



In Focus

Tri-State Photographic Society

Volume 21

Issue #3

March/April 2014

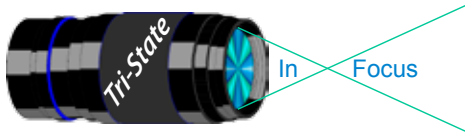


Book Wizard

by Donna Loughry

Canon XSI, EF-S 18-55, F33, 30 sec., ISO 100 (Natural Light).

Studio setup using a tripod and remote release.



Evaluation of Photographs – Overview – Part I

Due to the length of this article, I will be splitting it into two parts: Part I in this issue and Part II in the next issue.

This article is from my program on the evaluation of our photographs. This can be done at home as you decide what photograph you want to enter for competition or use in some fashion. You can also use these same concepts as you review & evaluate the photographs entered in any competition both Club and non-Club or for any reason.

Most of us consider themselves “Artists” of some sort. Artists are creative people. We see the world differently than most “Non-Artists.” We even see the world differently from each other.

Example: My father is an engineer, I’m not. Yes, we each see the world differently. So much so that it can be very difficult to talk to each other. He wants the technical details of how something works, while I would rather see the beautiful results. I don’t really care why or how it works, just that it does and how to use it.

As humans, we all like to communicate. As photographers, we communicate via photographs. Do we all photograph the same things? No! Do we all “see” the same things and photograph them the same way? No!

That is what makes our club meetings so interesting to me. What one person sees, another person does not and vice versa. Every one of our photographs is very important to each of us. It is the way we saw the scene at the time we took it.

The most important thing to me is when we discuss the images after we vote! That is when I learn the most! I want to know how to make my images better. As we evaluate the photographs in our competitions, I feel we need to be positive and constructive. This is what I call “Positive Constructive Evaluation” or PCE. The concepts & ideas I learn then, I can & will apply to future photographs.

What follows are some **general concepts** we can use during our evaluations of photographs at home as well as during and after competition or any other time.

The general concepts I will cover are:

Part I - this issue

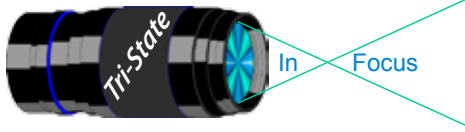
- Purpose
- Subjectivity vs Objectivity
- Creativity

Part II - next issue

- Communication
- Viewer engagement
- Technical Quality & Using Photographic Tools
- Presentation

Why these concepts? Because after a review of the many, many websites as well as the many books & booklets on the topic, I felt these were general ones that can help us evaluate photographs. There are also a lot more concepts and sub-concepts. So much so that I found a “textbook” on this topic used in a college course.

There will be lots of questions that I ask - to which only you have *your* answer. There is no “incorrect” answer to any of them.



Purpose – Why do we take a photograph?

We have a wide variety of types of photographs. Each one has a different purpose. What is the purpose of your photograph? Does the photograph convey the message you want or inform or influence the viewer in the way you want? Or is it just an accurate record of the moment in time - Documentary?

Example: Cowan lake boat & without boat.

For PSA – Photojournalism values Journalistic quality over pictorial quality.

Example: My Friend Ben is a retired Photo Journalist. He and I go round and round about the removal/addition of elements in a photograph. As a Photo Journalist, you could get fired for changing or removing any item. In Advertising, you do change, remove and “massage” the image to make your message clear. While Ben understands why, he hates it when I do it as in this example of this image being used for advertising the Miami Group Sierra Club Kayaking Schools. The boat has been added and a light pole in the background was removed.

Photo Courtesy of Pat Frock.

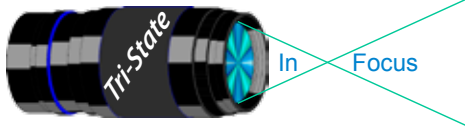
Aerial	Event	Photo-Journalism
Adventure, Action	Fashion	Scenic
Animal, Pet	Infrared	Scientific
Architecture	Large Format	Sports
Artistic	Macro	Stereoscopic (3-d)
Astrophotography	Nature	Stock
Black & White	Night	Time-Lapse
Camera Phone	People	Travel
Commercial	Panoramic	Urban, Industrial
Documentary	Pinhole	Water, Underwater

Original



Boat with reflection added (behind the flowers) and Light removed.





Subjectivity vs Objectivity

Example – Coco. Until I actually saw the photograph displayed, I did not see the softness of the photograph nor did I see the color issue of my mother's blouse. I only saw - the dog and my parent's hands!

Subjectivity – With every photograph there is a background story. We as humans are emotionally attached to every photograph we take. We carry that emotional attachment with us as we develop/process/display/present our photographs. This blocks our evaluation of our photographs – big time! We do not see major flaws in the photograph that others see right away.

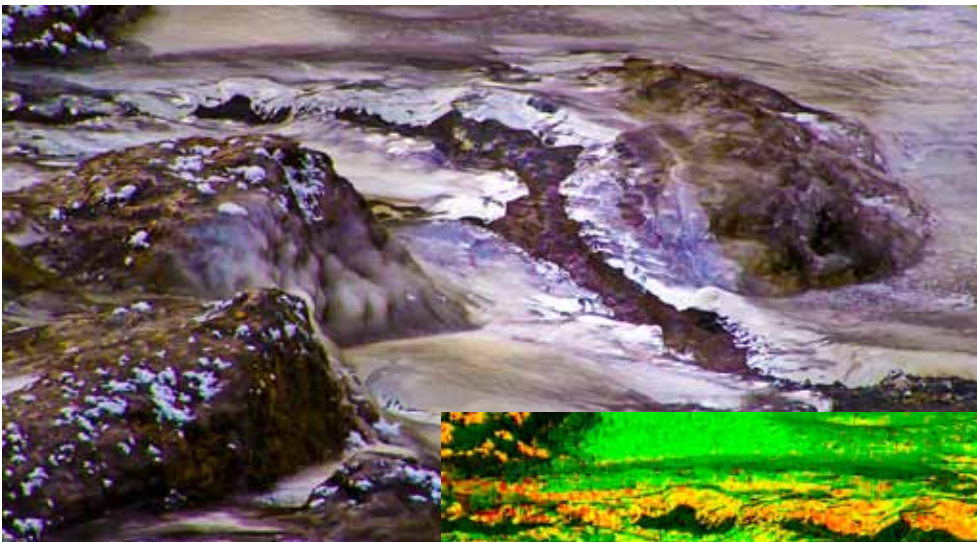
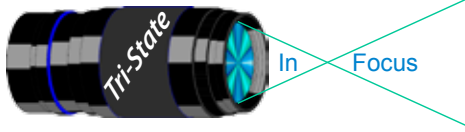
Example – John's picture of his grandson of whom is his very proud. He only saw his grandson but not any other elements of the image such as the fire from the fire place coming out of his grandson's arm.

Objectivity – Those who are seeing the photograph for the first time do not have that emotional attachment. They see everything in the photograph including flaws that our emotional attachment blocks from us.

The removal of that emotional attachment is key to objectively evaluating our photographs so we can see them as others see them. It is very, very difficult to do when the photograph is of loved ones.

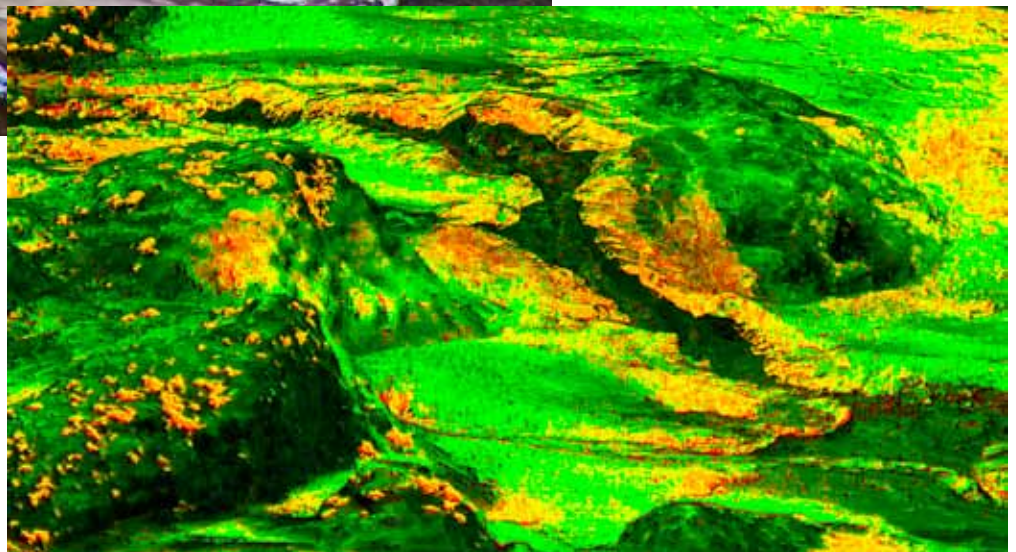
One possible way to do this is to put some time between the event and your evaluation and processing of the image. You can also put the photograph 20-30 feet away and then look at it. However, this may not be possible even when a long time has passed.

Note: I still see only Coco and my parent's hands in the picture. And find it very difficult to see other elements and it's been two years since I took this photo!



← Original

"Massaged" →
(Shifted Hue &
100% Saturation)



Creativity

Example: Interpretations of the two images – *The Ice River vs The Peaceful Valley*. Same original image – one is “heavily massaged” – one is not.

If appropriate, and in addition to our photographic skills, is it obvious that we have used available photographic tools and techniques? Is that use effective or detrimental? Or does it serve its purpose? The purpose of *The Peaceful Valley* was an exploration of filters(hue & saturation).

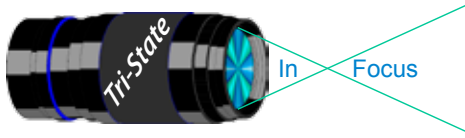
If the primary observation of the photograph are the photographic tools and techniques used, what has happened to the subject of the photograph? When does the photograph cease to be a photograph and is now a piece of digital art?

To be continued - next Issue

I will cover the concepts listed below in the next issue of the club Newsletter:
Communication, Viewer engagement,
Technical Quality & Using Photographic Tools
& Presentation

The particular booklet that I used for this is “Photographic Evaluation – A Concise Guide for Evaluating Photography” by Jim Crew, November 2011. If you are interested in a copy, e-mail me the request so I can send it to you as a pdf attachment; or you can Google the title and find the original downloadable pdf – this is advisable as there are many other interesting articles on Jim Crew’s website.

Donna



Observing and/or Photographing the Heavens

The Night Sky in March 2014

Answer to the “question of the month.” Only one planet has not completed even one orbit of the sun since the establishment of the United States: Pluto, the Roman god of the underworld, takes 248.43 years. In the Greek ancient deities, he is called Hades. Neptune *only* takes 164.78 years.

March 9th. In honor of my 39th birthday, Daylight Savings Time begins at 2 .

March 9th. In honor of my 39th birthday,

Daylight Savings Time begins at 2 a.m.

March 9/10 Jupiter, his Greek counterpart Zeus, will be “close” to the upper left of the Moon on the 9th and to the upper right on the 10th.

March 17th Mars is to the lower left of the Moon and will rise in mid-evening.

March 18th The Moon, Spica [a star] and Mars will form a triangle as they climb “skyward” around 10:30 or 11 p.m. Mars, the Roman war god (Greek Ares), will be to the upper left of the Moon.

March 20th If you are up very early – first light – look for Saturn to the upper left of the Moon.

March 21st Saturn is just above the Moon as they “join hands” in climbing into the sky. (Well, not really, of course, but doesn’t that sound romantic!)

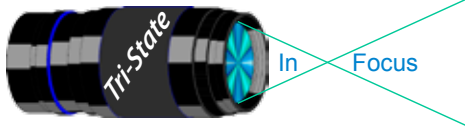
March 27th Enter (drum roll) Venus looking like a star and will be called “the morning star” low in the east-southeast.

My source of the astronomical facts: *StarDate Sky Almanac 2014*, a publication of university of Texas/ McDonald Observatory that recently celebrated the 75th anniversary. It is one of the great ones.

In the February edition, I mentioned the importance of **Carl Sagan** to the professional/ amateur astronomer. Consider his comment about the dimensions of space in an indirect quote: "If there were only three honey bees flying over the United States, each would have more space between them than the stars have among the other stars."

Ah, the vastness of space. Where are the boundaries? “There is no boundary,” you say. You are probably right. Where does it all begin? Eventually there will be one last perfect day and then?

*By John Deering
"a would-be astronomer if I were
smarter"*



Observing and/or Photographing the Heavens

The Night Sky in April 2014

April 5th Look for Jupiter this evening. You will find *him* to the upper left of the Moon. Orion, the hunter, is to the lower left. What does he look like?" you ask. Look for his belt – three stars that appear in a line. Then you can look for his sword hanging from the belt. (He is quite a guy!) Let your imagination wander, and you'll think you see more of him.

April 6th Jupiter is close to the upper right of the Moon. Well, he's not very close, of course, but appearances can deceive. When you spot him, you are actually seeing that which he looked like 8 minutes ago since it takes 8.25* minutes for the reflected light to reach your eyes.

April 8th Mars, the bright "orange" planet, rises at sunset and remains in the sky all night. Maybe you will see our spacecraft wandering around there. No, I am kidding, but they are there and going strong – except for one that "bogged down" and was unable to free itself. The last one to arrive there illustrates the ingenuity of man in that it landed there smoothly. It is as large as a small automobile – and we – the United States despite the idiocy of Congress – did it. I hope you were able to watch the procedure at the time. It showed great intellect – and some good fortune too, for that matter.

April 13th and 14th the astronomers of the University of Texas at Austin call our attention to a particularly "beautiful encounter with Mars, the star Spica, and the full Moon undergoing a total eclipse on the second night."

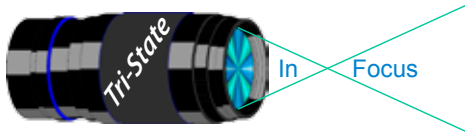
April 16th Saturn, the most beautiful planet of all, is one degree to the left of the Moon as they rise this evening.

April 21st Look for shooting stars tonight; the Lyrid meteor shower will be at its best.

April 25/26th for you early rises, Venus is pretending to be a star again -- the morning star at that -- and is bright. Very bright! Look for *her* to the lower left of the Moon at first light on the 25th and to the lower left on the 26th.

*If it takes 8.25 minutes for the light of Jupiter to reach us, how long do you think it takes the light of the sun to reach us? Are you ready for this? Light traveling at 186,000 miles per second takes 8 minutes. To the star nearest the earth? Four years and three months. See what I meant last month about three honey bees "flitting" around over the U.S.? Let's plan a field trip! If we decide to travel at the speed of light, it won't take very long. We won't even age that much. Think of the photographs we'll get!

*By John Deering
"a would-be astronomer if I were smarter"*



How to Prepare An Image For Pdi Display.

Many people have asked over and over again “How do I make my image ready for PDI competition?” This is a description of how I do it which seems to be successful for me.

We all have our favorite way of processing our images - from shooting jpegs to shooting in raw files and making some adjustments ourselves. Note that, *if the image you took is bad, no amount of making adjustments will fix it.* That said, when we display an image, the amount of light, color & contrast falls off depending on the distance between the projector and the wall due to the light scatter in the air amongst other issues. Figure the distance between the projector and the wall, is about 10-15 feet.

On my computer with it's monitor, I prepare my image to my satisfaction. Everyone has their own way of preparing/correcting/editing their images with their favorite software. You can adjust these steps to fit the software you use. Note: Step 4 is an optional step that I use for my computer. The rest of the steps are pretty general.

- 1) **Backup.** Save the image as a PSD file at full size so you can redo the entry file as needed.
- 2) Because I use layers in processing my image, I flatten the image and make sure that it still looks good.
- 3) **Resize the image.** In *Photoshop*
 1. (image/image size), in “pixel dimensions”
 2. set the longest side to 750 pixels.
 3. The shorter size should automatically adjust to less than 750 pixels.

In *Photoshop Elements*:

1. Open the image to be re-sized
2. Image>Resize>Image Size
3. A box will open - The top two boxes will show the image size in pixels.
4. Change the largest size to 750.
5. If the Resample box is checked at the bottom all other adjustments will automatically adjust.
- * Review the image to make sure it looks good

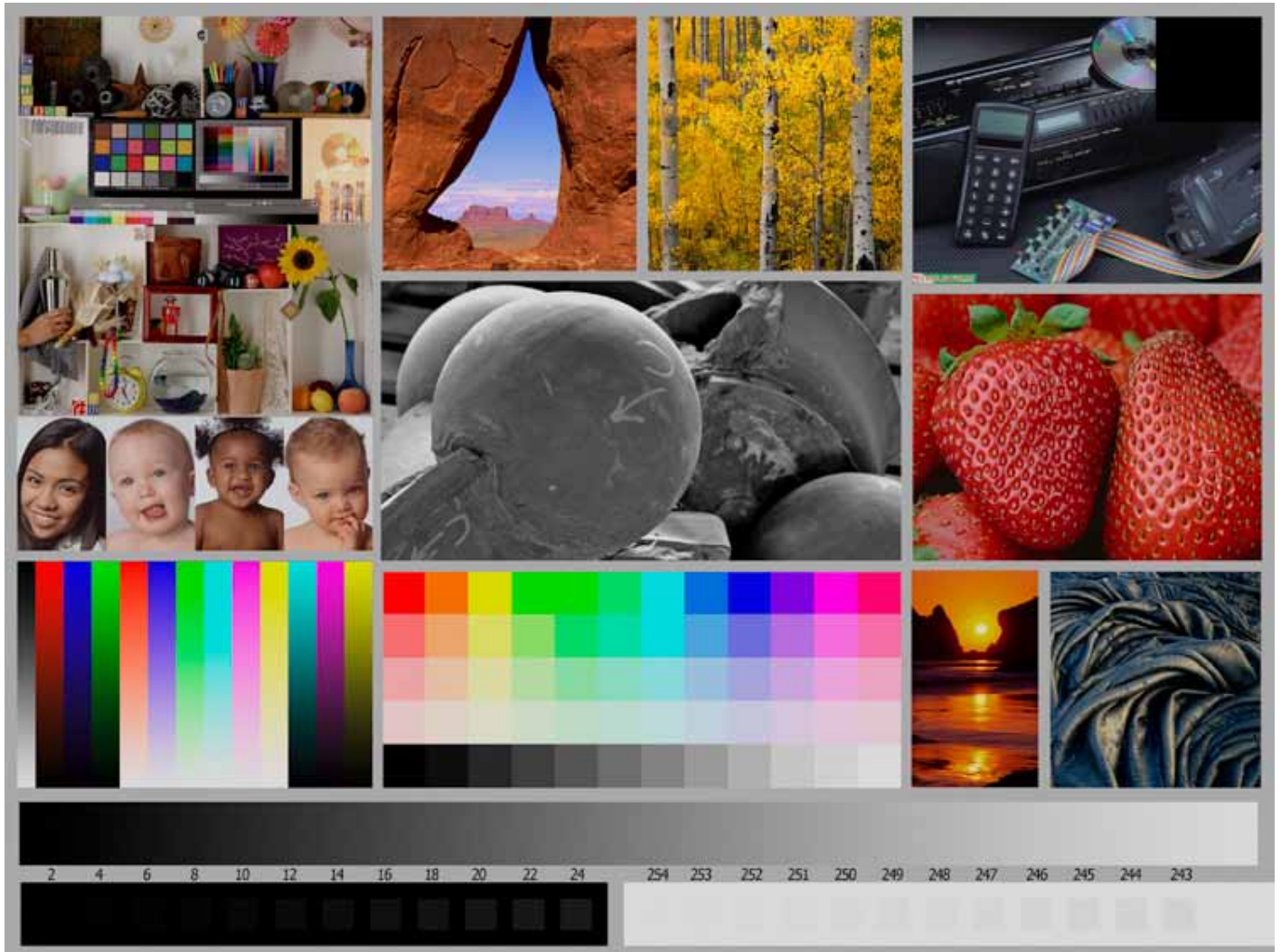
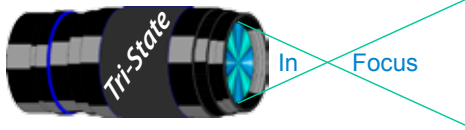
- 4) (*My optional step*) This next step may or may not need to be done with your image. But, I have found with my computer that if what is on my screen is already dark I may not need to do anything. Otherwise, I darken a light image by using a gamma setting of about .90. This is not much of a change but it has kept my images from looking dull and lifeless when projected.
- 5) **Save as a JPG.** I save the image file as a JPG file with baseline “standard” and a quality of 12 (maximum – least amount of JPG compression). JPG files are compressed by nature – you want the least amount.
 - * Remember - you can only open and save a Jpeg file 6 times before you notice pixelation and degradation of image quality.
 - * For the best display, I avoid opening and saving the Jpeg file after this point. If I need to make a correction at this point, I go back to my pre-jpg file to make the correction and then resave it as a jpg.
 - * Yes, the JPG is significantly smaller than your original file. But it is the correct size for sending to Jerry Fritsch for your competition entry.
- 6) **Review your image at 100%.** Photoshop Hint: Double click the magnifying glass in the tool bar to get 100% magnification. This is what will be displayed.

After following this procedure, you have a file that should be ready for PDI display. Send it as an attachment with title to Jerry Fritsch by Thursday Midnight before the Friday meeting.

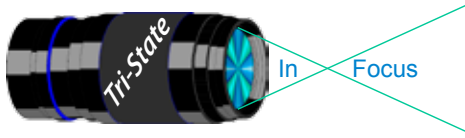
I hope this helps everyone with the process. If you have any questions, feel free to ask.

Donna

Thanks for Bob Ihrig for the Photoshop Elements instructions.



This is the image used to calibrate the Projector for PDI images. *(Note - do not use this image in the newsletter as it has been enlarged and therefore degraded.)* The file of this image is located on our website at <http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg> Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image. For any other questions, see Jerry Fritsch.



February Pictorial -
Unusual Strange or Odd - informal

Slides - Accomplished

- 1 Jones, Margaret Totem Pole
- 2 Jones, Richard Giant Jack Rabbit
- 3 Deering, Ann Charge

PDI - Tyro

- 1 Haakenson, Bryan Unexplainable Momentum
- 2 Smith, Randy Ghostly Ice Man Footprints
- 3 Spencer, Marquelle Surprising Chimney
- 4 Charette, Nee Two Bikinis

PDI - Accomplished

- 1 Charette, Nelson In the Woods
- 2 Voelker, Dale Hand Of God
- 3 Thompson, Dan Seasonal Display
- 4 Everman, Wilda Petrified Alien In the Valley Of Fire
- 5 Reeme, Pete The Gyrocopter

Prints - Tyro

- 1 Hathorn, Lisa Am I Who You Think You See?
- 2 Beck, Ron A Day At the Beach

Prints - Accomplished

- 1 Kubler, John Say Cheese
- 2 Carpenter, Jerry Streaming City
- 2 Kraus, Mark Little Miss Muffet
- 4 Ihrig, Bob Reflection Of a Vampire
- 5 Loughry, Donna Utah State Tree
- 6 McBreen, Jane Waiting My Turn
- 7 Sallee, Joy Frozen Bubble

February Nature -
Open - informal

Slides - Accomplished

- 1 Jones, Margaret Sign Of Spring
- 2 Deering, John Canadian Water Lily
- 3 Deering, Ann Wild Berries

PDI - Tyro

- 1 Smith, Randy Reflective Pond
- 2 Haakenson, Bryan Reflections At Laurel Falls
- 3 Spencer, Marquelle Look At Me

PDI - Accomplished

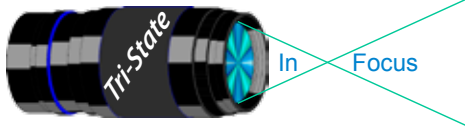
- 1 Voelker, Dale Logan Pass Meadow
- 2 Charette, Nelson Jelly Fish
- 3 Everman, Wilda Native Hibicus
- 4 Thompson, Dan Cinnamon Black Bear
- 5 Reeme, Pete American White Ibis
- 6 Ginn, Roger Peekaboo

Prints - Tyro

- 1 Scheall, Ted Backyard Red Head
- 2 Hathorn, Lisa Springtime

Prints - Accomplished

- 1 Kraus, Mark Sparrow
- 2 Kubler, John Blue Dasher
- 3 Carpenter, Jerry Pink-A-Boo
- 4 Ihrig, Bob Last Launch
- 5 Loughry, Donna Snowy Holly
- 6 Jones, Richard Assassin Bug
- 6 Sallee, Joy Just Like Home



PSA InterClub Competition

PSA Deadlines for entries 2013-2014

Club Entry Deadline:	TSPS Coordinator	PSA Entry Deadline:	Division	Round
Oct 1st	Jane McBreen	Oct 10th	Pictorial Print Division	Round 1 (MAIL)
Oct 1st	Donna Loughry	Oct 15th	Nature Division	Round 1
Oct 15th	Joy Sallee	Nov 1st	Projected Image Division	Round 1
Dec 1st	Jane McBreen	Dec 10th	Pictorial Print Division	Round 2 (MAIL)
Dec 15th	Joy Sallee	Jan 1st	Projected Image Division	Round 2
Jan 1st	Donna Loughry	Jan 15th	Nature Division	Round 2
Feb 1st	Jane McBreen	Feb 10th	Pictorial Print Division	Round 3 (MAIL)
Feb 15th	Joy Sallee	Mar 1st	Projected Image Division	Round 3
Apr 1st	Jane McBreen	Apr 10th	Pictorial Print Division	Round 4 (MAIL)
Apr 1st	Donna Loughry	Apr 15th	Nature Division	Round 3
Apr 15th	Joy Sallee	May 1st	Projected Image Division	Round 4

General Digital Image File Rules

Each image must have the following maximum size:

Horizontal images will be no more than 1024 pixels wide or 768 pixels tall.

Vertical images will be no more than 768 pixels tall.

(Unless your image proportions are in the exact ratio of 4 to 3, one of these dimensions will be less than the maximum.

The images will be projected as received, as long as not over the maximum.)

Save the file in jpeg format only. (There are no file size restrictions.)

sRGB color space is recommended for optimum results.

File name restrictions are only those that are designated on the entry web page. The web site will send an automatic response back to the representative, confirming entry.

If entries are submitted after the closing date for the competition, they may be refused acceptance.

PID (Projected Image Digital) *(TSPS calls them PDIs)*

Club Member Coordinator – Joy Sallee

The photographs will be digital only (traditional film images scanned into digital format or direct from digital cameras), and will meet PSA's general requirements for photographs entered into exhibitions. (The photographic work must be the maker's, commercial clip art is not allowed, etc.) The category is General, and includes Alterations.

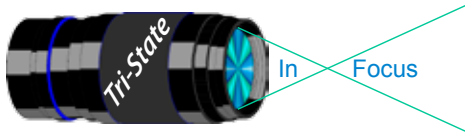
Nature Division

Club Member Coordinator – Donna Loughry

PSA Nature Definition of Nature Photography as follows:

Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The **story telling** value of a photograph **must** be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements enhance the nature story. The presence of scientific bands, scientific tags or radio collars on wild animals is permissible. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add to, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content are permitted. All adjustments must appear natural. Color images may be converted to grayscale monochrome. Infrared images are not allowed.



PSA InterClub Competition - cont.

Images are not required to meet the requirements of the PSA Definition of Wildlife. Zoo shots and Game Farm shots are eligible provided the *artificial habitat is not apparent* in the image. Since titles will be read, I recommend you *do not advertise the fact something was taken at a zoo or other controlled situation as part of the title.*

Prints Competition Division

Club Member Coordinator – Jane McBreen

There are five (5) categories:

Large Monochrome prints (LM),
Large Color prints (LC),
Small Monochrome prints (SM),
Small Color prints (SC), and
Creative Altered Reality (CAR) prints. CAR can be a mix of large and small prints. (*note special rules apply for this contact Jane McBreen.*)

It is possible for a club to enter a total of 20 prints in each Round if they competed in all five (5) categories.

Each of the four (4) prints entered must be by four (4) photographers for each category. If a club is not able to submit four prints it can submit a partial entry (example: two prints by only two different photographers).

Domestic Prints (USA & Canada) may be mounted or un-mounted; however, *un-mounted prints are preferred*. All prints must be entirely the work of the photographer.

Monochrome prints may be toned. Monochrome prints may be enhanced by the addition of a single color. Prints with two or more colors must be entered as a color print.

Small prints can be no larger than 8.5 X 12 inches including the mounting, if mounted.

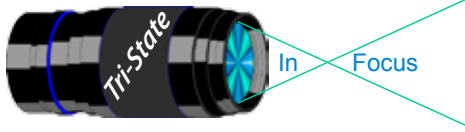
Large prints can be no larger than 16 X 20 inches including the mounting, if mounted.

Creative Altered Reality prints (CAR) can be a mix as long as the 4 prints are by 4 different makers: Large Monochrome or Large Color Prints or Small Monochrome or Small Color Prints. Small & Large prints, color and monochrome will be judged together. An entry is not limited to images created and/or modified digitally.

Prints, which have been judged in a previous competition during the year, cannot be entered in another competition during the same year.

Prints, which have been given awards in previous years, cannot be entered in the same category.

Entering clubs must send the host club sufficient return postage in the form of checks or money orders made out to the Host club Rep. The host club can hold prints until return postage has been received. Please do not send stamps. *Please take advantage of not returning prints to save postage.*



TRISTATE PHOTOGRAPHIC SOCIETY COMPETITION CATEGORIES - 2014

<u>Pictorial (1st Meeting)</u>		<u>Month</u>	<u>Nature (2nd Meeting)</u>	
Open	Informal Prints	January	Patterns &/or Textures	Informal Prints
Unusual, Strange or Odd	Informal Prints	February	Open	Informal Prints
Open	Formal Prints	March	Frozen Water	Informal Prints
Triangles	Informal Prints	April	Animal Closeup(s)	Informal Prints
Open	Informal Prints	May	Open	Formal Prints
Mechanical Innards	Informal Prints	June	Open	Informal Prints
Open	Formal Prints	July	Weeds &/or Wildflowers	Informal Prints
Foggy Landscape	Informal Prints	August	Animals that can fly	Informal Prints
Open	Informal Prints	September	Open	Formal Prints
Friendship Park	Informal Prints	October	Open	Informal Prints
Open	Formal Prints	November	Against the Light	Informal Prints
Long Exposure	Informal Prints	December	Open	Informal Prints

Reminder:

Limit 1 print for Competitions.

A Formal print is Matted only - no Frames.

An informal print must be no thicker than 1/8th of an inch.

Additional print(s) will be for Display and Discussion.

For PDI (Projected Digital Image)

If you would like to participate in the Projected Digital Images competitions you can email them to Jerry at jafritsch01@yahoo.com up through the Thursday before each Friday meeting. They should be JPEG format (.JPG file type) with the longest side having 750 pixels or less.

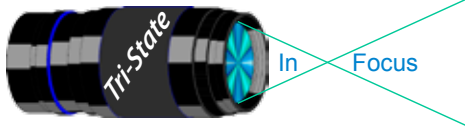
You can re-size the images in your digital processing software, usually under Image, then Image Size. Change the scale to pixels (not inches or cm), and modify the longest side (height or width)

to 750. The other dimension should automatically adjust.

If you don't know how to adjust the size, or can't, feel free to email the image to Jerry. He will adjust the size. For best color results, your JPEG image should also use a sRGB color profile.

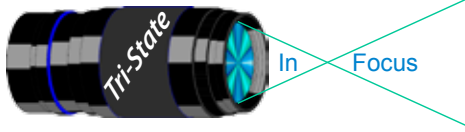
Please include your name, the image title, and if you are competing in Tyro or Advanced categories in the e-mail.

The file used to Calibrate the Projector for PDI images is located on our website at <http://www.tristatephotographicsociety.com/Documents/TristateProjector.jpg> Once the image is open, right click on the image and choose "save image as" to save to the directory/folder where you want to keep the image.



Topics for 2014 with Descriptions

P/N	2014	Topic	Description
Nature	January-14	Patterns &/or Textures	Any pattern or texture found in nature, including but not limited to rocks, sand, animal parts, clouds, etc. - both Flora & Fauna.
Pictorial	February-14	Unusual, strange or odd	Self explanatory
Nature	March-14	Frozen Water	Includes, but not limited to, Ice, snow, frost and/or icicles. Show us a solid state of water.
Pictorial	April-14	Triangles	Triangles in the landscape/cityscape etc. such as roof peaks, design elements of a building, portion(s) of food, a traffic sign or musical instrument etc. (NOT included - Triangles such as a triangular arrangement of 3 objects).
Nature	April-14	Animal Closeup(s)	Close up of any animal or part of an animal.
Pictorial	June-14	Mechanical Innards	Insides of any man-made device, including but not limited to tractors, engines, watches, clocks, computers, etc.
Nature	July-14	Weeds and Wildflowers	Any type of weed or wildflower is fine. A single plant or a field full of them is fine (Cultivated plants or fields are not included.)
Pictorial	August-14	Foggy Landscape	Self explanatory
Nature	August-14	Animals that can fly	Any animal that is capable of flight or has the ability to glide in the air. This includes but is not limited to birds, bats, insects, flying fish, flying squirrels, sugar gliders, etc. Subjects do NOT have to be in flight.
Pictorial	October-14	Friendship Park	An image taken at Theodore M. Berry Friendship Park. Note: Map & Directions will be provided.
Nature	November-14	Against the light	An image that shows backlight or a Silhouette.
Pictorial	December-14	Long Exposure Photography	Long-exposure photography involves using a shutter speed equal to or longer than 1/4 of a second. A Long exposure does not have to have blurred elements. For example, a 30 second shot of a city street at midnight may have everything in the frame in sharp focus. Or star trails among stationary tree or rocks, car light trails in a night cityscape, "silky" waterfall or stream.



TRISTATE PHOTOGRAPHIC SOCIETY COMPETITION CATEGORIES - 2015

<u>Pictorial (1st Meeting)</u>	<u>Month</u>	<u>Nature (2nd Meeting)</u>
Open	Informal Prints January	Landscape of a season Informal Prints
Bridges	Informal Prints February	Open Informal Prints
Open	Formal Prints March	SkyScape/Cloudscape Informal Prints
Urban/City Landscape	Informal Prints April	Animals with Fur Informal Prints
Open	Informal Prints May	Open Formal Prints
American Pioneer	Informal Prints June	Open Informal Prints
Open	Formal Prints July	Flower(s) Informal Prints
Abstract or almost	Informal Prints August	Moving Water Informal Prints
Open	Informal Prints September	Open Formal Prints
Urban Wildlife	Informal Prints October	Open Informal Prints
Open	Formal Prints November	Trees Informal Prints
Wheels	Informal Prints December	Open Informal Prints

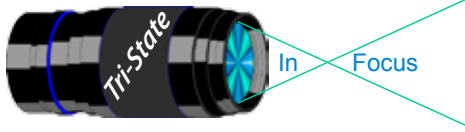
Reminder:

Limit 1 print for Competitions.

A Formal print is Matted only - no Frames.

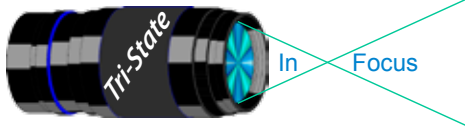
An informal print must be no thicker than 1/8th of an inch.

Additional print(s) will be for Display and Discussion.



Topics for 2015 with Descriptions

Topic		Category	Guidelines/Suggestions
Landscape of a season	January	Nature	Image illustrating a season (Spring, Summer, Fall, Winter.)
Bridges	February	Pictorial	Whole or part of a bridge(s) of any size, shape, use or condition.
SkyScape/Cloudscape	March	Nature	Just the sky, including but not limited to Sun, Moon, Clouds and/or Stars or other atmospheric conditions or elements with minimal other Nature objects in the frame. Example: Sunset Illuminated Clouds with a very few tree branches on an edge just to anchor the image.
Animals with Fur	April	Nature	Non-Domesticated animals with fur that is of any color, length or type. Definition of fur: fine, soft hair on an animal. May be course or fine, of any color and of any length. This does not include Feathers or Scales.
Urban/City Landscape	April	Pictorial	A scene which includes but is not limited to traffic, clustered housing, street games, people gathered on the street corners, waiting to cross the street, day or night or anything in between or any season.
American Pioneer	June	Pictorial	Depiction of people and life styles of times past in America. This would include but is not limited to living history exhibits or museums showing settlers, farmers, ranchers--their homes, ways of life, and activities.
Flower(s)	July	Nature	Any Single or Multiple, Non-Hybrid Flower(s) in a natural setting. Examples might be but are not limited to: a field of flowers or a flower(s) in the woods.
Moving Water	August	Nature	Including but not limited to Waterfalls, Streams, & Rivers.
Abstract or almost	August	Pictorial	An image of part of a subject so that it may not be obvious what the whole subject is. Definition of abstract photography: A photograph that does not attempt to represent external, recognizable reality but seeks to achieve its effect using shapes, forms, colors, and textures etc.
Urban Wildlife	October	Pictorial	Any non-domestic animal that might be found in a city or suburb. This could include but is not limited to: deer, squirrels, raccoons, Opossums, Coyotes, Insects, Lizards, birds such as pigeons, etc.
Trees	November	Nature	Whole or part of a tree(s) Including but not limited to bark, branches, leaves, flowers, seeds etc.
Wheels	December	Pictorial	Can be a wheel(s) (or gear(s)) of any kind. Definition of a wheel: a Circular frame or disk that revolves or can revolve around an axle or rod.



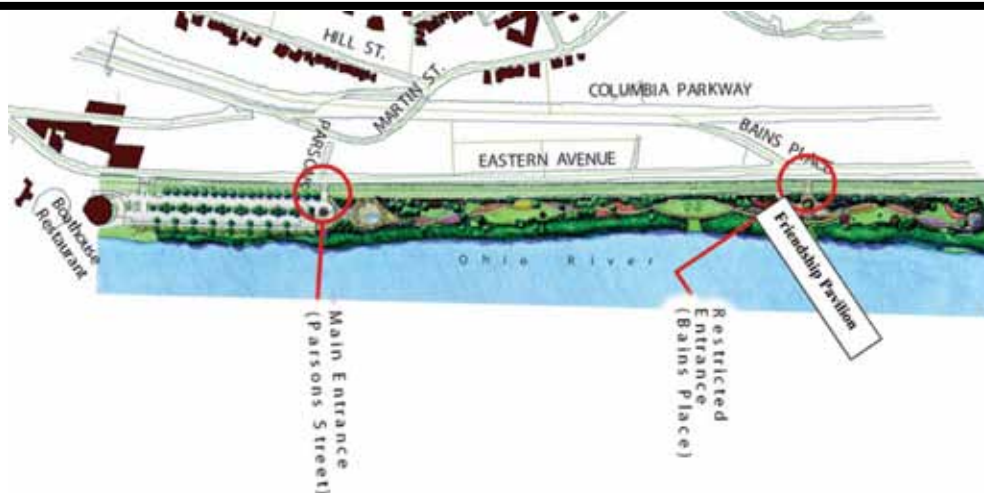
Directions to Friendship Park

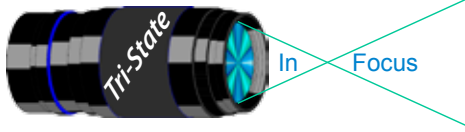
Located on 1135 Eastern Ave. Cincinnati

from the Campbell County Cooperative Extension Service Office (where we have our meetings)

Summary: 7.2 miles

1. Depart 3500 Alexandria Pike, Newport, KY 41076 [3500 Alexandria Pike, Newport, KY 41076] on US-27 [SR-1998] (North) 0.6 mi
2. Keep RIGHT onto I-471 5.8 mi
3. Entering Ohio
4. At exit 6A, turn RIGHT onto Ramp 153 yds
5. Keep LEFT to stay on Ramp 0.1 mi
6. Turn LEFT (South) onto E 3rd St 109 yds
7. Bear LEFT (South-East) onto Eggleston Ave, then immediately turn LEFT (North-East) onto US-50 TRUCK [US-52] 0.6 mi
8. Arrive 1135 Eastern Ave, Cincinnati, OH 45202 [1135 Eastern Ave, Cincinnati, OH 45202]





April 2014 Meeting Dates:

Friday, April 04, 2014 - Pictorial - 1st Friday
Campbell County Extension Service Office.
Time: 7:00 pm

Friday April 18, 2014 - Nature - 3rd Friday
Campbell County Extension Service Office.
Time: 7:00 pm

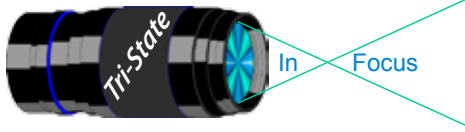
May 2013 Meeting Dates:

Friday, May 02, 2013 - Pictorial - 1st Friday
Campbell County Extension Service Office.
Time: 7:00 pm

Friday May 16, 2013 - Nature - 3rd Friday
Campbell County Extension Service Office.
Time: 7:00 pm

Editor's Note:

Deadline for the Next Issue - May 2014
Monday, April 28, 2014.



Website:

<http://www.tristatephotographicsociety.com/>

Facebook:

<http://www.facebook.com/pages/Tri-State-Photographic-Society-Photo-Club-NKyCincinnati-Area/262631450437635?sk=wall&filter=1>

PSA:

<http://www.psa-photo.org/>

E-mail Address Change Reminder.

If you change your e-mail address there are lots of people to notify, and it is easy to forget someone who needs to know your new address.

Remember to let Bob Ihrig (rdihrig@fuse.net) know of any address change so he can update this on the ListServ. Please put "Tri-State" in the subject box.

2013 Tri-State Officers & Chairpersons

President	Donna Loughry	Pictorial Slide Chairs	Margaret Jones
Vice-President	Margaret Jones	Slide Projector Operator	Dan Thompson
Secretary	John Kuhbler		Dale Voleker
Treasurer	Wilda Everman	Pictorial Print Chairs	Dan Thompson
Website	Donna Loughry		Jane McBreen
Banquet	Teresa McGill	Nature Print Chairs	Roger Ginn
Refreshments	Joy Sallee		Jane McBreen
Equipment	Dale Voleker, Jerry Carpenter	PDI Pictorial	Misty Griffith
	Pete Reeme, Dan Thompson	PDI Nature	Bob Ihrig
Location & Setup	Bob Ihrig		Randy Smith
List-Serve Manager	Bob Ihrig	PDI Equipment	Jerry Fritsch
Exhibits/Publicity	Teresa McGill (Richard Jones & Bob Ihrig)	Newsletter	Mark Kraus
		Points/Awards	Bob Ihrig
Field Trips	Teresa McBill Lisa Hathorn	Programs	Donna Loughry
		Refreshment Supplies	Margaret Jones
Membership	Jerry Carpenter	FaceBook Manager	Richard Jones
Nature Slide Chair	Richard Jones Dan Thompson	PSA	Lisa Hathorn
			Nelson Charette
			Joy Sallee - Club Rep. & PID
			Donna Loughry - Nature
			Jane McBreen - Print