

# CROPPINGS

The Newsletter of  
The Portland Photographic Society

Volume 67 -- No. 2

November 20, 2007

**ALERT!!! Remember that the *second* Monday of December is print night, and the third Monday is the Potluck!!**

**The Nature Photographers of the PNW** met on November 3<sup>rd</sup>. The featured speaker was Art Morris – who does some amazingly good bird photography. As usual, each member could bring slides, electronic images or prints for judging. We (PPS) did fairly well: Both Marilyn and Pat had electronic images that were recognized and Bruce Miller!!! Bruce took first place in the wild life category with that wonderful Egret that we saw last month. Not only that, but that print was also voted the members favorite. So I'd say we did just ALRIGHT.

**Here's some of the year's calendar:**

**December**      Category = Flotsam and Jetsam (or Odds and Ends)

12/03 Slide Night

12/10 Print Night

12/17 Holiday Potluck and voluntary print exchange\*.

(\* Print Exchange? How about 5X7 minimum mounted (and matted – optional) print. Print it or have it printed. Wrap it in unsigned holiday paper. Then, at the potluck, we draw numbers and select from the group. I'd love to have a copy of some of the prints I've seen at club nights... (and if you don't do prints – how about having a slide printed for exchange?)

**January**      Category = Seeing the Light

01/07 Slide Night

01/14 Seminar/Workshop

01/21 Print Night

**Slide Night Awards November**

Our judges came from King City: To be added –sorry, I didn't keep the record that night.

**Print Night Awards November**

Judges were Marilyn Pitts, Roland Smith, David Roy and alternate Bill Muldoon. This night we tried, for the first time, to have the judges score the prints, but then to let the maker tell something about the print. That stimulated discussion, and the techniques used for ALL the prints were revealed. New ideas were stimulated.

Category: Trail's End -- Roland Smith -- 23

Mandarin Chronicles -- Mike Burgess -- 23

Small Monochrome: Shimmering Pair -- David Roy -- 22

Out of the Depths -- Karen McClymonds -- 22

Frozen Tracks -- Karen

Large Monochromes: Merge -- David Roy -- 24

Small Color: Spooky Eyes Karen -- 24  
 Arizona Cactus -- David -- 24  
 Sunset Through the Trees -- Pat Starr -- 24  
 Cold Morning Reflection -- Pat Starr -- 24  
 Kestrel -- Pat Starr -- 24

Large Color: Downtown -- Roland Smith -- 25  
 Blue Daisy -- David Roy -- 25

**Outside Judging:**

Pat and Mike and Rick went to Forest Grove in November, to judge their slides, prints and electronic images. We saw some amazing images, as usual..

**Refreshment Providers:**

<b><u>Month \ Event:</u></b>	<b><u>Slide Night</u></b>	<b><u>Print Night</u></b>
<b>December</b>	<b>Patrick Arias</b>	<b>Jim Baker</b>
<b>January</b>	<b>Mike Burgess</b>	<b>Ben Dailey</b>
<b>February</b>	<b>????</b>	<b>Bob Baker</b>
<b>March</b>	<b>???</b>	<b>???</b>

**Coming events and deadlines**

Jim Baker reminded us that the Multnomah County Fair was “just around the corner” – on Memorial Day weekend. We might be thinking of how to compete in the Theme category. It will be “Rockin’ and Rollin’”. Last year Roland was the only one who entered and – can you believe? – he won it!!! Big bucks come with the first place winners of categories and the entry fees are ZERO. AND you can enter pretty much as many prints as you want and they ALL will be hung. Thinkaboutit.

November 29<sup>th</sup> is the deadline for the electronic images for the club. Send them off to Paula in the correct format.

**Yearbook Available!!!**

Thanks to the O’Bannons and club members who helped – (Rick, Mike, and Pat)—the Yearbook is now available, come and get yours. Go over it with a fine tooth comb. Let us know if there are errors, so that we can produce an errata if necessary.

**OP ED.**

The Zen of judging

One of the reasons we become camera club members, I think, is to show our work to others and to get feedback on it so that we can make better images. We do that by studying the work of others and discussing it with them, and/or by the more formal way of having our images “judged” by a panel of knowledgeable folks. Ideally, these judges would point out the strengths and weaknesses of our work and help us to see it in a different way. We, also, will function as judges for others and for each other in the club, so here are some things to think about.

What we photographers present for judging is probably our best work, or work we are experimenting with that we want to hear whether we are going in the “right” direction. We are hoping for constructive criticism, not just dismissal if the work is not appreciated by the judge.

“We , as judges cannot just say “ it looks like the photographer just pointed the camera and pushed the button.” Well, yes, that IS what photographers do. BUT, before they do that they most likely have found a subject, a moment, a gesture that resonated to them personally. They most likely chose a place to stand, an f-stop and a shutter speed that expressed that vision. They probably placed the subject in a particular position on the frame, chose their white balance, etc. etc. Their efforts deserve more than a simple I like it or I don’t.

What is a judge to do? If they don’t like the image they can say so, but what value is that to the maker? Zero!... particularly if they do not know the judge or his/her work. Perhaps it might be meaningful if the judge was a respected maker in the same field (– like if Art Wolfe said it to me I would be devastated). But I don’t think he would ONLY say that. He would, I hope, also point out what was weak in the image and how it could be improved. He might say something about leading line, about exposure, about depth of field, placement of subject matter, etc. He might analyze the image and while he was doing it he might find some strengths in it.

Never-the-less, it is a scary proposition to bring work in for criticism.

So, we need to be thick-skinned when we put our images out to be judged, and just as importantly we need to remember when we are judging that the purpose is to help the maker understand how we see his/her image. Images are the mid-point between what the maker saw and tried to present and what the viewer sees and understands. Both depend upon previous experience as a person and as a photographer.

So: go you out there and do good for each other.

Pat Starr, editor

Portland Photographic Society  
Member of Photographic Society of America  
(PSA) and Columbia Council of Camera  
Clubs (4Cs)  
President           Mike Burgess and Pat Starr  
Vice President    Marilyn Pitts  
Secretary           Susan Nunley  
Treasurer           Jerry Kohler  
Print Chair         James Baker APSA  
Slide Chair         Rick Charlton  
Meeting Hall at All Saint’s Episcopal Church  
4033 SE Woodstock St. First, second and  
Third Mondays at 7:30 pm.