

TTL

Through The Lens THE MONTHLY NEWSLETTER OF ISLAND PHOTO GROUP

Dedicated To Excellence In Photography

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Photographic Composition

by Glenn DeBona



The subject of photographic composition reminds me of a quote by a famous blues musician, when asked how to learn to play the "Blues". The response was, "It takes about five years to learn the notes to play and another twenty to learn the ones not to play".

Good photography is defined not only by what's in the picture, but what is not. Indeed, like the blues, good photography as a whole is often rooted in its sheer simplicity.

Ask yourself what is your picture about- I know it seems obvious but many of us just aim at something that interests us, and then shoots.

Decide on the minimal amount of visual information it will take to convey the statement you want your photograph to make.

Don't be satisfied with what you first see, "work your subject" from different focal lengths, angles, heights, should it be vertical or horizontal. By now you may have changed the existing light source and created a totally different image than what you first saw.

Stay-Focused,
Glenn

IPG Makes Great First Showing at PFLI Competition



Congratulations to Phyllis Karikis whose photograph "*First Snow*" earned a perfect 27 point honor at the October 2003 PFLI competition.

For more PFLI results, please see the club scores on page 2.

What's New

IPG Workshop Meeting	November	3
PFLI Seminar - David Middleton	November	5
Long Island Photoshop Meeting	November	12
PFLI Competition Night	November	14
IPG Critique Night	November	17

Quick Tips for November



Compose with Care

Make every effort to keep your photo well balanced and beautiful. On one level or another, everyone responds better to a picture that has all elements in balance.

Strive to lead the eye along an interesting path through the photo, with the use of strong lines or patterns.

- Keep the horizon level;
- Crop out extra elements that you are not interested in;
- Consciously place your subject where you think it most belongs rather than just accepting it wherever it happens to land in the photo;
- Play with perspective so that all lines show a pattern or lead the eye to your main subject;
- Work with the Rule of Thirds.



IPG Information

Meetings

Our regular meetings will be held from 7:30 - 10:00 PM on the 1st and 3rd Mondays of each month, except for holidays, at our meeting room located at:

Ellsworth Allen Park
101 Motor Avenue
Farmingdale, NY 11735

Meetings for the month will consist of a "Critique Night" and a "Workshop/ Program Night".

Critique Nights

Members can submit 2 photos in each of the following categories:
Color Prints, B&W Prints and Slides.
Members will be classified as either an "A" worker (advanced) or "B" worker (new or beginner).

IPG PHOTO GROUP

Dedicated To PHOTOGRAPHIC EXCELLENCE

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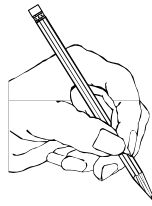
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"One Step Beyond"
Digital Photo Exhibit
by
Robert L. Makely
Epiphany Restaurant
284 Glen Street
Glen Cove, NY 11542
516-759-1913

September 1st 2003 Thru March 31st 2004
"Presentation" Date: To Be Announced



President's Message

Ed Engel, Bob Makely and I went to the **PhotoPlus Expo** on Saturday, and while riding into New York we naturally talked about photography and IPG. We kicked around some ideas which might help to keep IPG interesting, as well as instructional and enjoyable. Here are some of the suggestions we hatched up.



Charlie Bowman, IPG President

1. A workshop, perhaps 2 or 3 times during the year, where one or two of our members would show some prints or slides and give an explanation of how the image was shot, what prompted him or her to shoot the image, why it was shot from that particular vantage point, etc. In other words, the photographer would be taking us on a virtual field trip into his or her photographic thought process. The photographer might also tell us what darkroom (wet or digital) manipulation was needed to achieve the final print.

2. Expanding on the above, 2 or 3 members might take on an assignment to go out together and shoot the same subject using their own vision of what the photograph of that subject should look like. They would then show the resulting images during a workshop and explain their reasons for shooting the scene in a particular way.

3. What about holding a group discussion focusing on a particular photographic topic, such as "How To Make a Better Print", "Hyperfocal Distance", "What Gives an Image Impact" or any number of other topics. Such a discussion would surely result in some of us learning something which would make us better photographers. Well those are some suggestions. I'm sure that there are plenty of others. If anyone has an idea or two let me know. I always appreciate your feedback.

Charlie

PFLI October 2003 IPG Competition Results

More congratulations to David Karikas whose slide entitled "**Pink Calla**" received a score of 26 at the PFLI October 2003 competition night.

COLOR SLIDES "B" GROUP

Phyllis Karikas - Golden Blossom - 21
Phyllis Karikas - God's Perfection - 24
David Karikas - Pink Calla - 26
David Karikas - Calla - 23

COLOR SLIDES "A" GROUP

Russ Popeil - Golden Glow - 23
Jo Edmundson - Cabin In the Woods - 23
Hank Meier - September Spider - 23
Hank Meier - Mating Butterflies - 21
Russ Popeil - Sanabell Spoonbill - 21

B & W PRINTS "B" GROUP

Phyllis Karikas - First Snow - 27
Joseph Prantil - Cellar Door - 23
Charlie Bowman -
Strolling In The Park - 23
Alan Linker - Joshua Tree - 24
David Karikas - Canadian Rockies - 23

COLOR PRINTS "B" GROUP

Michael Ginex - Drying Time - 21
Phyllis Karikas - Pretty Flower - 23
Stephen Ruckel - Standing Guard - 23
David Karikas - Proud Elk - 24
Charlie Bowman - All Aglow - 23

COLOR PRINTS "A" GROUP

Glenn DeBona - Osprey - 23
Jo Edmundson - Exotic Pink Flower - 24
Sherman Paur - Cactus Curve - 23
Howard Rosenberg -
Portland Head Light - 23
Jeffrey Blye - Sunset in Red - 24

B & W PRINTS "A" GROUP

Howard Rosenberg - Stairway - 23
Michael Ginex - Locked at 10AM - 20
Hank Meier - Monument Valley - 23
Sherman Paur - The Old Shack - 24
Jeffrey Blye -
Where The Land Meets the Sea - 24