

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

Hello IPC! What a season we have had for fall color this year! I hope everyone has had a chance to get out and enjoy it and especially to photograph it. Visiting our blog (<http://iredellphotoclub.blogspot.com/>) tells me that Wayne Wrights certainly has. Many thanks to him for posting his photos and accompanying descriptions. Please check the blog often and post photos and other material when you can.

The club's exhibit at the Depot Gallery in Mooresville opened with a reception on November 3. Mitchell Community College's Jazz Band provided music for the event. The exhibit looks great and if you haven't had a chance to see it, I would encourage you to make the trip. A huge debt of thanks is owed to all those who worked so hard to make the show a success.

A few things to keep in mind as we approach the November meeting are:

- 1) Potential uses for the Grassroots grant from the Iredell Arts Council.
- 2) Ideas about venues and themes for future exhibits.
- 3) Ideas for programs, speakers and field trips for the coming year.
- 4) It's IPC Election time! Thought you had seen the last political ads for a while, huh?
- 5) We will set the date and location for the club's Christmas Party.
- 6) This month's program will be a round table discussion of digital file formats and their appropriate uses.

If you weren't at last month's meeting, you may not know that two of our members won multiple awards at the recent *27th Annual Blue Ridge Overview Juried Competition and Exhibition*. Wayne Wrights won a first place award and two seconds; and Charles Tilley won a first and second place. Merely having works selected for display is quite an honor with over 300 entries vying for only 78 slots in the exhibit. Congratulations to both for these exceptional honors!

See you at the meeting on Monday night, November 13.

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

IPC News

Minutes – October 9, 2007 – Iredell Photography Club

President Chuck Adams opened the meeting. Nine members were present including Kevin Speaks who joined us in September.

Opening statements:

- . Chuck expressed thanks for the expressions of sympathy offered to himself and Alice at the death of Alice's mother.
- . Chuck requested that we give some serious thought to officers for next year. If any officers want to keep their present positions for another term, notify Chuck.
- . Thanks were given to Wayne Wrights for another excellent newsletter.
- . Chuck will have surgery sometime during the winter to correct his hip problem.
- . MCC is looking for an instructor to teach a Digital Photography class in the spring. Call 704-878-3220, Continuing Education Switchboard, if you are interested in teaching this class.
- . The minutes for the September meeting were approved.
- . Jim Calloway said there was a carton of foam core in the new storage room for the use of club members.

Treasurers Report: \$802.09

Old Business:

. November Exhibit at Mooresville "Piedmont – Past & Present": This must be work from members only. The opening reception will be Friday, Nov. 3 from 7-9 p.m. We are responsible for hanging our work. Chuck will E-mail the date and time. The work will stay in place until November 27 when it has to be taken down and picked up. The gallery has requested a numbered master list of Titles and Artists names. Chuck passed a sheet for those present to write down their names and the number of photos they want exhibited. The work should be uniform in profile, ex: metal frames, white mats. Price should reflect that the Gallery is to receive 20% for members and 40% for non-members.

November 16 Exhibit at The Wallace House: Leadership Statesville, a class held each year by the Chamber of Commerce, has designated Nov. 16 as "Arts Day". The class will be at the Wallace House from 1:45 to 2:30 p.m. There is an exhibit in place but IPC is requested to show a few examples of our work, either images or a digital slide show. Chuck requests that a volunteer come forward to avoid a draftee.

Grass Roots Funds Received: Chuck gave a check in the amount of \$500.00 to our treasurer. We applied for this in order to present a Children's Photography Workshop.

We had planned this event twice and due to insufficient interest both were cancelled.

The Council has said that we could use these funds for other events. Chuck opened the floor for suggestions. One was that we invite a well-known photographer to come and present a program, which we would open to the public. Another was that we go to the elementary schools and offer to teach a beginning Photography Class. Another was to try again for a workshop in the spring. We discussed ideas of what was causing the lack of interest in these workshops. These funds are due to be used before June, 2007. A report must be given by July, 2007. Chuck left this open for ideas from members.

Programs: Nov. 13 – A round table discussion of Raw, Tiff and Jpeg, how to capture and transfer images.

Dec. Christmas party

Jan. 8 (Notify chuck if you have a suggestion)

Feb. 12 (Open for suggestions)

Web Site: Our blog is percolating. It is interesting; check it out @

<http://iredellphotoclub.blogspot.com/>. This is a great way to let others know what you are doing.

Recent Events: Allison Woods Reenactment Wayne, Diane, Charles, Rachel, Marsha, Tom and Ruth attended. They had a great time and got lots of interesting shots. There were several hundred who participated in the Calvary charges and battles. We hope to see some of the shots at a future meeting.

The Blue Ridge Overview now on display at N. Wilkesboro had over 300 entries. Seventy-eight of these were chosen to display. Fifteen awards were given. “Spiderman” and Wayne Wrights each had five pieces chosen by the juror for display. Charles received two awards (a First and a Second) and Wayne received three (a First and two Seconds). Congratulations to these two members who represent our club so well. Wayne said it was quite an honor to have even one exhibited so he and Charles feel honored that they received awards. Wayne said they had turned an old library into a first class gallery. This exhibit will hang through November 11. Chuck will notify us if a “field trip” is planned to view this exhibit.

Field Trips: South Mountain State Park for fall color, Saturday, Oct. 21st.

Hanging Rock State Park – Oct. 28th.

Balloon Rally – Oct. 28 - 29th – Statesville Airport.

Wayne suggested that we be thinking about the theme for next year’s exhibit and plan our field trips accordingly. Suggestions: The McGill Rose Garden in Charlotte; Daniel Stowe Botanical Garden in Belmont; Old Structures; Buildings; Flowers; Nature; etc.

We should focus on artistic latitude.

Program: Jim Rossi presented a digital slide show on his and Rea’s trip to Italy. They were there in late June and early July. If you missed it, you should demand a replay.

There were scenes from Venice, Naples, Sorrento, Isle of Capri, Pompeii, Rome, St. Peters Cathedral and much more. It was delightful and he added a lot of historical notes and amusing comments as he described the visit. They had a whirlwind trip of eleven days to see all of this. Thanks Jim for a great program.

The meeting was adjourned about 9:00 p.m.

Submitted by Rhoda Calloway

Photographer's Quotes

It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary

Bailey, David

If you say your stuff is art, it is.

If you say your stuff is any good, nobody cares about your opinion.

If you want to be rich, photograph celebrities, preferably in embarrassing poses.

If you want to be famous, be insightful, innovative and dead for twenty years.

If you want to be happy, shoot what you want and ignore the previous.

Doran, Tom

Failing is not a problem. Not trying is a problem

As soon as I look through the lens, I realize I want the other lens back. But that's always what happens.

Maisel, Jay

I loved David Vestal's thoughts on fine art where he wondered if there should also be medium and coarse art. "Why do we grade art like sandpaper?" We say, "it is/was a fine day" which means it was an ok day, neither great nor bad. "Did you enjoy your meal at the restaurant?" "It was fine" meaning it met expectations but didn't go beyond that. So why is the word "fine" used to describe the highest form of print?

The Blue Birds are Back-- for a while.

By Charles Tilley

I was out this morning getting the camper ready for my Mid-Atlantic Star Party trip and spotted several Bluebirds. They were flying around one of the boxes I have around the property. I was surprised as it has been a long while since I have seen them. It may have been too hot here during a couple of the summer months. The Eastern Bluebird is a migratory bird and follows the insects. Where they go it goes.

I slipped back into the house and picked up my old D70 with the 450 mm lens. Easing out the back door I moved around to the front where the bluebird box was. It is sitting up in a Dogwood tree and all the leaves on this tree are turning red. It was a beautiful setting so leaned against the porch and waited. I did not have the tripod with me so I was not



even sure I could hold the camera steady enough with this size telephoto.



Have you ever wondered how much time you have wasted standing around, laying around or sitting around while waiting for some subject to cooperate?

Finally they begin to return and I started snapping away. I was far enough away that the sound of the shutter did not seem to bother them. Of the 30 or so shots I took a few did seem rather sharp but would have been much better with a tripod.

I need a trap door on the bottom of my camera where a full size tripod pops out, already to use, when I push a button. (cT)

**The opportunity to take a photograph
can happen at any moment
so you need to have that camera ready**

By Charles Tilley

I had a few errands to run in town this morning so I grabbed the camera and shopping list and off I went. Since the bank was the furthest, I made that my first stop. As I walked out of the bank I glanced to my right and saw something that will always make me feel very proud, the **American Flag**.

I know, it sounds sappy but 20 plus years in the military will do that to you.

I stopped a moment to look at this flag and noticed on each side of the flagpole there were bushes loaded with leaves of gold.

Now this looked like a good time for a photo so



I walked back into the bank to let them know what I would be doing. Can't be too careful with

today's terrorist scares all over the news and I did not feel like explaining this to the police. I walked around looking for the best view and that's when I noticed it, the Moon high overhead and right beside the flag.

As I looked up at this flag fluttering in the breeze I remembering another flag, a flag about 248,000 miles further on past this one. This would be the flag Apollo 11 Astronauts planted on the Moon back on July 20, 1969 when Commander Neil Armstrong became the first man on the Moon.

I stood watching these (two) flags and thought of all the things I have to be thankful for, how proud I was of this flag and most of all how proud I felt to be an American. (cT)

Apollo photo taken from Internet

PS---Never did get the photo of the flag with the golden leaves like I wanted.

Nikon D200 digital camera with 18-70mm lens set to 22mm; ISO set to 100; speed 200 sec at f/5.
Polarizer filter to help darken sky.



The Coming World of Photography

Submitted by Wayne Wrights

THE COMING WORLD OF PHOTOGRAPHY

In 1944 Nine Outstanding Personalities in the Field Express
Their Views and Expectations of Postwar Photography



WILLARD D. MORGAN, ELLOT ELISOFFON, BERNICE ABBOTT, C. B. NEBLETTE, PAUL STRAND, L. MOHOLY-NAGY, H.A. SCHUMACHER, JOHN S. ROWAN, Sgt. ARTHUR ROTHSTEIN

Photography spent its first hundred years slowly developing its mechanics, its lenses, cameras, emulsions, and lights. But war speeded progress will place the camera in the forefront of man's technical devices when victory comes. To determine the new uses, new methods, new viewpoints that will give camera work its direction in the postwar period, POPULAR PHOTOGRAPHY has asked a trusted photographic editor, a war correspondent, documentary photographer; teachers of photography, manufacturers, and a soldier to contribute to this symposium. Their opinions differ. Yet somehow all seem to feel that the second hundred years will see the camera put to use as never before with the amateur often leading the way. THE EDITORS

WILLARD D. MORGAN

PHOTOGRAPHY can well afford to pause and take stock of its phenomenal growth. Today, as photographers we have fast films, fine cameras, marvelous color film, highly perfected synchronizers and flashbulbs, efficient lighting equipment, fine photoelectric exposure meters, standard reliable processing solutions, excellent lenses, and uniform photographic paper of good quality. There will naturally be changes and improvements after the war, yet basically we will be using familiar materials. What then for the postwar photographer?

For the commercial photographer I can only see a period of intense production to fulfill somewhat stylized photographic demands. Here and there a creative worker may override static work to produce a variation in style.

The amateur will ride through the postwar years with a free spirit of adventure. Every new film, developer, and piece of camera equipment will be eagerly seized upon and used. These postwar amateurs will form many new camera clubs, eagerly buy all the new photographic books, and become the initial participants in a great proving ground of new equipment and methods which may later become standards for the professional as well.

I feel that the great changes in postwar photography will come from the creative amateur, who is not bound by commercial conventions. To be specific, this creative amateur photographer will learn to give a fuller interpretation to the people and places about him. Changes will come from within the photographer himself. I would like to see the discussions of the future center around the interpretation of the photographic idea and not on endless techniques which will be fairly easy to acquire anyway. In this way we will enter a new century of photography which will be challenging and exciting.

ELIOT ELISOFON

I FEEL THAT the camera finds its main importance as a recording and communicating mechanism, and I should like to see it develop until it takes its place with the pencil and the typewriter as an instrument of our everyday language. Photography should be taught in the schools along with penmanship as part of postwar education's expansion.

It is possible to perfect the camera to the point where it will become an automatic instrument which will focus, expose and process the film by the mere push of a button. In this way we will be able to realize a medium possessing immediacy between seeing and recording unachieved by any other art.

I would like to see the camera and photographic material so refined that we need never use anything larger than a miniature camera exposing single frames of 16 mm film. For this we need grain less film with dyes rather than silver particles as the sensitive medium. The camera should have a built-in lens turret, mounting a wide angle, normal and telephoto lens, a photo electrically controlled lens diaphragm and an automatic dry processing chamber. A camera of this sort could be easily carried about along with a plentiful supply of film. You wouldn't have to wait for results. And it would never need intrude itself upon the scene being photographed, leaving reality unchanged. There should be color film with greater latitude and speed and controlled brilliance, as well as the black-and-white which will do for most purposes.

This extreme simplification will bring photography to everybody. It will leave the photographer free to develop his creative and esthetic principles. And art, if it is to come from photography, will come out of the meaning of the photograph and the greatness of the observation of the photographer.

BERNICE ABBOTT

IT IS TO BE hoped that photography in the postwar world will make great strides forward technically, as well as expressively. Serious workers in the photographic field, one after another, have level of technical development of the art-science medium, photography. All the way from cameras and lenses through materials down to accessories, our tools are downright primitive.

To be just a bit specific.

Film slowness: We want to photograph dark machinery in motion at dusk, if necessary. Can we?

Graininess: Excessive grain alone will fog important detail, besides being ugly as He Cuba. It should be eliminated.

Latitude: A dark deep foreground should have as much tonality as a bright sky, without sacrificing one or the other. Artificial lights: Where are our physicists and other scientists? We need lights a thousand fold more powerful.

In a country which boasts itself to be the most advanced technically, I for one fail to understand why the best marvels of blessed mass production produce only cardboard box cameras.

Consciously or unconsciously, our mass photographic enthusiasts show their dissatisfaction with the implements offered them, by the fact that photographic magazines are jam-packed with gadgetries and schemes galore on "how to do it."

It is well known that our present day printing papers have nowhere like the tonal range (latitude) and brilliance which the older gold chloride and albumin papers had. And what good is a photograph as a serious expression, unless one can count on the prints surviving at least a generation or two? Photography must realize its destiny as the "language" of the 20th century.

I suggest that photographers get together, therefore, and redesign the whole works, since the entrepreneurs of our mass production industry don't make the improvements we need. No doubt the above-mentioned gentlemen, after reading this, will name me Cassandra. But history proved her right.

C. B. NEBLETTE, F.R.P.S., F.P.S..A.

THE WAR HAS greatly expanded the field of applied photography. We may look forward to the widespread utilization of these applications by industry in the postwar period and the development of many new branches of applied photography.

Integral tripack processes of color photography will supersede existing processes both for negative making and for printing. Color photography will become general, largely replacing black and white.

New lenses of simpler design and superior performance will be available through the use of new glasses, plastics, and nonspherical surfaces.

Except for special purposes, the day of the 11x14, 8x10, and even the 5x7 negative is about over.

Despite almost phenomenal increases in film speeds in recent years, materials of still higher speed are certain. Materials of finer grain are to be expected also. Photography may turn from the silver halides to other photosensitive substances, the diazo dyes for example.

Other predictions:

Amateur movies with sound at slight additional cost. Three-dimensional photography in still and motion pictures available for all through new processes.

Greater originality will be displayed in the designing of photographic equipment, particularly in the professional field.

New, simplified, and cheaper processes will be available for the reproduction of photographs by the printing press.

Newspapers will employ more pictures, less text. Wire methods of transmitting and receiving pictures directly as a block ready for printing will enable the smallest paper to obtain worldwide picture coverage of the news.

The use of the motion picture in education will advance by leaps and bounds. In many cases training films will be the textbook.

The blank spaces on the map will be filled in by aerial photography.

Photography will be valued more and more as a historical record.

The inclusion of photography in the activities of the secondary school will become general, not for the purpose of training photographers but as a means of developing greater interest and understanding in other subjects.

The place of photography in modern life will finally be recognized by the university, and courses on a par with those in other branches of science and in the arts will be established.

PAUL STRAND

THE QUESTION of what the future of photography will be in the postwar world is necessarily speculative as it is upon the winning of the war and the character of the peace that the future, not only of photography but of our very lives, depends.

Perhaps we should rather be asking how photography can be more fully used in the war effort. It is, of course, playing a major role as an invaluable aid to the armed forces. Splendid and valuable too are the journalistic records being made at the fighting fronts and the home front. But the artists of photography are not being fully used, those whose ability it is to record, more deeply than journalism, this great life-and-death struggle for the victory of Freedom over fascist slavery.

I believe that the victory over fascism and a people's peace cannot fail to bring with it an upsurge of democratic culture throughout the world. And in that culture, photography will surely play a role greater even than in the past, in science, in journalism, and as an important medium of artistic expression.

L. MOHOLY-NAGY

INSOFAR AS our eyes are concerned photography imparts a heightened or increased power of sight in terms of time and space. It is a plain, matter-of-fact enumeration of specific elements and is purely technical, not artistic in itself. In itself it is not able to divine the power latent in these elements nor prognosticate whence they lead. The photographer of the future, however, will be able to do this of his own skill because he will know for what purpose these elements can be used.

At present photographers do not know their medium enough to use their medium. A writer knows how to write and a composer knows theory of music so that they can extend their arts beyond purely technical elements. But in the future the technique of photography will be so simplified and so widely taught and understood that the illiterate person will be the one who is not a photographer. Then, with mastery of the purely physical features of photography at his command, the photographer can go as far as his will of expression and his imagination will lead him. Even so, there will be

good, better, and best.

Besides the creative mastery of the elements, black-and-white photography has nothing new to anticipate in the future. However, many possibilities discovered and explored earlier will come and bloom. But the real revolution will be in color. At present color photography is just a poor imitation of museum art, but a cheapened form of it: a repetition of the repetitions of the repetitions. But new forms, new techniques, combined with a complete understanding of life and society (which understanding is absolutely necessary to any artist) will create a new conception of color photography. Abstract rhythm of color and movement of light will give greater depth to a technique that is now too much in the state of an applied art. There must be organization of color to a purpose.

Without culture there is no photographer. Without understanding of man there is no photographer. There is just a clicker shutter snapper.

H. A. SCHUMACHER

AMERICAN WAR plants, daily finding new uses for the camera, in two years of war production have pointed the way to the valuable position photography will occupy in postwar industry.

Industrial relations alone have opened a wide field. House organs use photographs of workers, either at their jobs or in outside activities. Having his picture taken for such purposes is, to a worker, a subtle recognition that rings the bell. Many of these pictures are usable in trade journals, general magazines, and newspapers. Farsighted companies such as Boeing, American Airlines and the Caterpillar Tractor Company, by employing photography to an unprecedented extent, are making their names and products bywords in every household.

Photographs in catalogs have far more sales appeal than sketches or word descriptions. Other industrial uses are:

1. Construction views to show stages of development of a project are valuable not only for documentation, but also as a guide for future attempts at duplication. A series of pictures gives an opportunity for analysis in the cold light of retrospect, which may lead to shortcuts or the elimination of unforeseen errors or obstacles.
2. Job time and method studies.
3. Identification of construction difficulties, faulty setups or faulty parts.
4. Record pictures of equipment.

Modestly priced special equipment can also be utilized in meeting a variety of problems which can best be solved photographically:

1. Identification badge, pass card and record pictures of employees can be taken at the rate of several hundred an hour, insuring accurate identification protection.
2. The fingerprint camera can also be employed to make instantaneous, on-the-spot copies of small records, signatures, credentials, serial numbers, surface faults, and many other data.
3. Microfilm cameras and viewers provide a simple and inexpensive method of safeguarding important documents and working plans, a fast and accurate method of copying detailed sketches.

4. Photomicrography, a camera in conjunction with a microscope can be used to study flaws in castings and other faults or developed difficulties.

5. Stroboscopic light with any standard camera permits study of high-speed equipment in use.

6. Meter reading cameras, for making records, automatically or periodically of meters and dials on equipment.

Photography is the perfect substitute for the human eye, with the added advantage that it cannot be easily fooled or distracted and is not afflicted with a failing memory. Where speed, accuracy and low cost are important it is a ready copying device. The staff photographer is becoming one of the most important men in many modern plants. Certain it is that photography in industry has arrived, and that it will play an important part in postwar industrial operations.

JOHN S. ROWAN President, Photographic Society of America

IT IS A LITTLE difficult for me to separate the future of photography from the future of the Photographic Society of America, whose main purpose is to encourage the advancement of the art and science of photography.

The Society is indeed fortunate in having in its ranks men who are forward looking, and it is their feeling that photography is in for great strides.

You can't consider the subject of future photography without wondering what is going to be the influence of the thousands of photographers now in the service. These men are young, many with inventive minds, and their experience is bound to be transmitted into further photographic advancements on their return to normal life. It is possible to look forward, also, to at least a mild revolution on the artistic side. Because many of these photographers have been working under exciting conditions, they will not be satisfied to photograph only the more sentimental subjects. This will most likely be reflected in that great art, advertising photography.

Unquestionably, with the many improvements to come after the war, the thousands of war photographers will provide a combination which probably will develop a photography boom.

Sgt. ARTHUR ROTHSTEIN

AT PRESENT, hundreds of young men and women are being trained as photographers. The various photographic schools of the armed services are turning out still cameramen, motion picture cameramen, aerial photographers and darkroom technicians. These newcomers to the photographic profession, in their comparatively short period of intensive activity, are obtaining experience that normally takes many years to acquire.

After the war, the old-timers will get some terrific competition from these energetic, aggressive, well trained young photographers.

Today, cameras are being redesigned and new equipment is being developed for the special needs of our wartime economy. Plastics and synthetic organic compounds will create many pieces of equipment for the

photographer. Cameras will be more specialized than they are now. For example, the camera for the news photographer should have no bellows, a self-capping focal plane shutter, an accurate viewfinder, a built-in flash synchronizer and will be able to take plenty of abuse. There should also be a roll film cartridge attachment for rapid successive exposures, a built-in rangefinder, and interchangeable lenses small and compact in size. There will be more cameras using a negative with an area approximating six square inches. This will do away with the necessity for extremely critical exposure and development required with the 35 mm size but preserve the optical advantages and compactness. All these cameras will be made with an unequalled precision in both mechanical parts and lenses. This will result from the opportunities presented to U.S. manufacturers through the wartime removal of foreign competition as well as the needs of the armed forces. The camera of the present is a makeshift improvement on an old basic model with attachments as an afterthought. We can expect it to be replaced by a camera that is designed from the start so that all the essential parts in a coordinated manner.

Better-trained photographers plus better equipment adds up to better pictures. We can expect higher aesthetic and technical standards for photographs. People will demand photographs as an essential supplement to their reading. Wire photo and Radiophoto networks will make it possible for everyone in the world to see pictures of news events at the same time. Newspapers and magazines will use more color photography. We may see picture magazines printed in many editions and many languages. Photography will find many uses in research along documentary lines such as in anthropology and sociology. The field of visual education will become increasingly important. Schools will use photo-exhibits, filmstrips and motion pictures as educational aids. V-mail will have applications in peacetime.

The war will bring photography out of its adolescence. In maturity, it will be an exciting, profitable and expanding profession.

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