Mark Nance
## Photojournalist

Mark Nance bought his first camera at the age of 16 and learned the basics of photography on a manual Minolta SLR camera, shooting basketball and family events.

His college education was in biology, with an education certification from David Lipscomb University in Nashville, Tennessee. He later earned an additional 20 hours of graduate courses in biology from Bloomsburg University. He worked as a salesman at Wolf Camera and Video in Nashville for 7 years, during and after college, gaining a lot of information from professionals. During this time, Mark began working as a freelance photographer, shooting portraits and weddings.

He also combined his love for nature with photography by shooting scenics and wildlife on hikes through the Great Smokey Mountains National Park in eastern Tennessee. After moving to Pennsylvania, he began working as a part-time photographer at the Pottsville Republican in 1992, then accepted a full-time position in '94. After working as a staff photojournalist in Pottsville for 6 years, he accepted a position with the Williamsport Sun-Gazette, where he currently works as a photojournalist.

Mark has extensive experience photographing all subjects but has a fondness for shooting sports and enjoys the excitement and challenges of such events. His first love, however, is in the quiet and solitude of photographing nature and wildlife.
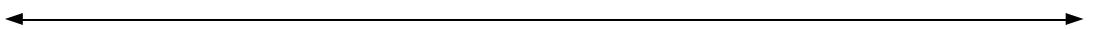
Review Series

Wayne will begin a review series on Photography at 7:00. This month - What is an SLR?

It's Back!!!
Monthly Theme Contest

**February
Love**

**March
Blurry**

Brent's Babble

Thanks to **Michael Loewenstein** for taking the time to show us his slides of Costa Rica last month. Michael gave an interesting and knowledgeable talk on his experiences in Costa Rica. **Michael Loewenstein**, we apologize for spelling your name wrong in last month's newsletter. Thanks again!

This month Mark Nance is going to speak to the club. Mark is an excellent photographer and nice guy. We see his work in the Sun-Gazette all the time, but he has a lot of great work that never makes it to the paper. I'm sure we can learn a lot from Mark. It should be a great program.

Have you paid your DUES???   It's February and it's time.

At last month's meeting we talked about having a photo contest using one-time-use cameras. There was a lot of discussion and what started out to be a simple, FOR FUN contest, became very involved. The discussion continued at the show committee meeting with the people present, and those not, through e-mail. Can we keep this simple, do it for fun and maybe learn something along the way?

I saw a number of our members at Mardi Gras with their cameras. Did you get anything good? There were some interesting subjects.

See you Monday,

Keep shooting

Brent

SVS MONTHLY FINANCIAL REPORT

TREASURER ELIZABETH ANSTADT DOWNEY
February 2002

January Meeting - Balance in Account		**$859.10**
Deposits: 50/50 $4.00; Shirk $32.00; 2002 dues from		$278.00
Goodwin, Soundarajon, Dunlap, Probst, Applebee,		
Troisi, Gatsche, Bassett		
Lycoming County Historical Society Museum	$400.00	
Final payment of pledge		
Deposits: Muncy Bank & Trust $100.00 Show Patron		$125.00
and Coffee & Tea Room $25.00 Show Patron		
Mail Boxes - January newsletters	$40.00	
February Meeting - Balance in Account		**$822.09**

The Socialization of Photography
Rantings from the Old Curmudgeon

Have you ever had dinner guests say, "What a great dinner, you must have a great set of pots and pans." So if someone was looking at one of your photos and said "that's a great photo you must have a fancy camera," would you feel a bit insulted? In both situations the equipment is given credit and the person behind the creative effort is negated. Unfortunately there are those who think that the equipment makes the art.

When the idea of using one-time-use cameras for the theme of a photo contest was originated, the idea was not to have everyone make the same "meal", but start out with the same "pots and pans". The fun would be in seeing the creative results to see how far photography could be taken.

Discussions of this theme quickly turned to fairness and what should and should not be allowed.

There are those who would propose to be fair that we should all use the same lab. I would say that to be fair then we would have to extend the "same lab concept" to using the same camera, at the same time, and the same subject matter. The "same lab concept" will not work on two fronts. One there is no one lab that is ideally located for all our members. More importantly, we have "business friends" who have labs and have supported this organization and who are also members. We do not want to risk alienating them by choosing one over another.

When it comes to what should and what should not be allowed, "computer manipulation," whatever that really means, is brought up.

Computers are used in the exposure process of the film. Computers are used in the printing process, whether it is digital or silver based imaging. Computers analyze and make decisions on how a print is to be printed.

Manipulation begins as soon as you load film into a camera and continues throughout the creative process of photography. If you spray a flower with mist or move an object to better frame your image, are you any better or worse photographer than if you did so afterwards? Does creativity and the art of photography end when you push the shutter? If that is the case, then Ansel Adams must not have been a good photographer and certainly not very creative.

I suspect that the real issue behind the discussion of computer manipulation is some sense of fairness. That it is somehow unfair if you use a computer. With that logic then it would be unfair if anyone had better equipment or abilities. To be fair, should we also rule out medium format , fast lenses, custom printing, custom framing, and lobotomize anyone that has more than 10 years experience?

If my suspicions are wrong, then perhaps it is the viewpoint that photography must be an accurate representation of what is seen by the eye. If so please read the article by guest contributor, Wolfram Jobst, president of the Grand Canyon Photography Club of Wellsboro. He describes this type of mechanical photography as just a facet of the art form.

I think the computer discussion is way over blown. To date, computer manipulated images have not been runaway successes in our shows. From a personal standpoint, I have been entering prints that have been run through a computer for the last 7 years. Even though I have a number of ribbons, my cash winnings to date is $50 - not enough to cover the cost of the frame the image sits in.

Well, we are not the only ones to have this discussion. In the current issue of Popular Photography, the magazine took a

lot of criticism for its selection of an obviously manipulated image taking first place in their annual contest issue. Reprinted without permission is their response.

There is no such thing as a "pure" photograph. All are, to a greater or lesser degree, abstractions of reality manipulated by such variables as lens selection, composition, exposure and post-exposure manipulation. Collages and composite images produced by traditional means have been considered photographs for over 150 years. Furthermore, we cannot agree that digitally enhanced photographs do not convey the photographer's vision. The mind's eye has always been as important as sight in photography. We do not assign automatic superiority to a photograph that captures "actuality" to the one that had been created by other means. Both are valid modes of photographic expression.

It is also possible to produce manipulated and collage results by traditional means and very "straight" photographic images with a digital camera. Indeed a large percentage of images captured on film these days are scanned and slightly modified, which also makes establishing water-tight categories quite difficult. There seems to be an underlying feeling among many film-based photographers that it's "unfair" that they must compete against digital photographers who can easily combine images, delete unwanted images, and change color balance in a trice.

Nevertheless, unaltered pictures taken on film account for over 75 percent of our contest winners.

So what do you think folks, do we continue arguing about the merits of one facet of photography over another, or do we get on with having shows that challenge our skills and talents as photographers?

You Are Invited - Photo Trip to Ireland

Based in **Kinsale** on the southeast coast of Ireland. Kinsale has been long considered the gourmet capital of Ireland. Price, NOT including airfare, is <u>$1390 single or $2550/per couple</u> and includes: Gourmet breakfast for 9 days including items such as poached salmon, fresh fish, eggs, bacon, baked goods, etc. (We would be happy to provide you with sample breakfast menus.); En suite room in a 4 star B&B in the heart of Kinsale town; Ground transportation in Ireland (We'll share driving for those souls brave enough to try the Irish roads.)

<u>Partial itinerary includes</u>: **Ring of Kerry**- wonderful landscapes, the sea; **Cohb Island**- fabulous color, unique architecture; **Kenmare**; **Blarney Castle**; **Bantry Bay Cliffs;** Local pubs- music and dance and lively talk; The best group of restaurants in Ireland.

Also: Last night dinner and wine; Pre-departure photo workshop and dinner in our home; 2 workshops in country; Coordination of air travel; Pre-departure advice and recommendations on equipment, film and other photo gear; Optional limo service from State College to and from the airport; Fun and good cheer- we laugh a lot; Unpack only once.

Terms: ½ deposit upon booking and the remainder due 30 days prior to trip. **Refunds**: complete, minus $100 service fee up to 14 days prior to departure. 14 days - 8 days prior to departure - ½ of total. 7 or less days prior to departure - no refund.

Please feel free to call either Jeanne or myself (Marc Levey) at **814-238-748** or email us at **jm999@adelphia.net**. Note: we will not be available from Feb 20 through March 15, 2002

Susquehanna Valley Shutterbug Club
Meeting Minutes
January 28, 2002

Members present:	27 Welcome to guests: Desiree Childress Wolfram Jobst of Grand Canyon Photo Club Dan Mason Welcome to new member Mark Applebee
Topic discussed:	Thanks, Wayne, for review of filters
Treasurer's Report	Approved as printed. We finalized show report. Profit: $399.48 (largest profit in the history of the club) SVS Holiday Show financial report presented.
Program Report:	Members Only Show is Friday, May 3, 2002. Discussion of disposable camera show for fun & ribbons for members only.
Old Business:	Meeting to discuss Our Town 2010 will be in April or May. See Deryl Maruschak for more information. Volunteers included Jim Z, Elizabeth, Iris, Stephanie, Brent. 30 sites to photograph.
New Business:	Motion made by Deryl Maruschak to spend $400 to fulfill obligation to museum in lieu of donation after this show. Seconded by Joe Gatsche. Motion carried. Nominating Committee formed: Penny Mase, Deryl Maruschak, and Chuck Probst. Sandy Rife would like photos. Contact Lou Hunsinger for more information.
Monthly Theme:	February's month theme contest is LOVE
Newsletter:	Thanks to members for submissions. Send any articles to Wayne a.s.a.p.!
Refreshments:	Megan Wells Bassett volunteered to supply refreshments for the February meeting.

Respectfully submitted, *Kathy Otzel*, secretary

What Makes for a Good Photograph?
by
Wolfram Jobst
Grand Canyon Photo Club, Wellsboro

Photography has seen a dynamic evolution regarding technology, artistic style and mission. Much has changed throughout its 160 years of history, but criteria to assess artistic value have remained remarkably invariant. They seem to boil down into:

- *Technical excellence*
- *Good Composition*
- *Symbolic Message*

Photographic **technology** slowly evolved from the original Daguerre types of the 1830's that required heavy equipment, complex processing and scientific knowledge to succeed. In 1848 Frederick Archer invented a much simpler wet colloidal process. Still complex but more mobile, this process allowed photographers to record rural charm, decaying abbeys, antique ruins and the Civil War. Another 30 years passed before the modern gelatin roll film was invented in 1878. This film set the stage for Kodak's compact & affordable cameras, convenient processing and the ensuing Golden Age of Snapshot.

Photographic **style and mission** have changed in lockstep with the technical advances and with social values. Initially, photography was seen as a new science, which threatened to corrupt the fine arts on account of its absolute truth & fidelity. Styles have moved from *Documentary & Travel* in the 1850's, to *Beauty & Truth* in Victorian times and *Pictorialism* (to depict reality as perceived sentimentally) before WWI. This was followed by *Modernism* (to abstract images as by A. Stieglitz in "Camera Works" or in Walter Gropius's Bauhaus School of Design) after WWI, *Photo Journalism* (to document the State of the World) and Formalism (to convey a sense of meaning and timelessness).

Victorian critiques struggled immensely with the role photography should play in the fine arts and began to group photographic works into three schools of thought:

Mechanical photography would aim for a statement of facts and record pictures as presented by nature. This school of thought emphasized technical excellence, such as sharp focus, rich tonal values and proper contrast. Early representatives were Louis Jacques Daguerre and Hippolyte Bayard.

Art photography would modify composition and rearrange natural objects in order to beautify the final work. This was a more formal approach often employing soft focus, deliberate lighting and emphasis on composition. This pictorial esthetic was represented among others by Fox Talbot, Alfred Stieglitz and Anna Atkins, the first female photographer known for her stunning cyano prints

High Art photography would aim for a higher purpose, try to convey symbolic messages and search for the "true spirit in things". This missionary style was the Victorian ideal and it began to challenge painting as the supreme form of art. Alfred Stieglitz, Ansel Adams and Paul Strand are representatives of this symbolic approach to photography.

This framework made a lot of sense to me. However, I felt that modern phrases would help and I freely translated the above terms into: Technical Excellence, Good Composition and Symbolic Message.

Demystifying Flash Guide Numbers
by Chuck McKern

It seems many people do not have an understanding of what guide numbers are, and how they are effectively used. A flash unit's guide number is used to determine the proper exposure when shooting manual flash without a flash meter. But with today's advanced flash systems, guide numbers are most often used to compare power output between flashes. Understanding how a guide number is used to create a flash image will help you determine what flash is right for your needs.

Specifically, a flash unit's guide number indicates how much light the unit will emit in relation to a standard film speed. The higher the guide number, the more powerful the flash. This number is usually indicated in the owner's manual of the flash. It's represented as "GN 118 with ISO 100 film." Just try to keep one thing in mind: you don't necessarily need to buy a flash that reaches the other end of the block to photograph your friend that's standing ten feet in front of you. You might give him bad sunburn with that big gun!

The other use of the guide number is to determine your correct aperture for flash exposure. It is important to know this when using manual exposure with a flash. A lot of the older flashes have some type of chart or scale to determine proper exposure. Of these, quite a few of them have large gaps in the distance scales or are just hard to read. Many newer flash units do not have these scales at all. This can be troublesome if you're using one of the newer flashes from an automatic flash system on a manual camera.

Why use a new flash with your older camera? If you have to ask you haven't looked at new flash heads lately. Many new units are packed with features that will greatly expand the capabilities of your current camera. In many cases you don't have to upgrade your entire camera system to get the benefits of modern flash technology. Exactly what features will or won't work with your camera will vary depending on the camera/flash combination. Your best bet is to find a store that has the flash you're interested in and ask to see both the flash and the manual. Usually there is a chart in the flash manual that spells out feature compatibility on a camera-by-camera basis. Don't take the sales person's word that a particular flash "will work with any camera in the ABC line".
So once you find that new flash, how do you use it? To determine the correct aperture all you need to do is divide the camera to subject distance into the guide number.

Lets assume you have a flash with a guide number of 118 with ISO 100 film. You would focus on your subject and then read the distance on your lens that lines up with the focus mark. For the sake of this example let's assume your subject is twelve feet away. Divide your guide number by the distance and you would get your aperture.

Guide Number / Distance
118 / 12 = 9.8
or an aperture of f9.8

In this example you would get f/9.8 for an aperture. Since most of these numbers you would get will not be exact apertures, you simply set your aperture as close as you possibly can; in this case f8. The exposure latitude of the film will allow you to get a usable image if you are off slightly in your settings. If you're still uncomfortable or want to be extra cautious, you can bracket your exposure. Just remember, the aperture is what controls the exposure with flash photography, so bracket with just the aperture, not the shutter speed, when using flash.

Another thing to keep in mind when using this procedure is when you are increasing your film speed, your guide numbers will double every two stops. This would mean the flash in this example would now have a guide number of 236 with ISO

(Continued from page 7)

400 film. This would give you an aperture of f/19.6. Going to an ISO 800 film, your guide number would jump to 472.

Don't want to do the math (it's OK to admit it)? The manual for most new flash units will contain a small chart or "cheat sheet" you can use.

It's important to remember guide numbers are a recommended starting point and you may need to tweak the exposures to your own personal taste. They will, however, give you good usable images to work with.
Hopefully this information will make it easier to understand the real differences in the power of the flashes, so you don't over or under buy. It's also useful to demystify using a flash manually if you want to use one of today's newer flash units with your older camera. Just remember the following simple formula and you'll be fine in the field.
Guide number / distance = f/stop

"Borrowed" from vividlight.com – Found by Elizabeth Downey

Submitted by Megan Wells Bassett

Photographer's Forum and **Canon** present
22nd Annual Spring Photography Contest
$4,200 & 2 Canon eos elan 7e Cameras Awarded!

2 Complimentary Issues of Photographer's Forum Magazine and $200 SiteDesignWorks credit!

2 Grand Prizes:
• $1,000 Best Color Print or Slide
Plus 1 Canon EOS Elan 7E camera
with Eye Controlled Focus
• $1,000 Best B/W Print or Slide
Plus 1 Canon EOS Elan 7E camera
with Eye Controlled Focus

2 Second Prizes:
• $500 Best Color Print or Slide
• $500 Best B/W Print or Slide

2 Third Prizes:
• $350 Best Color Print or Slide
• $350 Best B/W Print or Slide

10 Fourth Prizes:
• $50 Top 5 Color
• $50 Top 5 B/W

100 Honorable Mentions:
All honorable mentions will be listed in
the November 2002 issue of Photographer's Forum magazine and will receive a certificate of outstanding merit from Photographer's Forum. **WINNING PHOTOS** will be published in the November 2002 issue of Photographer's Forum. All contest finalists, top 8% of all entries, will be published in The Best of Photography Annual 2002.

• Early entry fee is $2.95 per photo entered (postmarked no later than April 26, 2002).

• Regular entry fee is $3.95 per photo entered (all entries must be postmarked no later than May 17, 2002).

• Enter black and white or color prints or slides. No limit to quantity of entries.

• Prints must be unmounted 8x10 or smaller.

• Label every photo with your name and address.

• Make checks payable to Photographer's Forum.

Enclose a self-addressed, stamped envelope for return of work. Do not send money for return postage.

• Rights remain with photographer.
• Subject matter is open.
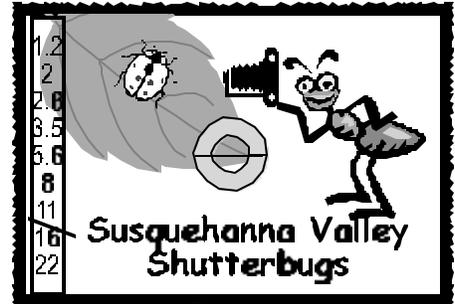• Finalists notified by 7/25/02.
• Winners notified by 8/16/02

For Details visit:

http://www.serbin.com/Contests/index.html

Susquehanna Valley Shutterbugs

2002 Membership Application

Name(s) _____

Address _____

_____

Phone _____

E-mail _____

My primary photographic interest is: _____

I am also interested in: _____

Meeting topics I would like to see include: _____

_____

I will help the club by serving as or on: _____

_____

I agree to abide by the By Laws of the Susquehanna Valley Shutterbugs.

_____   _____
Signature   Date

Membership Type: (Dues pro-rated for new mem-

Regular $24 ☐   **Joint/Spousal $36** ☐   **Student $12** ☐

Please remit with a check for the appropriate amount to:

Susquehanna Valley Shutterbugs
c/o Lycoming County Historical Society
858 West Fourth Street
Williamsport, PA   17701

Monthly Theme Contest Topics

2002

February - Love
March - Blurry
April - Comfort
May - Trains
June - Babies
July - Signs
August - Lips
September - Animals
October - Music
November - Wood
December – Reflections

2003

January - Anger
February - Red
March – Sadness
April – Sensuality
May - Religiously
June - Blue
July - Texture
August - Soft
September - Water
October - Children
November – Pets
December – Outdoor

About The SVS Newsletter

The Susquehanna Valley Shutterbugs Newsletter is published monthly. The club meets monthly at the Lycoming County Historical Museum on the fourth Monday of each month at 7:00 P.M. The address of the museum and the club is: SVS, c/o Lycoming County Historical Society, 858 West Fourth Street, Williamsport, PA 17701. The newsletter is created by Wayne Palmer (321-9660) and assisted by Stephanie Carey, Brent Shirk, and Lou Hunsinger. Submissions for the newsletter are welcome and must be submitted by the 10th of each month. Past issues and articles of interest and other club information can be found on the Web at:

www.palmermultimedia.com/SVS.htm
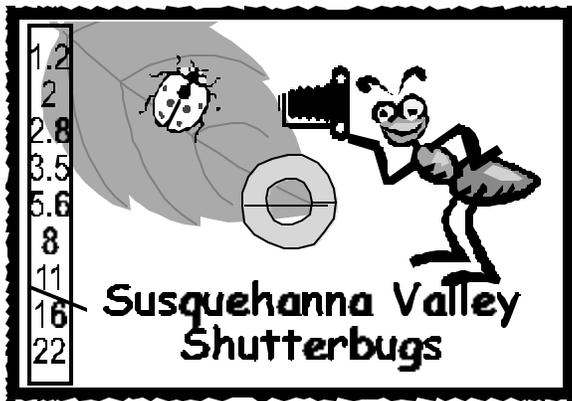
Place
Stamp
Here

c\o Lyco. Co. Historical Society
858 West Fourth Street
Williamsport, PA   17701

Mail To:

Next Meeting February 25 - 7:00 at the Lycoming County Historical Society

Mark Nance
Shooting Sports