

MONMOUTH VIEWFINDER

SEEING THE WORLD THROUGH MANY EYES

THE MONTHLY PUBLICATION OF MONMOUTH CAMERA CLUB | DECEMBER 2020



Leaves by **Martin Sicular** (You can learn more about Marty on pages 16-17)

JOIN US ON ZOOM

DECEMBER 3 AT 7:30 PM

PHOTO PILLS

DETAILS AND ZOOM LINK TO BE SENT VIA EMAIL

Monmouth



Camera Club

CLUB INFORMATION

THE MONMOUTH CAMERA CLUB provides a forum and gathering place for amateur and professional photographers at all levels of accomplishment. It allows members to share their experiences, to increase their knowledge, to find new stimulation for photographic endeavors, and to make new friends.

Our club was founded in 1979 and meets twice per month, on Thursday evenings, from September to June. Lectures and discussions span a wide array of topics. Most speakers are accomplished photographers.

Competitions are held for digital and printed images and provide constructive critiques from an objective judge.

For more information, visit
www.mcc-nj.org.

MEETINGS

Colts Neck Reformed Church
(Red-brick building behind church)
139 Route 537, Colts Neck, NJ

MEMBER

-Photographic Society of America
-NJ Federation of Camera Clubs



**MCC IS A PROUD MEMBER
OF NJFCC + PSA**



INFORMATION / UPDATES AVAILABLE ONLINE & SOCIAL MEDIA:



www.mcc-nj.org



www.instagram.com/Monmouth_Camera_Club



www.meetup.com/monmouth-camera-club/



www.facebook.com/monmouthcameraclub

UPCOMING MCC EVENTS

Take Note:

Given current conditions and with the health & safety of our members as our highest priority, it is expected that we will not be holding indoor physical presence meetings for the foreseeable future. We will communicate all updates with our members.

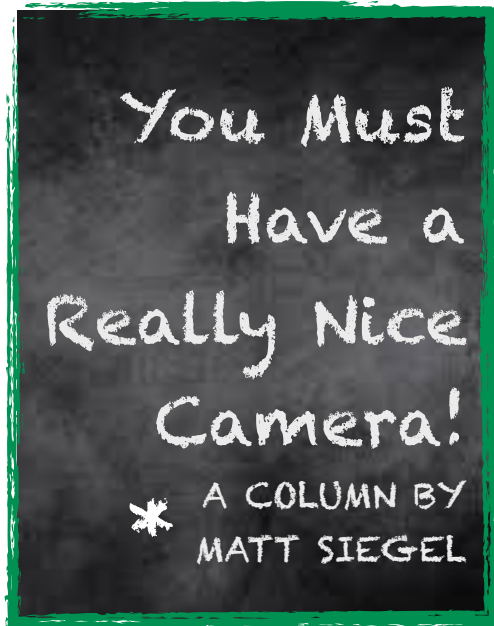


December	January	February
12/3 - Presentation Jen Khordi / Photo Pills ZOOM	1/14 - Presentation Joel Goldberg / True Macro ZOOM	2/11 - Presentation Claire Gentile / Creative Architecture ZOOM
12/12 - Field Trip Bronx Botanical Garden	1/16 - Field Trip Island Beach State Park (Snowy Owls)	2/13 - Field Trip NY Skyline / Liberty State Park
12/17 - Competition Theme: Open Judge: David Mills ZOOM	1/28 - Competition Theme: Open Judge: David DesRochers ZOOM	2/25 - Competition Theme: Door Knobs Judge: Arik Gorban ZOOM

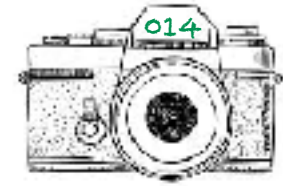
Make the most of your MCC membership experience... PARTICIPATE!

Zoom links and updates will be sent via email. More dates are listed later in this issue.

EDITOR'S COLUMN




There is a general agreement in the world of photography that the genre should primarily inform the 'rules' we use to decide what is or is not a good photograph. For example, fashion photography and landscape photography may use different criteria for deciding which images we like or dislike.



I'm wondering whether this is just. During our most recent MCC monthly competition, Alan Leckner, serving as our judge, made several comments about the images he was reviewing with consideration to whether the photographer, or maker, had control over lighting. Or could direct the subject. In other words, he essentially debited points for the flaws when he believed the photographer could have better controlled an element of the photograph. Yet, he didn't do the same for the entries where he felt the photographer was basically working with what they were given. In other words, limited control over the elements of the scene.

I enter our monthly competitions seeking a constructive critique. Of course, I'd prefer higher scores than the low numbers Alan assigned to my work, but his comments were what I really wanted. How can I improve? How can I advance my abilities? How can I make better photographs?

This all got me thinking some more. Maybe the 'judgement' of our own photographs should be weighted differently based on whether the image was taken under a higher or total level of control rather than something with little or no control. Think a studio image of a product versus a candid shot in a public scene.

Conventional knowledge tells us that the three core elements of any great photograph are light, composition, and moment. I believe in this wholeheartedly, but maybe there are gradients depending on the setting in which the image was made. What do **you** think? 

Do you have news, tips, awards won, gear to sell, locations to shoot to share? Why not send an email to the editor for consideration in a future issue?

Email to: matthewWsiegel@gmail.com

MEMBERSHIP HAS ITS PRIVILEGES

Watch your email inbox for updates about virtual meetings and events hosted by Ocean County Camera Club. Through a new and unique collaboration, MCC members will be invited to informative programs.

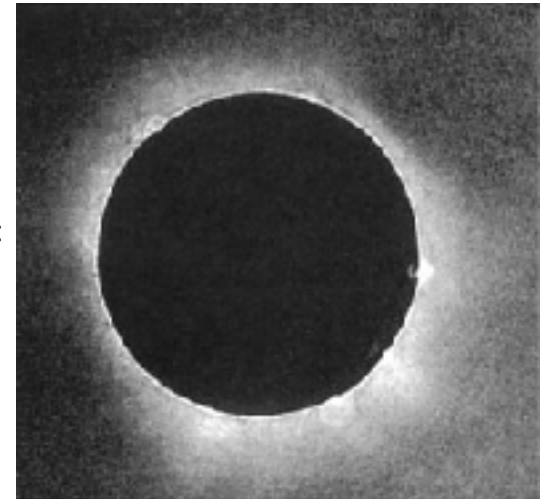


Congratulations

to Alan Bogard for winning Merit Awards in the November 5th NJFCC Nature Competition for his images, Calla Lily and Majestic.

PHOTOGRAPHY HISTORY

The first total solar eclipse photographed was on July 28, 1851. This image was made by Julius Berkowski at the Royal Observatory in Königsberg, Prussia. It was the first correctly exposed photographic image taken during totality thereby including the Sun's corona.



KONICA MINOLTA

Sony acquired the camera business of Konica Minolta in early 2006.

FIELD TRIP

NEW YORK BOTANICAL GARDEN

Established in 1891, The New York Botanical Garden is distinguished by the beauty of its landscape, collections, and gardens, and the scope and excellence of its programs in horticulture, education, and science. Because of its picturesque terrain, freshwater Bronx River, rock-cut gorge, and 50 acres of old-growth forest, the Garden was sited on the northern half of Bronx Park.

Today, the 250-acre Garden—the largest in any city in the United States—is a National Historic Landmark. In addition to the natural attributes that attracted the Brittons, NYBG encompasses 50 specialty gardens and collections comprising more than one million plants, the Nolen Greenhouses for Living Collections, and the Enid A. Haupt Conservatory, the nation's preeminent Victorian-style glasshouse.

The New York Botanical Garden is committed to preserving and protecting the planet's biodiversity and natural resources and enhancing human well-being by educating, training, and empowering the next generation of Earth's caregivers—in partnership with both local and global communities.

LOCATION

2900 Southern Boulevard
Bronx, NY 10458

GENERAL INFO

(718) 817-8700
www.NYBG.org

KNOW BEFORE YOU GO...

Be sure to check the NYBG website for visitor safety guidelines. Timed-entry tickets must be purchased in advance and face coverings are required.



MCC FIELD TRIP

New York Botanical Garden

The MCC Field Trip to NYBG will be December 17.

Details will be posted to *meetup* and sent by email.

PHOTOGRAPHY ODDS & ENDS

FOR SALE BY MEMBER:

Manfrotto Tripod 190XPROB w/original case. Price \$100.

This is a compact & lightweight tripod designed for compact & small cameras with weight capacity up to 13.2 lbs. The tripod has three leg sections with two locks per leg. The entire tripod is made of aluminum. Minimum height 3.35 inches & maximum height of 61.42 inches when center column is extended. The tripod folds down to 22.44 inches, allowing it to fit easily into a bag. This tripod is lightweight, weighing only 4.89 lbs. Manufactured in Italy.

Legs and center column are clean and straight. The leg locks are tight. No notable scratches or blemishes. Everything works perfectly.

If interested, please contact Bob Kozera at (732) 242-9779 or mail2bogumil@gmail.com



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DID YOU KNOW

The first color photograph was taken in 1861 by James Maxwell.

Photography History

This camera was used for aerial photography during World War II. Mounted on the front of the camera is a massive 2-foot long 305mm f/5 lens.

The camera has widely been misidentified as a Kodak K-24. It's actually a Fairchild K-17, which was designed by Fairchild Camera and Instrument and manufactured under license for the US Air Force by Folmer Graflex in Rochester, New York (Kodak's hometown), in the early 1940s.

The Fairchild K-17 shot 9×9-inch photos on 9 1/2-inch wide roll film. 





NJFCC PICTORIAL COMPETITIONS 2020-2021

Competition	Contest Date	MCC Member Deadline	Hosting Club
Fall Pictorial	10/21/2020	10/09/2020	Ridgewood Camera Club
Fall Nature	11/05/2020	10/26/2020	
Winter Nature	1/25/2021	1/15/2021	Essex Photo Club
Winter Pictorial	2/04/2021	1/22/2021	
Spring Nature	4/13/2021	4/03/2021	Cranford Milburn Photo Club
Spring Pictorial	5/17/2021	5/04/2021	

For additional information, visit www.NJFCC.org

Hunt's PHOTO & VIDEO
www.huntsphoto.com
 800-924-8682

Hunt's Photo is a one-stop shop for all your photo and video equipment needs. Hunt's Photo offers personal service and competitive pricing. Monmouth Camera Club members can receive some special savings.

Where in the World is Gary
 Meet Gary Fisher for Product Package Deal
gary@huntsphoto.com

Blog huntsphoto.com/blog ScanCode huntsphoto.com

STAY IN TOUCH! We will keep you posted on all the latest equipment and special offers.

f g+ t i



CALLING ALL **Nikon** SHOOTERS...

MCC is in need of a new leader for our *Nikon* Users Group.

Interested in learning more about this great way to become more involved?

Contact Terry Piltzer at tpiltzer@gmail.com.

Do you have camera gear or accessories for sale or trade?
Send details for publication in our next issue of Monmouth Viewfinder.
Email to: matthewWsiegel@gmail.com

Roger Fenton (1819-1869) [Public domain]



Virtual Critique Corner

Would you like some advice and feedback from a talented member of our club on a few of your photos? You are in luck, the Critique Corner is back!

Five very successful members have volunteered to review your emailed photos and offer a constructive critique, all done virtually - either over the phone or over Zoom.

Simply send an email to mcccritique@gmail.com and I will put you in touch with a volunteer. Include the following information in your email:

- Your telephone number
- If you prefer phone or Zoom critique
- The post-processing software you use

A pilot of the Virtual Critique Corner held over the phone this summer resulted in this unsolicited testimonial:

"Joel did an excellent job on the critique. His comments were spot on. It gave me a different perspective. I personally listen to all comments, try them and then make my own decisions. I think this program has excellent value to all members."

Many thanks to our excellent volunteers, Alan Bogard, Rich Despains, Rich Doerr, Joel Goldberg, and Howard Wichansky, all of whom are experienced in critiquing and most of whom do judging at other NJFCC clubs.

Be sure to take advantage of this great opportunity to learn how you can improve your photos!

Contributed by Susan Boston



PATERSON GREAT FALLS

Photos by
Nader Bactor

*Taken during the
November MCC Field Trip*

The next Field Trip will be
to New York Botanical
Garden at Bronx Park in
the Bronx, New York, on
December 12.

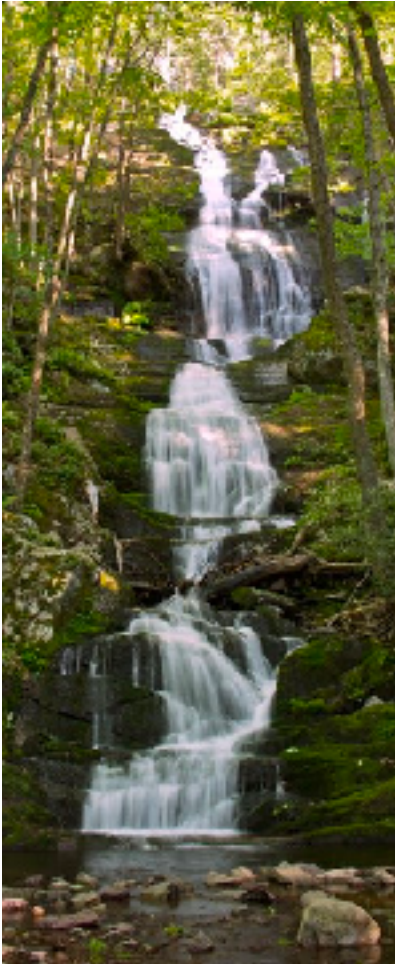


In the early 1970s there were more families with several children living in Germany than nowadays. And it had become very common that sooner or later the children got a real camera. So it was lucky for the family's budget that simple cameras were in fashion, the Instamatics of Kodak. These cameras were made by Kodak's German plant Kodak AG and by its British plant Kodak Ltd. In the 1970s, these factories offered lines of Instamatics styled especially for the home market. One line started with the Instamatic 33, which had a connector for a separate flashgun instead of a flashcube socket. The model numbers in this line ended in "33"; the higher the number, the more features were offered.

"Everyone has a photographic memory.
Some just don't have film."

—Steven Wright

IDEAS FOR PLACES TO SHOOT



The Hagley Museum and Library is located on 235 acres along the banks of the Brandywine in Wilmington, Delaware. Hagley is the site of the gunpowder works founded by E. I. du Pont in 1802. You can photograph early American industry including restored mills, a workers' community, and the ancestral home and gardens of the du Pont family. Your visit can last from 90-minutes to all day depending on how you choose to visit.

Address: 200 Hagley Creek Road, Wilmington, DE

Website for more info: www.hagley.org

Buttermilk Falls
Mountain Road, Layton, NJ

This trail begins with a climb to the top of Buttermilk Falls, one of the tallest waterfalls in New Jersey. From there, the trail continues to make a steep climb up to the Appalachian National Scenic Trail for spectacular views of the valley below. To extend the hike, hike south on the Appalachian Trail to connect with Crater Lake and Hemlock Pond loop trails.



- Please be sure to research any location in advance of your visit to determine whether it's open and permissible/safe to visit.
- If you'd like to share an idea for a place to shoot, please email as much info as you have to: matthewWsiegel@gmail.com

HIGHLIGHTS FROM THE 11/19 COMPETITION (MONOCHROME)



Cairns of Yachats by Marilyn Baldi

Downed Tree by Susan Boston



Let there be Light by Lorenzo Ventura

A Slave to Social Media
by Victor Mistretta





The Old House by Nader Boctor

From the Hospital by Marilyn Baldi



Creepy by Joseph Ferraro






Misty Manhattan by Joel Goldberg

Our next competition will be December 17. The theme is open.

IN FOCUS WITH MARTY SICULAR

And now, a few *virtual* questions & answers with Marty Sicular, MCC's webmaster and retired biology and computer science teacher. Many thanks for his generous contributions to our club! 

What attracted you to photography? An uncle showed us transparencies he had taken on a trip. As soon as I saw them, I knew I wanted to make transparencies of my own. I got my first real camera, a Minolta SR-7, when I was 16. I spent many months reading photography magazines to learn about different films. I've always had good technical knowledge of photography because my interest has always been in film making. I got my first 8mm camera when I was 13. At the time, there were no automatic cameras. Getting proper exposure on transparencies or movie film was a challenge. Movie film speed was 10. By the time I got my SLR, Kodachrome had advanced to ISO 25. The Minolta had a light meter, but wasn't automatic. I manually set the shutter and aperture. Transparency film had to be exposed accurately as there was no way to change the exposure, unlike negatives. Film was too expensive to bracket. I became a human exposure chart. The fun in photography was to get the exposure right. If the composition was good, so much the better. In other words, my primary enjoyment was in the technical challenges. After getting my camera, films got faster and I found other manufacturers. Cameras became semi-automatic, then automatic, and I found this less fun. Forty years ago, I bought my first computer - an Apple II - and that meant the end of photography for a while while I pursued an interest in computer programming. Aside from taking pictures while traveling, I didn't get back to photography until we moved to New Jersey and joined two photo clubs. I really don't enjoy taking pictures, but I love the technical challenges of turning them into something artful. I've learned a lot about composition and what makes a photo special from photo club meetings. At heart, I'm, a technician who'd rather fix your photos than take my own.



What is your favorite lens and why? I have a fondness for my macro lens because I enjoy photographing flowers. I still occasionally use the bellows from my old Minolta cameras outfitted with adapters to fit my current Sony camera.

What photo editing programs do you use? Photoshop and On1

What is your favorite subject to photograph? Architecture, flowers, and my cat.

What makes a good picture stand out from the average? I look at photos from an emotional level - how does it make me feel?

How would you describe your photographic style? I take ordinary photos and try to make them into something interesting or artistic. I call it *DRECK INTO ART*.

Continued on next page...

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What do you find most difficult about photography? I'm self conscious about taking photos on the street which prevents me from doing street photography.

RAW or JPEG? RAW

How do you continue to educate yourself to take better photos or stay motivated in the hobby? Belonging to 2 photo clubs forces me to work on photos. I learn a lot at photo club meetings and use Google to learn new features in Photoshop. Having the phone camera always at hand is great.

Is there something you try to ask yourself or think about before pressing the shutter release? How many different versions of this composition will I take and what do I think I'll do with the pictures in Photoshop. Sometimes I just shoot and don't worry about it.

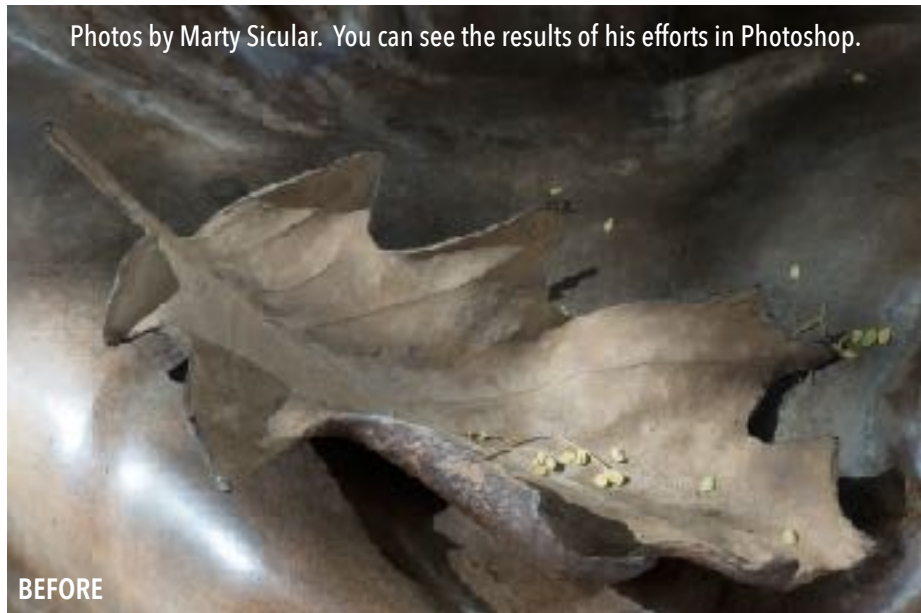
Is there a camera feature that doesn't yet exist that you'd like to have on your camera? I don't have a great interest in learning all of the features that the camera **does** have.

What tip would you offer someone just starting out in photography? Join a photo club. Study the work of other photographers. Learn Photoshop.

How has photography influenced you as a person? It's a wonderful creative endeavor. The satisfaction of seeing (the rare) great picture come out of the camera. The surprise of creating something unique in Photoshop.

Is there anything else you'd like our members to know about you? I think I've said more than enough!

Photos by Marty Sicular. You can see the results of his efforts in Photoshop.



The slums of Newark, 1939



According to *NY Times Wirecutter*,
the #1 gift for
photographers in
2020: **Giottos
Rocket Air Blaster**
(\$17)

CALLING ALL **Canon** SHOOTERS...

MCC is in need of a new leader for our *Canon* Users Group.

Interested in learning more about this great way to become more involved?

Contact Terry Piltzer at tpiltzer@gmail.com.



2021 CALENDAR OF EVENTS

JANUARY

- 1/14 - PRESENTATION - Joel Goldberg / True Macro
- 1/16 - FIELD TRIP - Island Beach State Park (Snowy Owls)
- 1/28 - COMPETITION - Theme: Open / Judge: David DesRochers

FEBRUARY

- 2/11 - PRESENTATION - Claire Gentile / Creative Architecture
- 2/13 - FIELD TRIP - NY Skyline / Liberty State Park (sunset)
- 2/25 - COMPETITION - Theme: Door Knobs / Judge: Arik Gorban

MARCH

- 3/11 - PRESENTATION - JoAnn Kairys / Photoshop Technique
- 3/13 - FIELD TRIP - Waterloo Village, Byram Township
- 3/25 - COMPETITION - Theme: Creative Photography / Judge: Richard Lewis

APRIL

- 4/15 - PRESENTATION - Arik Gorban / Fine Art Photography
- 4/17 - FIELD TRIP - Red Mill Village, Clinton
- 4/29 - COMPETITION - TBD

MAY

- 5/13 - PRESENTATION - Claire Gentile / Long Exposure
- 5/15 - FIELD TRIP - Batsto Village
- 5/27 - COMPETITION - TBD

JUNE

- 6/3 - PRESENTATION - TBD
- 6/10 - COMPETITION - TBD
- 6/12 - FIELD TRIP - Sunset in Belmar
- 6/24 - YEAR-END COMPETITION with 3 Judges

JULY

- 7/1 - Year-end Planning Meeting

The Monmouth Camera Club would like to invite you to visit our online store which was created to provide a fundraising experience for our club.

<https://printing-on-main-street.printavo.com/merch/monmouth-camera-club>

There are a number of styles, sizes, and colors of items to choose from. These items will be available to order now through 01-01-21 until midnight, so don't delay!

Please contact Tricia Rhodes with questions at photographybytricialea@yahoo.com.



HOW DO MEMBERS ADVANCE IN COMPETITION LEVEL

(CONTINUED ON NEXT PAGE)

After the conclusion of the 2019/2020 year, the Club announced that 4 members were promoted to the next Level for the 2020/2021 Club year. Congratulations to Terry Pilitzer who moved from Beginner to Advanced, and David Carboy, Howard Wichansky and Joel Goldberg who moved from Salon to Master!

You may be wondering, however, how were they chosen to advance? Why were there so few for the year, didn't we use to have folks moving up pretty much every month? What's the deal with Master? What do I have to do to move up?

To answer these questions, let's start with a little Club history. (OK, to tell the whole story turned out to cover kind of a lot of history - skip down to TODAY if you just want a little current events instead!)

Prior to 2015/16, each member actually had 4 levels, Beginner, Advanced or Salon in each of four categories: Print Color, Print Monochrome, Projected Color and Projected Monochrome. New members started at Beginner with zero points in all 4 categories, and moved up in each category based on points awarded whenever a photo submitted to a Merit Judging received a ribbon. The points awarded were as follows:

SCORE	RIBBON	POINTS
6 or below	None	0
7	Honorable Mention	2
8	Award	5
9	Medal	7

So, for example, a color print scoring an 8 and winning an Award would garner 5 points for the member in the Print Color category only. When the member accumulated 100 points in Print Color s/he would immediately be promoted to Advanced in Print Color. Amassing an additional 150 points in Print Color would result in promotion from Advanced to Salon in Print Color. Simultaneously, the member would be accumulating points in the other 3 categories as well based on ribbons earned in those categories.

Yes, it was a bit confusing and cumbersome. It was also common for a member to be a Beginner in the Print categories and be Salon in Projected and vice versa, based principally on what s/he preferred to submit rather than on the skills required in each as originally intended. For the 2015/16 Club year, a proposal to halve the number of level categories to simply Color and Monochrome, was approved by the membership. Since each member at that time had 2 color and 2 monochrome levels it was decided the higher of each of the 2, if they differed, would be the new Color and new Monochrome Levels and the member's higher existing point accumulation would be retained as the club was still using the existing accumulated point system shown above.

Editor's note: Our thanks to Susan Boston for this information.

HOW DO MEMBERS ADVANCE IN COMPETITION LEVEL

(CONTINUED FROM PREVIOUS PAGE)

Keeping the same point awards and move-up thresholds, with half the categories, continued and accelerated the trend of active submitters and long-term members inexorably moving up. By June 2018, the distribution of members in the 3 ratings was becoming somewhat less balanced. The distribution of photos at Merit Judgings, however, was by that time seriously skewed with the vast majority of images in Salon. A committee was formed to address the problem.

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TODAY

This new method was used for Club years 2018/2019 and again for 2019/2020. This past year we had 2 Special Topics (3 projected images allowed) and 4 Open merit judgings (2 projected images allowed) totaling a maximum of 14 projected images. Rounding down, 66.67% of 14 is 9, making 9 images the threshold for consideration for advancement. For each member, the average score of all images submitted by that member (excluding only disqualified images) was calculated.

Per the by-laws, a spreadsheet of each member's Average Score and number of submissions for the year (with member names omitted) was submitted to the Executive Committee. Based on the distribution of scores in each level, the Executive Committee determined the Average Score cutoff for advancement in Beginner, Advanced and Salon for the year. Only after the cutoffs were determined were the members' names revealed with their individual Average Scores, and the 4 members exceeding the cutoffs were announced.

If you are interested in moving to the next higher level, the first step is to submit enough photos to be in consideration. Also keep in mind that the more you submit, the less impact each score has, mathematically, on the year's average. Every member has had the experience of a surprisingly low score once in a while; more photos earning your usual scores will dilute the effect of an outlier. And of course, to improve your scores, pay attention to what the judges say, not only about your own photos, but about all the submissions, particularly those in the next level up.

The rules, evolving processes and careful calculations are the Club's attempt to make the groupings of photos by level as appropriate and fair as possible for comparison in Merit Judgings. It is wise not to get hung up on them though. Assigning a score to a photo is a very subjective process. Despite all the math we use, advancements in level are based on judges' subjective opinions on images, and ultimately no one's opinion on your art is more important than your own.

OUR NEXT COMPETITION WILL BE
DECEMBER 17 AT 7:30PM



Members of Monmouth Camera Club who enter
PSA competitions compete against entrants from
PSA Group D club members (listed below):

ABC Photo Society PA
Alameda Photographic Society CA
An Tain Photographic Group Ireland
Atlanta Photographic Society GA
Clemson Photography Club SC
Delaware County Camera Club PA
Housatonic Camera Club CT
Houston Camera Club TX
Lake County Camera Club IL
Monmouth Camera Club NJ
Nashoba Valley Photo Club MA
NIHCC MD
North County Photographic Society CA

Norths Photographic Society Australia
Photographic Society of Chattanooga TN
Photography West AZ
Royal Photo Club Cominois France
South Jersey Camera Club NJ
South Shore Camera Club NY
Sun City Texas Photography Club TX
Sun Lakes Camera Club AZ
Unlimited Vision Photo Club WI
Wangi Workers Camera Club Australia
West Chester Photo Club OH
Western Reserve Photographic Society OH

Please contact Alan Bogard with any questions at
anbche@optonline.net

**For our March 25 Competition,
we are introducing a new theme:**

**CREATIVE
PHOTOGRAPHY**

Creative photography contains an extra element or elements that are intentionally used to enhance the photo from its original state.

HERE ARE TWO ELEMENTS TO CONSIDER:

1. **Extra Elements** – Extra Element(s) lie outside the normal photographic process and are open to interpretation. They can involve a simple workflow that a photographer used to capture that unique look of a photo. Or they can be a complex post-processing technique that was used to bring out the mood and textures in an image. The key here is that the extra element has to be outside of the normal photography workflow.
2. **Intent** – The use of these extra elements should be intentional. Example, intentionally underexposing for purposing of creating a dark, moody image does make it creative.

LEADERSHIP DIRECTORY | 2020-2021

President	Terry Pilitzer	tpilitzer@gmail.com
Vice President	Tricia Rhodes	photographybytricialea@yahoo.com
Secretary	Matthew Siegel	matthewWsiegel@gmail.com
Co-Treasurers	Allan Adelson	allan.adelson@gmail.com
	Joel Goldberg	jjg583@optonline.net
Past President	Alan Bogard	anbche@optonline.net
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	Howard Wichansky	wichowie@aol.com
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	Ira Brodsky	irabrod@verizon.net
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Field Trips	Nader Boctor	made.boctor@gmail.com
	Terry Pilitzer	tpilitzer@gmail.com
PSA Rep.	Alan Bogard	anbche@optonline.net
NJFCC Reps.	Howard Wichansky	wichowie@aol.com
	John Sandstedt	jsandstedt@comast.net
Canon Users	<i>This position is currently open. Please contact Terry Pilitzer.</i>	
Nikon Users	<i>This position is currently open. Please contact Terry Pilitzer.</i>	
Photoshop Users	Joe Ferraro	joeferraro24@gmail.com
Hospitality	Flo Elliot	fpeterson1992@gmail.com
	Tricia Rhodes	photographybytricialea@yahoo.com
A Day in the Life	Matthew Siegel	matthewWsiegel@gmail.com

MONMOUTH CAMERA CLUB IS A VOLUNTEER-LED ORGANIZATION AND ONLY SUCCEEDS WHEN OUR MEMBERS PITCH IN. YOU ARE WELCOME TO CONTACT THE PEOPLE LISTED ABOVE TO OFFER TO HELP IN ANY WAY. THANKS FOR BEING ACTIVE IN OUR CLUB!

SOLICITING CONTENT: ARTICLES BY CLUB MEMBERS WELCOMED AND ENCOURAGED



Photo: Matt Siegel

Monmouth Viewfinder invites you to submit content for future issues.

Please take a moment to consider how you might best contribute to an informative and engaging monthly publication for members and supporters of Monmouth Camera Club.

Maybe you can pen an article about a technique you like. Instead, how about a photo you've made along with a description of the inspiration, processing, or gear used.

If grammar and spelling aren't your thing, fear not. We have an entire editorial staff ready to make it ~~wri~~te right.

Send your ideas and submissions along with any accompanying photos, to: matthewWsiegel@gmail.com.

"Any photographer who says they're not a voyeur is either stupid or a liar."

-Helmut Newton



PSA SUBMISSION GUIDELINES 2020-2021

There are two PSA categories that our club participates in:

- Projected Digital Image Division (PID)
- Projected Digital Image Travel Division (PTD)

The submission deadlines are: November 5, February 5, April 5

All images are to be emailed to Alan Bogard at anbche@optonline.net no later than the competition deadline, otherwise they will not be submitted into the competition. Your email subject should be PSA Entry for MCC. Indicate which division the submission is for PID or PTD. You will receive an email confirming receipt of your submission and its entry into the competition.



GENERAL REQUIREMENTS

- A member can submit only one image per competition
- Submissions received after the deadline will be returned to the maker. The image can be resubmitted for a subsequent competition
- An image can be submitted to only one division
- The first six submissions that meet the criteria listed below will be entered into the competition
- If there are more than six submissions, the extra ones will be held for submission to the next competition
- Submissions that do not meet the criteria listed below will be returned to the maker for correction and must be resubmitted by the appropriate deadline
- Images must be no larger than 1400 wide and 1050 high
- Vertical images cannot exceed 1050 pixels in height
- Horizontal images cannot exceed 1400 pixels in width
- Square images cannot exceed 1050 pixels on all sides
- Images will be projected as received
- All images must be submitted as JPG only
- sRGB color space is required
- Unless your image proportions are in the exact ratio of 4 to 3, one of these dimensions will be less than maximum. The image will be projected as received, as long as not over the maximum
- There are no file size restrictions
- The name of the file should only contain the title of the image.

TAKE NOTE:
Image dimensions have been revised.

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PROJECTED DIGITAL IMAGE DIVISION - DEFINITIONS/REQUIREMENTS:

- In this Inter-club Competition both color and monochrome images are acceptable. The subject matter is unrestricted. Images may be altered by the maker and artwork or computer graphics created by the entrant may be incorporated if the photographic content predominates. Images may not be constructed entirely within the computer.
- Monochrome Definition
An image is considered to be Monochrome only if it gives the impression of having no color (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one color across the entire image. (For example by Sepia, red, gold, etc.) A greyscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot coloring does not meet the definition of monochrome and will be classified as a Color Work.

PROJECTED DIGITAL IMAGE TRAVEL DIVISION - DEFINITIONS/REQUIREMENTS:

A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally.

- There are no geographic limitations.
- Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not appropriate.
- Close up pictures of people or objects must include features that provide information about the environment.
- Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of the appearance of the original scene, and complete conversion to greyscale monochrome. Other derivations, including infrared and toned monochrome, are not permitted. All images must appear natural.
- NOTE: Portraits of people which do not include sufficient environment are liable to be scored very low as not meeting the concept of 'features that provide information about the environment.'
- Images which have been too 'worked' or 'processed' and no longer look like photographs are liable to be scored very low as not 'appearing natural.'

Please contact Alan Bogard at anbche@optonline.net with questions.



For those who want a little extra help using Zoom, visit:
support.zoom.us

COMPETITION RESULTS 11/19/2020

THE NOVEMBER 19 COMPETITION THEME WAS MONOCHROME. HERE ARE THE ENTRIES THAT SCORED 7 OR HIGHER:

<u>First Name</u>	<u>Last Name</u>	<u>Class</u>	<u>Title</u>	<u>Score</u>	<u>Award</u>
Larry	Ross	Beginner	Closed For The Season	9,1	1st Place
Nader	Boctor	Beginner	The Old House	9	Medal
Victor	Mistretta	Beginner	You Better Catch Me	9	Medal
Greg	Nagy	Beginner	Kate Voegele	9	Medal
Anoop	Srivastava	Beginner	Ancient Pot	9	Medal
Cindy	Mirabella	Beginner	Cygnets Parade	8	Award
Victor	Mistretta	Beginner	Renaissance Woman	8	Award
Anoop	Srivastava	Beginner	Dandelion	8	Award
Cindy	Mirabella	Beginner	Mallard Drake	7	Honorable Mention
Cindy	Mirabella	Beginner	Spherical	7	Honorable Mention
Victor	Mistretta	Beginner	A Slave To Social Media	7	Honorable Mention
Greg	Nagy	Beginner	Finely Spun	7	Honorable Mention
Martin	Sicular	Advanced	Leaves	9,1	1st Place
Ira	Brotsky	Advanced	Waiting for Rain	9	Medal

Jim	Kochis	Advanced	Yellowstone	9	Medal
Bob	Kozera	Advanced	under tree canopy	9	Medal
Terry	Pilitzer	Advanced	GraceandGlory	9	Medal
Tricia Lea	Rhodes	Advanced	Bug Light	9	Medal
Martin	Sicular	Advanced	Light and Shadow	9	Medal
Mona	Srivastava	Advanced	Arms of the tree	9	Medal
Lorenzo	Ventura	Advanced	Let there be light	9	Medal
Joseph	Ferraro	Advanced	Creepy	8	Award
Jim	Kochis	Advanced	Yosemite	8	Award
Bob	Kozera	Advanced	braided branches	8	Award
Ira	Brodsky	Advanced	Mountain Getaway	7	Honorable Mention
Wai	Seto	Advanced	Lost In Space	7	Honorable Mention
Wai	Seto	Advanced	Underneath The Subway	7	Honorable Mention
Bernie	Solomon	Advanced	Bird on a Branch	7	Honorable Mention
Lorenzo	Ventura	Advanced	Footprints along the pier	7	Honorable Mention
Marilyn	Baldi	Salon	From the Hospital	9,1	1st Place
Cheryl	Auditor	Salon	Door Latch	9	Medal
Cheryl	Auditor	Salon	Lunch Cocoa	9	Medal
Cheryl	Auditor	Salon	Watchtower	9	Medal
Marilyn	Baldi	Salon	Cairns of Yachats	9	Medal

Alan	Bogard	Salon	Shimmering	9	Medal
Jerry	Deutsch	Salon	barrels and pails	9	Medal
Bob	Dowd	Salon	Among The Flowers	9	Medal
Arnold	Halpern	Salon	Farm Tools	9	Medal
John	Sandstedt	Salon	Sacre Couer	9	Medal
Gary	Slawsky	Salon	Knotty Doorway Up Close	9	Medal
Alan	Bogard	Salon	Solitary	8	Award
Jerry	Deutsch	Salon	Close Encounter	8	Award
Rich	Doerr	Salon	Modern Deco	8	Award
Bob	Dowd	Salon	A Winter Day	8	Award
Arnold	Halpern	Salon	Doggie in the Window	8	Award
Gary	Slawsky	Salon	After The Rain	8	Award
Herbert	Zaifert	Salon	Dreamer	8	Award
Rich	Despins	Salon	Abandoned and Lost Forever	7	Honorable Mention
Rich	Despins	Salon	Early Morning Visit	7	Honorable Mention
Rich	Despins	Salon	The Yards	7	Honorable Mention
Jerry	Deutsch	Salon	Autumn Color	7	Honorable Mention
Rich	Doerr	Salon	Full of Hot Air	7	Honorable Mention
Phil	Levy	Salon	Off I Go	7	Honorable Mention
Patricia	Pascale	Salon	Scotland's Ancient Stones	7	Honorable Mention

Gary	Slawsky	Salon	Carpenters Tools In Window	7	Honorable Mention
Herbert	Zaifert	Salon	Building the nest	7	Honorable Mention
Herbert	Zaifert	Salon	Old house	7	Honorable Mention
David	Carboy	Master	Reflections Long Exposure	9,1	1st Place
Susan	Boston	Master	Winter Foraging	9	Medal
Joel	Goldberg	Master	Dancer.	9	Medal
Joel	Goldberg	Master	Misty Manhattan	9	Medal
Howard	Wichansky	Master	In the Hand of the Gods	9	Medal
Joel	Goldberg	Master	Tranquil	8	Award
Mark	Schwartz	Master	Made for Monochrome	8	Award
Mark	Schwartz	Master	Roof Structure	8	Award
Mark	Schwartz	Master	Steel Pier	8	Award
Susan	Boston	Master	Downed Tree	7	Honorable Mention
David	Carboy	Master	Icey Passage	7	Honorable Mention
Howard	Wichansky	Master	Nuts and Bolt	7	Honorable Mention

** Happy Holidays! **