

Dedicated To Excellence In Photography

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Motivations Behind Photographic Expression A Short Essay About Digital Manipulation In Club Competitions

by Mike Ginex

The fundamental objective of photography in the purest sense is to photographically record a subject observed in a moment of time and thereby allow it to be observed by others after that moment has passed.

Any emotion of the human experience we wish to convey to the viewer can be our motivation for taking a picture. The successful result of that effort depends on our understanding of the principles of photography, the mastery of technologies available to us, and our individual ability to evaluate the subject as being worthy of documentation within the realm of photographic expression.

There are two distinctly different motivations for producing an image, regardless of the medium. The first is the desire to "capture" what we see through the camera's lens.

The second is to "create" images that the mind's eye sees, using whatever means available in order to replicate the product of imagination. The importance of understanding these two motivations lies at the heart of this essay.

Digital or darkroom enhancement of a photograph beyond those elements that make the image reflect what is seen in reality to me becomes something other than photography. While it may be germane to the graphic illustrators' craft, to take a photograph of a tranquil country scene and introduce to it manipulation in the form of exaggerated colors, contrast, superimposed textures and forms foreign to the original composition and use of any of the myriad of modifiers available in an effort to "build" the image makes it contrary to my understanding of photography.

That's not to say images created in this way are not to be appreciated or critiqued for their artistic value, on the contrary, as we have all witnessed at our competitions some of the most beautiful work has been submitted by highly creative individuals utilizing digital and darkroom manipulation.

My concerns lie more in the area of attaining a level playing field, where the photographers who choose to use film or digital processes to produce an image that records what the eye sees are not expected to compete with those who use film or digital processes to create what the mind sees.

In effect, a division within each competitor category that is based upon the motivation behind the final image rather than the processes used to produce that

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What's New

IPG Workshop - Joe McGahan - Corel Painter	May	2
IPG Program - Ivan Rothman - Falklands/Alaska	May	9
Long Island Photoshop Meeting	May	11
PFLI Meeting	May	13
IPG Critique Night	May	16
PFLI Selection Committee	To Be Announced	

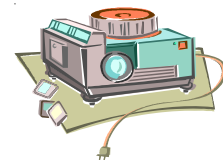
Creating Digital Slide Shows by Ron Ettus

After returning home from vacation, I sometimes have a good collection of photographs that tell a story of the trip. Some are good by themselves, but together, they reinforce each other. When music is coordinated with the photos into the slide show, they are best appreciated. Pro Show Gold is the slide show program I use. It allows me to create a slide show on a CD to be viewed on a computer, or alternatively, (using a different CD) or to be displayed on a TV through the use of a DVD player.

First I need to sort the pictures. The browser in Photoshop CS allows you to reorder the pictures. Changing the names of the picture files to numbers between 100 and 999 allows me to order them easily. I start with 120,130,140, etc. so that I can easily change the order. If I started with 110,111,112,113, there would be no room to put a picture in between 112 and 113 if I had needed to. Once they are ordered, the slides are then imported into the slide program.

Music is a very dramatic addition. Pro Show Gold requires that the music on a CD be converted to MP3 files. This is easily done in the updated Windows Media Player. Titles are added and then the disc is cut as a slide show. If played on a digital monitor, it is recommended that the pictures be in JPEG format and about a 1 MB file size. A file size of 500k is suitable for viewing on a computer screen or a TV monitor.

Many slide show programs allow for interesting transitions although I find it more comfortable to go from one slide to another without any unnecessary visual distraction. I select the time interval of 5 seconds for each slide (you can select any interval between any of the slides). This creates a 60 picture slide show that will run about 5 minutes, without pausing for commentary. Many slide shows of that size can be put on one CD.





PNYISI Photo Group

Dedicated To PHOTOGRAPHIC EXCELLENCE

Ellsworth Allen Park
101 Motor Avenue
Farmingdale, NY 11735-4030

President • **Charlie Bowman**
(516) 735-7126
president@islandphotogroup.org

Vice President • **Lee Cooper**
(631) 491-5285
vp@islandphotogroup.org

Secretary • **Louiseann Pietrowicz**
(516) 731-9753
secretary@islandphotogroup.org

Treasurer • **Hank Meier**
(516) 822-1565
treasurer@islandphotogroup.org

Publicity • **Glenn DeBona**
(516) 249-3513
publicity@islandphotogroup.org

Newsletter • **Jeffrey Blye**
(516) 292-0478
editor@islandphotogroup.org

PFLI • **Sherman Paur**
(516) 333-7623
pflirep@islandphotogroup.org

Program/Workshops • **Howard Rosenberg**
(516) 249-7758
programs@islandphotogroup.org

Membership • **Jo Edmundson**
(516) 735-7144
membership@islandphotogroup.org

Webmasters • **Roy & Alan Linker**
(516) 223-1761
webmaster@islandphotogroup.org

IPG Meeting Information

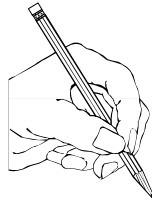
IPG meetings will be held from 7:30 - 10:00 PM on the 1st, 2nd, and 3rd Mondays of each month, except for holidays, at our meeting room located at:

Ellsworth Allen Park
101 Motor Avenue
Farmingdale, NY 11735

Critique Nights will be held the 3rd Monday of every month

All IPG members can submit 2 photos in each of the following categories:

Color Prints, B&W Prints and Slides



President's Message

Hi everyone:

The IPG Nominations Selection Committee, which consisted of Russ Popeil, Jo Edmundson and Dan Gentile, have put together a slate of nominations for IPG Officers for 2005-2006. The slate was presented to the members at our last meeting. A formal vote will be taken at our meeting on June 6th, and the newly elected officers will take over in September. The nominations are as follows:



Charlie Bowman, IPG President

President: Joe McGahan
Vice President: David Karikas
Treasurer: Glenn DeBona
Secretary: Louiseann Pietrowicz

Congratulations to the nominees, I know that Joe and his team will work hard so that IPG will continue grow and succeed.

On a personal note, I want to thank all the members of my administration, as well as those members who were always there when I needed them, for their dedication the past two years. IPG would not be what it is today, without your help and commitment. Although things did not always go as smoothly as I would have liked, I have enjoyed my term as President. I am now looking forward to being a "regular member".

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While reading Bob Krist's column in the February issue of Outdoor Photographer, I was struck by what he had to say about the art of photography and the technology of photography.

I believe that all of us got into photography because we enjoy it and most of us strive to become better at it. Some of us get so caught up in the technology, more pixels, the latest and greatest equipment, that we forget about the art of photography. Sure using the best equipment you can afford will help, but creating better images has everything to do with becoming a photographer. Becoming a better photographer has everything to do with improving our knowledge, experimentation and paying attention to the details. Get out there and shoot.

Charlie



Wanted !

Articles for the next issue of The TTL Newsletter of Island Photo Group

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Please see Jeff if you have an original article for publication

Photographic Expression continued from page 1

image. To have those who choose to record reality through photography, film or digital, be judged separately from those who create by whatever means necessary the products of their imagination.

The parallels to painting and illustration throughout art history cannot be ignored. Just as I would not attempt to compare the works of Vermeer or Rembrandt to those of Van Gogh or Manet, two obviously different motivational styles, I would not compare images that try to record what the eye sees to those where the image is a product of the photographer's imagination.

Modification of an original image made by either the film or digital process, when done with the intent of reaching the end result, that is to represent what the eye saw through the camera viewfinder, is not enough in my opinion to segregate the two formats. But when the manipulative techniques available to the digital or darkroom maker are used to distort and modify to such an extent as to make the original subject something that it is not, then there is reason to be concerned about the validity of its' place in any of the existing competition categories.

One might argue that Ansel Adams modified greatly in the darkroom images which he recorded on film through his lens, a fact many will find difficult to dispute, but the uniqueness of his style (and of his genre of photographers) was understood and recognized by most who saw and appreciated his work.

The techniques they used resulted in scenes that "enhanced" the real world, and certainly that capacity is exacerbated today through digital and modern computer technologies. However, just as I view Ansel Adams' work within a box of condition, even though I appreciate and enjoy it for what it is, I place the efforts of digital workers in the same category when the use of the technology is taken to an extreme.

In conclusion, the issue I find most important deals not so much with separating film workers and digital workers during competitions, but with the possibility of creating competing categories that separate those wishing to make images by recording what their eye sees through the camera's lens, from those who wish to create using their imagination, with the camera serving as one tool in the process. Both are equally valid and worthy of our appreciation, but in my opinion remain two distinctly different endeavors.

Attention All Photographers and Photoshop Users

Save The Date !!!

**Wednesday
September 14, 2005**

• ***Island Photo Group*** •
&
• ***Long Island Photoshop*** •

Proudly Present

"An Evening With Katrin Eismann"

**Renowned Photoshop Expert,
Author & Lecturer**

In a Rare Long Island Appearance
Giving a Live Photoshop Demonstration & Seminar

Place: Bethpage Public Library Auditorium
47 Powell Avenue
Bethpage, NY

Time: 7:00 - 10:00 PM

\$15.00 Contribution
Tickets Must Be Purchased In Advance



Photoshop Restoration
& Retouching

Katrin Eismann is an internationally recognized artist, author, and educator who has been working with digital imaging tools since 1989. Katrin's extensive teaching and speaking engagements address the latest tools and techniques of digital imaging and the impact they are



Katrin Eismann

having upon photographers, artists, and educators. She has taught and presented in Europe, Asia, South America, and throughout North America.



Photoshop Masking
& Compositing