

Iredell Photography Club



The Iredell Photography Club is, "Sponsored by Mitchell Community College and funded in part by the North Carolina Arts Council's Grassroots Art Program through the Iredell Arts Council" the link is:
<http://www.iredellphotoclub.blogspot.com>

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President's Notes

Hi everyone! Well, September has arrived and you can actually feel the heat and humidity of summer giving way to cooler days. Fall is "prime time" for photography, and our club will be quite active in the days and weeks ahead. The November show at the Depot in Mooresville is just around the corner, so we'll all be busy shooting, printing and framing in preparation. We have received word that our meeting room at MCC will continue to be available for our use on any Monday night as we prepare for the show. This will give us some time to work on mounting, matting, and framing.

We received some more welcome news recently. Our grant applications have been approved and the Iredell Arts Council has awarded us \$500.00 in Grassroots funds for the upcoming year. This will be a big help in funding our two Children's Photography Workshops and any equipment purchases we make in the coming months.

Our September 11th meeting will be highlighted by a digital photography presentation from Charles and Diane Tilley on their recent trip to Colorado. This is something you will definitely not want to miss!

If you haven't visited the club's Blog recently <http://iredellphotoclub.blogspot.com/>, you need to check it out. You will find lots of information about photography related events and issues posted there. Rachel and Wayne have been very active contributors and you are encouraged to join them in posting any pertinent information.

I look forward to seeing all of you at the meeting on Monday night.
Chuck

This Space Reserved – for you!

Your newsletter needs contributions from members. Have you been to an exhibit or read a good photography book? Write a review! Learned a nifty new Photoshop or Elements trick? Share it with us. Anything you are doing or have done in the field of photography will make interesting reading for your fellow members. Email your items to Wayne Wrights. photoman28147@yahoo.com
Thanks, Chuck

IPC News

Iredell Photography Club
Minutes for August 2006

Meeting August 14, 2006

Attendance: Charles, Diane, Rhoda, Jim, Wayne, Ted, Patricia, Chuck, Jim Ferron, Marsha and Rachel, 2 guests Stan Giera and Kevin Speaks.

Announcements

We may have a possible but brief exhibit at Wallace House on November 16th. Leadership Statesville, an introduction to local government and businesses by the Statesville Chamber of Commerce.

Newsletter is excellent. Thanks Wayne, and contributors. Remember that there is always space available for members to submit information and articles.

Treasurer's Report

\$884.02 is what we have in the treasury, and depending on new members may be a bit more.

Old Business

Storage room is complete. Thanks Jim and Rhoda for all your hard work and dedication to the club.

Children's workshop: Oct. 1, 2006 with a rain date of Oct. 8.
Fee is \$10.00

Grassroots Funds

Committee will meet on Thursday August 17, 2006 to consider applications. We will know by next meeting if we received the funds that we've requested.

Upcoming Programs

September 11 Charles and Diane's trip to Colorado
Oct. 9 Jim Rossi

New Business

New Reports

Jim Ferron just returned from a five-day cruise of Canada
Discussion of Lebanon-Israeli War photos that were touched up

Field Trips

Sept. 16 and 17th Civil War Re-enactment

Will include weaponry, encampments, etc. (in years past there has been a Collodion process photographer there)

Wayne Wrights brought in a sampling of his works in process for the November Show.

November Show is coming up. We now have criteria for the show.

- 1- Matted and framed
- 2- Name cards (Uniform)
 - a- Name of Artist
 - b-Title of photograph
 - c-Organization
 - d-Price
- 3- No Size Limit
- 4-Wire or suitable mounting
- 5- Clubs are responsible for gallery crawl
- 6- Poster for Sign 11x14 – Rachel Anders has this already

Would like to have one big show per year

Venues may include:

Iredell Library
Mooresville Library
Iredell Museums, Inc.

For Consideration: Do we want to be consistent frames, matting, etc.?

Program for August 2006 was Chuck Adams and Studio Lighting

Equipment choice will depend on what you plan on using the lights for
Still life, portraits, etc.

Make sure you can get interchangeable snoots, grids, reflectors, soft boxes, and umbrellas.

What do you want your picture to look like?

Study your favorite photographers.

Natural light/studio light—principles are the same.

Light placement, how does light play on subject, quality of light, are you getting good contrast, do you have sharp light, shadows or do you want soft lighting.

Can use various objects to bounce light back into pictures, white foam core board, mirrors, reflectors, cloth (light color) if you don't have a 2nd light.

Accent light produces light where you want to highlight the hair, subtle backdrop lighting, etc.
Suggested: A good hand held flash meter—tells what each light is reading.

While all this is good advice, the best way to learn is experiment—especially easy because of digital cameras.

RA

When you dare to enter the ‘Bush’, you need two things; Know “Who is doing the hunting and “How to use a lot of Imagination”? **By Charles Tilley**

This afternoon I decided to take a short break from the heavy workload Diane had heaped upon me as she left for work. Doesn't this woman know I'm retired?

Heading out I picked up my camera and hat, as you can't go off into the 'Bush' without a hat. The lower part of our property is covered with heavy brush. It is a very scary and snaky looking area but unfortunately, this is where most of the 'bugs' hang out and keeping a trail cut is almost impossible. Each time I return it is overgrown once again, making for some very yucky walking, especially after it has rained or the dew is heavy.

After a long, hard trek across the **Flat Lands** (my yard) I finally reach the head of **'Dead Man's' Trail, (now just how dangerous do you think it would sound if I called it the “back of the yard”)** and stepped into the dark, damp, dangerous world of --- **'Bug Land'**.

I had only taken a few steps when I felt it, --- something was watching me waiting to pounce and rip my brain from my left eye socket. I quickly closed my left eye.

I froze where I was frantically scanned the ground and all tree limbs over-hanging the trail for snakes and spiders. Nothing—not a thing was in sight. Still that feeling of being stalked hung heavy in the air.

My mind suddenly flew back to another time when I had fought, hand to claw, the dreaded three-eyed ---- well, --- that's another story.

I slowly moved along the trail scanning right and left. My camera was fully loaded, cocked and ready to fire. I was ready for about anything the 'Bush' could throw at me, -- or so I thought. After about 50 feet or so the trail takes a sharp left turn and as I started to make this turn I saw a slight movement to my right.

I snapped around, camera at the ready and looked right into the eyes of the meanest looking monster I have seen in a long while. I say 'eyes' because this monster had four of them and they were all looking right at me. I got off three quick shots and missed. Moving around I snapped off three more, and then two more, --- all were misses.

I could tell it was going to be a nasty, hard fight as this monster kept dropping in and out of sight, never staying in one place for long. It was a veteran of the Bush and would not be taken easily. I was scared.

Carefully I inched forward, moving in and around limbs taking a shot here and there until finally the monster lingered a second too long in one spot ---a fatal mistake. I had it dead center in my sights and I fired—Click—Click—Click. I snapped off three quick shots before it even knew what had happened and I got it squarely between its four little, beady eyes.

Once again I was the Master of the Bush – The Great White Hunter – and all that mess. It had been a hard, satisfying hunt but I had bagged the 'Four Eyed Monster' of Dead Man's Trail.

As I strolled across the Flat lands back toward 'civilization', I begin to wonder, 'Where would I hang the trophy photo? Would Diane even let me hang it? Would she hang me instead?

Decisions – all these decisions, --- I need another safari. (cT)

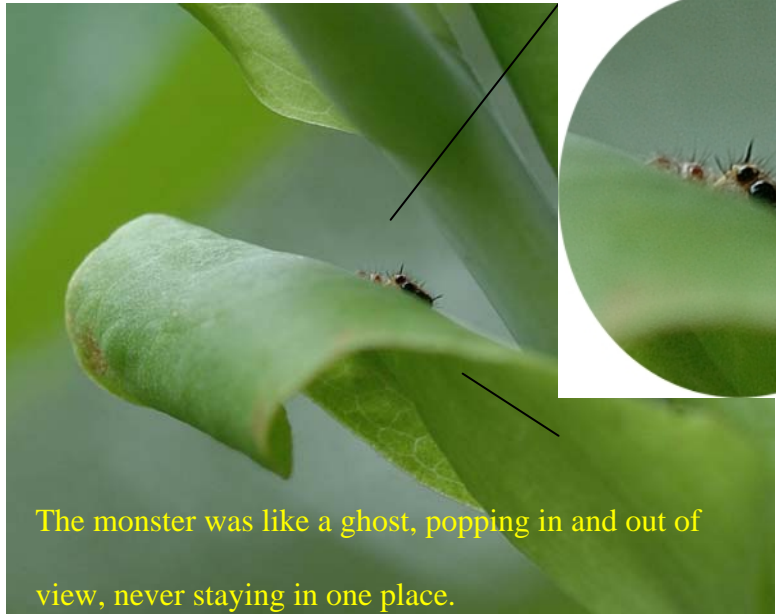




Photo by Charles Tilley



Photo by Charles Tilley

Quote of the month

"...To be a photographer, one must photograph. No amount of book learning, no checklist of seminars attended, can substitute for the simple act of making pictures. Experience is the best teacher of all. And for that, there are no guarantees that one will become an artist. Only the journey matters..."

Harry Callahan

Code of Ethics

This is an ethics code from the Sarasota, FL Herald-Tribune. This is just a sample code of Ethics that photojournalists follow (or don't...Photographers discretion)

Below this article you will find the National Press Photographers Association Code of Ethics that they "adopted" in 2004. This is pretty much the norm for all Press Photographers...including still photography, and Video News Photography.
Sarasota (Fla.) Herald-Tribune

The introduction of electronic photo editing technology to the Herald-Tribune brings with it concerns about the use of the image manipulation capabilities of the tools in our daily' production. The technology gives us the ability to easily alter the content or create new photograph that could deceive the reader and ultimately damage the credibility of the Herald-Tribune.

IT HAS ALWAYS BEEN THE POLICY OF THE HERALD-TRIBUNE THAT CONTENT ALTERATION OF PHOTOGRAPHS IS UNACCEPTABLE USING PAST OR PRESENT TECHNOLOGY.

If significant reason exists to challenge this policy it will be addressed in the following manner:
No discussion needed:

Dodging or burning of areas in the photograph that do not change the content, for instance, lightening or darkening areas of the photograph to make them reproducible in the newspaper. Correction of technical defects in a photo, for instance, repairing line hits in a photo or erasing line noise.

Discussion required:

Photographs with the potential to breach community standards, including accidental inclusion of genitals, obscene gestures, offensive cultural elements.

Photographs that may offend community standards, including gruesome or emotionally distressing photographs.

Discussion is also required to use the electronic image manipulation capabilities to create an illustration using photographic elements. It should be noted that this protocol does not preclude the use of the technology to create illustrations using the particular advantages of the tools, but does require that the resulting illustration not closely resemble a real life scene and requires that the resulting illustration be labeled as to its creative elements.

The discussion group should include:

Photographer, top newsroom executive, photo editor, section editor, and anyone who might lend an enlightened argument for or against the usage.

Some of the questions that should come up in the discussion should include:

What are the alternatives: Can another photo convey the same message and eliminate the concerns?

Is possession of the technical capability to alter a photograph justifying the proposed manipulation?

Is all of the necessary information available for discussion: Story and photo readily available?

Is there any missing information from the photograph?

What is the news value of the particular photograph?

Are there legal or ethical concerns about running the photo?

Who might be offended and why?

What are the possible consequences of publishing the photo?

Will we be able to justify our decision?

Photo credits and labeling:

Any time the content of a photograph has been altered, the extent of the alteration and the technique should be clearly explained in the cut line or credit, adhering to the style of the Herald-Tribune.

The emphasis should be on adding as much detailed information as possible.

Preamble

The National Press Photographers Association, a professional society that promotes the highest standards in photojournalism, acknowledges concern for every person's need both to be fully informed about public events and to be recognized as part of the world in which we live.

Photojournalists operate as trustees of the public. Our primary role is to report visually on the significant events and on the varied viewpoints in our common world. Our primary goal is the faithful and comprehensive depiction of the subject at hand. As photojournalists, we have the responsibility to document society and to preserve its history through images.

Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.

This code is intended to promote the highest quality in all forms of photojournalism and to strengthen public confidence in the profession. It is also meant to serve as an educational tool both for those who practice and for those who appreciate photojournalism. To that end, The National Press Photographers Association sets forth the following Code of Ethics:

Code of Ethics

Photojournalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

Be accurate and comprehensive in the representation of subjects.

Resist being manipulated by staged photo opportunities.

Be complete and provide context when photographing or recording subjects. Avoid stereotyping

individuals and groups. Recognize and work to avoid presenting one's own biases in the work. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.

Do not pay sources or subjects or reward them materially for information or participation.

Do not accept gifts, favors, or compensation from those who might seek to influence coverage.

Do not intentionally sabotage the efforts of other journalists.

Ideally, photojournalists should:

Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.

Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.

Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.

Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.

Strive to be unobtrusive and humble in dealing with subjects.

Respect the integrity of the photographic moment.

Strive by example and influence to maintain the spirit and high standards expressed in this code.

When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Photojournalists should continuously study their craft and the ethics that guide it.

Submitted by Rachel Anders



Famed World War II Photographer Dies

Image of Servicemen at Iwo Jima Won Pulitzer Prize

By JUSTIN M. NORTON, AP

SAN FRANCISCO (Aug. 21) - Photographer Joe Rosenthal, who won a Pulitzer Prize for his immortal image of six World War II servicemen raising an American flag over battle-scarred Iwo Jima, died Sunday. He was 94.

Rosenthal died of natural causes at an assisted living facility in the San Francisco suburb of Novato, said his daughter, Anne Rosenthal.

"He was a good and honest man, he had real integrity," Anne Rosenthal said.

His photo, taken for The Associated Press on Feb. 23, 1945, became the model for the Iwo Jima Memorial near Arlington National Cemetery in Virginia. The memorial, dedicated in 1954 and known officially as the Marine Corps War Memorial, commemorates the Marines who died taking the Pacific island in World War II.

The photo was listed in 1999 at No. 68 on a New York University survey of 100 examples of the best journalism of the century.

The photo actually shows the second raising of the flag that day on Mount Suribachi on the Japanese island. The first flag had been deemed too small.

"What I see behind the photo is what it took to get up to those heights - the kind of devotion to their country that those young men had, and the sacrifices they made," Rosenthal once said. "I take some gratification in being a little part of what the U.S. stands for."

He liked to call himself "a guy who was up in the big leagues for a cup of coffee at one time."

The picture was an inspiration for Thomas E. Franklin of The Record of Bergen County, N.J., who took the photo of three firefighters raising a flag amid the ruins of the World Trade Center on Sept. 11, 2001. Franklin said he instantly saw the similarities with the Iwo Jima photo as he looked through his lens. Franklin's photo, distributed worldwide by the AP, was a finalist in 2002 for the Pulitzer Prize in breaking news photography.

The small island of Iwo Jima was a strategic piece of land 750 miles south of Tokyo, and the United States wanted it to support long-range B-29 bombers and a possible invasion of Japan. On Feb. 19, 1945, 30,000 Marines landed on the southeast coast. Mount Suribachi, at 546 feet the highest point on the island, took four days for the troops to scale. In all, more than 6,800 U.S. servicemen died in the five-week battle for the island, and the 21,000-man Japanese defense force was virtually wiped out.

Ten years after the flag-raising, Rosenthal wrote that he almost didn't go up to the summit when he learned a flag had already been raised. He decided to go anyway, and found servicemen preparing to put up the second, larger flag.

"Out of the corner of my eye, I had seen the men start the flag up. I swung my camera and shot the

scene. That is how the picture was taken, and when you take a picture like that, you don't come away saying you got a great shot. You don't know."

"Millions of Americans saw this picture five or six days before I did, and when I first heard about it, I had no idea what picture was meant."

He recalled that days later, when a colleague congratulated him on the picture, he thought he meant another, posed shot he had taken later that day, of Marines waving and cheering at the base of the flag.

He added that if he had posed the flag-raising picture, as some skeptics have suggested over the years, "I would, of course, have ruined it" by choosing fewer men and making sure their faces could be seen.

Standing near Rosenthal was Marine Sgt. Bill Genaust, the motion picture cameraman who filmed the same flag-raising. He was killed in combat just days later. A frame of Genaust's film is nearly identical to the Rosenthal photo.

The AP photo quickly became the subject of posters, war-bond drives and a U.S. postage stamp. Rosenthal left the AP later in 1945 to join the San Francisco Chronicle, where he worked as a photographer for 35 years before retiring.

"He was short in stature but that was about it. He had a lot of nerve," said John O'Hara, a retired photographer who worked with Rosenthal at the San Francisco Chronicle.

O'Hara said Rosenthal took special pride in a certificate naming him an honorary Marine and remained spry and alert well into his 90s.

Rosenthal's famous picture kept him busy for years, and he continued to get requests for prints decades after the shutter clicked. He said he was always flattered by the tumult surrounding the shot, but added, "I'd rather just lie down and listen to a ball game."

"He was the best photographer," said friend and fellow Pulitzer Prize winning photographer Nick Ut of The Associated Press, who said he spoke with Rosenthal last week. "His picture no one forgets. People know the photo very well."

Ut's 1972 image of a little girl, naked and screaming in agony as she flees a napalm bomb attack during the Vietnam War, stoked anti-war sentiment. But Rosenthal's iconic photo helped fuel patriotism in the United States.

"People say to me, yours is so sad. You see his picture and it shows how Americans won the war," Ut said.

Rosenthal was born in 1911 in Washington, D.C.

He took up photography as a hobby. As the Depression got under way, Rosenthal moved to San Francisco, living with a brother until he found a job with the Newspaper Enterprise Association in 1930.

In 1932, Rosenthal joined the old San Francisco News as a combination reporter and photographer.

"They just told me to take this big box and point the end with the glass toward the subject and press the shutter and 'We'll tell you what you did wrong,'" he said.

After a short time with ACME News pictures in San Francisco in 1936, Rosenthal became San Francisco bureau chief of The New York Times-Wide World Photos.

Rosenthal began working for the AP in San Francisco when the news cooperative bought Wide World Photos. After a stint in the Merchant Marine, he returned to the AP and was sent to cover battle areas in 1944.

His first assignment was in New Guinea, and he also covered the invasion of Guam before making his famous photo on Iwo Jima.

In addition to his daughter, Rosenthal is survived by his ex-wife Lee Rosenthal, his son Joseph J. Rosenthal Jr., and their families.

Associated Press Writer Greg Risling in Los Angeles contributed to this report.

Submitted by Rachael Anders

