



Science Museum Camera Club

E. Thomas Smith Nature Competition Winning Image

**Congratulations
Jeffrey Hayward**
Details page 5



May 2020

FORMAT
Buffalo



Science Museum Camera Club

*Photography
Brings Us Together*

FORMAT

Buffalo

May 2020
Volume 49, Number 4

President's Message

Hello Photographers,

It is with sincere hope that as you read this, you and your family including canine and feline continue to be healthy, are staying healthy and safe during these trying times.

On behalf of the Board Members and myself, we would like to say "Thank You" to any of our members and/or guests that are in the medical profession especially if you had to work the front line during this pandemic and for your sacrifices. Also, "Thank You" to those who have made masks.

With these unprecedented times and challenges we've been facing, learning how to overcome them, will be a process our group will continue working on in the coming months. The goal is to keep this Club striving by building a virtual bridge that would keep us connected. Let us try and keep an open mind and continue to be creative during this time of "pause."

The Board continues to collaborate via the internet. During this period, as we continue to stay optimistic by looking to the future, we continue to work on and have been planning the program for the following season. In the efforts to keep everyone connected, we will continue to send out email updates as and when they become available.

Be mindful, stay healthy,
be safe and take care,

Janet Baranska

Meetings :

1st & 3rd Wednesday
6:30 PM

September - May

1st Wednesday - competition
3rd Wednesday - program

Buffalo Museum of Science
1020 Humboldt Parkway
Buffalo, NY 14411-1293

Website :

smcc.photoclubservices.com

Facebook :

[Find us on Facebook](#)

Buffalo Science Museum
Camera Club

Member :

Niagara Frontier Regional
Camera Clubs
NFRCC.org

Photographic Society
of America
PSA-photo.org



Format Editor :

Cheryl Belczak
Email ideas & submissions to
cheryl@belczak.net

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Online Critique Forum

Members can submit images to and get feedback from other club members here.

To access the Critique Forum, log into the [SMCC website](#) and then find **SMCC Image Critiques under Resources**. Instructions for using the website forums can be found in the **Website Quick Tips**, again found under Resources. Tip #4.

Current Officers:

Click on an Officer's name to send them a thank you, comment or question.

President: [Janet Baranska](#)

VP Program Chair: [Sharon Dentice](#)

Print Competition Chairs:

Chair: [Charles Bartolotta](#)

Co-Chair: [Mike Dziak](#)

Projected Image Competition Chairs:

Chair: [Billy Callaghan](#)

Co-Chair: [Jeffrey Hayward](#)

Recording Secretary: [Linda Przepasniak](#)

Treasurer: [Ted Lesinski](#)

Historian: [Sande Barrett](#)

Directors:

[Cathi Barbera](#) (Membership)

[Kevin Flint](#) (Education)

[Mike Dziak](#) (Print Assistance)

[John Griffin](#) (New Member Competition)

[Cheryl Belczak](#) (Format Newsletter)

Past President: [Mary Lou Frost](#)

Special Committees:

[Esther Kowal-Bukata](#): Refreshments

[Billy Callaghan](#): Web Master

[Cheryl Belczak](#): Museum Picture Cabinet

Learning Photoshop

Mary Lou Frost has been providing video lessons each weekend about Photoshop. Look for email notifications have been going out to the membership. If you have questions after watching the videos please feel free to email her. Everyone is welcome to add their name to the notification list. Please contact Mary Lou by email: mlfrost@verizon.net

Format Newsletter Editor:

Cheryl Belczak

If you have any information you would like to share with SMCC members please send it to Cheryl cheryl@belczak.net

Competition Updates

End Of Year Awards

Image of the Year **2020**:

Only images that were submitted during 2019-2020 monthly competition are eligible. *(They need not have won a ribbon to be entered.)*

You must Login to the SMCC website to choose your entries.

Members may submit:

4 Projected Images

4 Monochrome prints

4 Color Prints

All entries must have been in competition during the **current club year**.

**Projected Image Deadline:
Saturday, May 16 midnight**

(May 17 at 12:00 AM)

The top three **Projected Images** will be chosen during a virtual meeting on **May 20, 7 PM**. A three-judge panel will score images in advance and we can watch final selections made online.

**Color Print and Monochrome Print
online entries are due August 30.**

The plan is to have the prints judged in-person during our first meeting of the 2020-2021 season September 2, 2020. Date is subject to change based on our ability to safely meet again.

A first, second and third place will be awarded in Projected Images, Print Monochrome and Print Color.

Honorable mention will be awarded to approximately 20% of the entries with the highest scores.

Monochrome "Print of the Year," Color "Print of the Year," and Projected "Image of the Year" will be awarded within the club, not in each division.

Projected and Print of the Year entries do not count toward the top cumulative scores.

Dorothy Ralph Essay Competition Update - May 2020

Because of the unique Pandemic situation, our 2020 Essay competition will have a due date of the 3rd Wednesday in October (21). If we are not meeting in person at that time, they can be given to me directly. In other ways, the rules for creating the essays remain the same.

All of the submitted essays will provide the Holiday Program in December. After they are submitted, as is usual, they will be judged via the Internet by a person with experience in essay criticism. As is usual, there will be one winning essay and it will be announced at the Holiday Celebration. That member will receive the Dorothy Ralph Trophy for the 2020-2021 year.

I am happy to give assistance to members who are trying this for the first time. We are eager to be entertained by your entries.

- Mary Lou Frost

The Dorothy Ralph Essay Competition is an annual competition that began in 1997 and is held in honor and memory of Dorothy Ralph.

Participants choose 12-20 images and write a statement of purpose to explain the connection within their collection of images.

Dorothy was a longtime member of the Science Museum Camera Club who bequeathed a Hummel figurine of a photographer to the club. The figurine was mounted on the trophy that is awarded to the competition winner to keep for one year. All of the winners' names, and year awarded, are engraved on the trophy base. When the trophy is returned, a keeper award is given.

For full details, rules and current standings for SMCC Competitions, please visit the competition tab of our [website](#).

E. Thomas Smith Nature Competition

Congratulations Jeffrey Hayward!

As seen on the front cover (also below) Jeff's image "**Long-legged Fly**" took top honor from a pool of incredible images. See the gallery of Honorable Mention Images from this competition currently on the [SMCC homepage](#).



This was our first social-distanced, all online competition. Thanks to the efforts of Billy Callaghan (our Projected Image Competition Chairperson, Web Master and remarkably tech savvy guy) we were able to attend a Cisco WebEx meeting to watch as the judges choose the winning image from the Honorable Mention images **on the regularly scheduled date!**

A panel of three judges scored the entries in advance. Then chose the top image from the "Honorable Mention" images during the online meeting. For initial scoring, each judge could assign 10 points to each entry for 30 possible total points. (The winning images scored 29!) During the meeting, we saw the "In and Out" process to arrive at the winning image.

(Side note: The End of the Year Competition will be handled the same way.)

Thanks to the panel of three judges: Janet LoPresto (STCC), Scott Simons (NFCC) and Larry Mathewson. As is customary for this competition, Larry is a SMCC Member and maker of the top image from last year.

Honorable Mentions:

Charles Bartolotta (4 images)
Bob Kaderabeck
Esther Kowal-Bukata (3 images)
Nora Mathewson
Willis Schwartz (2 images)
Cherie St. Pierre (3 images)

E. Thomas Smith is an annual nature competition within SMCC. It was initiated in 1968 by Mrs. Janice Healy in honor of her father. The winner receives the E. Thomas Smith trophy at the banquet (normally) in May. The winner holds it for one year, until the following May banquet, when it passes to the next year's winner.

This competition follows the Photographic Society of America's (PSA's) rules for Nature Images. These images shall be truthful to the subject as seen and shall not show evidence of the "hand of man."

January Assignment Challenge:

January 2021 Program

CHANGE: Next year the challenge will not replace monthly competition.

Challenge images will be shared and discussed on **January 20** as a program. This is intended to be a growth and learning exercise and will not effect cumulative competition scores. Photos must have been taken since January 1, 2020.

Projected Images

Subject: Street Photography

Technique: HDR (High Dynamic Range)

Print Image

Portraiture (color or monochrome)

Assignments are intended to encourage you to get out and use your camera and maybe photograph in a way you wouldn't normally. No "resurrecting" old images!

Projected Image Competition Cumulative Scores & Final Standings 2019 - 2020

Normally these standings are determined by member's top 10 scores. This year it is based on the top **8** scores because our April Competition was not held this year.

Members who submitted at least **10** **8** images in any division Color Prints, Monochrome Prints,

and Projected Images competitions are eligible for End of Year Top Cumulative Score awards.

Members achieving the top cumulative scores within each level (Bronze, Silver, Gold, and Platinum) are recognized. The average of the members highest **10** **8** scores is used.

DIV	PHOTOGRAPHER	OCT		NOV		DEC		JAN		FEB		MAR		Entries	TOTAL	Average	Hi 8 Avg	Place
B	Baker, Michael	11	13	12	11	12	12			11	12			8	94	11.75	11.75	2 nd
B	Barbera, Catherine	10	11	10	11	10	12	13		11	11	14	12	11	125	11.36	11.88	1 st
B	Croniser, Gregory									11	15	11	14	4	51	12.75		
B	Gabris, Stephen							15	15	11	11			4	52	13.00		
B	Haag, Bob			12	13	11	13			11	12			6	72	12.00		
B	Haag, Pat			12	12	14	12					13	13	6	76	12.67		
B	Przepasniak, Linda			11						12	11			3	34	11.33		
B	Turner, Michelle					11	14	13	14	12	13			6	77	12.83		

S	Abu-Sitta, Moeen	12	10	14	13	12	12	14		12	11	11	12	11	133	12.09	12.63	
S	Barrett, Sande	12	11									11	10	4	44	11.00		
S	Bartolotta, Claudia	10	13	13	13	14	11	12	12	12	13	15	14	12	152	12.67	13.38	2 nd
S	Brunetto, Lynn	10	11											2	21	10.50		
S	Cadle, Diane	11	11	12	13	13	13	14		12	13	15	15	11	142	12.91	13.50	1 st
S	Carey, Shanlee	11	10	12	14	11	11	11	9	11	12	13	11	12	136	11.33	11.88	
S	Crockett, Duane			12	13	10	11			12	11	13	12	8	94	11.75	11.75	
S	Holmwood, Paul	12	12	13	13	11	13	14	12	13	11	12	12	12	148	12.33	12.75	3 rd
S	Jaramillo, Patricia	11	10	13	13	10		10	11	11	11	11	12	11	123	11.18	11.63	
S	Kerr, Tom	13	11	12	11	13	13	10	12	13	12	14	12	12	146	12.17	12.75	
S	McDaniel, Kay			13	12	13	10			13	13			6	74	12.33		
S	Meltser, Henry			13	14	13	12	15		12	14			7	93	13.29		
S	Tandoc, Merle	14	10	12	12	11	12	11	11	12	15	12	11	12	143	11.92	12.50	
S	Terranova, Patricia	12	11	12	12	10	9	13	14	12	15	12	11	12	143	11.92	12.75	

Projected Image Competition Cumulative Scores & Final Standings 2019 - 2020

Continued

DIV	PHOTOGRAPHER	OCT		NOV		DEC		JAN		FEB		MAR		Entries	TOTAL	Average	Hi 8 Avg	Place
G	Belczak, Cheryl	12	13	15	12	11	12	10	11	15	14	14	14	12	153	12.75	13.63	2nd
G	Braun, Mark	11	13	14	12	11	13	11	15	13	15	14	13	12	155	12.92	13.75	1st
G	Callaghan, Billy	11						10						2	21	10.50		
G	Castillo, Rogelio	11	9	12	12	11	12	11		12	13	11	12	11	126	11.45	11.88	
G	Crane, Karen			15	12	11	11							4	49	12.25		
G	Dentice, Sharon	10	10	13	13	10	11	12	11	11	11	12	14	12	138	11.50	12.13	
G	Fenna, Kathryn	10	11	14	14	13	9	14	13	11	12	12	15	12	148	12.33	13.38	
G	Flint, Kevin	12	11	13	14			14	11	12	13	13	12	10	125	12.50	12.88	
G	Frost, Mary Lou	13	12	12	14	13	12			12	12	13	13	10	126	12.60	12.75	
G	Kaderabeck, Bob	13	12	13	13	15	12	11	11	13	13	13	15	12	154	12.83	13.50	3rd
G	Lesinski, Theodore			13	14	13	14			12	11	14	14	8	105	13.13	13.13	
G	St. Pierre, Cherie	12	13	11	13	11	13			12	12			10	122	12.20	12.50	
G	Yu, Ernesto	11	11	12	13	14	15	15	14	13	11			12	152	12.67	13.50	

P	Bartolotta, Charles	13	12	15	13	10	14	10		14	14	12	15	11	142	12.91	13.75	
P	Braitsch, David	14	15	13	13	14	13	14		15	13	12	13	11	150	13.64	13.88	
P	Dziak, Michael	11	14	13	14	10	12	11	14	11	14	12	13	12	149	12.42	13.25	
P	Fenclau, Gerry	9	12	11	12	13	13	12	12	13	12	12	13	12	143	11.92	12.50	
P	Hayward, Jeffrey	10	11	15	14	12	12	14	15	15	14	12	15	12	162	13.50	14.63	1st
P	Kowal-Bukata, Esther	14	14	14	14	13	15	13	13	14	14	12	15	12	165	13.75	14.25	2nd
P	Kredo, Tom	13	13	13	14	15	15	11	12	13	11	12	15	12	157	13.08	13.88	
P	Mathewson, Larry	11	14	14	12	15	13	13	13	13	13	12	12	12	156	13.00	13.50	
P	Mathewson, Nora	12	12	13	12	12	13	11	13	13	14	12	14	12	152	12.67	13.13	
P	Schwartz, Willis	10	13	14	12	14	14	14	14	13	15	12	13	12	161	13.42	14.13	3rd

Color Print Competition Cumulative Scores & Final Standings

2019 - 2020

DIV	MEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	Entries	TOTAL	Average	Hi 8 Avg	Place
B	Baranska, Janet				11			1	11	11.00		
B	Dentice, Sharon	13	14	11	11	13	11	6	73	12.17		
B	Hayward, Jeffrey				14			1	14	14.00		
B	Meltser, Henry		14	15	12	13		10	129	12.90	13.25	1 st
B	Terranova, Patricia				13	12	14	7	92	13.14		
S	Abu-Sitta, Moeen	12	13	12	12	13	12	12	144	12.00	12.38	1 st
S	Carey, Shantee	12	12	14	12	12		10	120	12.00	12.38	2 nd
S	Holmwood, Paul		13	13		12		6	72	12.00		
S	Jaramillo, Patricia	12			13		14	7	83	11.86		
G	Kerr, Tom	11	14	15		14		9	116	12.89	13.13	2 nd
G	Lesinski, Theodore				11			1	11	11.00		
G	Mathewson, Nora	13	13	12	10	13	15	12	155	12.92	13.63	1 st
G	St. Pierre, Cherie	13	13	12	11	12	11	12	143	11.92	12.50	3 rd
P	Bartolotta, Charles	13	15	14		13	15	12	167	13.92	14.50	1 st
P	Belczak, Cheryl				12			1	12	12.00		
P	Castillo, Rogelio	15	14		11	12	13	11	140	12.73	13.38	3 rd
P	Dziak, Michael				15			2	30	15.00		
P	Mathewson, Larry	13	13	12	13	14	14	12	156	13.00	13.38	
P	Yu, Ernesto	12	14	13	15	15	15	12	161	13.42	14.13	2 nd

Monochrome Print Competition Cumulative Scores & Final Standings

2019 - 2020

DIV	MEMBER	OCTOBER	NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	Entries	TOTAL	Average	Hi 8 Avg	Place
B	Baranska, Janet				14			1	14	14.00		
B	Jaramillo, Patricia	11			11	13	10	5	56	11.20		
B	Kerr, Tom				11		15	3	40	13.33		
B	Meltser, Henry		14	14				2	28	14.00		
S	Carey, Shanlee	11	13	13	9	12	11	7	78	11.14		
S	Holmwood, Paul		12	14	12	14		6	79	13.17		
G	Castillo, Rogelio	10	13					2	23	11.50		
G	Mathewson, Nora	13	13	14	14	15	13	12	156	13.00	13.50	1 st
G	St. Pierre, Cherie	13	15	12	14	11	12	12	149	12.42	13.13	2 nd
P	Bartolotta, Charles	13	15	14	15	15	13	12	172	14.33	14.75	1 st
P	Dziak, Mike	14	14			15		3	43	14.33		
P	Mathewson, Larry	11	13	14	13	11	14	12	151	12.58	13.38	3 rd
P	Yu, Ernesto	11	13	11	13	15	14	12	157	13.08	13.75	2 nd

Update from the Education/Program Team:

On Friday, May 8, 2020 we held our first ever online SMCC Board Meeting.

During that meeting the Board voted to fill the Director of Education role that was relinquished and vacated prematurely.

This is an important role while plans for 2020-2021 programs are made, so we are proud to announce Kevin Flint accepted the nomination. He is working with our VP Program Chair, Sharon Dentice.

Together they are bringing much needed enthusiasm, energy, ideas and the desire to include and encourage members at all levels/interests in learning, sharing and growing with our educational programs.

Find out more here about their ideas and feel free to contact them. Your feedback is encouraged.

Here's Kevin:

Hello SMCC Members!

I hope everyone is staying safe and well. Three of my clients have died from the virus and I do not wish their family pain on anyone!!! So please stay inside, if you must go outside follow protocol. Besides we want to see everyone again.

We have some interesting ideas for the 2020-2021 Education and Programs, that we want to share with you. If you're able to recall the survey that Billy previously sent out, the data collected was interesting especially for someone as analytical as I am. With the first meeting, we hope to share a summary of that survey, especially since the results have driven a LARGE part of what we have been discussing.

So much of photography has always been and, as technology continues to improve, will always be "technical". If there is to be a "name" / "theme" to 2020-2021 education sessions and programs, then let it be "Skills:

The Creative Process". Now I'm not talking geekishly or nerdly technical (ok, so now you see how I make up words as I go along). As my daughter has mentioned, describing her work for Universal Creative, it is my technical skills on how to do things which got me this job and helps me keep it; however, it is how I apply those skills to the creative process which is what makes the difference. For us as photographers, it is our creative process which makes the difference. We want to focus on that "difference," starting with the basic technical skills and moving on to "the creative process."

Conceptually, here is we have outlined thus far:

- ▶ We'll start the year with organizing your pictures. There are so many different ways to organize your photos. We want to demonstrate the most commonly used programs: Lightroom, Bridge software, etc. as well as your own file organization.
 - I will share how I do this, showing the folders on my hard drive and how that has evolved since coming back to photography in the digital era. In speaking with other members, there are a lot of different ways to do this. There seems to be members who are still figuring this first step out.
 - Ideally, we'd like to line up members to show how they do it. Something like that may be a technical challenge, but we have Billy!!!
 - Naturally, this or these sessions will include getting photos from your camera or camera card onto your computer.
 - And the debate: online storage vs. your controlled storage?
- ▶ Computer maintenance will be covered. Things like backing up (see also below) as well as other topics relating to keeping your trusted comrade in photo arms – your computer – operational.

Continued on page 11

Update from the Education/Program Team:

Continued from page 10

▶ Next, we'll move into the steps in the creative processing with Software specifically for post processing. Sessions would also include the basics of Photoshop, Elements and Lightroom. Some of those will be followed by sessions on the "add-ins and plug-ins" as well as alternative software. Ever wonder if Luminar does more than, make it easy to drop in a new sky? Ideally, we'd like to line up professionals or wholesalers of the software available.

- Where, when and how do members, and others, use these software alternatives? Why use those vs. doing the same thing in Lightroom or Photoshop? Photography is expensive enough so these sessions are to help you decide if you want to spend the money on more software.

▶ Woven into the curriculum and programs, will be subjects related to using your camera.

- Get to know your camera and how it works, having your user manual available.
- Composition: Last year we had excellent sessions on photographing wildlife, in the zoo and in the wild. Well, what makes a good landscape? How about portraits – formal and candid? Photojournalism – from street photography to shots of events - ok I plan on inserting concerts. But what about shooting birthday parties or other family-oriented celebrations? John does a lot of this, maybe he'll want to share. Of course, weddings.

▶ The goal is to get us thinking as we are shooting. We talk a lot about post processing with one aspect being cropping. Is that always a good approach? (i.e. using cropping to adjust composition?)

▶ What about that awful term "noise"? Both, in taking a shot and in post processing.

▶ Including sessions on Exposure – metering – ISO + Aperture + Shutter speed. Including what is bracketing? Focus Stacking? Etc.

One other aspect of the 2020-2021 season: Several of the educational sessions and programs will be "hands on." The auditorium is nice and has somewhat comfortable seats, however, it is not conducive to participation. Ok, so what does that mean?

For some of the sessions, you will be asked to bring your camera (and manual) and others to bring your laptop. We'll arrange for Nikon and Canon people to be there for sessions on using your camera, the settings, etc. Rather than sitting in the auditorium to see post processing techniques or file organization, we would like to see members bring laptops. We are thinking of sending out pictures ahead of time so we can all follow along with the presenters on our own trusted companion (i.e. our laptops). Frankly, before mornings got difficult for me, I thoroughly enjoyed Mary Lou's classes because I got to do whatever along with her, I found that so much easier to learn.

So far that's the plan at this time.

Please give us feedback. This is our contact information where can be reached:

Kevin: keflint1300@gmail.com

Sharon: sdentice@me.com

Here's to all us getting back together... This too will pass and then we will all emerge into a "new normal".



Photographic Society of America Club Competition Awards

Our club participates in five PSA Club Competition Divisions that includes hundreds of camera clubs from all over the world. Each club submits six images by six different authors in three rounds: Nov, Feb, and April.



Projected Nature Images Award:
Patricia Terranova for Baby Giraffe at Hide

Scoring is done by volunteer clubs with three judges and a maximum score of 15. The top 20% receives an "HR", and the top 10% receives an "Award". Out of the Awards, one image is selected as Best of Show. These are the results and standings to date. Some scoring may be incomplete. - Tom Kredo

Thank you to Tom Kredo for all the work he does to submit our club entries for the PSA Competitions. When results are complete a document will be posted on our website.

Photos shown here are new Honorable Mention announcements since the last newsletter.

SMCC Standings

Creative Interclub:

12th place out of 18 clubs

Nature Interclub:

3rd place out of 28 clubs

Photojournalism Interclub:

No scores yet

Projected Image Interclub:

4th place out of 25 clubs

Travel Interclub:

3rd place out of 4 clubs



Projected Images Travel Award:
Ernesto Yu for Russian Holiday



Projected Image Division Award:
Tom Kredo for Morning Feeding

Niagara Frontier Regional Camera Clubs



Interclub Competition: McKellar #3 February 2020 Results

Judging Club: Camera Club of Johannesburg (CCJ)

Judging team: Mark Geldenhuys, David Benn, Anne d'Oliveira

Photographer	Image Name	Returned Score
Hayward, Jeffrey	Milky Way at Kinzua Bridge	27 HA
Bartolotta, Charles	Study Hall #3	26 HA
Mathewson, Larry	Sandhill Crane	26 HA
Yu, Ernesto	Circular Stairway	24
Kowal-Bukata, Esther	Yellow-Crowned Night-Heron	23
Dentice, Sharon	Watercolor Yellow Zinnia	23

Honor Award Ribbons:

Top 25% of the 90 photographs submitted.(Score of 25 and higher.)

Round 3 Club Scores

Science Museum = 149

Hamilton = 145

Twin Cities = 145

St.Catherines = 138

Camera Rochester = 136

Niagara Falls = 136

Erie = 134

Welland = 134

Finger Lakes = 133

South Town = 141*(-8)=133

Batavia = 131

Canyon = 130

Amherst Center = 128

Genesee Valley = 127

Twin Tier = 118

**Late photo deduction*

Local Online Learning Opportunities



Virtual Science Fair Activities!

There are fun experiments to share with the children in your world. Also some would make really fun macro/creative photography experiments, too... See?

We miss our Camera Club home!

Luckily you can now watch several virtual tours with Kathy Leacock, Director of Collections.

Learn interesting information about things you may have just walked by before... For example, what do you know about this sign?

Get the surprising facts in this video:



Find all the videos on [Facebook](#) or [Instagram](#).



All activities allow you "to safely investigate a variety of topics at home using common household items."

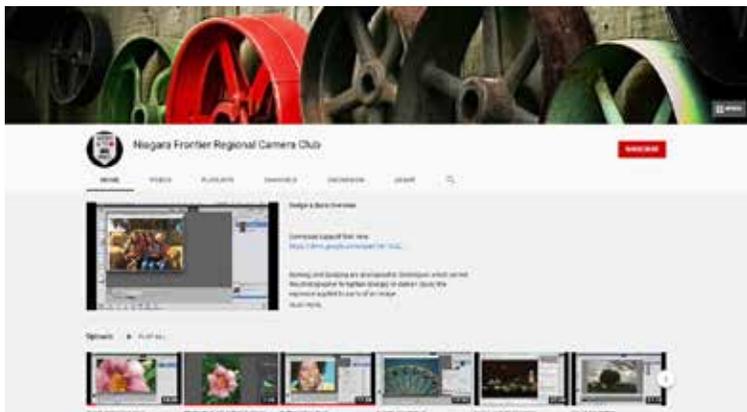
Find all projects and details here:

www.sciencebuff.org/virtualsciencefair



The trails at Tifft are currently open with some restrictions. See full details here on their [website](#).

NEW NFRCC YouTube Channel



Many Learn at Home options have been added to the Botanical Gardens [website](#).

[Botanical Extras Online Classes](#) include a variety of gardening and plant topics including a free class for Botanical Garden Members "The History and Future of the Botanical Gardens" Find out more and register using this [link](#).



News:

As you may have heard by now the 2020 Ride for Roswell has a new look for this year. It's unfortunate because this is the 25th anniversary and they had a lot of celebrations planned that have now been canceled. The new Ride 2020 plans look like they will be fun for everyone. Mary Lou and I will be asking for Photographers after we have more details. This is what we know so far:

June 27th:

Roswell will Light the Torch in Kaminski Park (Downtown Roswell Campus) to kick off the summer of the ride. The Torch will be done virtually.

Month of July:

Roswell will have challenges, post stories and have tons of ways to celebrate "Why We Ride" throughout the month. These celebrations all lead up to logging some miles in August.

August 21 Days:

This will be the main focus of the summer celebration. For 21 days in August there will be small rides every Sat & Sun in 4 location around Buffalo. Those locations have not yet been defined.

Riders & Photographers will be required to wear masks and keep within the 6" social distancing rule. Groups of riders will be no larger than 10 riders per group. The riders will assemble at each location and be directed to leave in 10 rider groups by ride marshals.

As for our photographers we will wear a mask, photograph out along the route as a single photographer. We will not be having a download location. As this event will be much smaller, we will need fewer photographers for each event day. We will accept your original un-edited images via dropbox when you get home. After you edit the image you can upload those to dropbox the same way we have done in the past. We don't have any specific plans as yet because Roswell is still working out the details.

The dates for the August rides are:

Saturday, August 1

Sunday, August 2

Saturday, August 8

Sunday, August 9

Saturday, August 15

Sunday, August 16

Save these dates and when we get more information we will be asking for help. Depending on the route size we may only need 4-5 photographers for each route each day. We are not asking photographers to cover every ride day only the days and times you want to help.

As always, we thank our SMCC members for the help they give us every year.

- Sharon & Mary Lou

Online Photo Slideshows

Mary Lou Frost has been creating online slideshows through DropBox.

Click on any of the photos here to see the full slideshow online. Each shares inspiring and uplifting images and messages. Some are collections of many photographer's work they submitted to Mary Lou, others are entirely her own photos.

Mountain Sunrise

Images from the Tetons by Mary Lou Frost



Photos for Inspiration

Photos that inspire from local photographers



Photos with a Smile

Photos from local photographers that may bring a smile to your face.



Red Rock Country

Images from the Southwest by Mary Lou Frost



The Lord my Shepherd

Images from the Palouse region of Southeast Washington State by Mary Lou Frost



Member Interview: Janet Baranska

While talking to Janet Baranska I found out that she participated in a week-long online photography learning opportunity and I wanted to know more about it!

Of course, I thought this would be something great to add to the newsletter, too. That's when the "Member Interview" idea was born. So read on for the very appropriate first topic to "birth" this concept as Janet shares what she learned about Newborn Photography.

Check out the photo she created with class inspiration and her baby stand-in too. Yes. She did arrange all those flowers before taking this photo!

My hope is to include more members in the newsletter. If you would like to play along - send me your topic. I will send you a bunch of questions and you can answer all or any of them from the list. Here's Janet:

What was the name of the program? **Belly Baby Summit**

How did you find out about it? **Current student**

How long was the program? **Seven days**

Was is it video based? **Yes**

Was there a community aspect where you could interact with other participants?

Yes, if you signed in through Facebook.

How many teachers were there? **23**

Did you have specific assignments? **No.**

What was one thing (or most interesting thing) you learned? **A different way to cut flowers.**

What was your favorite project from the class? **How to make a flower bed.** (see below)

Did the program inspire/motivate you? **Definitely**

Would you recommend this program to others? **Yes**

Is there an action step you will take now as a result of this program? **I would like to learn more about editing.**



Why I Don't Like Store Bought Mats

Opinion by Charles Bartolotta

I've been a camera club member for over fifty years and I've been a camera club judge for many of those years. I think it's safe to say that I've seen thousands of competition photographs and have seen them presented with every kind of matting that there is; some work well, some don't.

Let me say at the start that I am not totally against store-bought mats; they have their place. So why is it that I frown upon store-bought mats? One reason, and this is the lesser reason of the two, is that most of the pre-cut store-bought mats that photographers seem to use are white ones. White mats seem to be preferred for museum exhibitions, and I'm sure there is a reason for that. But for camera club competition prints, the white mat is usually the brightest part of the presentation and, as such, it is the part that draws the immediate attention of the viewer's eye. The viewer's eye should go to the photograph first, not the mat. The exception to this is when the photograph is a "high key" image; one that consists mostly of whites or lighter tones (i.e. a bride in a white gown posed against a white background).

The second reason I think store-bought mats should be avoided is that I feel using a mat with a pre-cut opening dictates the composition of the photograph that is going into the mat. That should not be the case. The photograph

should dictate the format of the mat. Not every photograph that you shoot will conform to an 8" x 10" or 11" x 14" inch proportion. A photograph of the Eiffel Tower, or the Leaning Tower of Pisa, or even a dandelion going to seed, if put into an 8" x 10" (or 11" x 14") mat might include extraneous matter to the left and right sides that might not add to the composition. In fact, it may even detract from it.



Many close-up photographs of a symmetrical flower blossom, like a rose or dahlia, look best when presented in a square crop. A photograph of a rail road train or an architectural photograph of a building that is much longer than it is high, might be best presented in a "panoramic" crop. Why let the format of the mat dictate the composition of your photograph?

So how do we mat a photograph that fits anything but a standard sized mat? How do we mat the photograph so that it fits the composition? One answer is to have the mat custom cut. "WHAT", you say? Who can afford that? Well, if you can't afford a custom cut mat or, if you don't have a friend who can custom cut one for you, there is another answer: digital mats.

When I take a photograph, I prefer not to crop too tightly in the camera. I like to leave some room in the image for cropping in post-processing.

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Why I Don't Like Store Bought Mats

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The quality of the sensors in today's digital cameras allow for enough cropping without significant compromise to the final image's quality. In some cases, you can crop to half or less of the sensor's image size and still end up with a very usable image.

How, then, do we make that digital mat? Let's use the example of the photograph of the dandelion going to seed. Suppose you've taken this photograph and want to show not only the head of the flower with the fluffy seeds, but you also want to show the long stem of the flower. If you print it in 8"x10" or 11"x14" format you'll have a great deal of what lies to the left and right of the flower. In fact, the flower itself will take up far less of the photograph than the area around it.

In your photo editing software, you can crop the flower into a long vertical presentation with only as much on the left and right sides as you think you need to maintain a good composition. Let's say your final crop and sizing of the flower results in an image that is 6-inches wide and 14-inches high, and you want to present it on a 16"x20" mount board. (These sizes are arbitrary. You can use any sizes here. For example, you may only want the final cropped photograph to be 8-inches high by 4-inches wide and presented on an 11"x14" mount board.)

Using the 6-inch by 14-inch size and the 16"x20" mount board example, the digital mat would be 5-inches wide on the left and right sides of the photograph, and 3-inches wide on the top and bottom of the photograph. Let me say here that the single drawback to what I'm describing is that your final printed image will be 16"x20" (or in the example of the 8-inch by 4-inch crop the final printed image will be 11"x14"). The print size will be the size of the mount board, so it will cost a bit more than if you'd used the store-bought mat.

There are a couple of ways to make the digital mat: one way is to increase canvas size to add the digital mat, but there is an easier way, especially if you like to have an asymmetrical mat.

Let's assume that after the final crop to 6"x14" you decide (as I usually do) to use a black mat (or any other color of your choice). In your photo editing software (Photoshop in this case), you open a new document (File, then New). Set the size of the new document to the 16"x20" (or whatever size mount board you're going to put the photograph onto), select the color of mat that you've decided upon, and make sure the new document has the same bit depth as your photograph. When this new document opens, it will be a 16"x20" all black image.

Next, you arrange both your photograph and the all black image so they are both displayed on your monitor; either one above the other, or one next to the other. Now with your photograph selected as the active image, select the Move tool, put the Move tool cursor on your photograph of the flower, press and hold the Shift key, press and hold the left mouse button, drag the photo onto the black image, release the left mouse button, and release the Shift key. This will put the flower image in the exact center of the black image giving you the predetermined black mat around your image. Since the flower photograph is now a layer on top of the black image you can now put a pin stripe (stroke) around the flower image using the Layer, Stroke, function. (That's a topic for another time.)

What you now have is your long, narrow flower image presented on a 16"x20" print that can be mounted on a 16"x20" mount board, ready for competition. (See attached example.)

(If you'd like to give this process a try and you either are not familiar enough with the software, or the instructions aren't working out for you, feel free to get in touch with me and I'd be more than happy to help you out.)

- Charles Bartolotta

Member News: Mark Braun

After returning to photography in 2016 I began searching for a simple, easy to use photo editing program that would meet my basic needs. In 2018 I began using Luminar as my editing program of choice. I am currently using Luminar 4 and have also added Aurora HDR.



My primary photographic interests are landscapes, nature, architecture, urban settings and travel photography. I find these two programs work quite well in these situations.

To show the results that can be achieved using Luminar 4 as a stand alone editor I've included a before and after photo taken from the observation deck of City Hall and will explain my workflow for this photo. I'm not going to go into detail of how to adjust each variable as there are tutorials available online especially from the Skylum website.

Luminar 4 organizes the various filters in four groups:

- Essential
- Creative
- Portrait
- Pro

Also there are icons for cropping and other adjustments (called Canvas) as well as adding layers.

Using the Canvas icon I crop image to size, adjust horizon and remove dust etc. as needed. I then use the Essentials tab to adjust:

- A. Light (Exposure, Smart Contrast, Whites, Blacks, Highlights and Shadows)
- B. AI Enhance (In this case only AI Accent. You are also able to enhance existing sky under this tab).
- C. AI Structure
- D. Color (Desaturate and add Vibrance)
- E. Details Enhancer
- F. Landscape (I'm using Dehaze only to clear up image)

Next I use the Creative tab for:

- A. AI Sky Replacement (Select what best suits your photo)
- B. Dramatic (Can make image bold and darker)
- C. Matte Look (Flattens colors)



These changes took very little time and gave me an image I like and made a great 13x19 print. Sky replacement can be accomplished with the samples provided with the program or with sky images that you have created. I've heard many discussions about using stock sky images with photos for competition and do not recommend this but for images you create for yourself I don't see the harm.

Videos about using Luminar 4

shared by Mark Braun

Continued from page 20.



The Art of Photography with Ted Forbes
[Luminar 4](#)
[AI Will Change The Way YOU Edit Photos](#)



Serge Ramelli Photography
[The New Luminar 4 Sky Replacement](#)
[is simply Crazy](#)



Lucy Martin
[Intro to Luminar 4](#)

More Learning Links

Since we are house bound for a few more weeks I thought I would send along some interesting website links. This is a great opportunity for us to learn and improve our photography skills. We always say we don't have time – well now we do. I don't know how I keep so busy all day doing nothing, but I have been. I will admit to spending a lot of time watching YouTube.

Enjoy and Stay safe – next season we can all share our great images.

Sharon

[25 Common Photography Terms All Beginners Need to Know from CreativeLive](#)

[20 Great Home Photography Projects to Work on While You're Stuck Indoors](#)

[Tons of Tutorials on contrastly.com](#)

[Capture Stunning Photos using Selective Focus from Visual Wilderness](#)

[Lilies How to Photograph from Visual Wilderness](#)

[Long Exposure Photography from Picture Correct](#)

Camera Maintenance websites:

[Cleaning Digital Cameras](#)

[Flash Memory Card Hygiene from Photofocus](#)

Member News: Shanlee Carey

Sometimes when I am out shooting photos, I am just doing snapshots for my own enjoyment. It might be a silly family candid shot or even just practicing my skills using toy figurines. In any event, I am not always shooting for the perfect completion image.

Having this free time during quarantine made me revisit many of the pins I saved on Pinterest. One pin I kept coming back to was photo transfer onto wood. While I tried the technique listed, at first, I did not like how the project turned out. The image did not transfer to the wood. I then tried tattoo paper. While that worked a tad bit better, it looked off still. Then, when I went to Office Depot for more ink, an idea hit me: What if I use sticker paper?

I stopped at Walmart on the way home and picked up the last wooden pallet plaque they had left. I grabbed some stain and a paint brush as well. While the image was printing on the sticker paper, I went ahead and sanded the wood and stained the wood. I had selected the clear sticker paper for this project and the full sheet version. My pallet piece is a little bit bigger than the 8x10 image I selected for this project. Once the sticker was dry and the stain as well, I applied the sticker to the pallet. Easy. No mess and evenly applied. I did apply a coat of mod podge to it for sealing. (An acrylic spray might work but I did not have any in my craft supply nor could I find at Walmart.)

While many of us like to frame our images and give as gifts to family and friends, this is a unique gift to give as well. You can use either color or black and white images. The choice is yours.

I then took this project in another direction. I went to the Avery site and selected the round labels template to make some holiday ornaments. (Yes, a bit early, I know.) For this, I used a piece of round wood. I did not stain the wooden circle. I used the label that was a 2 inch diameter. I had some twine to add as the hanger. This is going to make a nice little gift come the holidays.

While the sticker paper was bit expensive for the seven sheets, the time saved to do these projects made it worth it.

Please feel free to reach out to me if you have any questions on how I did these projects. I have listed the supplies that I used below.



Pallet Décor Supplies

- Wooden Pallet Plaque
- Wood stain
- Avery clear sticker paper
- Paint brush (not the foam type)
- Mod Podge
- Sandpaper and cheesecloth (tack cloth)
- hanger (my plaque already had a hanger)



Ornament Supplies

- Round wooden circles
- Avery Sticker paper or clear round labels
- Twine
- Mod Podge

Finding adventures in times of uncertainty

By Sharon Cramer¹

Can life change in an instant? When devastating news comes, its rifts gouge into the bedrock of our lives. The landscape of “before” is completely different from “after.” On June 7, 1981, my mother died of a heart attack. On October 26, 2008, my husband got the diagnosis of cancer that would kill him six weeks later. After, I looked back at seemingly important difficulties during “before” in amazement. After, everything had changed.



Now, we all share the sudden loss of “before.” The pandemic has taken away normalcy, as together we experience a seismic event. Remembered simplicity of life’s routines -- gathering with friends, attending a concert, picking out a recipe to try, relaxed grocery

shopping -- offers an unencumbered path through memory. This morning, I picked up a fallen pen from Graceland, which I visited recently – memories of light-hearted fun first gave me a happy reminder. Then, a return to the here-and-now turned my smile rueful, then completely dissolved my sweet memory.

Routine activities of a few weeks ago, worries that disoriented us, all now appear in a surreal light, as if we went from daylight to dark. Now,

we are in a solar eclipse of our spirits. When we went through the actual solar eclipse on August 21, 2017, we knew exactly what was going to happen. Even though few of us had ever seen a full solar eclipse, astronomers tracked the path of the eclipse: time, location, beginning and end. We were confident that information shared by astronomers was trustworthy. Now, we are in the dark, unconvinced by much that we hear. Contradictions between experts leave us isolated, yearning for an unobstructed path ahead. But all we know is that we don't know, can't anticipate, our futures.

How do we come out of the dark on our own, start to bring light into our lives? Looking for small things, ways to proceed in spite of all that is unknown, is the start, to bring us through these times of such uncertainty. We can look at social isolation as boulders we need to learn to live with for an indefinite period of time. But we also need to figure out how to move these rocks out of our way.

Some return to their gardens. Others clean their closets. Some friends use technology to stay connected. Regular activities – playing board games, catching up on each others' lives – now take place remotely. A virtual dinner party removes pressures from the host, as everyone makes their own meals. Texting pictures from an outdoor walk, or the occasional “how are you doing?” phone call, cross the divide in these difficult times. People are finding their ways.

On January 1, I had decided that 2020 was going to be a year of local adventures. I attended or started doing things new to me, and I had gotten up to #24 in the “before,” prior to the pandemic. Now, how to find new ways to define adventures, to continue in the “after”? Like many others on our own, I had to become more proactive and self-reliant.

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¹ Sharon F. Cramer, Ph.D., has been a member of the Science Museum Camera Club since 2013.



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How do we live lives we treasure, knowing we have only ourselves as a constant companion? Adventure #25 became learning (a series of photography lessons that I always meant to work through) and Adventure #26 was going to Reinstein Woods for the first time, bringing my camera so as to practice what I learn. Seeking out adventures is starting to bring light back into my life.

Post-script for the SMCC newsletter: I am now up to Adventure #43, and continue to explore within the Covid boundaries. I recommend Adventure #39 – making a (virtual) museum visit to museums around the world on a regular basis. Take advantage of the amazing opportunities museums offer us to explore their collections. Adventure #41 – changing the photograph on my computer on a daily basis – brightens each morning. I've skipped back to travels near and far, to seasonal delights. As photographers, we have so many ways to integrate walking/exercise, photography, and getting to know our community; my new go-to place is Forest Lawn, for walking and imagining life experiences over the centuries. I'm up to 1,500 "practice" photographs, and look forward to taking many more.

This piece was published in the *Buffalo News* on April 16, 2020.
It is Sharon Cramer's 36th publication in the *News*.



Member News: Mary Lou Frost

Since our last newsletter, I haven't gotten out to capture many photographs, so I have spent time working with my current catalogs of images! Rarely do I make time for organizing and cleaning up older catalogs. This has been a good time to do some photo cleanup. I have been following a method I learned from Tim Grey. He opens a folder of images taken on a specific outing, using reference catalog software like Lightroom or Adobe Bridge. His first time through the group of images, he asks himself "Do I ever want to see this image again?" If the answer is "Yes," that image gets one star. Another day he return to the folder and sorts for the one star images. He then asks,

"Do I want to work on this image?" If his answer is "Yes," he gives it a second star. When he returns to this folder a third time, he only sorts for 2 stars. His job has gotten much smaller! His final question is, "Which images do I want to work on now?" He can give it a third star or he can go ahead and do the post processing then. A follow up thought is that this process puts off the question, "Shall I delete it?" which can hang us up. He knows which ones could be deleted but the cost of storage is pretty cheap so he can put off that action until he is ready to do it.

Here is an image I found during this project.



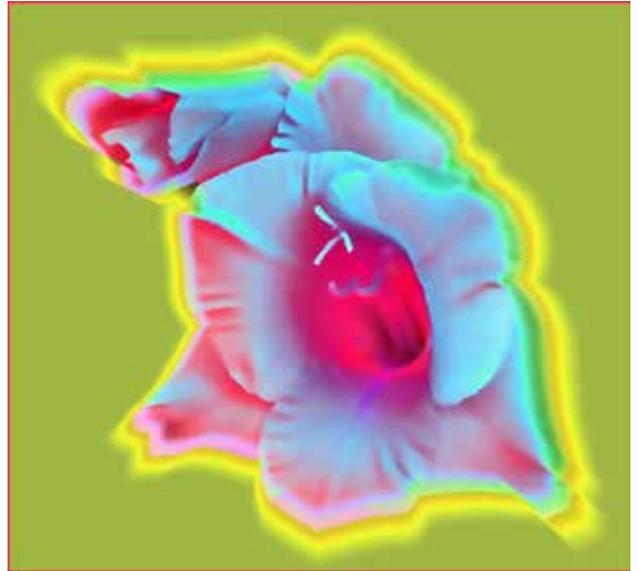
By doing this "house cleaning" through trips to the Palouse Region of Oregon and the Red Rock Country of the Southwest, I developed two videos set with music which I am entering in a PSA "audio video" competition. My other activity has been creating instructional

videos so I could continue to work with my Saturday Classes, remotely. Some of those tutorials have migrated to the NFRCC educational Youtube site. It can be reached through the NFRCC website. Finding adventures in times of uncertainty

Member News: Bob Kaderabeck

Since or new normal requires staying at home, I try to take a field trip every day. It usually involves going from the bedroom to the bathroom, then to the kitchen, followed by the sun room, the living room and finally the computer room where I do some image editing.

One of my favorite subjects is flowers due to their color and design diversity. However, I like to manipulate the pics to create unique variations. Almost all flowers are beautiful in their natural state, but often I find my versions are more pleasing to my eye because they are one of a kind. Here are a few that I hope you too will find of interest.



Member News:

Tom Kerr

Back when we used to be able to go places... Tom Kerr and Kevin Flint visited The Buffalo Transportation Pierce-Arrow Museum.

Thanks to Tom Kerr for sharing this selection of photos. This looks like a fun place to visit!

Add it to your "places-to-go" wish list:
263 Michigan Ave, Buffalo, NY 14203
www.pierce-arrow.com



Member News:

Ernie Yu

Clipping from an article I wrote in the "Buffalo News" several years ago and recent creative photography.

MY VIEW

Photography captures life's visual poetry

Shoot. Capture. Dodge. Burn. These single words can readily inject doses of apprehension and fear. With a psyche that is constantly bombarded with daily headlines on terrorism and gun-graze-wild, I fully understand why anyone would harbor such dreadful correlations. The good news is these common words revolve around the realm of photography. Photographers infuse these vocabularies in every aspect of their artistic endeavors day in and day out. Routinely. Instinctively.

When I was in high school many, many moons ago, our art director, an accomplished photographer, once told me, "Kid, you have an eye for photography." The compliment was like a soothing tap on my shoulder that propelled my very emotional core to waltz on Cloud Nine. Until he elaborated,

Over the years, my fascination with negatives and films progressively evolved into an endearing passion.

ed, "I've been watching you take pictures with one eye shut." The punchline sent my ego back to earth in a wink. Nonetheless, that sort of ridicule never put a dent in my desire to squeeze out the charm in every imperfection and to magnify the obvious in every stunning scene. Of course, with a pair of widely opened eyeballs plastered on the viewfinder.

Over the years, my fascination with negatives and films progressively evolved into an enduring passion. Lucky me, I am blessed with a son whose daily diet includes computer chips and pixels. Essentially, he rewired and upgraded my Stone Age neural networks to glide smoothly in the New Age of computer-assisted photo post-processing. I graduated from handling developer chemicals under red light to enlarge prints in my basement darkroom to scanning my collection of faded memories of the once-upon-a-time



Ernie Yu, of Williamsville, is an anesthesiologist and co-chairman of the print division of the Science Museum Camera Club.

into digital format. I abused my public library privileges digging for books, magazines and videos to enrich my knowledge base.

This is also the era in my life when my spouse constantly preached the inevitable hazards of inviting pressure sores and deep-vein thrombosis from prolonged immobility. Amazingly, the emerging end products never cease to dazzle my senses. I rediscovered the visual poetry of the passing moments in time — the wonder in wonderful, the magic in magical, the love in loveless.

The best move I made to cultivate my hobby into fruitful retirement was to join the Science Museum Camera Club. From that organization, I discovered that there is power beyond the no-brainer aim and click, that there are refreshing spectacles as the sun drifts to sleep, that there are breathing colors in monochrome, that the F-mode in DSLR doesn't stand for professional.

Being around a breed of people who feel an adrenaline rush from the mere mention of full-frame cameras and macro lenses, I learn the interplay of contrast and brightness, the harmony in shadow and light, the big deal in curves and leading lines. I gather these take-home notes from seasoned photographers who lecture and freely trade their craft secrets. Furthermore, I acquired immunity to negative feedback from competition judges who see no rainbow and shimmering horizon in my masterpieces.

I can vividly recall the exhilarating tingle on my spine with my very first award ribbon. It instantly vaporized my sour grapes about competition judges.

Now I have a stockpile of matted prints that transformed our basement into a "Wall of Frames."



COVID19 Agent: Ready to control netflix movies

