In Focus

Volume 63, Issue 12

December 2018

December Program- End of Year Banquet & Awards, *Note: Date is Tuesday, Dec 12 instead of Monday*

This month we'll celebrate another great year at Faith Presbyterian Church at the corner of Whitesburg Drive and Airport Road at 6 PM with our Annual End of the Year Banquet. **The dinner will be catered by Luciano Restaurant. See the Menu on page 3. Deadline for paying is Thursday, Dec 6.** For those not attending the dinner, our program begins at 7 o'clock. We hope that all club members and their guests will join us for the evening. This is our annual awards banquet where we recognize achievements during the year. Those who have attained Fellow, Star, and Master's levels will be recognized and receive certificates. We will also announce the Best of Year awards and give certificates and plaques for these. The coveted President's Award will also be presented to the club member who has attained the most total points in competition during 2018. Any image that received a win during our 2018 competitions is eligible to be considered for the Best of Year Awards. These images, both print and digital, were judged in late November/ early December by professional photographers, Bobby and Cheri Saint.

Looking forward to 2019, our January Program will be Lee Pratt presenting a discussion on 3-D Photography.

From The President

Competition Challenges

Last month, I asked our members who had attained the level of "Masters" to share the most important lesson in photography he or she learned in competition. So many responded that we didn't have room for all the comments, so I have included the remainder of

them in this article. As you can see, each suggestion is personal, unique but an important insight that made a huge difference in their photography.

More attention to composition (and not so much rule of third or leading lines). This applies mostly to landscapes. What is the subject? Find it and then learn to look all around the image and think about a foreground, middle ground, and background. - **Tom Bryant**

Take lots and lots of pictures to improve your skill and build up an inventory of good shots. Pay attention to what the judges like and try to emulate what they want. Enter as many photos as allowed and try to enter in a category with the fewest entries to increase odds of winning, i.e. improve your black and white skills. - **Don Wolfe**

Persistence. Persistence in the study of the technical as well as the compositional aspects of the craft in an attempt to hone them into an art. Persistence to enter each monthly competition; one may often walk away disappointed but also with some new knowledge. Persistence to critically review the planned entry as one would expect of a judge. - **Sam Tumminello**

I was so impressed with the beautiful photographs I was seeing that I strived to create the same. Positive comments from others gave me encouragement. - **Martha Teal**

I think that listening to the judges' comments over the years made me realize that any photo I entered had to have immediate impact, besides being technically correct and composed well. Actually having Barry Jackson almost always at the top for several years made me push myself to be ever more creative. He and I bounced back and forth between first and second but mostly he was first. - **Barbara Staggs**

Or course, even though I haven't reached such a lofty level of achievement, I still want to share my own comment. For me, I found that I began to win more competitions as I learned to recognize a winning photo—a process I am still learning. My first win several years ago, came from an image I had just thrown into the mix. I had three images which seemed very good to me, ones I thought might have a chance of winning, but I could actually submit four images. Oh well, I thought, I'll just throw this one in. To my astonishment, the three images I liked went nowhere; rejected in the first pass. The fourth image, however, won third place. It was then I realized I had no clue what a winning image looked like.

Over the years, I have learned a little, and often the images I think have a chance do indeed win, though many of them belong to someone else, not me. I do often find myself confounded, however, when I see an image come through that I think will surely

From The President

win first place only to have it thrown out after the first or second pass. To add to the confusion, I have noticed from year to year that often an image that won "Honorable Mention," in the monthly competition is chosen as "Best of Year," in the end of year competition. Go figure! It really is subjective, and often a very good image just doesn't grab the judge for that competition. The good thing about competition though is that it teaches us so much about what a quality image looks like and how others have gone about producing such an image. So, we just have to keep shooting and keep competing! We have a whole new year ahead of us with new topics and new opportunities. Don't miss any of these great opportunities to learn and grow.

Charles Gattis

HPS 2019 Huntsville Museum of Art Exhibit

As announced earlier, the **theme for the HPA exhibit in 2019 is Chiaroscuro**. Rick Kress, who has guided our participation in this project for several years will give us leadership for this endeavor again. Due to another exhibition in that gallery, our exhibit will be later than usual—beginning on August 25 and ending on November 17. A date for the reception has already been set—Thursday, August 22, from 5:30-7 pm. Rick will keep us informed as to when our images have to be submitted, juried, and then framed as we get closer to the dates. This means that we have several more months to explore this very interesting topic photographically.

End of Year Dinner Menu

The deadline to purchase tickets is Thursday, Dec 6.
Go to the HPS website to purchase :
http://www.huntsvillephotographicsociety.org

Garden Salad with Italian Bread

Chicken Picatta

Lasagna Bolognese

Fettucine Alfredo

Sauteed Vegetable Medley

What Single Thing Helped In Competition?

by Tom Bryant, HPS Master

Charles Gattis asked us an easy question – "What single thing helped you the most in competition?" I'm going to answer with two things and some details so this grew into a whole article. First – more attention to composition (and not so much just on rule of thirds or leading lines). This applies mostly to landscapes. What is the subject? Find it and then learn to look all around the image and think about a foreground, middle ground, and background. Use a tripod. Especially if you are using a wide angle lens, look at the scene through the viewfinder before putting the camera on the tripod. The wide angle perspective is different from the human eye so this will help in planning the shot. After a camera is mounted on a tripod, inertia sets in and shots tend to be at eye level and from a less creative position. If the sky is plain, point the camera down to reduce the sky and pick up more foreground. Get low for more foreground. Then mount the camera on the tripod and set up the final composition. Check focus for foreground and background. Make sure that the aperture is small enough for good focus fore and aft. If it is a breezy day and the foreground is flowers, for example, you can't just shoot at a smaller aperture because the flowers will be blurred from the motion. In this case you should set up a focus stack. Shoot at the highest ISO setting without getting noise and at a large aperture so the shutter speed is high. Focus manually on the foreground. Then make another shot focused on the mid ground and another on the background. These can then be easily assembled into a focus stack in Photoshop. (But this editing is a subject for another article.) Here is an example with a nice rock in the foreground and some heron figures and Japanese maples in the background to rest your eyes on. Made at Gibbs Garden in north Georgia last May. Perhaps the garden designer had set this up just for me.

The second item is "Make the photo pop!" This was Barbara Hitt's tip in the November newsletter issue and I believe it was the same advice she gave me about a decade ago. This is mostly a post-processing tip. In Lightroom this can be easily done with a few sliders. Pull back Highlights, add some Shadows, add some Clarity, Vibrance, and a small amont of Dehaze. My favorite way of adding pop is to use a Photoshop plug-in called Topaz Adjust. Topaz is a supplier of editing software and Adjust was their first major product. Once you buy a Topaz product you are eligible for free upgrades so mine is up to date after seven years of owning it. If you like to use Lightroom , Highlights and Shadows in PS, then Topaz Adjust is that on steroids. You can load Adjust as a stand-alone or as a plug-in and I prefer the plug-in. For the most control, here is my favorite workflow:

1) Make basic corrections and adjustments in Lightroom.
2) From LR, go to Edit in PS.
3) Make a new later in PS
4) With this as active layer, go to Filters/Topaz Adjust

Name	2018 points	2018 wins
Charles Gattis	42	15
Tom Bryant	37	13
John Shriver	34	12
Alan Forney	30	12
Emily Saile	30	11
Doris Leverett	27	9
Barbara Staggs	26	13
Martha Teal	26	13
Charles Leverett	25	10
Barbara Montgomery	25	7
Jeanne McDowell	24	11
Earl Todd	22	9
Ron Atchley	20	8
Henry Norton	20	9
Sam Alexander	18	8
Margaret Phillips	16	9
Margaret Todd	16	7
Susi Stroud	15	7
Dave Edens	14	4
Sam Tumminello	14	5
Dorinda Tyler	13	4
John Kirwin	11	4
Henry Smith	11	3
Geri Reddy	10	4
Eddie Sewall	10	4
Steve Mitchell	9	2
Ashley Lindley	8	4
Bill Snoddy	8	6
Jim Spinosa	8	4
Bess Wills	8	6
Ernie High	7	7
Gayle Biggs	6	4
Beverly Davies	6	2
Joy Henderson	6	4
Liz High	6	3
Judy Kennamer	6	3
Nathan Robbins	6	3
Pete Van Hoff	6	4
Gary Stiger	5	1
Tyler Tibbetts	5	1

Name	2018 points	2018 wins
Peter Viot	5	2
Christopher Baker	4	1
Carol Blue	4	1
Carol Boardman	4	2
Rosemary Davidson	4	1
Tim Solomon	4	2
Don Bennett	4	1
Malen Coleberg	3	1
Bart Fay	3	1
Virginia Gilbert	3	3
David Blue	2	2
Wendell Coleberg	2	2
William Gates	2	2
Jerry Green	2	2
Glen Romanczuk	2	2
Ben Staples	2	2
Nicole Harper	1	1
Thomas Johnson	1	1
Shannon Jordan	1	1
Gail Patton	1	1
Sarah Payne	1	1
Lauren Sanderson	1	1
Walt Tyzka	1	1
Grace Vandermark	1	1

Best of 2018 Judges- Bobbi & Cheri Saint

2019 Meeting Calendar

Jan 14 – 3D Photography Program by Lee Pratt

Jan 28 - "Graffiti" Competition Meeting

Feb 11 – Photo Books Program by Earl Todd

Feb 25 - "Memorials" Competition

Mar 11 – Flash/Strobe Photography Program

Mar 25 - "Open" Competition

November Competition Results
Subject- Inspirational
Judge – Cheri Saint

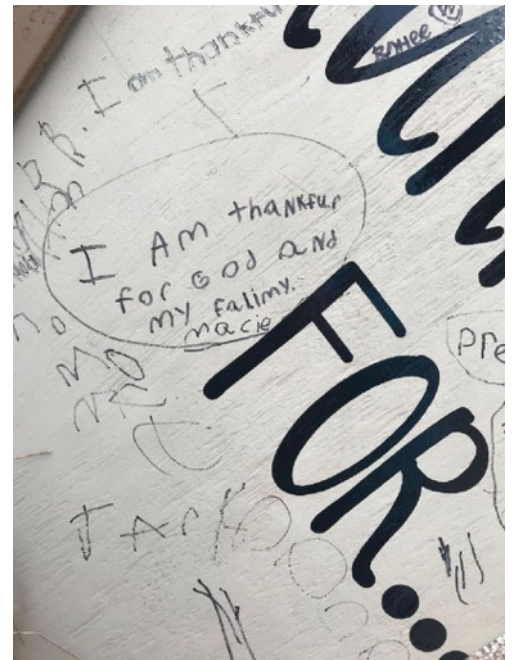|	Color Digital (51)	Monochrome Digital (48)	Color Print (19)	Monochrome Print (16)
1st	Margaret Todd	Barbara Montgomery	Doris Leverett	Eddie Sewall
2nd	Judy Kennamer	Dorinda Tyler	Jeanne McDowell	Emily Saile
3rd	Pete Van Hoff	Bess Wills	Charles Gattis	Henry Norton
HM	Charles Gattis	Ernie High	Charles Leverettt	Sam Alexander
HM	Peter Viot	Pete Van Hoff	Henry Norton	Barbara Staggs
HM	Tom Bryant	Susi Stroud		
HM	Sam Alexander	Martha Teal		
HM	John Shriver	Martha Teal		

Color Digital 1st place by Margaret Todd

Color Digital 2nd Place by Judy Kennamer

Color Digital 3rd Place
by Pete Van Hoff

Monochrome Digital 1st place
by Barb Montgomery

Monochrome Digital 2nd
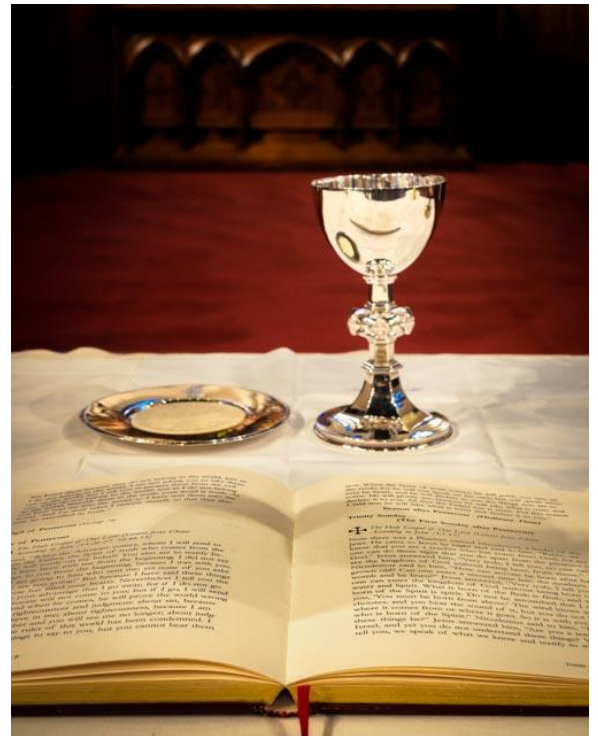place by Dorinda Tyler

Monochrome Digital
3rd place by Bess Wills

Color Print 1st place
by Doris Leverett

Color Print 2nd place by
Jeanne McDowell

Color Print 3rd place
by Charles Gattis

Monochrome Print 1st place by Eddie Sewall

Monochrome Print 2nd place by Emily Saile

Monochrome Print 3rd place by Henry Norton

Help In Competition
(Continued from p. 4)

5) In Adjust, find a preset along the left side that you like and select it. Fine tune it on the right side menu. Apply and close.

6) Now you are back in PS with the Topaz Adjust image over the original image. Opacity will let you select the amount of pop that you want with 100% being the Topaz Adjust image and 0 % being the original. Select the amount you want and save. Close, and you are back in LR. Easy.

I hope you find these suggestions helpful.

Tom Bryant
HPS Master

New Members
Kateryna Lacy
Frederick Huntley
Nicole Yost

2018 Officers of Huntsville Photographic Society

President	Charles Gattis
Primary Competition Officer	Steve Mitchell
Digital Competition Officer	Vacant
Competition Records Officer	Margaret Phillips
Program Officer	Henry Norton
Outreach & Activities Officer	Rosemary Davidson
Publicity Officer	Sam Tumminello
Treasurer	Sam Alexander
Communications Officer	Geri Reddy
Historian	Tom Bryant
Exhibition Officer	Bob Gower
PSA Representative	Lee Pratt
Webmaster	Luis Lebron

Meeting Information: HPS meets the second and fourth Mondays of the month, 7:00 p.m., at the Huntsville/Madison County Library - Main Branch, 915 Monroe St.

Website: www.huntsvillephotographicsociety.org
https://www.facebook.com/groups/399566463394251/ **(closed group)**