

Experience Southwest Colorado & Eastern Utah

When: Tuesday, January 15, 2002

Time: 6:30 PM - social time

Where: East Ridge Community Center

7:00 PM - program

Art Hansen has graciously consented to present this month's program in place of Malcolm Childers who developed schedule problems. Art's program will touch on subjects that may be seen and photographed in Southwest Colorado and Eastern Utah.

Photo opportunities abound around every corner in Colorado and Utah. Cog railways, national parks, the Continental Divide, ski areas and beautiful vacation homes provide a never ending source for photographers. While the winters here are particularly beautiful, the mountains have something to offer in every season. Come travel with Art and see what he chose to photograph in this region.

Art's background includes a 35-year career in the computer industry; seven years in studio and wedding photography; beginning, intermediate, and outdoor photography instructor; and freelance outdoor photographer. His photographs have been published in magazines, books, calendars, and postcards.

-photograph by JANIS ROWLAND



January social event

Join us for a kickoff of the winter season when the PSC hosts a winter social event. Snacks and beverages will be furnished by the PSC. All we need is your company.

The event will be held at the Hamilton YMCA on Shallowford Road in the Memorial Health Place community room on Thursday, January 17 from 6:30-9:00 PM. During the evening, John and Mary Zelle will show slides from their recent trip to New Zealand. Members are invited to bring a few of their own slides to show and tell about.

Don't miss this opportunity to visit with fellow photographers. A sign-up sheet will be available at the January meeting. Jess Cobb (866-0511) is the contact for this event.

To get to the YMCA from the intersection of I-75 and I-24 (behind Eastgate Mall): Take I-75 North toward Knoxville. Exit at Shallowford Road. Turn right onto Shallowford Road and go through two traffic signals. Just past the K-Mart and over the hill, turn right into the YMCA.

Inside this edition....

- January social event kicks off winter.
- PSCers shut out Scrooge. 2
- Tips for digital photographers. 3
- Scanning efficiency. 5

Upcoming programs

February 19 - Portrait Photography with Barry Aslinger

March 19 - program to be announced, quarterly photo contest on "traditions"

April 16 - to be announced

May 19 - to be announced

June 18 - to be announced, quarterly contest on "hands and feet"

July 16 - to be announced

August 20 - to be announced

September 17 - annual picnic, quarterly contest on "world of work"

The PSC meets the third Tuesday of each month. Visitors are always welcome.

No room for Scrooge this Christmas

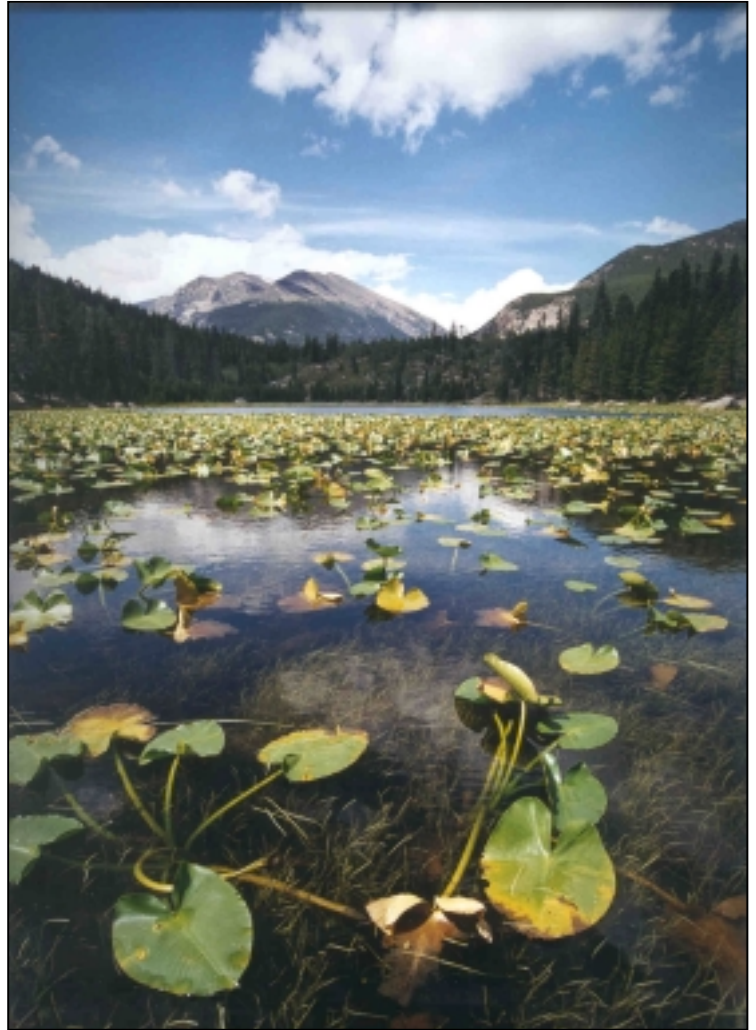
There was no room for Scrooge at the Annual Christmas Banquet and Photo Competition this year. The event was attended by a record number (63) of members and guests and a good time was had by all. The evening began with a great dinner followed by the awards ceremony and the drawing for eight fruit baskets dressed for Christmas.

The winners circle was filled with many first-time winners as well as hall-of-famers. Congratulations to the following:

	<u>B&W</u>	<u>Digital</u>	<u>Color Slides</u>
1st	Brenda Cooper	Les Werner	Deb Hebert
2nd	Deb Hebert	Les Werner	John Girdley
3rd	Deb Hebert	Bret Douglas	Bob Keebler
HM	Lucille Vann	Kirk Wilburn	Deb Hebert
HM	Lucille Vann	Bret Douglas	Jess Cobb
HM	Brenda Cooper	Harriet Jones	Lucille Vann
HM			Wendell Gordy



Kim Watts, 1st Place - Novice



Hu Hamilton, 1st Place - Color Prints

	<u>Color Prints</u>	<u>Novice</u>
1st	Hu Hamilton	Kim Watts
2nd	Bob Keebler	Kim Watts
3rd	Brenda Cooper	Edwin Jones
HM	Donna Hampton	Edwin Jones
HM	Bob Keebler	
HM	Ed Richards	

The Member's Choice Award drew special attention when the voting was so close that a re-vote was necessary. The award went to Deb Hebert for her white heron.

Winners of the fruit baskets were Kelly Bowden, Clay Dupree, Bret Douglas, Mary Douglas, John Girdley, Brittney Hampton, Donna Hampton, and Deb Hebert.

Thanks to all who contributed their time and effort in making the evening a success, banquet attendees, and all those who entered the contest.

Editors note: Les Werner's 2nd Place winner was used for the printed copies of the newsletter instead of his 1st Place winner. The award-winning, digital effects were lost when converted to black and white.



Les Werner, 2nd Place - Digital



Deb Hebert, 1st Place - Color Slides



Brenda Cooper, 1st Place - Black & White

Anatomy of a newsletter

The PSC newsletter is the main communication with our members and is basic to the PSC Website. The main objectives of the newsletter are to tell you about the current month's program, give you specific information and reminders on scheduled events sponsored by the Society, and to present educational articles that spotlight photographic techniques. All other articles and information are a shot-in-the-dark effort to hit other interests that our members may have.

It must also meet the criteria of giving you the most up-to-date information on scheduled events and reminding you that a monthly meeting is coming up. To be accurate, publication must wait until after the Executive Board meeting on the last Thursday of each month. To serve as a meeting reminder, it is generally mailed about ten days prior to a monthly meeting. Given that it takes 5-7 days to write and assemble, publication fits into a very small window of time.

Steps in putting together the paper include: attending Board meetings for current information; deciding what types of articles the membership would like to see; writing articles; collecting articles contributed by various members; surfing the Internet; rolling the information up into a easy to read format; proof reading; copying; folding; getting current mailing addresses; printing and attaching mailing labels; stamping; and mailing.

In addition to the hard copies that are mailed out, an e-mail version is sent to all with e-mail addresses. For e-mail compatibility, the paper must be downloaded into another file type using a second piece of software. This often results in undesirable reformatting, requiring a second proof reading and corrections. If colored pictures are available, they must be substituted for the black and white ones appearing in the printed version.

Editors Note: Thanks to all who filled out the survey on the newsletter. Additional comments added were appreciated and strongly considered.

Rick Sammon's Top Ten Tips For the Digital Photographer

by RICK SAMMON, Professional Photographer

1. Remember, cameras don't take pictures, people do. You can have the world's greatest digital camera, but it's up to you to compose your picture carefully, make sure the lighting is just right, and press the shutter button at exactly the right moment. Practice, practice, practice. Digital cameras are great for this. They let you see your results--and your mistakes--instantly, in the camera's LCD screen.

2. Choose your camera carefully. Go for a 3.1 megapixel camera if you want to make great prints up to 11x14 inches. Choose a 2.2 megapixel camera if you want 8x10-inch prints. If you only want pictures for a Web site or for e-mailing, a 1 megapixel camera is fine.

3. Charge! Digital cameras need batteries. Before each photo session, make sure your battery is fully charged. Pack spares. If your camera uses rechargeable AA batteries, carry an extra set of AA cells, in case you cannot recharge. Buy a spare battery if your camera requires a special type. And, to save power, use the camera's LCD screen sparingly.

4. Read all about it. Camera instruction manuals clearly explain what your camera and software can and can't do. If you take time to read that little booklet, you'll get more satisfying pictures -- and you'll be able to navigate the software easily.

5. Get memory to capture memories. Get a storage device with as much memory as you can afford. I recommend a 64MB card for most photo enthusiasts. In a pinch, even a couple of smaller memory (8 or 16MB) cards will help you keep capturing your memories.

6. Think file size. Digital cameras let you take pictures at different quality settings. The higher the setting, the better the picture quality. High settings take up more memory (space) than lower settings. If you intend to make a print from a file, shoot at the highest setting. You can use lower settings when you only intend to e-mail photos or use them on a Web site.

7. Don't delete too fast If you don't like the picture you see on the camera's LCD screen, you can press a button and delete it. Be careful, however, about which pictures you delete. Once that button is pressed, your pictures are gone forever. In addition, many images can be improved in your computer.

8. Download ASAP. After a photo session, I download my pictures to my computer's hard drive right away. After that, I can delete the pictures from my camera's memory card and free up space -- so I'm ready to shoot at a moment's notice.

9. Fix it up and have fun. Digital imaging software lets you fix photos, even if they are slightly under- or over-exposed, soft and off-color. Most imaging software lets you take out red-eye and crop out unwanted objects in a scene. Experiment with software. It can improve your images, and your image as picture-taker.

10. Store files safely. Always store your pictures on a ZIP, JAZ, CD-R or DVD-R for safe keeping. Your computer's hard drive isn't a permanent archive. If your computer bombs, you may lose your precious pictures.

Working with galleries and museums - a curator's perspective

by JANIS ROWLAND

Last month's installment from the Association for Visual Artists' "Represent Yourself" seminar was an artist's perspective on dealing and working with art galleries. This month summary is on the same subject but from an art curator's view point. Ellen Simak is the Curator of Art for the Hunter Museum of American Art and has this to say:

Museums and galleries usually have 6-8 shows per month in which they show a variety of media or time frames. Your work may be used to fill in gaps between shows. Non-Juried exhibitions with calls for participation present other opportunities for artists. Galleries and museums also employ alternative venues utilizing spaces such as churches, restaurants, etc.

Approaching a curator:

- Cold calls are not professional. Make an appointment.
- Portfolios are usually accepted only from artists that they are familiar with.
- Portfolios may be photographs, prints, or slides.
- Match your work to the gallery.
- If they ask to be put on your mailing list, send them invitations, notices of openings, etc. involving your work.

Submissions:

- Do not drop off unsolicited artwork.
- Slides are standard for submissions.
- Send only the best quality slide.
- Slides are presented in a sheet (slide sleeves).
- Artwork may be on disk but this format is not too popular at this time.
- Electronic files should be in a format widely used and readily accessible.
- Send no more than 20-30 slides unless your work is 3-dimensional.
- Label slides - size of artwork is important.
- Do not crop off a piece of the final artwork in the slide.
- Be professional in your presentation.
- Send cover letter and self-addressed stamped envelope for return of your slides.

Cover Letter:

- Cover letters and supporting information are usually kept for one year.
- Don't use paper with borders or cutesie letter heads.
- Be straight forward and plainspoken.
- Talk about your career, artwork or series, purpose for submitting your work.
- Send resume and artist's statement with your background.
- Include supporting material such as any publicity, news clips, show invitations, catalogs.
- Give curator thanks for their time and consideration.

Gallery's responsibility:

- Pick up and delivery of artwork, receptions and openings
- Some museums will let you sell through them (Hunter is not one of them).

Artist's responsibility:

- Framing of the work is on your own.

Juried exhibitions:

- Good way to get work shown
- Good opportunity for new artists
- Jurors try to bring in people from out of state for showing.
- There is usually only one juror per exhibition. If more than one, a voting process is used.

Juried exhibitions - work

- The juror's reputation is on the line in these exhibitions.
- Work must be professionally presented.
- You may be asked to change matting or framing.
- Colored mats are not acceptable
- Time-frame and media are very important

Juried exhibitions - criteria for judging artwork:

- Does the artist know what they are doing?
- Is the technical quality good?
- Is the work original?
- Judging is subjective on the juror's part.
- A variety of media and time-frames will be chosen.

Photographers share photo tips

• If you are working in the digital environment, learn the difference between enhancement and manipulation.

-Shelly Katz www.shellykatz.com

• Whenever working with your photographs in the digital darkroom, NEVER touch the original. Always use an adjustment layer or a repair layer.

-Jack Davis www.peachpit.com/wow

• Get closer. Simplify things. Go for the perfect picture. Don't rely on fixing it up in the digital darkroom later. Do it right the first time.

-Stephen Johnson www.sjphoto.com

• There are three things a photographer should understand. First, you should have a passion for the subject matter. Second, research your subject so you understand what you are photographing. Third, have easy access to your subject-so you can take lots of great pictures of it.

-J. Tomas Lopez www.miami.edu

• My tip has to do with landscape photography. When taking a long exposure picture, a minute or longer, experiment with burning and dodging a particular area of a scene with a piece of cardboard in front of the lens -- just like you'd do in the wet darkroom.

-Joseph Meehan www.pdn-pix.com

• When you travel, make every effort to study the local culture. If you do, you'll be prepared when you get on location. If you don't, you'll probably have more than a few surprises.

-Lou Jones www.fotojones.com

• Think about simplicity. Most people try to put too much in their pictures. Cut the clutter. Unlike an artist who puts objects on canvas, we, as photographers, need to think about what not to include in the frame. . . if we want to tell a concise story with our pictures.

-Darrell Gulin www.gulinphoto.com

• When you are taking a picture, you are basically doing two things: capturing light on film and placing a frame around something that exists in the world. How you capture and see light, and how you frame a scene is what makes your pictures different from everyone else's.

-Lewis Kemper www.lewiskemper.com

-from www.Kodak.com contributed by PAT GORDY

Coming events

● February Photography Festival

The PSC will provide free, limited van transportation to the Rocky Mountain School of Photography Festival scheduled for February 9-10. Given that participation may be for one or both days, travel arrangements won't be finalized until member's plans are known.

By participating as a group in this event, you will receive substantial discounts on tickets. Prices for one-day participation is \$95 (\$60 with group discount) and \$145 on a two-day ticket (\$100 with group discount). A sign-up sheet will be available at the January meeting or call Jess Cobb at 866-0511. Visitors may be included, for a fee, provided space is available.

Visit <http://www.rmsp.com/festivals.htm> or call 800-394-7677 or 406-543-0171 for more information.

● March portrait seminar

The portrait photography seminar that professional photographer Barry Aslinger did for us last year was so popular that we are making plans to do it again this year on March 5. Barry will focus his two-hour presentation on 35mm equipment and give you tips on making portraits with equipment you may already own.

Due to space considerations, participation will be limited to 15-20 participants. The cost will be \$20 per person for members and \$25 for nonmembers. We will begin taking reservations at the February meeting.

Photo file specifications for PSC Website

Mickey Rountree would love to have your photos for the PSC Website. Mickey does not have the equipment to scan your photos so they must be in digital format when you send them to him.

Any type of file is workable but to minimize reformatting time, make the long dimension of the photo 5 inches and the resolution 90 dots per inch. Save the file as a JPG type file and high quality. File sizes of 40-100 Kb are good for the Website.

You may e-mail them to Mickey at mickeyroutree@home.com or give them to him on diskette or CD at the next meeting of the PSC. Diskette and CD's are returnable upon request.

PSC Board meeting

The next Photographic Society Board meeting will be on Thursday, January 31, 6 PM, at the Hamilton Place J. C. Penny conference room. The conference room is located on the second floor in the office area across from the Beauty Salon. Board members are requested to give notice when known in advance that you can not attend.

Directions to East Ridge Community Center, 1517 Tombras Avenue: From the intersection of I-75 and I-24, follow I-24 toward downtown. Exit at Moore Road and turn left on South Moore Road. Go to Ringgold Road and turn right. Move to the left lane and turn left on Tombras Avenue at traffic signal #8. Turn right into the third driveway.

Finding your scanner's "sweet spot" using Adobe Photoshop

Every scanner has a "sweet spot" where the imaging area of the scanner is higher quality than other places on the scanning bed. For consistency and the best quality scans, locate the sweet spot on your scanner. Once you have identified the areas that are the cleanest, make a template for future ease in positioning items in those areas on your scanning bed. To find the sweet spot, follow the instructions below:

1. Place a piece of white paper on the scanning screen making sure that it covers all the area. Set the scanning resolution at something less than 100 since quality is not an issue in this test. Make a scan of the paper.

2. Bring the scanned image into Adobe Photoshop or similar software. Select Image, Adjust, Equalize to emphasize the minor differences in the image. The areas with little or no coloring are best to use when scanning your images.

-excerpt from *MAKE YOUR SCANNER A GREAT DESIGN & PRODUCTION TOOL* by MICHAEL J. SULLIVAN

PSC photo events and opportunities

JAN 15 - Monthly meeting featuring Art Hansen

JAN 17 - PSC social event, 6:30-9 PM, Hamilton YMCA Memorial Health Place community room, snacks and beverages provided. Call Jess Cob, 866-0511, to reserve your space.

FEB 1 - Deadline for reservations and payment for Rocky Mountain School of Photography Festival 2002. Contact Jess Cobb, 866-0511 for reservation and payment.

FEB 9 or 10 - Rocky Mountain School of Photography Festival 2002, promoted by Special Events Committee, Call Jess Cob, 866-0511 for more information.

MAR 5 - Portrait Seminar with Barry Aslinger, Aslinger Studio, Hixson Pike, members \$20, nonmembers \$25. Details later.

Non-PSC events and opportunities

DEC 1 -JAN 26 - Gatlinburg, TN Winterfest Celebration, call 800-343-1475 or www.gatlinburg-tennessee.com.

JAN 2-mid Mar - Reelfoot Eagle Watch Tours, Reelfoot Lake State Park, Tiptonville, TN, Call 731-253-7756 for reservation.

JAN 7-FEB 22 - "Best Generation" art show, Dalton Arts Guild, Dalton, Georgia.

JAN 19 or 20 - Nikon School, Atlanta, GA. Call 631-547-8666 or visit www.nikonschool.com to register.

FEB 2 - Black & White Photo Workshop with Tom and Pat Cory, Chattanooga, 9:30 AM-4 PM, \$95 fee includes materials, coffee, and lunch, limited to 6. Call 886-1004 or e-mail TomPatCory@aol.com to register.

FEB 2-3 - Sandhill Crane Viewing Days, Birchwood, TN, bird viewing, speakers, and displays. Call 423-334-5850 for more.

FEB 5-MAY 6 - Cherokee Indian Heritage and Sandhill Crane Viewing Days, Hiwassee Wildlife Refuge. Call 423-334-9322.

FEB 9 - Intensive Nature Photography Workshop with Tom and Pat Cory and Harold Stinnett, 9 AM - 4:30 PM, in Huntsville, Alabama at the Von Braun Center. Visit <http://hometown.aol.com/tompatcory> for more info. Call 886-1004 or e-mail TomPatCory@aol.com to register.

PSC officers and Board members

Gene Blair	President	892-8476
Mickey Rountree	Vice President	842-4389
Michelle Rich	Secretary	855-1644
David Grant	Treasurer	937-5481
Kelly Bowden	Director	894-4081
Jess Cobb	Director	866-0511
Wendell Gordy	Director	375-4386
Jeff Holland	Director	886-2471
Bob Keebler	Director	820-0576
Leslie O'Rear	Director	892-6381
Linda Seay	Director	891-0255
Lana Sweenie	Director	673-7729
Kirk Wilburn	Director	892-6577

PSC committees, chair, and members

Exhibitions and Contests - David Grant, Linda Seay, Jeff Holland
 Field Trips - Wendell Gordy, Kirk Wilburn, David Grant
 Membership - Bob Keebler
 Newsletter - Janis Rowland, Pat Gordy, David Grant
 Publicity - Lana Sweenie
 Photo Flea Market - Gene Blair, Wendell Gordy, John Brooks, Bob Keebler
 Programs - Mickey Rountree
 Reception - John and Sylvia Brooks
 Special Events - Jess Cobb, Kelly Bowden, Ed Bowen,
 Website - Kirk Wilburn, Mickey Rountree
 Workshops - Jess Cobb, Kelly Bowden, Ed Bowen

E-mail us at photosocchatt@yahoo.com
 or visit at www.chattanoogaogaphoto.com.

PSC website provided by: Voyager Online.

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PSC Membership Dues:
 full-time student-\$17.50;
 single membership-\$22.50;
 family membership-\$25.00.

The PSC is a not-for-profit organization.

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