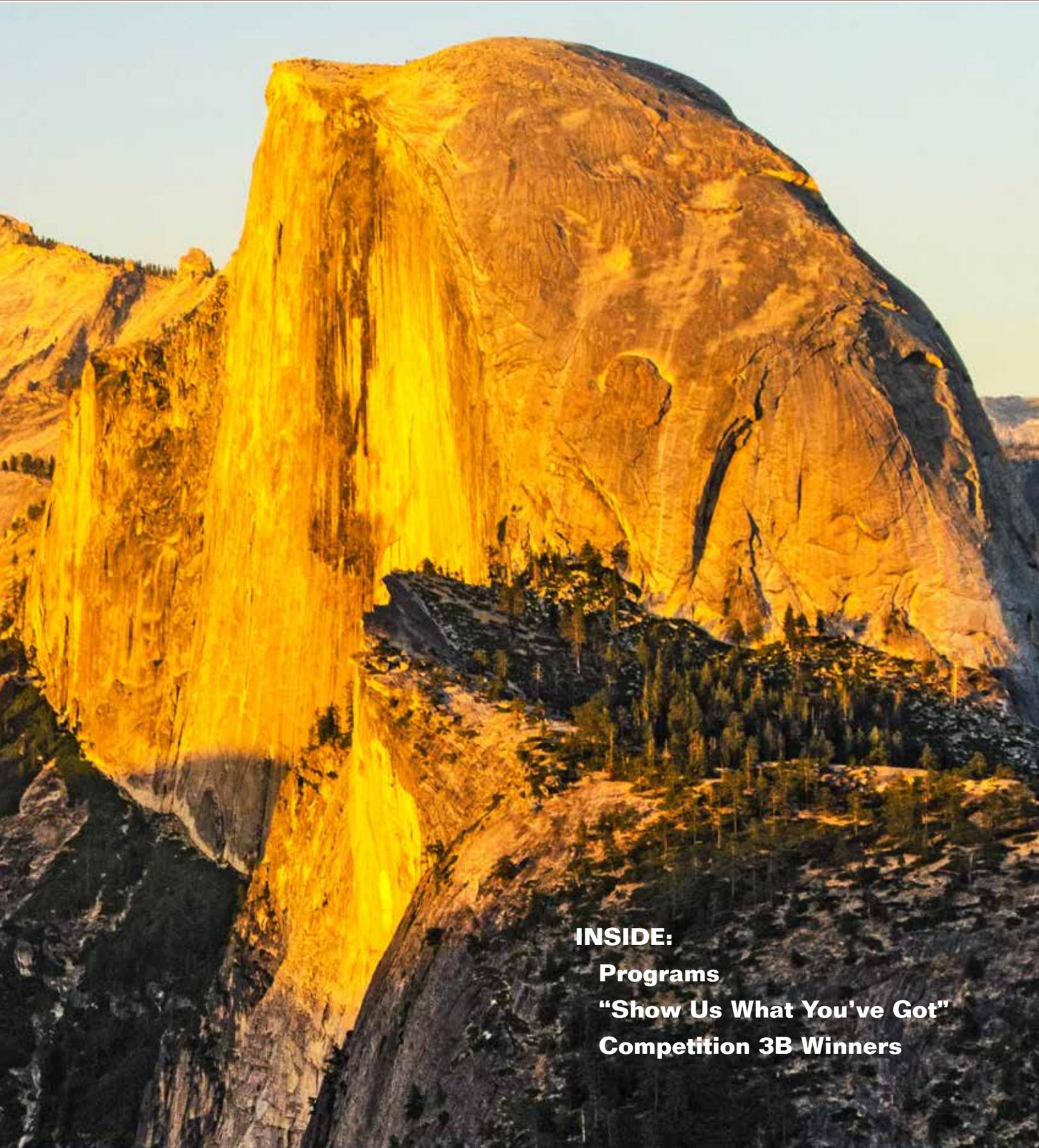


inFocus

Newsletter of the Westchester Photographic Society

February 2015



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Competition 3B Winners



Henri Matisse's Cut-Outs

"He would have loved digital" I thought as I strolled thru the Henri Matisse Cut-Outs exhibit at MoMA this past December. Matisse used colored paper, scissors, and pins in his later years to create "lively compositions, striking for their play with color and contrast, their exploitation of decorative strategies, and their economy of means" [MoMA website 2014]. He'd long been a master of color and line and form, but his cancer in 1941 and subsequent surgeries made painting and sculpting difficult. He described the cut-out process as "cutting directly into color" and "drawing with scissors."

Looking closely at the brightly colored and exquisitely formed découpés, I was impressed by the pinholes in the scrapes of paper. Some of the pieces were literally riddled with pinholes from being repositioned and rearranged. "Photoshop layers would have made the creation process so much easier" I thought, "He could have iterated on designs and variations so easily, and Ctrl-S would have saved promising tangents and milestones." As I went on to read about his struggle with pigments, papers, burlap, reproduction, and preservation, I was sure that this man would have embraced digital art like a gift from Mt Olympus.

But now that I've read more about Matisse and his journey, I think I was wrong. Let me explain. The book named Jazz was one of the first major projects in which he used cut-outs. The publisher of Jazz worked hard (using hand-cut metal stencils and color-matched inks) to duplicate the paper cut-outs Matisse used for the book's illustrations, but "when it was finally published he hated it. All the irregularities of texture, the paper-on-paper depths, what Matisse referred to as the "sensitivity" of the designs, were missing. Printing had cleaned and pressed them in high-contrast graphics, polished, perfect and dead." [NY Times article by By Holland Cotter, Oct. 9, 2014] Digital art has none of the physical characteristics of Matisse's paper cut-outs.

As Matisse went on to create larger and now more famous works using cut-outs, a second important difference from the way I've been using digital technology becomes evident. He made the project described below with help from assistants wearing pin-cushions on their wrists and hammers about their necks. MoMA's 2014 website described the project like this:

In Matisse's studio at the Hôtel Régina, Nice, the leaves and pomegranates of The Parakeet and the Mermaid developed across a corner to cover two perpendicular walls. Spreading from left to right, without regard for the presence of a radiator, the vibrantly colored forms created an immersive environment. "I have made a little garden all around me where I can walk," Matisse noted, "There are leaves, fruits, a bird."

Before settling on the mermaid at the work's upper right, Matisse experimented with various forms in the clearing, some of which would later become discrete cut-outs. Archival photographs show that Matisse tried Venus, Blue Nude II, and Standing Blue Nude. This kind of substitution was entirely characteristic of Matisse's process, in which elements were constantly shifted and rearranged as he lived with the works. Eventually, Matisse came to identify with the bird on the left side of this cut-out. "I had to make...this parakeet with colored paper," he said. "Well, I became a parakeet. And I found myself in the work."

So Matisse did not simply dabble for a few hours on his laptop with his art. He lived with it and it became an integral part of his life.

So what can we as 21st century photographers and digital artists learn from this brilliant man? Our renderings are not trivial byproducts of mouse and shutter clicks. They are expressions of the things that move us, and they deserve (even demand) considerable time and effort to become the best we can make them. Our tools and media are clearly different from Matisse's, but then his use of paper cut-outs was radically different from the tools and techniques of his successful peers. What has not changed is that compelling art is not about the tools or the process. It's about the result and we may need to live with it as we shape into something that communicates our inner passion.

Sincerely yours,

Jim Christensen, Pres.

Cover photo
Half Dome
by Al Sarnotsky

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newsletter: infocus@wpsphoto.org

www.wpsphoto.org

Westchester Photographic Society

meets 12 months a year, on Friday evenings at 8:00 pm (excepting school holidays) in the Technology Building of Westchester Community College, Valhalla, NY (across from parking lot #11). Guests are welcome.



WPS Friday Evening Program Schedule

February

- 6 Arthur Vaughan, *NECCC Prints, B'Day/Mentoring*
 13 Competition 4A
 20 Chris Moore, *"Output from Lightroom"*
 27 Walter Kimmel, *"B&W in Photoshop and Lightroom"*

March

- 6 Competition 4B
 13 Joseph Squillante, B'Day/Mentoring
 20 Elinor Stecker-Orel, *"Be Stylish...Using Photoshop's Blends and Styles for Fun Effects"*
 27 Competition 5A

April

- 3 No Meeting: Easter
 10 Aldara Ortega, B'Day/Mentoring
 17 Competition 5B
 24 Annual Members Meeting

May

- 1 Walter Kimmel, *"Processing B&W"*
 8 Competition 6A
 15 Megan Snedden, B'Day/Mentoring
 22 No Meeting: Memorial Day
 29 Competition 6B

June

- 5 Andi Schreiber
 12 *"Techniques for Improving Your Photography"*, B'Day Mentoring
 19 End of Year Competition
 26 End of Year Party

July

- 3 No Meeting: Independence Day
 10 No Meeting: NECCC Conference
 17 TBD, B'Day/Mentoring
 24 Theme 2 Competition
 31 TBD

August

- 7 TBD
 14 TBD, B'Day/Mentoring
 21 TBD
 28 TBD

Please note:

Check the WPS website (wpsphoto.org) for recent changes.

Weather Notice

If driving conditions are hazardous, meetings will be cancelled. Look for announcements of Westchester Community College (WCC) closings on the following media outlets:

WFAS 103.9 FM / 1230 AM
 WHUD 100.7 FM
 WCBS 880 AM
 TV News 12
www.wfasfm.com

Members are advised to check their email for emergency weather notices from WPS.



Joseph Squillante presents on March 13

Joseph Squillante has been photographing the Hudson River for more than 35 years. He has traveled the length of the river, from its source at Lake Tear of the Clouds on Mount Marcy in the Adirondacks to its

mouth at New York Harbor.

A New York Times reviewer noted that some of Joseph's pictures are similar in style to Hudson River School, Barbizon, and 19th-century Realist painters. Like the Hudson landscape painters before him, Joseph is attracted to the beauty and romance of the river.

Joseph's work also includes portraiture and still life and is sold internationally through the photography agency Getty Images, in New York, and through his own studio, "Silver Ink," in Peekskill, NY. Joseph is a member of the American Society of Media Photographers, ArtsWestchester Teaching Artist Roster and the Peekskill Arts Alliance; and is the Vice-Chair of the Historic and Landmarks Preservation Board for the City of Peekskill.

For the presentation Joseph will be showing the Hudson from its source at Lake Tear of the Clouds in the Adirondacks to Manhattan, while speaking about the evolution of these works from traditional landscapes, architecture and people along the Hudson and then move in for a "closer look" leading to abstracts also on the River. Last year when invited to the Beacon Institute of Rivers and Estuaries, I came up with the idea of *A Closer Look*: As my work keeps evolving the abstract sensibility has emerged. Since my use of the digital camera began in 2008 until now, my shooting in color & abstract parallels my continued work on the River. In fact two of these new abstracts are now on exhibit in the Katonah Museum of Art's show *Line Describing a Cone* until February 15.

MARKETPLACE

FREE Tamron 70-210mm f/4-5.6 lens with Adaptall-2 mount.

Was used on Sony DSLR's but it should mount on other bodies (see Wikipedia).
 Compliments of Bob Blumenthal.
 Pls contact mrjimchristensen@gmail.com

RadioPopper for Sale for Nikon Speedlights

in excellent condition—Used once
 Contact Ron Carran at roncarran@gmail.com

Nikon N-80 film camera in perfect condition. Includes original box

\$50.00

Please call Mano at 271-5542.

Epson Exhibition Canvas Matte

17" x 22"

22 sheets of 25

\$108.00

contact: Deborah dcohen99@optonline.net

Still Available from the Estate of Ann Raine

Remaining Lenses. Suggested sale prices:

Nikkor AF-S 70-200mm f/2.8 G-ED VR2	\$1760
Nikkor AF-S DX 16-85mm f/3.5-5.6 G-ED VR	\$500
Nikkor AF-S 70-300mm f/4.5-5.6 G IF-ED	\$300
Nikkor 80-200mm f/? (#905518)	\$65

Contact Peter Grassl at (914) 953-7551 or pgrassl@verizon.net

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Contact Information

Your comments and suggestions are always welcome and should be addressed as follows: If concerning the WPS Newsletter, In Focus, address comments to the editor at infocus@wpsphoto.org. If concerning our website, address comments to our webmaster, Dick Budnik, at webmaster@wpsphoto.org. All other comments should be addressed to our President, Jim Christensen.

New York City Museums

Metropolitan Museum
(www.metmuseum.org)

Thomas Struth Photographs
Exhibit: Through Feb. 16

Museum of Modern Art
(www.moma.org)

**Modern Photographs from the Thomas
Walther Collection, 1909–1949**
Exhibit: Dec 13-April 14, 2015

**International Center
for Photography**
(www.icp.org)

Closed till Fall 2015

Museum of the City of New York
(www.mcnyc.org)

Jeff Chien-Hsing Liao's New York
Exhibit: Through Mar. 15, 2015

New York Historical Society
(www.nyhistory.org)

Bill Cunningham: The Façades Project
Exhibit: Through Jun. 15, 2015

**Stephen Somerstein: 50th Anniversary of
Civik Rights March**
Exhibit: Through Apr. 19, 2015

Whitney Museum
(www.whitney.org)

**Steichen in the 1920s and 1930s:
A Recent Acquisition**
Exhibit: Ongoing

WPS Group Exhibits

NWH Chappaqua Crossing
"Sports Photography"
Exhibit: Mar. 4
Drop Off: Mar. 4 at 9 AM

**Cancer Treatment and Wellness Center
Northern Westchester Hospital**
"Beauty of the Seasons"
Exhibit: Jan. - June, 2015
Drop Off: Jan. 21
Reception: Jan. 31, 3-5 PM

JCC of Scarsdale
"Beauty of the Seasons"
Exhibit: Mar. 13 - Apr. 24

WPS Member Exhibits

"Quintessentielle: Variations 3"
Ossining Public Library
Exhibit: Mar. 1 - 30
Reception: Mar. 7, 2-4 PM

Westchester Museums

Neuberger Museum of Art
(www.neuberger.org)
Becoming Disfarmer
Exhibit: Nov 9 - Mar 22, 2015

Katonah Museum of Art
(www.katonahmuseum.org)
**Joseph Squillante and others:
Line Describing a Cone**

I want to thank Mark Friedman and Bob Piro for helping me the hang the exhibit at the cancer center. They really were wonderful and I am very grateful. -Liza

Photo Seminars

(Samplings only. Please log on to websites to see the entire schedules)

B&H Photo

<http://www.bhphotovideo.com/find/EventSpace.jsp>

- Feb 9 Portfolios With a Purpose
with Lois Youmans & Sandra Carrion
- Feb 10 Tips and Tricks to Get the Most Out of Your DSLR and Mirrorless Devices: Sponsored by Delkin
with Jason Mantell
Infinity Photographic Society
Assignment: Memory
Infinity Group
- Feb 12 Making It Work As a Photographer
with Stephen Mallon
- Feb 24 Everything I Do is Street Photography: The Wit & Wisdom of Mel DiGiacomo
with Mel DiGiacomo

...more online

Adorama Photo

<http://www.adorama.com/workshops>

- Feb 1 Seminar: MTV Photographer Grace Chu on Shooting New York's Nightlife
- Feb 2 Seminar: Filmmaking in the After market Automotive and Drifting Industries
with Jared Auslander
- Feb 5 OnSet Day: An Actor's Guide to Shooting (Filming) Themselves
- Feb 12 ProDay: Modern Portraits With Mamiya Leaf Medium Format Backs
with Daniel Norton
- Feb 19 OnSet Day: The Camera For Cinema
with Daniel Norton
- Feb 24 Seminar: Speedlite Demo
with Rick Sammon

...more online

Upcoming Field Trip

Metropolitan Museum of Art
1000 Fifth Ave. (82nd street)

Wednesday, February 4

Rain or Shine

See

<http://www.wpsphoto.org/2015FieldTripMetMuseum.pdf>
for more information



Coming February 6

Arthur Vaughan
and the 2014 NECCC Winning Prints



Techniques for Balancing Flash with Ambient Lighting

by Dick Budnik

Flash photography scares most photographers. They don't like the look of images shot with poor flash lighting and they don't know how to get and use good flash lighting.

Every photographer knows that using just the little pop up flash built into our cameras is generally a terrible idea. The flash is too weak to cover a small group of people and gives flat lighting with hot spots on the forehead, cheeks and nose of the subject. We try to improve the situation by diffusing a bigger and taller on camera flash or even better moving the flash off camera but we still run into several problems.

If shooting indoors under artificial lighting (with or without window lighting). The flash gives a different white balance than the ambient lighting resulting in the background often being too warm and the foreground subjects being too cool (blue). To correct this situation we must set the camera's white balance to match the ambient lighting and then gel the flash to make it match the color of the background. How many times have you ever taped an orange gel over your flash?

Talk to any professional event photographer. They use off camera flash for almost every shot. They mount the flash on a large flash bracket or use a TTL coiled cable to hold the flash in one hand while shooting with the camera in the other hand. Some mount the external flashes on light stands or have an assistant carry around a pole mounted flash. Some use multiple external flashes or combinations of flashes and reflectors. All this is overwhelming to the amateur photographer who just wants to get some nice snaps of fast young kids playing in the living room. To avoid thinking about flash we tend to jack up the ISO and buy expensive and heavy, fast glass rather than learning how to properly use flash.

Fortunately it is possible to get decent flash images indoors with a single external flash. The secret is to balance the light from the flash with the background ambient lighting in the room. Most camera manufacturers also make dedicated speed lights which can be used off camera in high speed (FP mode) and TTL mode and be totally triggered and controlled by settings in the camera. The same final results can be achieved using cheap manual flashes set to slave mode or fired with radio triggers but I prefer the convenience of a dedicated TTL FP flash.

My method is based on the facts that the captured ambient lighting in a scene is controlled by a combination of the shutter speed, the lens aperture and the ISO of the sensor. When you add a flash to provide extra light to your subject, the captured light from the flash is controlled by the power setting of the flash, the aperture of the lens and the sensor's ISO setting. Note that the lighting contributed by the flash is NOT affected by the shutter speed. This allows us to control the amount of light from the flash independent from the ambient light which does depend on the shutter speed.

So here's my method:

- Set camera to Manual mode with flash off
- Set the exposure to expose the background for -1/3 to -1 f stops below a normal exposure.
- Fine tune the aperture to give the desired depth of field
- Fine tune the shutter speed to freeze the anticipated motion
- Then adjust the ISO to bring the exposure back to the -1/3 to -1 range
- Turn on the flash in TTL mode and high speed sync (FP) if required by the above shutter speed. Set the flash compensation for 0 f stops
- Take a picture. If the subject is too dark increase the ISO and use a faster shutter speed to keep the background exposure constant.

This method works in most situations with both external and on camera flashes even with god forbid the little built in flash. To improve your flash results try to get the flash off the camera, gel the flash to match the color of the ambient light, diffuse the flash by bouncing off walls or the ceiling, use a flash bender if no walls and a high ceiling, use reflectors for fill light, move your main subject away from the walls and raise the flash height to drop down the shadows, use freshly charged batteries in the flash.

And most important—Practice, practice and practice.

Useful videos:

Balancing Flash with Ambient Lighting

https://www.youtube.com/watch?v=Q_3pQc_Qe0Y&list=UU9EottggobeZQXA920PipRA&index=2

Shooting with small speedlights—Joseph Carey

https://www.youtube.com/watch?v=FpZZc_FegYw

One Light 101—Robert Harrington

<https://www.youtube.com/watch?v=qwiespClzA>



COMPETITION 3B

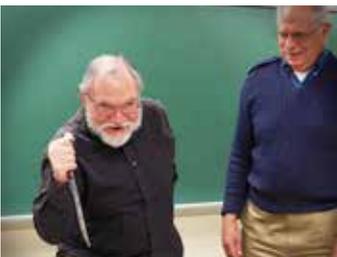
JAN 9



photos by Terry Hanson & Heather Turnbull

SHOW US WHAT YOU'VE GOT

JAN 16



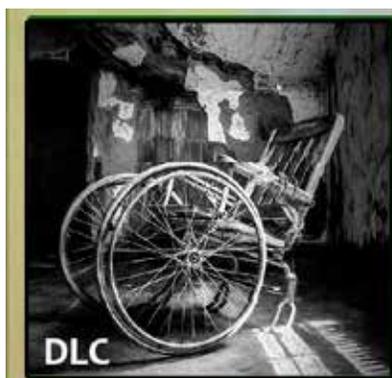
photos by Arnold Breisblatt & Sherm Shiao

FRANK MULTARI

JAN 23



photos by Deborah Cohen & Clark Thompson



QUINTESSentielle VARIATIONS 3

at the
Gallery of the Ossining Public Library
53 Croton Avenue, Ossining, NY
www.ossininglibrary.org

Imaginative abstractions and striking reality-
the photographs of

- Deborah Lea Cohen
- Jane Castorina Gordon
- Jun Shihoten
- Elinor Stecker-Orel



Exhibit: March 1-30, 2015
Artists' reception: March 7, 2:00-4:00 PM

Digital B&W



Barbara Kapetanakes: First



Harvey Augenbraun: Second



Joyce Blumenthal: Second



Ron Carran: Second

Digital B&W



Jennifer Dooley: Second



Rafael Molina: Second



Chris Moore: Second



Peter Nagy: Second

Digital B&W



Chris Maier: Third



Bob Piro: Third



Bob Piro: Third



Anastasia Tompkins: Third

Digital B&W



Deborah Cohen: HM



Dennis Thornton: HM

B&W Prints



Peter Nagy: First



Dennis Thornton: Second



Ron Carran: Third



Dennis Thornton: Third

B&W Prints



Ron Carran: HM



Zane Kuo: HM

Color Prints



Dennis Thornton: First



Arnold Breisblatt: Second

Color Prints



Mano Orel: Third



Zane Kuo: HM

Open Mind Prints

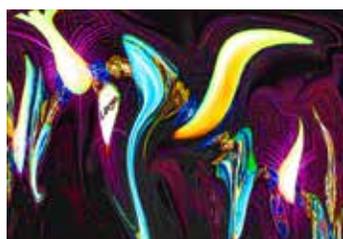


Jane Gordon: First



Jane Gordon: Second

Open Mind Prints



Rose Ann Kimmel: Third



Rose Ann Kimmel: HM

Judge: Vinny Kemp



inFocus

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Ron Carran, editor
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