The lady said, "You know, this is one of the nicest family pictures we've ever taken, but we want you to crop out this guy." She pointed at the smiling fellow on the far right of the group. Then she wanted six 4x6 prints, and would we please not crop out the surroundings and large trees in the background.

"Why do you want to get rid of this person?" I inquired.

"He doesn't belong there; we don't know who he is."

I couldn't help but laugh. "That must have been some party," I blurted out without thinking.

"We want him out!" she snapped.

So I began to explain to the two of them that if I crop out the unwanted stranger, something else will have to give; the whole picture will be affected by the removal of this person.

"What do mean?" the lady asked.

I tried to explain it the best way I could. The 35mm negative measures 24 x 36 millimeters. That is a ratio of 2 to 3, height to width. So ideally, the paper that you print on should have the same ratio, if you want the whole negative to fit onto the paper.

Papers that are 4x6, 8x12, and 10x15 inches in size also have the ratio of 2 to 3. That makes these sizes ideal for the 35mm format. But now, if I crop one end of the negative off, the ratio of the remaining area is no longer 2 to 3. It will be something else, yet I am still using the 4x6 paper. Something will have to give.

With a little reluctance, they admitted to understand the problem and grudgingly accepted my offer of compromise. I promised them that the picture would still be something they could show with pride.

And so it came to pass, grinning Joe—person number 5—got the ax.

Say, who was that smiling stranger?

••• **Menomonee Falls Recreation Department** •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #263

•••OUR 26TH YEAR•••

JANUARY, 2002

BOARD MEMBERS

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Jeff Klug.....262-628-1255
Bill Rietz.....262-251-7106

PRESIDENT: Don Gorzek.....262-251-8073
VICE PRESIDENT: Virginia Wick.....262-252-8989
TREASURER: Sandy Berg.....262-628-3050
NEWSLETTER: Fritz Jusak.....262-253-1198

~~MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM
*****~~

Meetings held at the Menomonee Falls Community Center, Phone 255-8460



Menomonee Falls Camera Club

Next Meeting: Jan. 8th at 7 P.M.

Happy New Year and welcome to our 2nd year of the 21st Century. Scary, isn't it? Time just keeps on flyin'.

This time of year things usually start to cool down, and our cameras don't get as much of a work-out anymore. So, the most logical thing to do is to have an indoor workshop project.

At the next meeting we will do "hands-on" table top photography, also known as still life photography. Space permitting, we expect to have 3 table setups with lights and some items to arrange into an interesting and artistic scene.

If things are going according to plan, one table will be used for glassware setups, and one for jewelry. The third setup will be a light table. Don also suggests that members bring in whatever items they feel might contribute to the effort, or whatever special scenes anyone has in mind. We're open to any membership input.

Because the 8th is not our usual meeting day, we will most likely be conducting our business in the "Senior Room."

Participants will need a camera, digital or standard, and a tripod. The film of choice can be black and white, or color. The speed should be ISO 200 or 400, but photographers can make other choices if they are in an "experimental" mood.

Possibly, there will be a little corner setup for portrait photography, if we can fit it in.

Y'all come! Yahear?

CORRECTION

Last month's newsletter erroneously stated its volume number as 260 (page #1) when it should have been 262. Shame, shame.

The entire proof-reading department has been fired.

So you missed the December meeting... Pity!

A special thanks to the club's treasury for forking out the money so we could have a special lunch, and a hip, hip, hurray to Virginia Wick for doing all the work and effort in getting the food to us in such wonderful condition.

Attendance was a brisk 32 camera buffs. Don Gorzek had the center stage, as planned.

He gave an interesting presentation on the finer points of Portrait Lighting, including the demonstrations of some *cheapskate* tricks to improve your lighting equipment for the cost of mere pennies. Don't throw the old plastic milk jug away.

Don had a setup of several photographic lights, and used them to demonstrate how various positions of these lights affected the shadows on the face of his model, Count Dracula. Yes—Count Dracula.

To back up the theories of good portrait lighting, Don used his slide projector to show portraits from the old Dutch masters, the likes of Rembrandt (1606 – 1669). They, like the modern photographer, also had to be concerned with the lighting of their subjects. Only, they probably used candles instead of "candle power."

Finally, Don's slide projector filled the screen with stunning portraits of celebrities, dignitaries, world leaders, top scientists, etc. All of them taken by a world famous portraitist, Yousuf Karsh. This artist, had a unique approach to portrait lighting on the fly, as Don pointed out. Very interesting, indeed.

More about Yousuf Karsh in the second part of this newsletter.

Many thanks to Don Gorzek, El Presidente, for a presentation well done.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.

Ansel is the man—Ansel Adams!

1902-1984



Ansel Adams will be my third famous photographer to be taken under the loupe for a closure look, so we can marvel at his accomplishments and see what made him tick in

the first place.

The other two photographers of relative significant fame were Alfred Stieglitz and Edward Weston.

Curiously, there is a little voice in my head, as if many of you are asking yourselves, “Why is Fritz always tellin’ us about these old geezers? They are dead and gone. Who gives a hoot?”

Well, you are certainly right; they are old, and they are dead. Alfred is 137 years old and Edward is 116. That makes Ansel the youngster. He is only 100 years of age.

Famous, or not, a person’s problems seem to evaporate with death, except for aging. Aging is an everlasting process.

Attila the Hun is 1596. Napoleon (of Waterloo fame) is a mere 233 years old. Time doesn’t begin, nor does it end.

A sign of a person’s greatness is how much that person is talked, or written, about after death, and for how long. In the case of Ansel Adams, we apparently still give a hoot. His photographs, along with the many photography books he published, are everywhere. Who has gone to the library or bookstore and not seen Ansel Adams books, or pictures, somewhere along the way? Almost every

year, we see wall calendars that display his magnificent scenes.

My favorite, and I have seen it many times, is a Wyoming mountain scene. This picture was taken from a high vantage point, overlooking the sparkling Snake River as it winds its tormented way toward—or from—the breath-taking, giant, jagged, snow-capped, and aptly named, Grand Tetons. Overhead is a dark sky loaded with billowing clouds.

These mountains look absolutely rough and wild. Adams has done an excellent job in capturing the feel of all this. But the most amazing thing is that he has done it in black and white.

If you have at least a smidgen of interest in photography, and you happen to encounter a picture of this caliber, you just automatically would want to know something about the person behind the camera. Anyhow, that’s the way of my curious nature.

On a trip out West, a few years ago, I made it a point to position myself in what I judged to be approximately the same spot where Ansel Adams might have stood when he shot the famous Grand Teton scene. I felt profoundly strange and connected to the man. Unfortunately, it was a cloudless day, a point I make to explain why my picture doesn’t look nearly as grand as Ansel’s, even though the Tetons were as impressive as I had expected.

Ansel Easton Adams was born on February 20th, 1902, at 114 Maple Street, a natural and somewhat open part of San Francisco. He was the only child of Olive and Charles Hitchcock Adams.

Growing up on the central California Coast taught Ansel to appreciate the light and mystery of the extreme natural beauty found in this region. His father encouraged that view, and added to it a healthy dose of the Puritan work ethic and a sense of duty.

Menomonee Falls Camera Club

Right from the beginning, the elder Adams had an enormous influence over his son. He had a strong belief in the ideal of self reliance and the preeminence of the human spirit. But Charles was not all work, however. Whenever possible he liked to indulge in his favorite hobby—photography.

Here is where Ansel and I have a lot in common. My father, too, indulged himself in photography. It was my dad's favorite, and only, hobby. Music was his other love, but it was also his livelihood.

Ansel's relationship with his mother, Olive, was not nearly as close as the one he had with Charlie, his father. Soon after her marriage, she began to suffer from progressive, debilitating depression, which young Ansel never really understood. All he was aware of was that his parents were unhappy, and that his mother's father and sister, who lived with the Adamses until their deaths, were a financial burden to his father.

Young Ansel Adams did not easily adapt to the rigidity and discipline of the traditional schooling of a child. His love for the outdoors made it impossible for him to tolerate classrooms. Ansel may also have been a hyperactive child. His father, a staunch believer in education, finally gave in, appreciating the uniqueness of his son. Ansel did not have to go to class, and instead, he participated in alternative forms of education.

It was during those years that Adams was heavily exposed to the arts. He quickly learned about such artists as Cézanne, Gauguin, Monet, and later, Picasso. By 1917 his education along with a series of tutors had earned him a "grammar school" diploma.

Also, right around this time, Ansel Adams developed an interest in music, particularly the piano. He taught himself to play the instrument. Much to his father's delight, it appeared that Ansel took a lot of initiative and was blessed with a good amount of talent, causing the father to arrange for formal les-

sons from instructors that where of the highest standards. Adams became an accomplished pianist and briefly considered it as his career, but it was not to be.

His fate was sealed in 1916 when he went on a family trip to the Yosemite Valley, California, where he took his first photograph. It proved to be an experience of such intensity that he was to view it as a lifelong inspiration.

Around 1918 Adams took a job with a photo-finisher and starts to study photography in earnest, but after 2 years, bored with the repetitive nature of the work and a strong desire for the wilderness, he began work as a custodian for the Sierra Club at Yosemite National Park.

In 1920, Ansel Adams undertook his first serious wilderness trip along with a close family friend, Frank Holman, who was an avid mountaineer. They climbed to breathtaking heights and swam in the pure lakes of Yosemite. Adams carried his camera everywhere and took many quality pictures. His interest in becoming a concert pianist waned.

In the beginning he preferred the impressionistic style of photography, soft-focus negatives, reflecting the prevailing idea that a photograph had to look like a charcoal drawing to be "artistic."

Adams soon abandoned that particular process for a more direct style that was, for him, optically more accurate, vivid, and emotionally more satisfying. He gradually developed his own style and formed ideas as to what qualities an image must have to be worth his efforts.

He insisted that, far from being objective, a photographer has to carefully consider many crucial variables before taking a picture: the composition of the photograph, the type of lens to create the right visual effects, the film, filter, and the direction of the light. In the hands of the skilled artist all these elements

Menomonee Falls Camera Club

combine to record “a private glimpse of some ideal reality.”

In fact, one mark of Adam’s genius as a photographer was his ability to “visualize” the outcome of a picture before it was actually made. “Visualization” is an important *Adams term* that involves “the intuitive search for meaning, shape form, texture and the projection of the image-format onto the subject. This, of course, requires an excellent command of the many technical aspects of the photographic process.

Ansel Adams was, to some degree, influenced by the works of other photographers, such as Alfred Stieglitz and Paul Strand.

The Sierra Club soon recognized the quality of Adam’s photographs, and began publishing them along with articles related to his wilderness hikes, in *The Sierra Club Bulletin*.

Adams also met up with a backer during this time, a wealthy and influential patron of the arts by the name of Albert Bender. It didn’t take long before Bender commissioned Adams to do a portfolio, which was published in 1930. It was the beginning of an inflow of money for Ansel, and a steady rise in his successes was off to a good start. His artwork that sold for 75 dollars in 1930, sold for 12,000 in the 1980s.

He also became acquainted with other artists and learned from their work. Photographer Paul Strand, Alfred Stieglitz and his wife Georgia O’Keeffe were long-time friends of Ansel Adams. Paul, in particular, had a great influence on him when he got a chance to study Paul’s negatives and realized the potential of photography when practiced with care and professionalism.

Virginia, Ansel’s wife, supported here husband in his decision to choose photography over music as a career. They had married in 1928, and in 1930 built a house in San Francisco. Adams was now ready to take on commercial assignments, although his heart and

creative fervor were always more in tune when shooting for himself in the western wilderness and parks. His love for photography was so great that he began to write reviews, articles, and even books about the many facets of the subject.

Edward Weston, another famous photographer, and Ansel became very close friends. They, along with other photographers, formed an organization that became known as “Group f/64.” As you know, 64 is the smallest aperture setting on a camera, giving the greatest depth of field and therefore the sharpest overall picture. This group was dedicated to “pure photography,” a belief that photography is an art in its own right and limitations and is not to mimic any other form of art.

Most of the photographers of Group f/64 used view cameras with an 8x10 negative size along with superb quality lenses that provided extreme optical sharpness. Furthermore, they insisted on using only glossy paper on which to print their images. All shared in the strong belief that a photograph should look like a photograph, not like an imitation of another form of art.

As Ansel Adams became more acclaimed as a uniquely talented photographer, he was desired as a lecturer and teacher, and government advisor.

Teaching came easy to Adams, probably because of his father’s belief in the value in passing down knowledge to others for the enlightenment and nurturing of future generations.

In an effort to systemize his teaching method, Adams developed one of the most fundamental innovations in the exposure of photographic film. *The Zone System*, as it was called—and still is—might as well be called The Adams System. It is a way of codifying the light and dark areas of a scene.

It divides the range of light into eleven tones, or zones, from total black (zone zero)

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to pure white (zone ten). With this system, and the use of spot meter—a light-meter that can read the light of very small and finite areas—the photographer can determine and then create specific tones in his final print based on the assessment of the contrast range of the subject. In that way, one can guarantee a perfect balance of light and dark areas in any given black and white photograph.

Adams always stressed, however, that the *Zone System* was strictly a technical tool and merely advantageous, but not a substitute for individual creative vision.

With the increased use of color films, the Zone System has taken a back seat, although, some modern-day photographers have tried to adopt this system to color photography with various degrees of success. Ansel Adams preferred to use black and white techniques and used color only, and then grudgingly, for his commercial work as demanded by his clients.

His accomplishments in a life-time of photography are too numerous to give adequate cover in this diminutive newsletter, but I am glad to bring this great man to our attention. A strong sense tells me that most of us were already familiar with this icon of photographic history.

And isn't it strange that people never really look like what they are capable of doing? Seeing many pictures of Adams in books and articles published, he looked more like a debonair, well-dressed rancher or a Kentucky tobacco farmer than a photographer. He did have a hefty love for the great outdoors, roaming afar through the wilderness, climbing the highest mountain ranges throughout the West and Alaska.

No matter how energetic, how tough and strong of will, or how striving we are, our mortality follows us like an ever-present shadow.

In 1979 Adams underwent successful triple bypass surgery, and in 1982 he received a pacemaker to aid his heart.

Ansel Adams died of heart failure on April 22, 1984.

Some of his noteworthy achievements that should be mentioned:

1916—Took his first photograph in Yosemite Park.

1928—Married a lady named Virginia.

1940—Teaches first Yosemite workshop, the U.S. Camera Photographic Forum, in Yosemite with Edward Weston.

1946—Is awarded the Guggenheim Fellowship. Another in 1948. This was a cash incentive that allowed him to photograph the national parks and monuments, a five year, productive photographic project.

1948—Publishes the first of a series of books of the "Basic Photo Series." Also publishes the first of many portfolios: *In Memory of Alfred Stieglitz*.

1949—Became a consultant for the newly founded Polaroid Corporation.

1950—Made trips to Hawaii, Alaska, and Maine. Also publishes another portfolio: *The National Parks and Monuments*.

1961—Receives honorary Doctor of Fine Arts degree from the University of California at Berkeley.

1966—With the encouragement of Cole Weston (Edwards Son), Adams got some like-minded people together and formed *The Friends of Photography*, a non-profit organization dedicated to the advancement of creative photography.

1975—At about this time, Ansel Adam prints sold to collectors for prices never equaled by any living American photographer.

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1974—Traveled to Europe for the first time, where he taught at the Arles (France) photography festival.

1979—President Carter awarded him the Presidential Medal of Freedom, America's highest civilian honor.

1981—Adams receives another award, this time from the Swedes. He received the Hasselblad Medal, named after the man who created one of Ansel's favorite cameras. The same year, he was awarded an honorary Doctor of Fine Arts degree from Harvard University.

It is safe to say that he inspired millions of people with his spectacular photographs of natural scenes.

In each of his images Adams aimed to modulate the range of tones from rich black to the whitest white in order to achieve perfect photographic clarity.

An incredibly energetic man with a passion for excellence, he made more than 40,000 negatives, signed 10,000 fine prints, showed his prints in over five hundred exhibitions all over the world, and sold over one million copies of his books in a career that spanned almost 70 years.

For the reader's reference: As always, I found my information from several sources, but mainly, from a swell book called *Ansel Adams by Barry Pritzker*. It's a large format volume with a generous number of Adams' photos. Another book is called *Photo SPEAK by Gilles Mora*, a historical guide of the movements and techniques of Photography (1839 to the present). And to a minor degree I scrounged some info from several web sites of the internet.

Yousuf Karsh (1908-)

I am confident that everyone at the last meeting enjoyed Don Gorzek's program and demo on the finer points of photographic portrait lighting, as much as I did. In portraits, the lighting technique employed can make, or break, the resulting photograph.

What really bowled me over was when Don started talking about the photographer, Yousuf Karsh, world famous for his stunning portraits of members belonging to the upper

crust of society, and I never even heard of the guy. Much to my chagrin, when Don flashed some of these famous portraits onto the screen, I came to realize that I had seen many of these in the past. They had etched themselves way back into my mental "random access memory."

Yousuf Karsh is truly a master portraitist.

He was born in Armenia in 1908 and grew up under the horrors of the Armenian massacres. If he is still alive—and I couldn't find anything to the contrary—he would be somewhere around 94 years old.

His photographer uncle, George Nakash, brought him to Canada in 1924. After an apprenticeship in Boston with the eminent portrait photographer John H. Garo, Karsh settled on Ottawa in 1932, where he began his professional career. As early as 1936, he was photographing visiting statesmen and dignitaries, among them President Franklin Roosevelt.

In December of 1941, his memorable portrait of a glowering, defiant Winston Churchill, which symbolized Britain's indomitable wartime courage, brought Karsh into international prominence.

Don pretty much touched on all this at the meeting. I felt it worth repeating with help from the Karsh web site, which yielded this information.

Photography—the flexible medium.

Looking at pictures can make me happy: A giant Mickey Mouse hugs a little girl.

It can make me sad: The twin towers collapse; I fight back the tears—unsuccessfully.

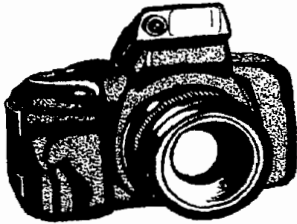
It can be educational: I have learned that the country of Afghanistan is barren and has an overabundance of fighters. Taliban fighters, anti-Taliban fighters, al-Qaida fighters, Northern Alliance fighters (these come in many varieties), and lawless road bandits, all carry Kalashnikov assault rifles, worn to a satin finish from too much hugging.

And furthermore, I learned that a good share of these myriad fighters have one thing in common. They have at least one, or two, of their smile-teeth missing.

A heartfelt thanks to all the brave photographers who risk their lives.

Happy New Year!! —Ed.

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #264

•••OUR 26TH YEAR•••

FEBRUARY, 2002

BOARD MEMBERS	
Jon Moscicki.....	414-464-6479
Jeff Klug.....	262-628-1255
Bill Rietz.....	262-251-7106

PRESIDENT: Don Gorzek.....	262-251-8073
VICE PRESIDENT: Virginia Wick.....	262-252-8989
TREASURER: Sandy Berg.....	262-628-3050
NEWSLETTER: Fritz Jusak.....	262-253-1198

MEETINGS EVERY FIRST TUESDAY OF THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center. Phone 255-8460



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**Next Meeting: Tuesday, Feb. 5th
at 7:00 o'clock in the evening.**

If photojournalism is your bag, or if you are interested in sports photography, or if you want to learn about photography in general and at the professional level, the next meeting is for you.

We will have a guest speaker who will do a "show and tell" about his involvement with photojournalism as a professional, freelance photographer.

Peter Zuzga will present slides of his work and, possibly, bring some of his equipment. He has worked extensively for the Waukesha Freeman Newspaper, over a 9-year span, and is doing work for USA TODAY.



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Want to know more? You can, by coming to the next meeting.

Another thing to be discussed at our meeting will be the WACCO Spring Competition. There may be some changes coming.

We also welcome two new members who joined at the last meeting.

About our January meeting

The head-count was 23 for our Table Top Photography workshop. It was an active hands-on participation with many pictures being taken.

The club expresses its appreciation and offers a hearty thanks to Don Gorzek for the efforts he put forth in making this meeting a great success. We had five set-ups for our photographers to use in honing their skills.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



A little Joke from the Internet

An amateur photographer was invited to dinner with friends and took along a few of his pictures to show the hostess. She looked at the photos and said, "These are very good! You must have a good camera." He didn't make any comment, but as he was leaving to go home, he said, "That was a delicious meal! You must have some very good pots."

How low can you go, when it comes to being cheap?

We all know that cameras can be pretty darn expensive. The Canon EOS 1v most likely is the most expensive, but did you ever wonder which is the cheapest?

You haven't, have you? But if you're thinking that it may be one of those one-time-use, recyclable cameras, you are way off base. Those do-dads go from anywhere between 5 to 12 dollars.

According to January's Popular Photography Magazine, the cheapest 35mm reusable camera, complete with x-synch flash hot-shoe, can be had for a "whopping" \$2.95.

What do you mean, *does that include the tax?* Who cares?

Popular Photography staff bought one in a New York City convenience-type store, and yes, it was brand new.

According to PP, it's a model M685, which comes without an instruction book or any manufacturer's specifications. Here is what they said about it: *Without official specs we had to guess: 40mm f/11 universal-focus one-element, single-aperture lens with 1/60 sec-*

ond, single action shutter. An x-sync flash hot shoe on one side, manually set frame counter at bottom, inset wind wheel, single-piece nonfolding rewind crank, and glassless folding frame viewfinder.

If the above doesn't strike you like an economical design, listen to this. The camera has no take-up spool. The film transport sprocket wheel in the back of the camera only pushes the film in the proper direction and into an empty film chamber, where the film is expected to behave itself and neatly curl into a roll.

Cheap, cheap, cheap, but what can you expect for under 3 bucks.

Popular Photography tells us that they got consistently sharp pictures with this camera, at least in the middle, but a little fuzzy near the edges. This is typical for a single element lens.

I know, I know, you're not going to pop out of your Lazy Boy immediately and storm to the store to make that 3-dollar purchase. Certainly not. But isn't it refreshing to know that the green backs Uncle Sam cranks out by the truck-load still have some value?

TIFF-JPEG-WHAT?

Digital photography is here to stay, and grow. More photographers are getting on board and are starting to use this new technology, if only as a novelty or adjunct to their standard film-powered workhorses. I, myself, fit perfectly into this category.

It doesn't take long after you shoot your first digital images that the burning question arises: What format do I use to store my image files?

We have quite a few in existence. Many of the medium-priced digital cameras offer only two modes—the most common—to pick from, and they are TIFF and JPEG.

Which is the better, you may well ask. What becomes obvious in a hurry is that when you shoot in TIFF mode, you better have a pocket full of media cards—your digital film. A 64 MB media card can hold about 6 TIFF images of 2048 x 1536 pixel size. This is a pretty good resolution and will make very sharp 8X10 prints. That is what my 3.34 megapixel camera will do.

When you shoot in JPEG mode, set for the same pixel-size image, the media card will hold 34 images. Now that's a substantial difference, 6 verses 34. That is almost equal to a 36 exposure roll of 35mm film.

The reality is that after 8x10 prints are made from both file modes, they will look identical in quality to the naked eye.

The TIFF mode is sometimes referred as the Raw mode. It stores your image file in an uncompressed mode, thereby creating the biggest file, megabyte-wise. Certainly, it's good to store your image in TIFF mode, but is it practical or even absolutely necessary.

The JPEG mode, on the other hand, compresses your file, which offers you some serious space savings on your media card. But it is commonly said that this mode will be "unhealthy" for your print quality. Each time you bring your image up for viewing—or to work with it—and save it again, the JPEG compression will chip away at your picture quality.

The Popular Photography Magazine folks have done some testing on this and found that *prints made from images taken with the highest quality JPEG setting are virtually indistinguishable from prints made using the uncompressed TIFF or RAW modes.*

Your digital camera will give you quality options. The quality is proportionally related to the pixel-size of your image.

Popular Photography goes on to say that *after you have moved your images over to your computer, you can keep them in JPEG format indefinitely if all you do is look at them*

*or print them without corrections. If you start working on an image—adjusting color, manipulating reality, or adding elements and text, you're best off saving the image as a TIFF file or in the imaging program's native file format (such as *.psd in Adobe Photoshop) until you are finished working on it. This is especially true when making major alterations where layers are involved.*

When saving files in JPEG in your photo editing software, always go for the highest quality setting or "level" whenever you expect to make large, quality prints, to be on the safe side. There is, of course, no reason not to save in TIFF or in native format if your computer is lightening fast and equipped with a humungous multi-gigabyte hard drive.

And now there is a new format on the horizon, namely JPEG 2000, slated for the near future. This format will be more sophisticated and promises to give us a substantial improvement in both worlds—even more compression with much less picture deterioration. Drool, drool.

For now, don't hold your breath. It will be a while before any camera manufacturer will offer this format in their product. And when the first models appear on the market, the price tag will chill your enthusiasm.

Who said it?

There is no security on this earth; there is only opportunity.

Douglas MacArthur 1880-1964

An optimist is a fellow who believes a housefly is looking for a way out.

George Jean Nathan 1882-1958

See you all at the next meeting... Bye!

—Ed.

••• Menomonee Falls Recreation Department •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #265

•••OUR 26TH YEAR•••

MARCH, 2002

BOARD MEMBERS

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MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

**Next Meeting: Tuesday, March 5th
at 7 o'clock in the Evening**

Welcome, members and guests, to our March meeting.

We are looking forward to slide presentations showing the work of three of our own club members who have shown in the past that they possess a good amount of talent in regard to their photographic skills.

Jeff Klug (board member) has shown many excellent nature and scenic shots in the past. He also does well in contests.

Nancy Greifenhagen (past president) has done well in recent competitions. She has gained respect for her terrific action shots of the Menomonee Falls Fire Department.

Virginia Wick (president elect) has won several honorable mentions, recently. Her presentation may have a spiritual theme.

Come and see it all unfold at the next meeting.

A hearty welcome back to Jaye Theurich, a familiar face from the past. It's nice to have her back in the fold.

Newsletter Editor

Don Gorzek has announced that at the end of the club year, Fritz will terminate his reign as newsletter editor.

Fritz published his first letter in July of 1998 and will have written 44 issues by July of 2002.

We have a volunteer candidate, Carole Bailey, who has had newsletter-writing experience from work she has done for other organizations.



Important Information

The WACCO Spring Competition is right around the corner.

Spring 2002 Competition

Hosted by East Troy Discussion Group and
The Image Makers Camera Club

Saturday, April 6th 2002
University of Wisconsin Waukesha
1500 University Drive, Waukesha, WI
Time: 11:30 AM

Held in the Northview Hall Room NO-55

NEWSLETTER

Anybody that needs entry forms can still get them at our next meeting. Help with filling out the forms is also available. Any other questions can be referred to either Jeff Klug or Bill Rietz.

Prints may be delivered in person from 10:00 AM to 11:00 AM on April 6th and must be picked up after the judging.

Slides, entry forms for **all divisions**, and fees must be received by March 30th, 2002.

Send to: WACCO Fall Competition
P.O. Box 26304
Milwaukee, WI 53226

Other rules and instructions apply as detailed on the competition announcement sheet and enrollment forms.

For answers to your questions, you can call Al Christensen (414) 462-1026 or Sheila Hall (262) 363-8120

Field Trip

Nancy and Virginia are in the planning stage of a field trip to take place in June. It will most likely be at sunrise and we will have a tour guide for the occasion.

We have plenty of time to finalize the particulars, so stay tuned for further updates.

Couldn't make the last meeting?

According to our head count, we had 29 people in attendance, a pretty good turnout. Our guest speaker was Peter Zuzga, a professional photojournalist who has worked for several newspapers over a nine-year span.

His presentation was very interesting and showed that mister Zuzga was a well-diversified photographer, although he spoke most passionately about photographing sports.

As he flashed various pictures on the screen he went into the stories behind the picture.

He explained how he shot a particular picture and why he used a certain approach or style to make the picture interesting for the newspaper reader. These are the things we as readers don't think about when we look at newspaper pictures.

Then there is always a certain amount of emotional involvement that the photographer has with his work. He can't always do and choose as he pleases. Most of his work is assigned to him by his newspaper, often on short notice. And he has to deliver, if he wants to eat.

A newspaper photographer has to be brazen at times when dealing with people in authority or security staff, but he should not be confused with the paparazzi, who hound their subjects relentlessly and thrive on scandal and human anguish.

Peter made it clear that he respected peoples feelings and right to privacy in situations of distress and sorrow. He handles pictures of accidents, fires, and other personal tragedies delicately and prefers to avoid them.

This presentation, after a soft start, went exceptionally well and held everyone's interest to the end. It was followed by one of the longest and most intense question and answer sessions we ever had. One came away with the feeling that Peter Zuzga welcomed all questions, and he answered them candidly and honestly.

We see pictures in the newspaper on a daily basis, lots of them. Pictures from newspapers are everywhere, but we never—or at least rarely—see the person behind the picture, the photographer. This makes the photographer a figure of mystery, who fascinates us, and captivates our interest when we finally come face to face with one of their ilk.

Hang in there; spring is on its way. Please come to your meeting. —Ed

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



Mein Papa

I recently promised not to tell any more stories about my trials and tribulations at the photo lab, where I work on a part-time basis.

In my mind, I'm sticking to my pledge because this is really more about me and my hallucinations than it is about my job—I think.

About three months ago, two of our professional photographer customers stopped in almost simultaneously, each dropping off 15 to 20 rolls of film.

These were wedding pictures they had taken, so we didn't have to ask any silly questions. Wedding pictures are always red-hot rush jobs. When my boss said, "Fritz, you might as well jump on these films and get them developed, right away," I started jumping.

Developing color film in this modern, technological age is about as difficult as feeding ducks in a pond, if your equipment works properly, and usually it does.

After my nimble fingers were rapidly feeding the films into the front end of the processing machine, it didn't take long before they made their exit, rolling out of the back end, dry and ready for printing. But the printer is usually busy because its job consumes more time and is often more painstaking. Filmstrips usually end up hanging on a long rack for a while—a kind of purgatory—to wait their turn before we "harvest" the images.

There I was, hanging films left and right. Mostly, they were 35mm strips of either 24 or 36-frame lengths, but a few were medium

format films of the single-length and double-length variety.

The rack was getting crowded with films, as I neared the end of my impromptu project, when suddenly, there he was... My father, standing there... Watching me. It just happened so fast. His image flashed right from the bottom of my brainpan, in an instant.

He was clearly visible, short and stocky, thick brown hair, slightly receding hairline. His presence came as a total surprise to me, but when he showed an interest in what I was doing, I knew why.

With my inner voice I said to him: *Look at me now, dad. Look how we develop film, these days. All this film, dry and ready for printing, was developed by me alone, in just a little over two hours. And you want to know what? This is color film, not black and white, like you used to do.*

My father remained resolutely silent. You see, I can't make him talk, because through time, the sound of his voice has completely evaporated from my memory. My amnesia has rendered my mirage mute as a mummy.

He died in the winter of 1942-43' shortly after the Battle of Stalingrad. The Russians had decided it was pay-back time and decimated the German army with the help of a bitter winter. My father's ambulance—he was a medic—was blown off the road by a Russian tank that somehow managed to get through the front lines. All is fair in love and war: so goes an old cliché. Three wounded soldiers also died in the unfortunate incident.

I was about 7 years old.

OK, ok. I know what you are all thinking: Fritz is off his bean; he is coming unglued. But let me assure you that I was fully aware that my dad was not there in the flesh, but rather, he became visible through my mind's eye. What apparently happened is that my

Menomonee Falls Camera Club

past bubbled up to the forefront, a nostalgic flashback of the days when I was allowed, after extensive begging, to watch my father develop pictures in his makeshift darkroom.

There we would be, my dad and I, in the small living room of our Berlin apartment, hastily converted into a photographic darkroom in spite of my mother's grouching about the stinky chemicals, etc. I, of course, had to make certain concessions, if I wanted to be witness to the miracles of photography. "I want no jabbering, no touching stuff, and going to the bathroom is out of the question, once we close the door," dad would command in a stern manner.

And what I remember most vividly is how he would be hunched over three small trays, about the size of cigar boxes, and a clear, bright ruby-red safe light overhead—a pear-shaped bulb with a large, coiled filament—providing ample illumination for us to see the little glass plates slowly turning dark as the negative image freed itself from its latent captivity.

Then, there was always the impish glee in me that delighted in seeing old dad under the red light, looking like a bloodless monster with dark eyes and white lips.

The most exciting part, however, would always be the making of prints. Dad only had a small contact printer. His prints were smaller than post cards, but I would watch intently, and with excitement, as the images would come into full bloom while I was able to identify the people in a particular scene.

My father only took snapshots of people, mostly relatives at family gatherings. I don't think it ever occurred to him to use photography as a medium for producing artistic images. He also had a camera that used roll film but not 35mm. I can't remember ever seeing him developing pictures from film, only from glass plates.

Also, I have the question about the red light, which, as I recall, was quite bright for a safe light. My guess is that the emulsion on his plates was the same as for *orthochromatic* film, sensitive to all colors with the exception of red. *Panchromatic* films, sensitive to all colors, were introduced around 1906 and should have been available at the time dad made his pictures. Same for color film. Kodak introduced Kodachrome around the mid 1930s.

It is impossible for me to say whether my father knew anything about either panchromatic or the Kodachrome films. He enjoyed his photographic hobby quite well but practiced it rather modestly, by today's standards.

Engrossed in deep thought, I was not aware that my ethereal visitor did not hang around very long. *Dad*, I said, *can't you stay a while longer? I have things to show you.* But, there was no use in trying; he was gone.

To abate my frustration, I automatically went into the "what if" mode. What if my father were able to come back from the unknown, for a predetermined span of time; let's say a couple of hours, long enough for me to show him around the lab? What if I could talk with him, man to man? What if after I showed him everything, I could ask for his opinion?

I know it all sounds so insane, but wouldn't it be great?

For starters, I would tell him about our film developing machine; show him how we cleverly retrieve the tongue of the film from an exposed 35mm cartridge, and snip it off. Then we attach the film to a "leader card" with adhesive tape. The tape is most amazing. It remains totally impervious to the caustic chemicals it must endure.

The leader card is made of a durable semi-rigid plastic, about 5 x 8 inches in size, with tiny, rectangular perforation running down the center of the card. The card is capable of holding two rolls of film. We feed it into the

Menomonee Falls Camera Club

developing machine, engaging the perforations with the cogs of a flexible belt.

Now we latch down the lid and the film is on its dark, roller-coaster journey through five tanks of necessary solution to bring out the negative images. That's it; we can now work on the next two rolls of film and a fresh leader card.

While it sounds all very simple, there is much more that is happening but can't be seen.

Many of you photographers, who have dabbled in your own darkrooms, are familiar with the necessity of replenishments to keep developer solutions at maximum potency. This is even more critical with color work. Well, not to worry, the machine automatically replenishes these solutions as needed, and it keeps them at the correct temperature within a critically tight tolerance.

This is already quite a feat, but wait, there is more: the machine will tell the operator when its replenishment solutions run low. It will tell which tank needs to be filled and how much is needed, and whether water needs to be added.

Each of the five developing tanks has its own replenisher holding-tank and should not be confused with the tanks that develop the film.

The machine also has two waste tanks, and yes it will beep when they need to be drained.

The film's journey through the machine, until it exits from the back, dry and ready for printing, takes about 15 minutes. If the machine is fully loaded with film, front to back, about two rolls per minute will make their exit.

Please, tell me, how would I even begin to explain this to someone who hasn't been part of this earth for the last 60 years. To tell the truth, I don't understand a good share of the process, myself. The machine has lots of electronics. The operator/maintenance manual is full of schematic diagrams and abstruse instructions.

The printing machine is even more fascinating—we call it the "Frontier" as christened by Fuji, its manufacturer. It would surely boggle dear old dad's mind.

Check out this printing machine, Dad, I could say to him. They call it The Frontier, built by the Japanese, who are—considered by many—the big guns of photography, at this point.

I'm afraid, however, that it would all be too much for him to grasp. The printer is a complex machine, a specialized computer with a big, multi-tank picture developing system and dryer section that ends in a cascading print-receiving rack. The Computer is intimately coupled to a film scanner, and they, along with the monitor and two keyboards make up the front end of the machine, where the operator sits. Below the scanning-head is your film carrier, which the operator can change at will, depending on what size film is being printed. I believe that there are about 6 carriers at the operator's disposal, including the carrier that handles slides.

Never, never... ever drop the operator's manual, lest you break a few toes. The book, of course, is invaluable. Murphy's law is alive and well, and the manual is a life-saver, at times.

Commonly, we print freshly developed 35mm film. The film is inserted into the side of the carrier. After the first inch, or two, is inserted, the machine will gobble up the whole strip in a matter of seconds. If the film is accidentally inserted upside down, the machine will warn the operator with an appropriate directive.

After about three seconds the operator will see a display of six 2x3-inch images in full color on the monitor. These are arranged like the six dots on a set of dice at the casino, known by hardened gamblers as "boxcars."

The images have been created by the scanner as each negative is scanned into digital

Menomonee Falls Camera Club

data before exposing it onto photographic paper,

At this point in time we are ready for one of the most important processing steps of this system. The operator is now able to make the image darker or lighter by adding or subtracting values of density. In addition three colors—magenta, cyan, or yellow—can be added or subtracted at will to achieve better color balance. All this gives the operator an extra edge to make the best possible print from his negative.

Another capability of our printer is the ability to print from black and white negatives, color negatives, or color slides with equal quality of results. You can also print color negatives in black and white or sepia. Black and white negatives can be printed in sepia, as well.

Prints can be as small as wallet-size or as large as 10x15 inches.

Many of us still print pictures the old-fashioned way in our home darkrooms and consider it a labor of love. I had a darkroom in the basement for many years and enjoyed working in it. Still, it is impossible not to be impressed with today's technology, and I am purposely not making any mention of digital photography.

So the question remains: How would my father feel about all this, had I been able to actually give him a presentation? I'm sure he would have been amazed. But would he like it? Or would he feel that we've gone too far?

Dunkelkammerbeleuchtung

The word shown above (Dunkelkammerbeleuchtung) is a humdinger. It's actually more than that. I can tell you that it is a noun of the German language.

Germans have weird notions about their nouns. Unfortunately, the rules of German grammar were pounded into my brain when I

was a young lad, causing irreparable damage. These rules still affect me today. When it comes to writing nouns, I have this overpowering urge to stick words together. By the way, Dunkelkammerbeleuchtung is the word for your darkroom safe light—in German.

Of all the rules of grammar, I still remember two. One: Always begin the noun with a capital letter. Two: A noun has to stand for an idea (love, hate, hunger), an object (rock, juice, banana), or a name (Joe Bloe, Timbuktu), and if your noun is made up of more than one idea, name, object, it must be shown as one word.

The first rule, about capitalizing nouns, doesn't really bother me. It never made much sense in the first place. But the second has gotten into my system. I'm forever fighting against the urge to hang words together, into one humdinger.

Just the other day, while reading a German newspaper, I saw the word Sicherheitsunterstützungsgruppe. They were talking about airport security. Sicherheitsunterstützungsgruppe means safety support group.

Frankly, the Germans themselves are even getting fed up with this, but rather than breaking their rules of grammar, they just "borrow" words from us, and other countries.

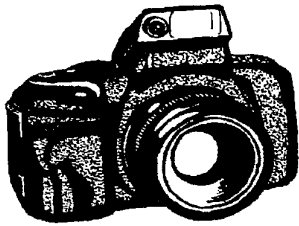
In the same paper, mind you, I saw the word Juniorpartner. I felt like calling the editors and telling them, "Hey you knuckleheads, you still don't have it right!"

I see they are using the word Committee. Why? Because there is no German word for committee. I don't know how come that is!

"Committee" is a nice, compact noun for a big object. If we had the German mindset, we would not have the word committee either. We might call it Awholebunchoffolksyackin-gallatonce. Yeah, makes sense to me.

My spell checker is going wild. See you all at the next meeting. —Ed

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #266

•••OUR 26TH YEAR•••

APRIL, 2002

BOARD MEMBERS

Jon Moscicki.....414-464-6479
Jeff Klug.....262-628-1255
Bill Rietz.....262-251-7106

PRESIDENT: Don Gorzek.....262-251-8073
VICE PRESIDENT: Virginia Wick.....262-252-8989
TREASURER: Sandy Berg.....262-628-3050
NEWSLETTER: Fritz Jusak.....262-253-1198

MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Tue, April 2nd - 7:00 PM

Get ready, get set, for our next meeting. Our guest speaker will be one of our very own, Jon Moscicki. He is our "digital" guru and is kind enough to give us an occasional update on the newly emerging technologies of the digital world.

Digital Photography, whether you love it or hate it, or, if, like most of us, your attitude is somewhere in between, it is a good idea to keep yourself fully informed on the subject.

As is the case with many of the new technologies, Digital Photography and related accessory gear, are loaded with mysteries, some bugs, and consumer frustrations, laying bare a minefield of misunderstandings.

Jon will be discussing digital picture taking with special emphasis on the printing of these pictures. As always, this will be followed by a question and answer session. If you have a digital camera and you wish to bring it along, Jon invites you to do so.

Monthly Picture Exhibit

It's time again, folks, for the drawing of names for our continuing monthly picture display, to determine who will be exhibiting



*April 7th
No foolin'*

DAILIGHT SAVINGS.

their picture in the Recreation Department office window, in the coming months.

So you missed the last meeting.

Actually, not many members missed the last meeting. Attendance was at 38 people.

Virginia started the meeting pretty much on schedule.

As planned, we had three terrific slide presentations, complete with dual, synchronized projectors for fade-in, fade-out imaging, and the appropriate music to set the mood for each show. All of it thanks to Virginia Wick, Jeff Klug, and Nancy Greifenhagen.

Let's keep the momentum going. See you all at the next meeting.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



Love your Strobe

Most mornings I go to a particular restaurant to have breakfast with three or four other guys who are also retired but come every morning around 6 o'clock, out of pure force of habit.

Not too far away, on the other end of the parking lot, is another restaurant with a large front window. We see the other restaurant's window clearly from where we sit. It has been a rather unremarkable sight with its run-of-the-mill "open" sign made of red lettering in a blue ellipse, constructed in neon tubing.

A few weeks ago the restaurant added a blinking light above the "open" sign to make it a more potent attention-getter. It's a piercing bright light, blinking vigorously at about four blinks per second.

Old Henry, one of the guys who eats breakfast with us, pensively studied the blinking light one morning. "Boy," he said finally, "that's got to be some filament in that light. How can it not break with all the blinking on and off going on?"

I knew exactly what he was trying to say. An ordinary light bulb wouldn't last a day under this condition. The bulb's filament would break in no time from the quick heating and cooling effect resulting from turning the current on and off.

But old Henry, of course, didn't know the whole story, and I took it upon myself to straighten him out. I explained that this was no filament-type bulb, but rather, a strobe light, which uses a small glass tube filled with gas. A high-voltage current is sent through the gas, "exciting" it into a bright flash of light.

Since the tube is airtight the gas can't burn off, so it can be "excited" repeatedly without ill effect.

I thought I did a pretty good job of explaining it, but Henry was not impressed. "Sure, sure," he crowed, "smart professor Fritz, here, knows all about everything."

The sarcasm in his demeanor was not only detectable it was overbearing. So I dropped the whole thing. But now my mind had kicked in and I couldn't get strobe lights out of my thoughts. Let's face it, if you are any kind of photographer—hobbyist or professional—and you own a strobe light—built into your camera or an accessory—you got to just love it. Actually, it is your duty to love it.

The strobe for your camera has a lot in common with the steering wheel on your car. It's always there for you, it does a fine job, it rarely needs repair, and you hardly ever give it any thought. It certainly is a great convenience to the present-day photographer when you consider the history of flash photography.

From my own observations, I have seen photographic flash equipment go through many physical changes, starting with the early 1940s, when my father took pictures of the family at the supper table.

Admittedly, my memory is loaded with gaps, but certain aspects of it are crystal clear—or so it seems. The time-frame of some events such as when things supposedly were invented and when I became aware of them, are impossible for me to pin down.

For example: High-speed gas discharge stroboscopic lamps (strobe—for short) were developed around 1926 to 1931 by Herold Eugene Edgerton and his colleagues at the Massachusetts Institute of Technology.

Why, then, did my dad use these little bags filled with an explosive powder to take his pictures in approximately 1942? Two reasons

Menomonee Falls Camera Club

come to mind. It takes a few years before some of these inventions reach the consumer markets, and chances are, my dad's equipment was well over ten years old. We were relatively poor.

My dad had no flash attachments. He bought his flashes from a local photo supply store. They looked exactly like tea-bags, except they had *two* strings attached to the bag, one string was used for attaching the bag at some location, the other, to light it—like a fuse.

Dad would stand on a stool rigged with a box and attach the one string to the ceiling with a thumbtack; the other string would dangle down. Then he'd move the stool out of the way, turn off the lights, light the dangling string, open the shutter on his camera, and quickly sit down with us at the table.

So now we, the family, are all sitting at the table, waiting patiently for the little flame to slowly lick its way up the string, to the bag with its explosive powder, waiting to blow up. Sometimes the flame just fizzled out.

When the flame did reach the bag successfully, which was usually the case, the bag would explode with a soft "pfoof" and a blinding flash. This process left a lot to be desired. The ensuing smoke filled the room immediately, causing my mother to quickly rip open all windows. A good dust-cloth was also in order, to wipe away the hundreds of tiny ash fragments that slowly settled upon all horizontal surfaces.

The anticipation was often too much for me to endure. I remember my father saying, "Don't watch the flame; don't watch the flame." In the final picture my face would be aimed straight ahead, but my eyeballs were turned way up so I could see the flame. This gave my face a goofy expression. I usually got to hear about it after he made the pictures. "You numbskull. You ruined the picture," my old man would holler. Fortunately, he got over it quickly.

Talk about the ultimate in inconvenience; this is it. I'm relaying all this to impress upon our modern-day photographers how great it feels to have a strobe light.

But the strobe was a long time in coming. First, after the flash-powder, we had *flash bulbs* the size of 60-watt household lamps, used with soup-bowl-sized reflectors. How would a wedding photographer go about doing his assignment? Hire an assistant—a bulb caddy? Buying these bulbs would probably have ruptured his budget.

Around the 1960s things got a little easier. Flashbulbs shrank down to the size of the average plum. They were coated with a deep-blue plastic film that had a two-fold purpose: the plastic prevented the bulb from shattering (the flash created brief but intense heat), and the blue tint gave the correct color balance for daylight-type color film.

The reflectors were still pretty much part of the system, but they also came down in size. One type of reflector had the handy fan-fold design so it wouldn't hog too much room from the camera bag.

The advantage these bulbs had was that they gave off plenty of light, but the heat would blister the coating and the bulb was extremely hot after being fired. It was advisable to wait a bit after the crackling stopped, before touching the bulb for removal from the reflector. The disadvantage was that the flash duration was rather long. Peak action shots usually had some blur to them.

The next advancement in the saga of the flashbulb was a no-brainer; it was the logical next step of progression: the size of the bulb now, more or less, was that of a peanut.

This advancement brought along some ingenious ways of mounting the bulbs, plus the big reflectors were a thing of the past.

First these peanut bulbs were gang-mounted in strip-fashion at quantities of four or six. Now the photographer didn't have to change

Menomonee Falls Camera Club

bulbs after every shot. This was great for party revelers.

Practically at the same time, the very popular flash-cube made the scene. This was my favorite way to shoot flash pictures. No reflector was required since a little tin foil built into the cube acted as the reflector. The cube had a hard plastic shell and housed four blue peanut bulbs.

Point-and-shoot cameras had a little non-protruding socket in the top that would easily accept the cube, and the cube would automatically rotate 90 degrees after every shot. What could be easier than that?

Well, it didn't take long and "strobe light" guns were entering the consumer market. These were often referred to as "speed light" by their users.

I made the mistake of buying two low-priced units. Needless to say, I was not impressed. Their light output was low and the recycle time—the time it takes for the flash unit to ready itself for the next shot—was way too long, and both units, powered by 4 AA batteries each, devoured these batteries with a gluttonous vengeance. Nevertheless, it felt good to be free of the flashbulb predicament. The short flash duration—one of the strobe system's big plusses—also came in handy. Sharper images were more commonplace.

While the strobe light produces a super-bright flash, it has less of an effect on your subject than the flash from a bulb. The flash from a bulb typically has a 10 to 20 times longer duration. It was not uncommon to see people stare as if in a hypnotic trance after being photographed with a flash bulb.

My first serious strobe unit was a Honeywell automatic, potato-masher-style unit with a big, quick-release mounting bracket. For my wedding photography, that I was into at the time, it was a device of heavenly bliss.

All I had to do was set the camera at f/5.6 at 1/125 second and dial the ISO film speed into

the flash unit and fire away. No more guide numbers or bulbs to worry about. The Honeywell flash was powerful and froze all action shots to a crisp image.

The stroboscope—or strobe—has many uses throughout industry. Because the flashes are extremely short and flash intervals can be timed at various frequencies, it can be used in engineering to study moving objects, oscillations, or vibrations. There are literally hundreds of applications for its use. The field of photography is merely one of them.

An electronic flash unit consists of a glass quartz tube filled with an inert gas—usually xenon. When a brief jolt of electricity is applied to the electrodes sealed at the ends of the tube, the gas produces an intense burst of light of a very short duration. This process can be repeated a thousand times, even in rapid succession, without harming the tube.

Most flashes are somewhere between 1/1000 to 1/5000 of a second long. Some of the more sophisticated strobes can flash as fast as 1/500,000 of a second, fast enough to capture the image of a bullet in flight.

We can certainly be happy that strobe lights have been made a part of photography. We have accessory flash units that can be mounted onto the camera, or in many cases, the strobe is built right in, making it an integral part of the camera.

Many flash units, these days, are what is called "dedicated." A dedicated flash is part of the camera's entire system and is controlled by the camera's "brain." Sensors, usually inside the camera, determine the appropriate amount of light required to do the job by taking a reading of the film plane.

Instantly the duration of the flash is stopped, when the film is correctly exposed. Now that is truly a miracle of modern technology.

Have you hugged your strobe, lately?

PLEASE CONSIDER COMING TO THE MEETING! —ED.

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #267

•••OUR 26TH YEAR•••

MAY, 2002

BOARD MEMBERS

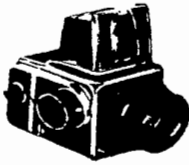
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Jeff Klug.....262-628-1255
Bill Rietz.....262-251-7106

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VICE PRESIDENT: Virginia Wick.....262-252-8989
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NEWSLETTER: Fritz Jusak.....262-253-1198

MEETINGS EVERY
FIRST TUESDAY OF
THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Tuesday, May 7th at 7:00 PM

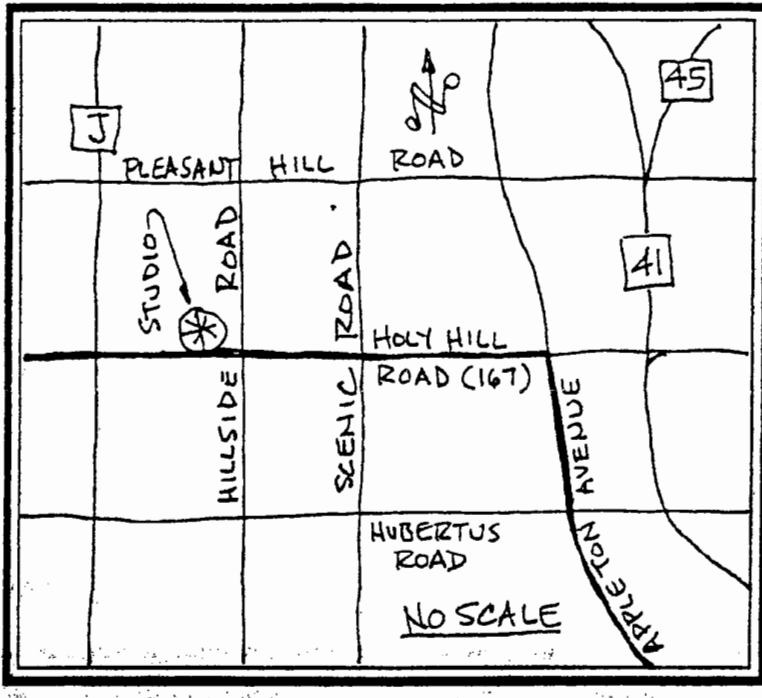


Annual Model Shoot



•••You may come as early as 6:00 PM, for a head start•••

NEWSLETTER



Directions to Klug's Photo World:
From Menomonee Falls (near the Community Center), take Appleton Avenue (Highway 175) north about 7 miles to Holy Hill Road (Highway 167) and travel westerly for about 3 miles. If you come from Highway 41, go west on Holy Hill Road for about 3½ miles. Klug's Photo World is located on the right (north) side of the road, #4298. The driveway is located 50 feet before the parking lot that is by the red building with Klug's logo displayed in huge letters. Ideally, park in the lot and walk east to the studio entrance. The red building used to be the Apple Barn and still carries that designation near the roof. Problems finding the place? The phone number of the studio is 262-628-1255.

You should have no problem finding your way. Just bring your favorite camera, plenty of film, and last, but not least, a tripod. The film should be the daylight type, ISO 100 or 200. There will be sufficient light, courtesy of Photo World, for any photographic situation. The tripod is optional. If you want to shoot like a "pro" you should have one. If you don't have one, we can probably provide one for you to use.

Photo World will have models available, plus we will have one table-top setup for people that may be interested in creating a still life image.

The club appreciates the kindness of Jeff Klug in making this great facility available to the general membership for this meeting.

The photographers who take pictures of the models are expected to donate some pictures to these models. That is our way of compensating them for their participation in the event.

ANNOUNCEMENT

The club received a phone call from a representative of the Oconomowoc Boy Scout Troop. They are looking for one or two photographers who are willing to donate their time and skills to document the Scout's annual "Help the Community Work Week-end." The event will take place in mid May.

If anyone is interested, contact Scot Mattfeld at 1-262-253-1365 to get the complete information.



**MOTHER'S
DAY
MAY, 12TH**

**MEMORIAL
DAY
MAY, 27TH**



NEWSLETTER

A HATFUL OF NAMES

A new batch of names has been drawn for our continued print exhibition displayed in the Recreation Department's office window.

Remember: the rules are simple. Prints should be mounted, but frames are not allowed. Minimum size is 8 x 10, larger is preferred. The maximum size, including the cardboard mat, is 16 x 20 inches.

Make your prints available to either Jeff Klug or Bill Rietz no later than one week before the 1st of the month of the scheduled showing.

FOR THE YEAR 2002

July Betty Jusak
August Nancy Gaf
September Nancy Greifenhagen
October Janet Bergeman
November Richard Knisbeck
December Ray Guarascio

FOR THE YEAR 2003

January Virginia Wick

February Tom Gents
March Gary Schommer
April Jaye Theurich
May Ken Cina
June Lynn Drumm
July Steve Haynes
August Don Gorzek
September Paul Moertl
October Fritz Jusak

We have two photographers remaining before the new list takes effect:

Jim Reit for May, 2002 and Tom Gentz for June, 2002.

Looking at the Horizon

Here are two things that you may want to think about before our July meeting—the last of the club-year. These are in addition to the traditional ice-cream social.

Number one is the selection of prints for our August Library Exhibit. Members who would like to participate, should bring a maximum of 4 prints to the July meeting. Prints that have been exhibited at the library before are not eligible.

At the meeting all members present will review these prints and vote for the ones that will be displayed at the library.

Number two is the selection of slides for the 2002 interclass competition. Look over your collection of slides and bring 4 of them to the meeting.

Menomonee Falls Camera Club

Again, all members present will select a total of 7 slides to compete in this year's Interclub Competition.

Our club did a great job last year, finishing in Third Place out of 15 clubs. Individually we had four members finish in the top 28 group. Here is how they rated: Nancy Greifenhagen in 4th place, Richard Knisbeck in 17th place, Don Gorzek in 22nd place, and Ed Kolinski in 27th place. All are to be congratulated for reaching a high level of success.

Can you say, "Field trip?"

We have a field trip in the works for our membership. Everyone is invited, of course. Actually, we are hoping for a good turnout. Not all the details are nailed down yet, but here is what we know so far: The event will be on Saturday, June 22nd, probably around 8:30 A.M. We may start earlier if that is what everybody wants to do. The trip will be of the down-town architectural area, complete with a professional tour guide. It will last about two hours and end up lakeside, by the Art Museum. The point of origin will be announced at a later time.

Virginia Wick tells us that there is a slight cost involved that has to be covered before the 22nd of June. Any member interested in taking part in this event should bring \$5.00 to the May meeting or contact Virginia to make the arrangements. We need a commitment by the participants no later than the next meeting.

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



Maybe you should know.

As a part-time employee of Allied Digital Photo, I know that we have served many of you by printing your

best negatives and slides, creating images for you that have the quality your talent deserves.

ADP is one of those rare places where you actually get to talk to the person who does your printing. And our people have been listening.

Up to now, even though we are very good at what we are doing, we had one limitation. Our maximum print size was 10 x 15 inches. While that in itself is a pretty hefty size for photographs, the format is not as common as the standard 11 x 14, for instance. Even though the 10 x 15 is proportionally correct to

accept the total 35mm negative, it is not very popular, making it impossible to buy reasonably-priced, pre-cut mounting mats to fit this size.

We solved this problem by buying custom mats, for this particular size, in volume and selling them to our customers at cost.

Well, some grumbling continued. More, and more, requests for 16 x 20 prints were voiced.

Personally, I like the 10 x 15 print size, it accepts the whole 35mm negative. It worked well, especially since I was able to buy pre-cut mats from ADP.

So you might say that I was basically a happy camper, but now there has been a major development (no pun intended) at Allied Digital that will make everybody happy. They have acquired an **EPSON Stylus Pro 10000** micro-jet photographic dye printer, using real, long life, photo dyes. **And does it ever make prints.**

Menomonee Falls Camera Club

When I saw the first few test samples that were printed, they blew my socks off. I was flabbergasted at all the crisp detail and luscious colors I saw in a 16x24 print made from a 35mm color slide. The quality of the paper is also quite amazing. It is heavy, just like you are used to seeing, if not better. The standard surface finishes are available.

Print size is no longer an issue. This printer is strictly suitable for large-size prints. You can get a print 4 feet x 100 feet, if you wanted, but why would you ever need one that big? However, if you do...

Enough said. This is not a commercial ad for ADP, but it certainly is news you can use.

THE WACCO COMPETITION WENT WELL

The spring competition really went very well this year. It was one of the better contests that I have witnessed. The judges were good and consistent. They had some tough choices to make in picking the winners from a varied collection of excellent images.

Birds of all kinds were well represented; it was definitely a contest for the birds, but many other great nature shots and scenic images had been entered into the competition.

One thing that is an unmistakable sign of the times is the offerings of large prints. We had many fine, well executed prints in the judging. Many of these prints had the look and feel of being done by ink-jet printers with the possibility of computer enhancements. The saturation of colors can be easily cranked up with the help of a computer and photo manipulating software.

It is not up to me to give an opinion on this, I'm merely stating that more of this is going on.

Winning these contests is not an easy task. To do so, the photographer must have plenty of the following three ingredients: talent, top quality equipment, and financial fortitude. It

also helps to have the time available for travel and long shooting sessions.

In the end, I think, the thing that counts most of all is that you have fun with your hobby—photography. Not that there is anything wrong with wanting to win, trying to be the best of the best, as long as it doesn't rob you of the enjoyment that photography should bring to us amateur photographers.

Shoot images for yourself, your own pleasure, and if something comes along that is worthy of competing, enter it in a contest.

So have fun first, and then hope for a little luck, the ingredient—or factor—that all of us can use.

As of this writing the results of the WACCO competition are not as yet available. If we don't have them before the release of the newsletter, the winners will be announced at the next meeting and published in the following letter.

FOR SALE

NIKON F3HP CAMERA, BODY ONLY.

Camera is in excellent condition!
Asking: \$600.00

NIKON MOTOR DRIVE AVAILABLE
Excellent Condition: \$200.00

Call: PAUL 414-425-1988

Don't forget to come to our "Model Shoot" meeting. —Ed

• Technology improves things so fast that by the time we can afford the best, there's something better.

—Doris Baumann

**Hold it! Sop the presses... Stop the presses!!
Late Breaking News. THIS JUST IN...**

RESULTS OF THE 2002 SPRING COMPETITION

**10 MEMBERS ENTERED THE COMPETITION AND
RECEIVED A COMBINED TOTAL OF
17 HONORABLE MENTION AWARDS.**

HERE ARE THE RATINGS:

JEFF KLUG 6 H.M.

LYNN DRUMM 5 H.M.

ED KOLINSKI 3 H.M.

BILL RIETZ 1 H.M.

CARROLE BAILY 1 H.M.

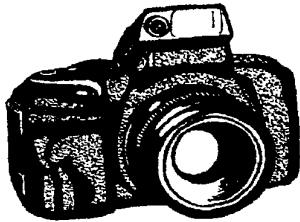
FRITZ JUSAK 1 H.M.

**AN ADDITIONAL AWARD WAS GIVEN TO
BILL RIETZ**

**A CERTIFICATE FOR 25 COMBINED AWARDS
PLAQUES AND HONORABLE MENTION
ACCRUED OVER THE YEARS FOR HIS
MONOCHROME PRINTS.**

CONGRATULATIONS TO ALL

•••Menomonee Falls Recreation Department•••



Camera Club

People with an Interest in the Art of Photography

VOLUME #268 •••OUR 26TH YEAR••• JUNE, 2002

BOARD MEMBERS	
Jon Moscicki.....	414-464-6479
Jeff Klug.....	262-628-1255
Bill Rietz.....	262-251-7106

PRESIDENT: Don Gorzek.....	262-251-8073
VICE PRESIDENT: Virginia Wick.....	262-252-8989
TREASURER: Sandy Berg.....	262-628-3050
NEWSLETTER: Fritz Jusak.....	262-253-1198

MEETINGS EVERY FIRST TUESDAY OF THE MONTH, 7:00 PM

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

Next Meeting: Tuesday, June 4th at 7:00 P.M. Election of Officers. Please do participate in this event.

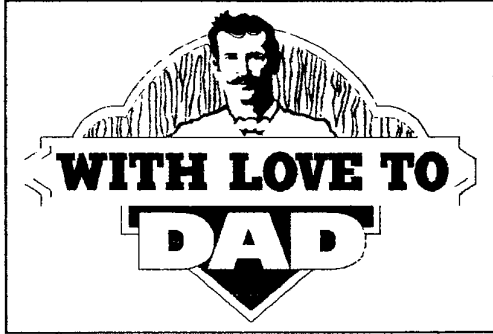
We only have two actual meetings and one special out-door event (Field Trip) in the works before the end of our club year.

The next meeting is divided into two separate activities. We will have our election of officers who will be at the helm for the following year—our 27th.

Club policy dictates that the current Vice President will automatically becomes the President. Congratulations and kudos go to Virginia Wick who will take over for Don Gorzek.

Don has done an outstanding job as president and will be a hard act to follow. His insights in the art of photography and willingness to share his knowledge with the membership was enjoyed and appreciated by all.

- So far we have the following candidates:
- Vice President.....Tom Gentz
 - Treasurer.....Sandy Berg
 - Newsletter Editor.... Carol Bailey



June, 16th

Anyone wishing to be a candidate or wanting to nominate someone can still do so at the meeting, before the voting process.

The voting will conclude the first part of our meeting.

For the remainder of the evening we will partake in our annual Photo Walk, also known as the River Walk.

This is an opportunity for the members to inter-act as they walk around the Menomonee Falls area in search of a good picture. We don't attempt to venture too far from the Community Center, but members are free to explore the area at will.

Menomonee Falls Camera Club

Final destination usually is the Mill Pond Park on Main Street. If walking is a problem, feel free to drive the distance.

The park offers some unique scenery with the waterfall, the gazebo, and strikingly large buildings existing in tranquil harmony. The scene will be especially suited for the waning daylight around the time that we will get there. The water is usually calm, making for some great reflections.

So bring your camera and the film of your choice. Remember: it will be twilight time. The tripod is practically a necessity if good results are desired.

Bad weather is no reason to stay at home. We will have a video or slide presentation in case the rain forces us to stay inside.

We promised

All photographers who shot model pictures at the Klug's Photo World event are urged to bring their best work to the next meeting. These pictures will be donated to the respective models as payment for their participation. Please be generous, since this is the only compensation the models will receive.

Field Trip Information

Here is one thing our club does not do very often and that is to go on a field trip. These events are difficult to plan and carry out partly because people cannot take the time out from their busy lifestyles. Even so, some members, from time to time, voice an interest in and a desire to get involved in this kind of activity.

To all who are interested: Here is your chance to get involved. We have a field trip in the making; let's aim for a good turnout.

Some of the details will be hammered out at the meeting. Here is what we know so far:

Date: Sat. June, 22nd at about 8:30 AM.

Expect about a 2-hour walk from the river to the Milwaukee Art Museum at the War memorial and the Lake—with a professional tour guide. Cost is 5.00 per person. You can pay and sign up at the meeting.

Virginia will discuss various options and take participants opinions for the final game plan.

Couldn't make the last meeting?

For our May meeting the club had a Model Shoot session at Klug's Photo World. The meeting was well attended with 17 members and 2 guests participating.

A good time was had by all and many pictures were taken. We are looking forward to seeing some of the results at the June meeting.

The club expresses its appreciation to Jeff Klug for making his facility available to our members on this very special occasion.

A quick gander at the July meeting

With the July meeting we end the club year. In the month of August we'll take a recess, a vacation to enjoy the best part of summer.

In July, you will remember, we select our pictures for the August Library Exhibit. You can bring up to 4 of your prints for the selecting process, if you wish. Only pictures that have never been displayed at the library will qualify. Pictures should be mounted (but not framed) and 8x10 in size or larger.

Also, you may want to think about the next inter-club slide competition. In July you may bring up to 4 of your favorite slides. We will be voting on the images that will go on to the competition.

Stay tuned to the July newsletter for the complete information.

As is customary, we will have our Ice Cream Social to cap off the year.

Don't be a stranger, you hear?

Come to the meeting!

PHOTOGRAPHICALLY SPEAKING:

Stories – Opinions – Technical Stuff – Hints and Kinks.



WE NEVER HAD IT SO GOOD!

When I was a youngster I used to get cranky whenever things weren't going my way. My mother's admonishment still rings clearly in my ears, "Quit your grouching... You never had it so good," she would say.

So the other day, when I picked up my freshly developed roll of film from the processor and realized that all 36 images were nothing but a bunch of mediocre snapshots, I silently cursed my camera. It just doesn't take pictures worth a hoot.

But wait a minute. I was using my Nikon F100, my pride and joy. How can that be?

Unfortunately, I'm not a youngster anymore; I am an adult for the most part, so the rational side of my brain kicked into gear. "Hey, it's not your camera, dummy. It's your ability. Why don't you think a little before you shoot that picture?"

Maybe I should quit my grouching... I never had it so good. And that goes for the rest of us "shutter bugs," too. So let me declare with gusto, "WE NEVER HAD IT SO GOOD!" when it comes to the state of the art of modern-day photography, that is.

When a picture does not turn out to your liking, chances are it's your fault... not your camera's. Give your camera a big hug and count your blessings.

We have enjoyed many improvements, over the years, in all aspects of photography. Better films, processing, color print making, new accessories, plus the advent of digital photography, all have made the hobby more inter-

esting and enjoyable for us, but I would like to concentrate only on Single Lens Reflex Cameras for now. They are the workhorses of the serious amateur and professional alike.

The modern-day SLRs are loaded with features that people of 1950s didn't even dare dream about. We just didn't know any better in those days.

So, let me begin to count the blessings.

Blessing 1: The built in light meter.

My first serious and costly camera was a Mamiya Sekor, 35mm, SLR that I purchased brand new around 1960 for under \$200.00. It had an f1.8, 59mm lens and a whopping maximum shutter speed of 1/500 sec.

Everything on this camera was manually controlled, including a film-advance lever that needed to be flipped after every shot. Along with the camera, I acquired a Weston Master hand held, selenium-type light meter.

I took some great pictures with my then "state-of-the-art" equipment, and as far as I was concerned, this was as good as it will ever get. But soon thereafter cameras came with on-board—or built-in—light meters.

At first these meters were merely attached to the camera, making them no more than handy to operate. The photographer still had to set his camera according to the meter output. The next step, however, was a biggy. Cameras hit the market with "coupled" light meters that were built into the camera.

The significance of the word "coupled" was that the meter's needle actually showed in your viewfinder along with another needle that would move when the aperture ring was turned. All the lucky photographer had to do was match (overlap) the two needles to get the correct exposure. This was actually not a bad system, no meter data to clutter your brain or numbers to read.

The early meters were of the selenium type and were not very sensitive unless the sensing element was large. These had to be mounted on the outside of the camera, making them visible due to their distinctive honeycomb appearance. On the plus side, these meters did not need batteries.

Meters made with cadmium sulphide was the next improvement. They were much smaller but needed a battery to function. The sensors could be completely inside the camera without any telltale signs.

With the availability of the microchip, metering technology progressed in leaps and bounds. Prior to the microchip, meters only read average lighting conditions, but now we have many other, more accurate, modes of reading the light of a scene.

What followed was center weighted metering. The meter would pay more attention to the center portion of the image; usually that is where the most important detail is located.

A further improvement, or additional mode, was evaluative meter reading. The microchip gave your camera a brain of sorts, giving the camera the ability to identify the type of scene you were photographing. This mode later was named "matrix metering".

Some of the fancier cameras also can be switched to spot metering. This allows the photographer to only meter a tiny part of a scene, the most important part, perhaps. Spot metering takes some skill on the part of the photographer. Practice makes perfect.

Blessing 2: Meter compensation.

Camera manufacturers came to realize that no matter what clever meter modes they come up with, none of them will be absolutely perfect. Light meter are easily fooled by the various kinds of lighting that can fall upon them. Besides, wouldn't it be nice if the photographer had the final say over how the camera is supposed to behave. The camera has a brain, these days, to be sure, but isn't the photogra-

pher even smarter? In most cases the answer is yes.

So why not have a dial that allows the photographic artist to add, or take away, some exposure values? This is referred to as "meter compensation." You are nudging the results of the meter reading a little bit more to your liking. For instance, sunsets are not as dramatic when photographed according to the meter reading, but compensate the meter's reading by -2 exposure values and the sky and reflections (if you have water) will be much more dramatic.

Like spot metering, meter compensation does require some skill and experience.

Blessing 3: Automatic focusing.

When I was in high school, some eons ago, I had a year of photography. One day our class, along with the teacher, did some wild speculating as to what features cameras of the future would have.

We had some good ideas; many actually materialized. But when crazy Roger, the class clown, blurted out that cameras well be able to automatically focus themselves, the teacher, Mr. Manning, became very emphatic, "No Roger, you're wrong. You need a brain to focus. Cameras will never be able to focus on a subject automatically."

We all laughed at goofy Roger. In hindsight, of course, we were obviously laughing at the wrong person. I wonder if Mr. Manning lived long enough to see autofocus become a reality. I think not.

These days we take autofocus for granted. Almost all cameras, even the cheaper ones, have it. Like everything else, it has evolved from its humble beginnings into something quite impressive. It's faster, more accurate, than ever and allows for certain photographer input.

We have, essentially, two main modes of autofocus, namely "active" and "passive."

Most of the serious SLR cameras have passive autofocus, it is the better system. Cheaper cameras such as point and shoot types have active autofocus. It uses an infrared light beam for focusing by calculating the distance from the reflected light. As you can imagine, it does not focus through glass. So pictures from the bus or train will be sadly out of focus. Passive autofocus, however, does indeed focus through glass.

Some cameras have eye-sensing autofocus. They can sense what you are looking at and focus to that area. Is that magic, or what?

Blessing 4: Motorized Film Drive.

Remember the old lever? It's still around but rare. Most cameras now come with a built-in film drive, no need to flip any lever to advance to the next frame. Also gone, for the most part, is the crank on the right-hand side used to wind the film back into the cartridge.

Rewinding your film is now as easy as pressing a button or two. Many cameras don't require you to do anything; they just start rewinding when all the frames have been used.

Then there are cameras, like the Canon Rebel, that unwind all the film right after you put it into the camera and then suck the film back into the cartridge one frame at a time as you shoot. Pretty nifty idea. This is an excellent guard against exposing your precious images should the camera open accidentally.

Blessing 5: Zoom lenses.

Zoom lenses, at first, were not well received. Some die-hard shutterbugs to this day prefer "prime" lenses, lenses that have a fixed focal length. But to most of us, the zoomers are a blessing.

Like with many new innovations, the eager buyer can run into some problems. In the beginning, zoom lenses supposedly were inferior in sharpness and resolution. Maybe they still are, but I can't detect any difference.

The zoom lens allows us to make full use of the 35mm negative in all situations. We don't have to carry all kinds of lenses around and keep switching them at awkward times.

The other alternative is to use your 50mm lens and keep walking back and forth to get your image into the frame.

I think, all considered, zoom lenses are a good deal. I consider them a blessing.

Blessing 6: Built-in flash.

The built-in flash is a mixed blessing. It has to be used judiciously. The close proximity of the light to the lens is responsible for the ever present culprit called "red-eye," the phenomenon that colors the pupils of our subjects red, due to the flash bouncing off the red blood vessels of the inner eye. It gives adults and children alike a crazed and fiendish facial expression.

When this flash is used in open daylight to fill in shadows (fill flash), it performs very well. Built-in metering also takes care of the exposure for the flash. There are no guide numbers to worry about.

Now, don't you feel blessed? There are many other great innovations available that I have not discussed because they are not quite as awe inspiring. I hope I made my point.

* * * * *

This is scary: According to the Milwaukee Journal, Scientists at the Massachusetts Institute of Technology have created the first realistic videos of people uttering words they have never spoken, via digital technologies.

Researchers taped a woman speaking into the camera and reprocessed the footage so that it showed her speaking entirely new sentences and even had her mouthing some Japanese, all very realistically. The paper says: "Ability to put words in mouths of video images raises concerns."

No kidding! Out with the old adage "Seeing is believing." And how about a new one? "A picture is worth a thousand lies."

Hope to see you all at the meeting. —Ed.

••• **Menomonee Falls Recreation Department** •••



Camera Club

People with an Interest in the Art of Photography

VOLUME #269 **•••OUR 26TH YEAR•••** **JULY, 2002**

BOARD MEMBERS	
Jon Moscicki.....	414-464-6479
Jeff Klug.....	262-628-1255
Bill Rietz.....	262-251-7106

PRESIDENT: Don Gorzek.....	262-251-8073
VICE PRESIDENT: Virginia Wick.....	262-252-8989
TREASURER: Sandy Berg.....	262-628-3050
NEWSLETTER: Fritz Jusak.....	262-253-1198

MEETINGS EVERY FIRST TUESDAY OF THE MONTH, 7:00 PM
.....

Meetings held at the Menomonee Falls Community Center, Phone 255-8460

**Next Meeting will be: Tuesday
July, 2nd at 7:00 PM**

This will be our last meeting before summer break; there's no meeting in August. Please don't assume that this meeting is not important, it actually is very important.

Library Exhibit

We will be selecting our pictures, from membership submissions, for the Exhibit at the Maude Shunk Library in Menomonee Falls, located on Pilgrim Road between Pizza Hut and the Police Station. August is "Library Month" for the club, a yearly event.

Each member can bring up 4 Prints for the selection process. Prints should be mounted, with or without a mat. The minimum size is 8 x 10 inches up to a maximum of 16 x 20, including the size of the mat. Frames are not allowed.

Only prints that have never been shown at the library are eligible.

The subject matter is open, but more recent pictures and club projects such as table-top photos, make good candidates.

The PSA Inter-club Competition

We have another PSA Inter-club Slide Competition in the making. We will do the selection of slides for this event at our next meeting. As always, everyone is invited to participate.

This contest has no entry fees and no subject restriction. May the best image prevail.

Each member who wishes to participate should bring up to 4 of their favorite slides from which a total of 7 will be "voted" to compete against the various other clubs. Each participating club is allowed to submit a total of 7 slides. Many of you will remember similar competitions from the past two years. You should participate, even if you don't enter any slides of your own.

You can expect some minor rule changes as the procedures of these contests are still being "fine-tuned" at present time.

ICE CREAM SOCIAL

To cap off the year, we will be noshing some ice cream and other goodies. So bring your sweet tooth and be ready to eat and socialize.

Menomonee Falls Camera Club

White Elephant

Cousin Webster's Dictionary defines the word white elephant in two ways: 1. *A possession entailing great expense out of proportion to its usefulness to the owner.* 2. *A possession unwanted by the owner but difficult to dispose of.*

If you have a piece of photographic equipment that loosely fits Webster's description, bring it in and try to sell it (probably not for Big Bucks). One man's junk is another's treasure, so the saying goes, but don't count on it. It's all for fun and a matter of tradition.

We have new officers

The election of officers went smoothly and swiftly and without surprises.

Here is the line-up for our 27th year:

PRESIDENT..... Virginia Wick

VICE PRESIDENT..... Tom Gentz

TREASURER..... Sandy Berg

NEWS LETTER ED..... Carol Bailey

So there you have it.

The club is grateful to the outgoing officers for a job well done. We are glad you could help.

We are also beholden to the folks who have acted in other, more behind the scenes, ways to benefit the club. With a special "thank you" to Jim Reit, who month after month drags the coffee maker and related items to the meetings only to have to pack it all up again for the next time.

This is a seemingly thankless job, but it surely did not go unnoticed. Thanks Jim!

They liked 'em!

It has been reported that the models appreciated the pictures they received from our club members as compensation for modeling. They liked their pictures and that should make us feel pretty good.

Field trip has 12

As of this writing the field trip planners have 12 pledged participants. This event takes place on June 22nd at 8:30 AM. We will start at the Plankington Arcade Building, 161 W. Wisconsin Avenue and end up at the Art Museum by the Lake about 2 hours later, all under the auspices of a seasoned tour guide.

Keep in mind that by the time you read this, the field trip is a piece of our club's history.

Can you say SWMCCC?

(swim' see)

SWMCCC is our club's version of "high adventure." Many of our members have participated in the past and some on a regular basis. Everyone returns with a positive response and considers it a good learning experience in more ways than one.

So, what is SWMCCC? Here is how the brochure explains it.

A Summer Weekend of
Photography and Digital Imaging
At Hope College Campus
Holland, Michigan
July 25 — 28, 2002

It is a weekend of deep submersion into photographic learning experiences. The campus offers workshops, speakers, field trips, and other hands-on projects such as contests.

Some activities are Model Shoots, Lighthouse Shoots, Beach Model Shoots, Beach Master Classes, Nature Field Trips, and Workshops, covering many aspects of photography. Your camera will be smokin'.

If you are interested but need more information, a good place to start is Jeff Klug or Bill Rietz, two regular old CWMCCC salts, who will be glad to supply the necessary information, at the next meeting. Also, there is a helpful website:

WWW.SWMCCC.ORG

Menomonee Falls Camera Club

2002 SWMCCC PRE-REGISTRATION Pre-registration must be postmarked by July 17, 2002

Name: _____ M OR F
 Spouse/Child: _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Phone: () _____ 1st Time Attendee: _____
 Preferred Roommate: _____

(Roommates, Please mail form in same envelope.)

Check here if barrier-free room needed. Please attach a note specifying need.

TUITION

Self	Spouse/Child	Total
Thursday, Friday, Saturday, Sunday		
_____ BEFORE JULY 1, 2002 \$100.00/ person _____		
_____ AFTER JULY 1, 2002 \$115.00/ person _____		

Friday, Saturday, Sunday		
_____ BEFORE JULY 1, 2002 \$97.00/person _____		
_____ AFTER JULY 1, 2002 \$112.00/person _____		

MEAL PLANS

_____ 7 Meal Plan \$47.00 per person _____
 (Fri. Breakfast through Sun. Breakfast)
 _____ Thursday Evening Supper \$8.50/person _____
 _____ Sunday Noon Dinner \$8.50/person _____

MASTER CLASS with ANDRÉ CABUCHÉ

_____ Beach (Sat. only, 7-10 a.m.) \$40.00/person _____
 (Includes Bus Transportation and André's Notebook)

ADVANCED PHOTOSHOP TECHNIQUES

_____ Adv Photoshop Techniques \$5.00/person _____

Self	Spouse/Child	TOTAL
------	--------------	-------

COLLEGE CAMPUS LODGING

<u>Cook Hall-Air Conditioned</u>		
_____	Private, Shared Bath, 2 nights	\$122.00 _____
_____	Private, Shared Bath, 3 nights	\$164.00 _____
_____	Shared Room, 2 nights	\$85.00 each _____
_____	Shared Room, 3 nights	\$110.00 each _____

College Dormitory Rooms

_____	Dorm Room Private, 2 nights	\$76.00 _____
_____	Dorm Room Private, 3 nights	\$110.00 _____
_____	Dorm Room Shared, 2 nights	\$48.00 each _____
_____	Dorm Room Shared, 3 nights	\$70.00 each _____

FIELD TRIPS

_____	Thurs. Eve Model Shoot 6p.m.	\$22.00 each _____
_____	Sat. Beach Model Shoot 7a.m.	\$22.00 each _____
_____	Fri. Nature Shoot 6:30 a.m.	\$25.00 each _____
_____	Sat. Nature Shoot 6:30 a.m.	\$25.00 each _____
_____	Fri. Lighthouse Shoot 4:00p.m.	\$33.00 each _____

(Lighthouse Shoot includes a box lunch and soft drink)

CREATE YOUR OWN BACKDROP

_____	Fri. Workshop 3 hours	\$75.00 each _____
_____	Sat. Workshop 3 hours	\$75.00 each _____

TOTAL ENCLOSED _____

Make check or money order payable to SWMCCC and mail with this completed form to:

Randall Kleinheksel, Registrar
 P.O. Box 1333
 Holland, MI 49422-1333

MASTER CLASS With ANDRÉ CABUCHÉ - Beach Master Class

A learning opportunity for those desiring specialized small group instruction in a beach model shoot. This is a valuable experience for the novice through the experienced image maker. Class will be limited to the first 20 photographers to sign up. We will travel to the beach area with Saturday morning's regular beach shoot, but our group will break away for our small group instruction. Class presented only once. Class fee of \$40.00 (Field trip fee of \$22 plus Master class fee of \$18.00, which includes a special notebook prepared by André.) Advanced registration is required.

Saturday 7:00 a.m.

(3 hr.; N.I.A)

Questions: Call (616) 392-6606 weekdays and Saturdays between 7:00 p.m. and 10:00 p.m. and Sundays from 1:00 p.m. to 10:00 p.m. EDT. You may leave a message and your call will be returned.

Menomonee Falls Camera Club

Did you miss the last meeting?

We had 25 people in attendance at the last meeting. It was a little confusing at first due to the unfavorable weather conditions—chilly and drizzly rain. Only a few eager beaver shutter bugs wanted to venture out for our traditional “River Walk” evening of photography, but reluctantly went along with the majority, who was in no mood to get wet.

After some debate we decided to stay inside and watch 2 videos from the Nikon School Masters of Photography Series, provided for our enjoyment by El Presidente, Don Gorzek.

The videos provided good, educational entertainment. The titles were: *Masters of Photo Journalism* and *Masters of Portraiture*.

In Retrospect

Sometimes it pays to just sit back and reflect on what we have done this year. It will give you a feel for what this club is all about and provides a measure of the successes we had.

MAY, 2002: Model Shoot.

The Model Shoot is an annual event, and in recent years, it has taken place at Jeff’s photo studio better known as Klug’s Photo World, in Hubertus.

It is a good opportunity to learn studio-style photography, especially for beginning photographers.

The club provides the models for this event. These models volunteer for the work and are willing to accept a few pictures from the membership, as payment.

Participation was 17 members and 2 guests.

APRIL, 2002: Digital Technologies Update.

Jon Moscicki, a member of our club, occasionally does a “show and tell” type update for us by presenting some of the latest changes in the very volatile field of digital photography. For the April meeting, Jon dis-

cussed digital picture taking with special emphasis on printing.

Jon often has the actual items of discussion with him to enable him to give live demos.

MARCH, 2002: Triple Slide Show Combo.

Our attendance was 38 enthusiasts.

Three of our members, Jeff Klug, Nancy Greifenhagen, and Virginia Wick, individually presented a slide show of their own chosen subject matter.

These presentations were executed with synchronized, dual projectors for fade-in and fade-out imaging, simultaneously with the appropriate music that sets the mood for each show. This meeting was well planned.

FEBRUARY, 2002: Photojournalism.

For this meeting we had a real—professional and freelance—newspaper photographer, Peter Zuzga, who gave a terrific talk and showed slides of his work. He had worked for various newspapers, including the Waukesha Freeman and USA TODAY over a number of years.

This was a “four-star” performance. Mr. Zuzga did not only discuss his pictures but went into some of the emotional stresses, enjoyments, and frustrations that go hand in hand with the duties of a photojournalist.

He made it clear that he respects peoples’ feelings and rights to privacy in situations of anguish and sorrow.

Peter explained that he handles pictures of fires, accidents, and other tragedies delicately but prefers to avoid them all together. His preference is photographing sports events.

This presentation holds the honor for having the longest question and answer period in recent memory.

Menomonee Falls Camera Club

JANUARY, 2002: Table Top Workshop

Attendance was 23 for our annual table top, hands-on photography workshop.

Don Gorzek helped with this event. He practically over-extended himself by providing five set-ups for people to work on.

A good time was had by all. Occasionally, images from these efforts end up at the library exhibit or are entered in contests. That is what makes these workshops worthwhile.

DECEMBER 2001: Presentation on Portrait Lighting by Don Gorzek.

We had a turn-out of 32 members and guests for this excellent program, definitely another "four-star" performance.

Don discussed portraiture and the effects of light on the human face. He had several props and presented a slide show to back up and clarify the points of his lecture.

One famous portrait photographer's work, Yosuf Karsh, was presented at as a "golden standard" to follow in the pursuit of professionalism. Some portrait paintings done by the Old Dutch Masters were also presented to show how they used light intelligently to create the portrait. For the photographer as well as the painter, the rules of light are the same.

In the beginning of his presentation, Don stressed that you don't necessarily have to spend a ton of money for equipment to take portraits. He then showed some home-spun and innovative gadgets that he had built for mere pennies, from common household items.

NOVEMBER, 2001: Judging the Inter-Club Competition.

Attendance was 24 members. Gerry Emmerich presided over the PSA Inter-Club Slide Competition. It was our turn to do the judging and all went well. The process took about an hour, after which Gerry gave a slide presentation of his collection of Hawaiian images that he captured over time by many visits

to the region. He used two projectors to fade images in and out to the rhythm of Hawaiian music.

We finished the evening with snacks and refreshments.

OCTOBER, 2001: Basics of Good Photography.

Thirty-two members attended this one.

First, Jon Moscicki passed along some useful digital information in discussing portable digital data storage devices with large holding capacities. This development opens up new possibilities for people who want to store their data in large quantities while being on the move. Photographers have such a need if they are taking a large number of pictures but don't want to buy too many of the expensive media cards.

A digital wallet, as the device is often called, can hold the amount of data of many of the media cards and is small enough to fit in the user's pocket. The wallet repeatedly accepts data from the same media card as the photographer unloads the data.

Caution: these "digital wallets" are somewhat pricey at present time but are likely to come down in price in the foreseeable future.

Don Gorzek handled the main event with a presentation on the basics of good photography. He is well versed on the subject and showed some of his own work, explaining in great detail as to what makes an image great and, to some extent, what makes an image mediocre or downright bad.

We also selected our pictures for the November Library Exhibit.

SEPTEMBER, 2001: Slide Show of the International Winners.

Attendance was 29 Camera Buffs, and we signed 7 new-comers to the club. This was a good omen for our beginning club-year.

Menomonee Falls Camera Club

As is typical for the first meeting of the season, we viewed slides from the Wisconsin Circuit International Winners and honorable mention. These images are usually very creative and some border on the bizarre, but they are always food for thought.

Also, and perhaps more importantly, we

selected slides from our own members for The Second Annual Region 21 PSA Club Showcase Inter-Club competition. By a process of elimination we selected the slides that represented our club.

Since this is now history, we also know that our club did very well in this competition.

HAPPY 4TH OF JULY TO EVERYONE REMEMBER: WE HAVE NO MEETING IN AUGUST

A Ray of Hope

It wasn't all that long ago when my wife and I ventured out to Waukesha on a fine Saturday afternoon, mainly, to get out for a ride. But, we also had a secondary goal, to see Ray's photographs at an art gallery in the area.

You all know—or should know—Raymond Guarascio, an esteemed member of our club. He's a little "low key", perhaps, but this in no way takes away from his talents as a photographer. I had seen some of Ray's work in the past because of my employment with a photo lab, so I knew that he can do good work.

Neither my wife nor I are familiar with Waukesha and we weren't sure if we could find the gallery where Ray exhibits. All we knew was the name and address: **St. Paul Gallery, 136 E. St. Paul Avenue, Waukesha, WI 53188.**

After asking a couple of locals for directions, we found the little Art Gallery without further ado.

It's a house, or residence, gone gallery with enough room for several artists to ply and exhibit their crafts, and its located right in the heart of town, not far from the well-known, giant gazebo. Other shops and restaurants are nearby.

"What a quaint place," my wife remarked as we walked in. Lady Luck was with us because as we entered, we spotted Ray. He happened to be on the premises, making it easier for us to nose around.

We chatted as Ray explained the co-op nature of the Gallery and we viewed Ray's many photographs, most of them Wisconsin landscapes. My wife was totally impressed and so was I.

After looking at these pictures, it became obvious that Ray has a good eye and can find a great image in just about any mundane Wisconsin scene. That's talent.

Ray's photos, of course, are for sale. I imagine he wouldn't get too upset if you bought a few. But beyond that, I think he'd be happy just to see your smiling faces. Maybe you should go, don't you think?

Now we can look forward to next year. You all come back, you hear!!?

It has been great fun right down to my last newsletter, but it's time to move on. Carol Bailey will take the reins. Fresh blood brings fresh ideas. She'll do a great job and I wish her the best. And that goes for all the new officers and the outgoing officers, as well. They have done a great job and deserve our thanks. —Ed.