THE CONTACT

Cover Image : Willy VanAudenaerde
Ice cube drop
1st place Advanced PR MC 86.3 points

October
2020

Inside This Issue

Meeting Schedule - TBD

Club meetings are held at 7:15 pm at Gethsamane Lutheran Church, 1921 Cabana Rd. W., Windsor.

We have all heard talk of the "decisive moment" in photography. Here's a thought…..can you actually plan for that decisive moment? Does it just happen or can you make it happen? This is where the planning part of your image making comes in. All of the things that you need to consider as far as getting the images that you visualize need to be thought out and planned for. Consider the time of day, what sort of composition you are looking for, and, do you need to wait for the action to happen? We know that the action part can be influenced by luck as well as by how well you are prepared to get the shot. You may have to wait for luck to be with you but, hopefully, the wait will pay off.

Last month I wrote about how great the images created by our members are. Of course, I firmly believe that is because, when creating images, our members put much thought and planning into creating something that they have in mind when they set out to shoot. They are aware of when that "decisive moment" may occur and I am certain that there are times when something just happened to be in front of them and they were able to grab a shot, but for the most part, it seems that there is great effort used in creating something that is deemed to be the best it can be.

This issue contains the 5th and last article in the series "Judging is Easy". Following that, there is an illustration of all of the components that create impact in an image. Judging by the images presented this competition, I would say that many of you already understand and know how to create impact in an image.

Speaking of the competition, this past Tuesday we were able to view all of the images entered, listen to the commentary and hear the scores almost as if we were at a regular meeting. Thank you to Palmer, Dan and Gary for setting it up and making it happen. It was well organized and ran pretty smoothly for our first attempt at a virtual membership meeting. An added bonus for those who love to enter prints, print judging also occurred. Thank you to Doug Myers for making that happen.

The exec continues to work to make the club relevant and interesting in these crazy times. Next month our competition night will very likely be presented in the same way. If you missed it, please try to "zoom" in and follow the action.

As always, keep well, stay safe, and happy shooting.

Darlene Beaudet

Editor

"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression." – Henri Cartier-Bresson

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Assignments for 2020 - 2021

	Feb. Orange / Cloudy Day in Monochrome
Oct. Reflections / Boots & or Shoes, (mono)	**March** Love / Silhouettes in Monochrome
Nov. Panorama / Triangles in Monochrome	**April** Curves, or Curvy / Need for Speed (mono)
Dec. Shooting the Light / Transportation in Mono	**May** Wet / Modern Architecture in Monochrome
Jan. Through a Window / Solitary in Monochrome	**June** Funny / Patterns or Textures in Nature (Mono)

Sept. Competition Prints - Nature

Doug Myers
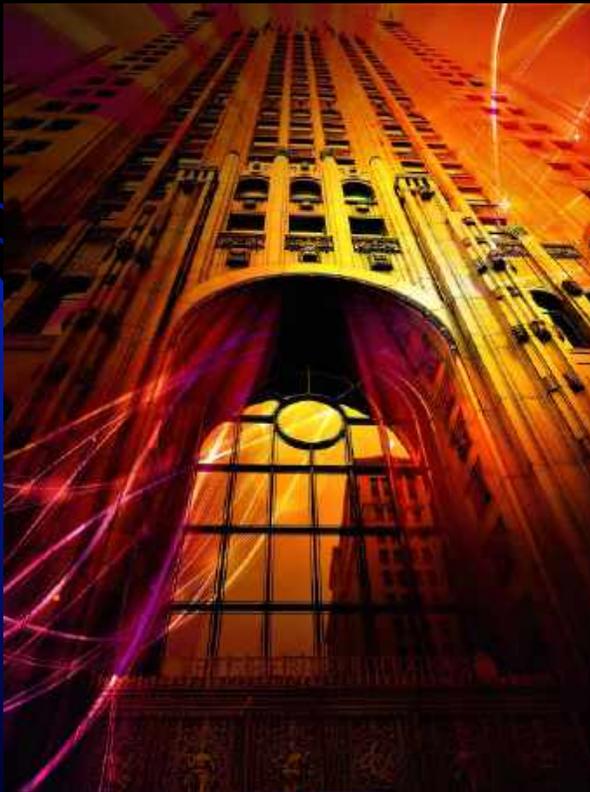**Great Blue**
1st place Advanced 89.3 points

Laura Strilchuck
The Wolf
1st place Novice 83.3 points

Sept. Competition Prints - Open

Doug Myers
Fern
1st place Advanced 83 points

Maria Guadalupe Amaya
Beacon To Heaven
1st place Novice 85 points

Digital – Altered Reality

Brain Masters
Multiplicity
1st place Advanced 83.7 points

September Assignment Digital
Taken at Night / Street Scene, Mono

Margit Lanoue
Night Sky
1st place Advanced 83.7 points

Arlene Kochaniec
Sandwich St. Amherstburg
1st place Novice 83.7 points

September Assignment Digital
Taken at Night / Street Scene, mono

Stephen Biro
Neowise meets the Aurora
2nd place Advanced 82.7 points

Digital – Nature

Stephen Biro
Great Blue Heron fishing
1st place Advanced 89.3 points

Laura Strilchuck
Osprey
1st place Novice 85 points

Digital – Nature

Lillian Dajas
Black-mandibled Toucan
2nd place Advanced 88 points

John Barnes
Prothonotary Warbler 2
3rd place Advanced 87 points

Digital – Nature

Brian Masters
Tufted Titmouse 5
3rd place Advanced 86 points

Claude Gauthier
Osprey Juvenile Take Off
3rd place Advanced 86 points

Digital – Open

Darlene Beaudet
White Amaryllis 2
1st place Advanced 88.3 points

Simone Hobson
Early morning rain
1st place Novice 82.7 points

Regina Meyes
Getting Dark
1st place Novice 82.7 points

Digital – Open

Alan Defoe
Mesa Arch
2nd place Advanced 87.3 points

Theresa Tessier
Light After the Storm
3rd place Advanced 86 points

Digital – Open

Darlene Beaudet
Machu Picchu 2
3rd place Advanced 85.3 points

Larry Zavitz
Rose of Sharon in B&W
3rd place Advanced 86.7 points

Charles Wilson
Louisburg – Main Street
3rd place Advanced 85 points

Judging is Easy

Article 5

Personal Judgment Factors

Prejudice/Bias in Analysis

Prejudice: An adverse opinion or learning formed without just grounds or before sufficient knowledge is obtained.

Bias: A personal and sometimes unreasoned judgment: prejudice .

The application of a bias in image analysis presents itself exactly as stated above, and may be an underlying cancer in the judging process that must be diagnosed and cured. The diagnoses may be easy; you may have been involved in the judging process long enough to recognize the disease.
There is the judge who awards a low or a high score of a cat photograph and then proceeds to explain themselves by saying that they either don't like, or really like, cats. They may even apologize for the bias. There have even been cases of judges who, before the judging starts, confess that they do not like cat pictures, or sports, etc.
More subtly than this is the judge that does not even realize that he or she always judges down when the image of a cat comes up. You may recognize this judge as the old timers will tell you not to show your cat pictures when this person is judging.
It is proper to not care for a particular photograph of a cat, and then present the elements that have failed. It is not ever proper to say that you don't like cats.
It is perfectly natural to have a bias or two, everyone does. The trick in analysis is to recognize that you have it and attempt to separate yourself from the subject when making the analysis. All images can be evaluated based on their merits as graphic arts. Setting aside the fact that you may not like photographs of cats, how well was this particular one presented, based on the elements of a fine photograph and especially how well does it measure up to other photographs of cats. If you discuss these criteria, the fact that you may not like cat photographs need not be an issue and may not even surface. There are those few that have learned to control the verbalization of a bias but who may still have a problem. These individuals analyze the image based on the elements and may find it has pleasing composition, color, harmony, good lines, focus, depth of field, etc. Then find that they have given it a very low score stating "it has no impact." The thing is, impact is an emotional thing and the lack of it may very well be the manifestation of a subtle bias. The fact is this person may never find that a photograph of a cat has any impact on them. If this is you, you may want to give less emphasis on impact when your photographic bias comes up and analyze the elements.

Analyzing the Abstract

Everyone that has ever judged has at one time encountered an image that was not recognizable. This may be the point where the most important trait of a fine judge comes into play; a vivid imagination. Without an imagination a judge will be working with a significant disability.
It may not be the job of the maker to present an image that you understand. The maker's job is to present an present an image with as many fine elements as possible, then leave the understanding to you.
The maker relinquishes all understanding of the work at the moment it is sent for competition.
The viewer, or judge in this case, has the responsibility to create the story or meaning.
Much like dealing with a bias, the judge that cannot create a meaning for an image need not despair. It is a simple matter of falling back on the elements of a fine photograph and not worry too much about the story. A lack of imagination in a judge should really not reflect on the work of the maker.

A quick test to see if you may have a problem in this area is a simple riddle.

What describes everything and explains nothing?

A photograph describes everything and explains nothing. The test below is to see how you feel about that statement.
If you agree and feel this is a problem and feel it may even be a shortcoming in photography you may suffer from a lack of imagination.
If you agree and feel this is a major power of photography, you probably have a vivid imagination and enjoy using it.
There are those judges who feel the image should somehow reflect the ability of the maker to fulfill some task. They may even have a saying, "has the maker been successful with the image." The problem with this thinking is that the judge then is forced to get into the head of the maker, which may not be possible.
Is there any way for a judge to determine what the maker had in mind when creating this image?

Opinions in Photography

The difference between fact and opinion is that a fact is something that is empirically true and can be supported by evidence while an opinion is a belief that may not be backed up with some type of evidence. An opinion is normally a subjective statement that can be the result of an emotion or an individual interpretation of a fact. For example, a photograph is good or bad.

I think we are born with few opinions. The brain, at that time, may be a blank canvas, an unexposed roll of film, an empty compact flash card. To fill up the media of our mind we must be subjected to some form of stimulation; auditory, visual, tactile, or olfactory, sometimes combinations of all four.

Early in our lives we soak up things around us and when we become old enough to understand, we are fed information about things. We may hear from our parents; "that smells bad," or "isn't that pretty." This auditory information is stored along with the smell and the sight so later in life we may smell or see this or a similar thing and verbalize its existence in the same manner. We are influenced by the opinions of others. If we are lucky, an appreciation of photography becomes a part of our lives. In the beginning there may be little understanding of the esthetics. We may have been subjected to beautiful images in magazines and books. We have been told what is pretty and may try to emulate this through our photography. We may be influenced by the opinions of others.

At this point it may be difficult to articulate why a particular image appeals to us, we just know that it does. It may be the color, or the fact that it reminds us of a past experience. It may simply be something someone influential in our lives has told us appeals to them. We continue to be influenced by opinions of others.

Eventually, photography may become so important to us that we seek out the fellowship of others who have similar interests. We join a camera club, or a society such as PSA. At this point, through competition, we may start to hear opinions of those we perceive as knowledgeable, regarding our work and the work of others.

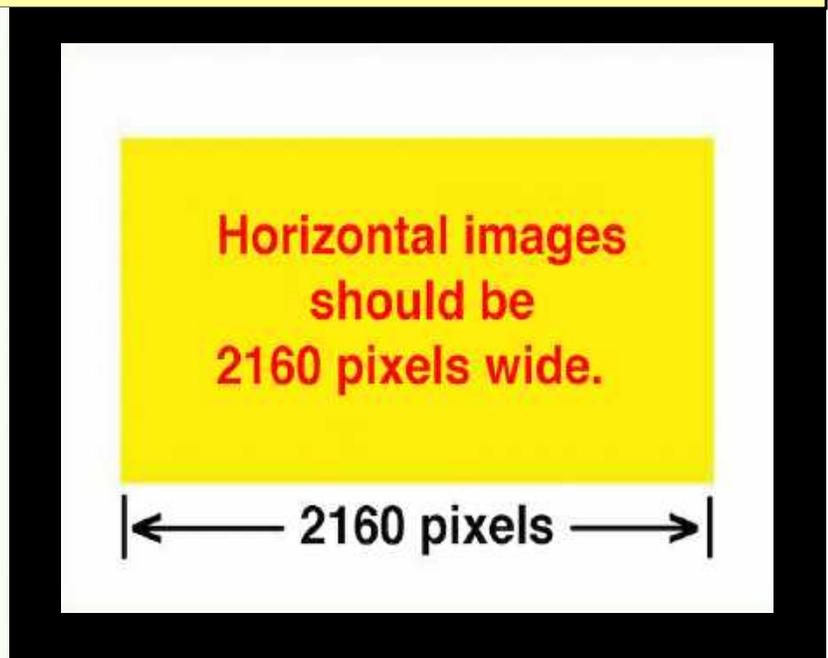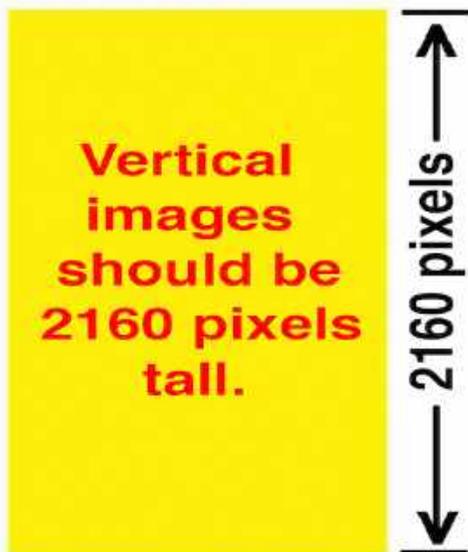We may find that what was visually pleasing to us is not held in that same regard by others. Through years of competition we may begin to learn what wins, and begin to change our opinion about what is pretty. The early teaching of our parents and experience may give way to a more adult learning based on the competitive environment. We still are being influenced by the opinions of others. At some point we may decide that we wish to become a judge and analyst; passing judgment on the work of others based on what we have learned.

What we have learned are the opinions of others.
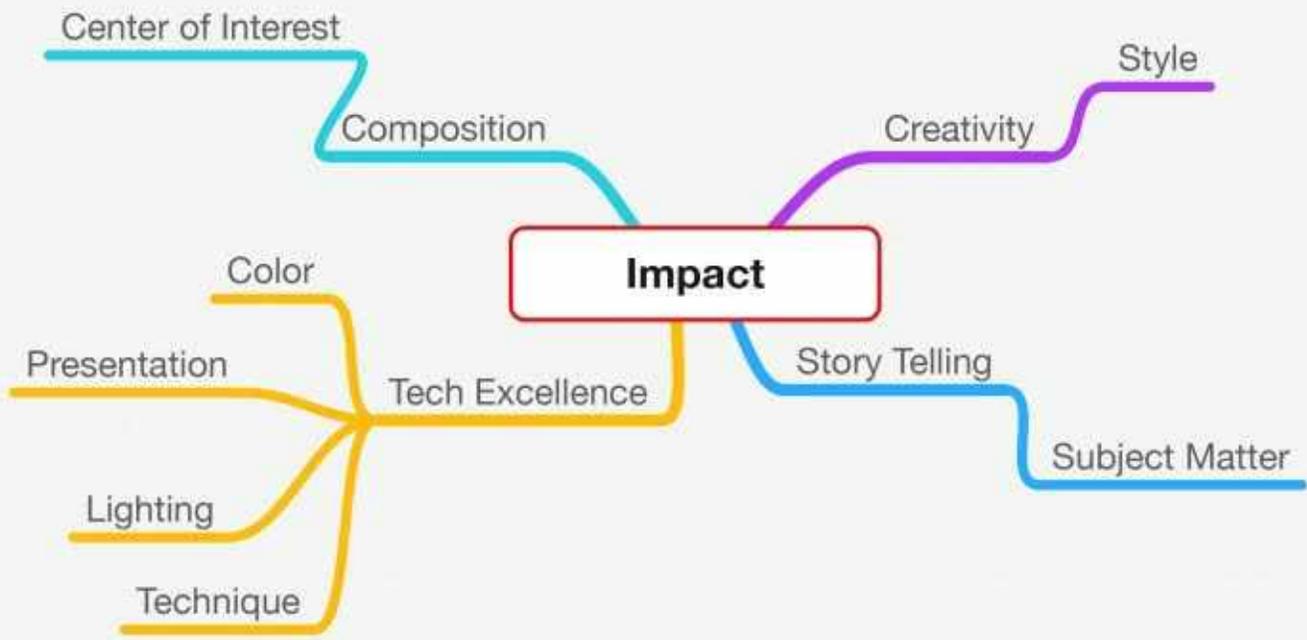
Preparing and Submitting Images for Competition

1. Make sure that horizontal images are 2160 pixels wide and vertical images are 2160 pixels tall. The resolution doesn't matter; it's the pixel dimensions that are important.

2. Make sure that your titles have 25 characters or less (including spaces but not including the "jpg" suffix).

3. Photos in the assignment category must be taken after the newest list of assignments was given out. (New assignment topics are announced in May of each year.)

4. To submit images, go to our Visual Pursuits website, log in, and select "Submit Images to a Competition" from the "Competitions" menu. You can watch the video "How to Submit Images to a Competition" to assist you.

5. The maximum number of entries allowed for each monthly competition is 3 (any combination of prints and digital images).

6. For help with submitting images, contact Neil St. Clair at nstclair@mnsi.net.

Vertical images should be 2160 pixels tall.

2160 pixels

Horizontal images should be 2160 pixels wide.

2160 pixels

WCC Executive & Directors for 2020 - 2021

Officers

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Palmer Johnson	Past President
Dan Eberwein	1st Vice President
Alan Defoe	2nd Vice President
Theresa Tessier	Secretary
Bob Major	Statistician
Bonnie Rilett	Treasurer

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Janet Sokol	Outings Director
Norm Rheaume	House Director
Charles Wilson	Director at Large
Graham Brown	Director at Large

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Windsor Camera Club
List of Mentors

The following experienced members have volunteered to help advise other members of the club in specific areas of work. Please feel free to contact any of them in person or by phone or email so that they can arrange some time to assist you.
Please share this contact information only with other camera club members.

Name	Contact	Areas of Expertise
Neil St.Clair	519-256-2025 nstclair@mnsi.net	Photoshop, Mac computers preparing entries for competition
Wally Zawadski	zawadski@mnsi.net	Photoshop
Palmer Johnson	519-800 7024 palmerjohnson01@gmail.com	Nikon, Lightroom beginner, Windows
Dan Eberwein	daneber@mnsi.net	Canon, computer work
Graham Brown	519-733-9722 gbrown110@cogeco.ca	Lightroom
Bob Major	bmajor55@gmail.com	Photoshop and Lightroom

2nd

All you need to know about 2020 can be seen on Lucy's face

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER