

POLY SPEAKS

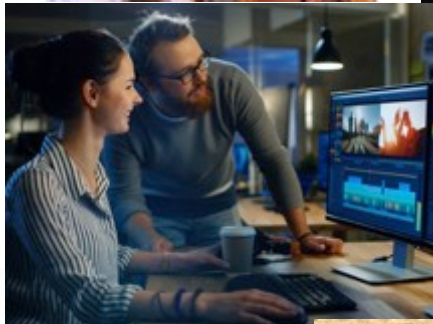
Magazine of the Polyphoto Camera Club



POLY
PHOTO CLUB

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SD Fair 2018

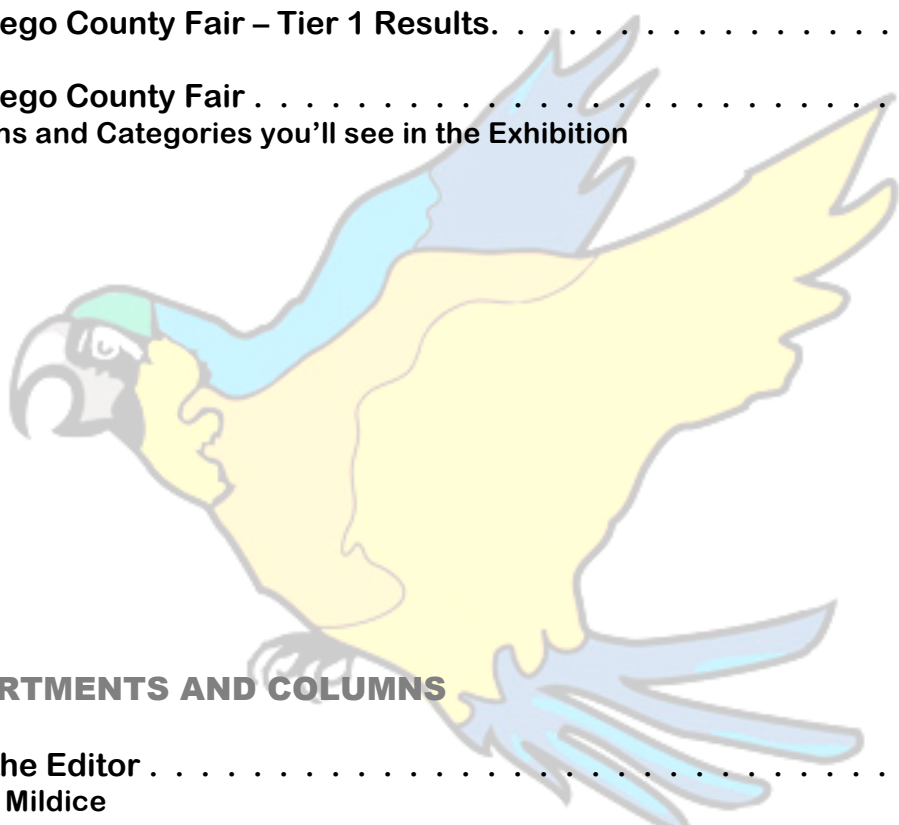
**Hundreds of Interesting Things
to See and Photograph**

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President – Diane Patterson | Vice President – Josi Ross | Secretary – Robin Stern | Treasurer – Pat Michalowski

Editor – Jim Mildice

From the Editor

June is the San Diego County Fair month. I know many of you have been getting ready for the last couple of months. We had been working on our images for submission, so that they can be juried for inclusion in the exhibition and (hopefully) participation in the awards.

But that's all over now. It's time to bask in the glory of our success, and accept the accolades of our peers (or grumble over the "blindness" of the judges).

Seriously, the hard work is over for the participants. Now we can enjoy the Fair like "normal" people do.

Go to the fair. See the Photography galleries. (Don't forget the student gallery for fresh outlooks and inspiration.) Criticize the judges. ("How could they possibly pick that one?") Go to the other exhibits that interest you. (My personal favorites are Woodworking and the Student Showcase.) Take some pictures. Shop and look for bargains in the vendor buildings. Take in a concert. Eat your way down the Midway, and pig-out on all the food that tastes so great, but you hardly ever get to eat. *"Try the fun part, you'll like it."*

Speaking of the **Fair Photo Exhibition**, it looks like Poly members are doing very well again. By my count, 25 of you entered and had 95 images accepted for the gallery. So far, the Poly champions are Barbara Fletcher and Rick Wiley with nine acceptances each. Congratulations to all of you!

We've also included a summary version of the Fair's Divisions and Classes list in this month's issue. Hopefully, that can help you navigate around the Gallery so you can more

easily find the subjects that interest you the most, when you come to see the final results.

Have you ever wondered why some photographers like their cell phones so much? This chapter of Dee's Series of Articles addresses this issue.

Of course, it's obvious that there is a tremendous advantage for photographers to have a good-quality camera with them everywhere they go. But Josi Ross and Beverly Brock use their mobile devices (with appropriate Apps) to produce artistic images directly. Dee talks with Josi and Beverly this month, and gets them to tell us how that works for them and what software they use.

If you are interested in more details about their process and workflow, they are providing a live workshop for the June 16 Poly meeting. Bring your cell phones. I'm sure you'll learn a lot.

This month, I read an article about complex titles for exhibition photographs. For some images, we are coming close to doing much more than providing a title that gives a little more information or is a simple prompt about the photographer's intention. Now we often seem to be going too far toward making the picture merely an illustration that accompanies a written idea or story.

It used to be that when we saw pictures in a gallery, titles with the work were mostly about where and when they were taken. The expectation was that the photographs stood on their own, were to be viewed and understood on their own terms, usually as single images sitting next to other single images.

Personally, I think it's time we got back to that.

Quote of the Month

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them."

— Elliott Erwitt



June 1 – July 4, Del Mar, California

An international juried exhibition of color and black-and-white photographs, and digital art.

Gene Wild, Coordinator Lois Fong-Sakai, Assistant Coordinator

EVENTS AT THE EXHIBITION OF PHOTOGRAPHY

Judges Roundtable, Wednesday, June 6

Judges Critique, Wednesday, June 13

Tips from Photographers, Wednesday June 20

The Direction of Photography panel, Wednesday, June 27

Photo Shootouts, Saturday June 16 and June 30 (Entry fee and advanced registration required)

AWARDS

The following awards will be conferred in each class in each division. Awards provided by sponsors may be gift certificates but are of equal value to awards in other classes.

First place \$200 and a Rosette

Second place \$175 and a Rosette

Third place \$150 and a Rosette

Fourth place \$125 and a Rosette

Special awards will also be given in addition to the Division/Class awards.

Best of Show: \$100 and a Rosette. Selected from first-place winners in all classes.

Coordinator's Award: \$100 and a ribbon.

Margaret Frye Perpetual Award: \$100 and a ribbon.

People's Choice: A ribbon and an award, donated by Nelson Photo Supplies, selected by popular vote during the Fair.

Honorable Mention: Ribbons will be awarded at the discretion of the judges. Other donated awards will also be given.

DIVISIONS AND CLASSES

DIVISION 1201: COLOR SCENIC (Landscape)

- Class 001 Spring
- Class 002 Summer
- Class 003 Fall
- Class 004 Winter

DIVISION 1202: COLOR

- Class 005 Waterscapes, Seascapes, Waterfalls, Water Details, etc.
- Class 006 Architecture or Cityscapes
- Class 007 People, formal: **Awards donated by George's Camera**
- Class 008 People, informal:

DIVISION 1203: COLOR NATURE

- Class 009 Flowers - **Awards donated by George's Camera**
- Class 010 All other Plants and Trees
- Class 011 Wild Animals – Mammals
- Class 012 Wild Animals - Birds
- Class 013 Animals - Insects, Reptiles, Amphibians, and Aquarium Sea Life

DIVISION 1204: CELL PHONE

- Class 014 Cell Phone

DIVISION 1205: BLACK & WHITE

- Class 015 Scenic (landscapes, waterscapes)
- Class 016 Nature (plants, insects and wild animals)
- Class 017 Architecture or Cityscapes
- Class 018 People (formal or informal)

DIVISION 1206: COLOR OR BLACK & WHITE

- Class 019 Documentary

DIVISION 1207: COLOR, BLACK & WHITE OR DIGITAL ART - No Style Restrictions

- Class 020 Close Up, Macro, and Micro -
- Class 021 Sports
- Class 022 Still Life
- Class 023 Abstract
- Class 024 Underwater **Awards donated by Blue Abyss Photo**
- Class 025 Our Best Friend
- Class 026 Family Moments
- Class 028 Fair Theme - "How Sweet It Is"
- Class 029 At the Fair
- Class 030 All Things Mechanical

DIVISION 1208: FILM AND ALTERNATIVE PROCESSES

- Class 031 Film and Alternative Processes

DIVISION 1209: DIGITAL ART

- Class 032 Digital Photographic Art
- Class 033 Digital Artwork and Illustration

DIVISION 1210: LARGE PRINTS -

- Class 034 Large Prints **Awards donated by George's Camera**

DIVISION 1211: SPECIAL EVENT

- Class 035 2017 Solar Eclipse Experience

Musings from Dee on “Mobile Device Artistry”

By Dee Elwin

In the last issue of the Newsletter, I asked two of our members, Jim Mildice and Dan Palermo to share their “secrets” of creating Altered Reality images. For this issue, I’m focusing on cell phone photography with apps created for editing these images. Two names came to mind as resources for this article; Josi Ross and Beverly Brock. Josi and Beverly will be presenting a Mobile Art workshop on June 16th. I hope you’ll join them to learn how to create art in this relatively new style.

From Josi:

What is my thought process?

I let the photo speak to me. Is there a story here? Does it want to be painted? Texturized? Is it an element for a composite or would a simple edit work best? Then I decide on the apps to manipulate the photo into what it wants to be. I enjoy Photoshop, but find my creativity is much more spontaneous with mobile art. I use cell phone shots as well as photos taken with my “big” camera.

I love my iPad Pro and Apple Pencil. This combination lets me really get into a photo and mask or draw easily. The iPhone is good for some of the more basic apps. Having a number of apps and knowing their capabilities is important in this process.

Do I have an idea first?

Unless I’m working on a project for a class, I just photograph what I like and play with the photos later. I do some compositing of photos but the ideas for that usually come after I see what I’ve shot, and one thing leads to another. I will use multiple apps in achieving the look I want and often the final edit will look completely different from any original idea I had in mind.

Where do I get my ideas?

On a good day the ideas just pop into my head. Mostly I get ideas by looking at the works of others. Instagram is a quick and easy way to find new ideas. I follow artists whose works make me smile or inspire me to try something new, whether they are photographers, digital artists or pen and paper artists. Of course taking classes is a wonderful way to open your eyes to new possibilities.



Before and After



What inspires me?

I used to be a purist when it came to taking photos, but now I'm truly inspired with the idea of turning my images into something I consider artsy. Any new style or technique I learn is energizing. Now it's hard for me to leave a photo alone!

What are my favorite apps?

I have so many but the ones I use most are: *Snapseed, Enlight, Stackables, Image Blender, Filters, Superimpose, Sketchmaster, Distressed FX, Clever Painter, Photoshop Fix, Adobe Draw, Brushstroke* and *Leonardo*.

How did I learn to use them?

I first learned of mobile art from Theresa Jackson's mobile art workshop at Poly. (That's a shameless plug for Poly's workshops). I then sought out on-line classes.

These have been a big help in learning the power of apps and expanding my creativity.

What workshops/tutorials do I recommend?

For me on-line classes work best. They are usually detailed and well organized, and I can go back and review techniques.

I recommend purchasing Susan Tuttle's Mobile Art Mastery on-line class as a start. This was the first mobile art class I purchased and through the lessons I got a good basic overview of a number of apps and how to use them to turn my photos into art. A good follow-up would be classes by a wonderful and creative teacher – Tricia Dewey.

These are some of the artists I follow on

Instagram:

- Bryanfpeterson
- Lizzy_pe_
- Donna Eaton
- Kathleen Clemons
- Annemarie bt
- Still_life_gallery
- Tv_fadingbeauty
- Kerstinfrankart
- Raw_flatlays
- Jheidenphoto
- Elviestudio
- Berrywaterfest
- Alessiotrerotoli
- Jreid1031
- And some wonderful Poly members

My name on Instagram is "sdjro" if you want to follow me.

From Beverly:

Why do I take cell phone images? Cell phones are smaller and lightweight (compared to my DSLR). Mine is always with me so I can capture images at any time.

Where do I get my ideas? I call it the "Pop-in Image". I will see something on the street, in a book, on Instagram or just in my mind - any of these can trigger an idea for a picture. Then I start creating and there is my new image.



What apps do I use? I found great apps that do quality work. Josi Ross inspired me with her work. She's the "App Queen"! The apps I use most right now are *Skylab*, *Reflect*, *Distressed FX*, and *Handyphoto*. *Camera+* is a great app for close-ups, and *Big Photo* is good for resizing images that come out very sharp.

There are many others that I will be demonstrating at the June 16th workshop.

How do I learn to use these apps? Two artists that I follow are Tricia Dewey

(triciadewey.com) and Sebastian Michael (www.myphotoartisticlife.com). I'm taking online classes from both Tricia and Sebastian. I find this convenient because, after I pay for a class, I can watch at my convenience and repeat as often as I need.

At Poly's Mobile Art workshop on June 16th, Josi Ross and I will be demonstrating how a variety of apps work. Come to our workshop and expand your horizons to develop images to enter into the AR category!

I didn't realize that this was so dangerous!



This and That (Metering and Exposure – Part 2)

By Clark Winsor

When to use matrix metering

Matrix metering is good for scenes that are evenly lit, and for use during outings where you will need to capture shots quickly. Because DSLRs generally have very sophisticated matrix metering systems, this is the default setting for most photographers, the one to choose when it's not immediately obvious which of the other modes would be the better one. Matrix is that set-it-and-forget-it reading, and it's generally the better choice if you aren't completely comfortable with the idea of mucking with your metering system.



When to use center-weighted metering

Center-weighted metering is the go-to setting for portraits, since it will, make sure the subject is correctly exposed ("expose for the subject") without giving much weight to the background. It is more predictable than matrix metering, which means you will get more consistent results. It requires a little extra thought than matrix metering does and is best used for scenes where you think you will need more control over where the camera measures the exposure. If you don't want the lighting in the background, for example, to affect your exposure, you should switch to center-weighted metering.

Good examples of scenes that benefit from center-weighted metering are high-contrast scenes such as those shot in full sun,



especially outdoor portraits where getting the right exposure on your subject is more important than the exposure of the subject's surroundings.

When to use spot metering

Spot metering is one of those settings that is primarily used by professional photographers. Once you fully understand it, though, you can use it to good effect for backlit shots (metering for a backlit subject's face, for example, will stop your photo from becoming a silhouette). Spot metering is also good for shooting subjects at a distance or for macro photography, especially when the subject isn't filling the entire frame. You do need to take some care when using spot metering, because although you may get a well-exposed subject you may lose the rest of the shot.

Some other examples of situations where you might find spot metering helpful are scenes that are evenly lit but where your subject is significantly darker or lighter than its surroundings. For example, a white dog shot against a dark background or a person dressed in black standing in front of a white building. The moon at night is another good example of a subject that should be spot metered, since it is a very bright object on a very dark background. If you tried to use matrix metering to capture the moon, you

would end up with a bright white circle without any detail.



Two Step Shutter

When venturing away from matrix/evaluative metering, you'll probably need to use the "two step shutter" feature on your camera. That's a feature, which allows you to lock in your camera's meter reading while holding down the shutter. This is handy because center-weighted metering is just that - center-weighted - and you can't use it to meter an off-center subject (the same is true for many spot meters, too, depending on the manufacturer). Instead you will have to position your subject in the center of the frame, take the reading, then recompose and capture the image.

Don't forget your exposure compensation

[Exposure compensation](#) (EV) can help improve your photographs if you're using a metering mode that consistently seems to be over or underexposing your photos. Remember that this is actually a common problem with all internal camera meters, since they can only measure the amount of light that is reflected off a subject - which means that they can be misled. Certain types of scenes will always require some exposure compensation, regardless of which metering mode you choose. Snowscapes, for example, or beaches with very white sand will usually

be under-exposed and will require an exposure compensation of at least one stop.

Which brings me back to the original question: which one of these metering modes is the best one? Well, like almost all photography questions, the answer is a resounding "it depends." Most of the time, you're probably going to want to choose either center-weighted or matrix metering, with the decision being made based on the type of lighting in the scene, and your own preference. Scenes with low contrast/even lighting, especially when you prefer not to have to selectively meter for your subject, are best tackled with matrix metering. Scenes with a higher contrast, especially those that would benefit from selective metering on your subject are best shot with center weighted metering. As for spot metering, reserve that for backlit scenes and for those shots where you have some extra time for experimentation.

Metering is a tricky subject to master, and like most other technical aspects of photography it is best conquered with lots of trial, error and wasted frames. And if you're like many hobbyists, you may just prefer to set it and forget it and stick with matrix metering, since that's the mode that will allow you to chase shots and capture them on the fly rather than have to think about metering every shot before you actually take it. After all, living subjects don't tend to stay in one place. Toddlers and pets are notorious for abandoning their cute antics while you are busy metering, and recomposing. So don't switch over from matrix metering just because you feel compelled to try something different. Instead, wait for those shots that just don't seem like they're going to come easy, or for that location that seems to be giving you consistently bad results. Know the different situations that each metering mode is adept at, and be ready to switch over when the situation arises. Experimentation is a good thing, but don't lose any pictures over it.

Clar

Programs and Coming Events

Josi Ross

May 2 – Competition

PROJECT – “*Odd Couples*”

Our judge for this month will be **David King**. He has been teaching Professional Photography as well as Film and Video Production since the late 1970s in California and Colorado. In January 2000, he returned again to San Diego and taught as an adjunct professor of photography at San Diego City College and at Palomar College in San Marcos, CA. He also conducts workshops and seminars on various areas of photography, digital photography, and film/video production. In December 2004 he was hired full time and is now an Associate Professor of Photography at San Diego City College.

In addition to teaching, David has been a judge at the famous International Photography Exhibition at the San Diego County (Del Mar) Fair since 2000 and is a returning member of the “Digital Dialog” panel of experts in digital photography featured each year during the exhibition.

He has also started giving presentations to audiences at the Fair, for Photo groups, and at conferences and conventions. In addition to specific photo and digital photo related topics such as HDRI, Macro, Panoramics and Mosaics, etc. he also speaks on more general topics such as Creativity, Becoming a “Black Belt” Photographer, and “The Photo tips of Leonardo da Vinci.”

Now “retired” from the free-lance commercial world and no longer needing the constant stream of clients, and thanks to being a tenured professor, David is enjoying the time teaching, which he loves all by itself, allows him to do more art oriented landscape and portrait work, and to return to writing and presenting. It’s all now “fun” again and is time to return some of the “stuff” life has pounded into him over the past years and try to help students accelerate their learning process and avoid some of the pitfalls he walked right into.

June 16

“Mobile Art Workshop”

with **Beverly Brock and Josi Ross**.

Apps for mobile devices are powerful and are addicting! Just ask Beverly and Josi. Today they will show you some of their favorite photo-editing apps; and show us why they like them, and how they use them to create art on their mobile devices. This is a hands-on workshop so bring your iphone, ipad, or android phone and let’s have fun.

June 30

Workshop – “How to Shoot and Composite LIGHTNING”

Our workshop leader will be **Susan Coppock**. Here’s a little about her, in her own words.

“I like making photographs, not just taking them, so playing with Photoshop has been a thrill! Now, I get to take parts from photographs I have been shooting all these years, and adding new ones to create completely different and unique images. With digital imaging and Photoshop, I feel my creativity has been broadened exponentially. The future is very bright and only limited to imagination.

My business is called Night Owl Photography because I have always been a night owl when it comes to shooting photographs. I have been enthralled by the magic and beauty of the nocturnal world for most of my life. I enjoy the serendipity in being unable to visualize completely how my final images will look before I press the shutter button—the heavens seem to be in control and I love seeing what ‘develops.’

I have been involved in all aspects of photography since I was a teenager. I have worked in photo labs, camera stores, owned a photo studio, taught at Palomar College, owned a camera store and custom frame shop, and currently teach photography at San Dieguito Academy high school.”