



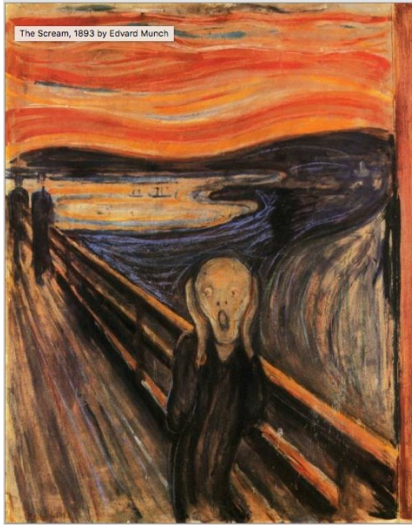
Organized for the mutual advancement and enjoyment of photography .

Photography and Healing

By Rick Berger
HUB Camera Club

"Hi Rick, it's Mike. Congratulations! Your photo sold today at the exhibit. It's the shot of the baby otters. Can you get me another one to hang? But make it a different picture. Buyers like to feel that they've bought something unique and one of a kind. And I'd make it another animal shot. Those pictures always do well at this show. Just make sure it's not a shot of a cat or any animal with slits for eyes. No wolves or anything like that."

When I received Mike's call I was elated. The very fact that some of my images were hanging in this prestigious show was enough to satisfy me. To hear that one of them had sold was even more thrilling. However, the part about the animals with squinty eyes had me really puzzled. As the show's curator, Mike has probably had to explain this before, but to me, as a photographer who shoots images of animals with eyes of all shapes, the request seemed rather odd.



Here's the backstory...The exhibit is in a gallery in the cancer center at a large, well known hospital in the Northeast. The foot traffic through the display area is heavy throughout the day. There is a constant flow of hospital staff, patients, and visitors alike passing the displayed art. Although the gallery hosts shows of many types of art, this particular show is dedicated strictly to photography.

As to the "no eyes with slits allowed" mystery, the explanation is really quite logical. Through years of study conducted in both the medical and artistic communities, it's been determined that there is a direct correlation between art and healing. The healing process takes place in several ways. One is through the patient actually taking part in the art process. This is seen when patients become an active participant by actually producing the art. It can be painting, drawing, doing sculpture and ceramics or taking pictures. The other method is through the patient viewing the art. Viewing a photograph, painting, piece of sculpture etc. evokes certain responses in the brain. These can be positive or negative, depending on both the piece of art and our own makeup and feelings at the time. Some pieces of art can produce feelings such as joy, calmness and elation while others can evoke reactions such as fear, inadequacy, doubt, despair, and even panic. For instance, if you've seen the painting entitled, "The Scream" painted in 1893 by Edvard Munch you can readily see how upsetting

this is to view. On the other hand, photos or paintings which depict handsome men and pretty women can be upsetting to a cancer patient whose body has been altered through surgery, chemotherapy etc. These artworks can make them feel less of a person, inadequate, no longer handsome etc.

And so it is with photos of animals with slit-like eyes. These shots can be upsetting inasmuch as the animals in them appear to be threatening predators. These images evoke fear as does the look on the face of the man in "The Scream." This most certainly will not aid in the healing process. Mike suggested that I exhibit an animal shot with rounder eyes. He was delighted when I gave him an image I had shot in the Florida wetlands. It shows a baby raccoon peeking through the branches of a tree trunk, looking all wide-eyed and curiously staring right at my lens. It's my hope that some patient walking by or being wheeled past this image says, "Ahh, look at that little guy." I don't really care if this one sells or not. If one patient, family member, visitor, or hospital staffer has a better day after seeing this shot, I'll be gratified. And if this piece of art helps in the healing process for someone in treatment it'll be a proud moment for both me and the little round-eyed raccoon!



NJFCC Photorama 2016 – Saturday, April 30, 2016

Presentation by a Sony Artisan of Imagery

The Sony Artisan of Imagery program includes some of the most respected professional photographers worldwide. Each Artisan has a unique style and vision with their photography but they all rely on one product, the Sony Alpha.

Through this uniquely designed program, The Artisans of Imagery help spread the word...Sony believes in photography and makes the tools to let you create amazing photographs. Here is the web address for the Sony Artisan program:

<http://www.sonyartisans.com/hom.html>.

Sony will also have a demo table to try their gear as well as a vendor table that will allow you to make purchases.

Note that we are finalizing which Artisan will be presenting and will announce the presenter as soon as we have this information.

Online Ticket Cost: \$35 – Visit www.njfcc.org At the Door Cost: \$45 (if seats still available)

Registration – 8:00 a.m. to 9:00 a.m. Program – 9:00 a.m. to 4:00 p.m. with Breaks & Lunch

Location: FEA Conference Center 12 Centre Drive, Monroe Township, NJ 08831

NJFCC Citation

The New Jersey Federation of Camera Clubs presents an honor, the NJFCC Citation, and has established the policy of awarding public recognition to individuals who have made major contributions to the advancement of the art and science of photography. This award is the highest individual honor bestowed by the Federation.

The Citation Committee consists of Chair; George Hall, NJFC; Stacey Lindley and Greg DeAngelis.

To nominate a candidate two forms must be completed. The first, the Proposer's Form, presents the accomplishments of the nominee as describe by the Proposer. The second, the Endorser's Form, is an independent endorsement of the nominee by another party.

Copies of the instructions for nomination and the required Forms can be obtained from George Hall at georgeihall1235@gmail.com . Completed nomination documents must be returned to George Hall . The deadline for receipt of the Proposer's Application and Endorser's Forms is March 15, 2016.

The recipient of the NJFCC Citation will be announced at Photorama 2015, April 30, 2016.

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WHAT'S HAPPENIN' AT NJFCC MEMBER CLUBS in January 2016?

Club	Location	Date	Topic	Judge or Speaker
Camera Naturalist	Somerset Env. Ctr. Basking Ridge	1/7 1/21	Program 3: Macro Workshop Competition 4: Botany and Open	Roman Kurywczak, NJFC Dave Mills, NJFC
Cranbury "Digital"	Cranbury Methodist Church	1/13 1/27	Annual Meeting Competition: Movie/Song/Book Title	
Cranford/Millburn	Cranford Comm Ctr Bauer Ctr. Millburn	1/11 1/25	Program Competition: Landscapes, Seascapes Cityscapes	Nick Palmieri, NJFC Eric Dong
Essex Photo	Caldwell Comm Ctr Caldwell	1/8 1/15	Program: Portraits Competition	Jeff Wolfson Marie Kane, NJFC
4 Seasons@Manalapan	FSM Clubhouse	1/11	Program: Anatomy of a Print	Ron Pearl
Gateway	Sacred Heart School Staten Island, NY	1/6 1/20	Competition Program: Black and White Photography	Joel Morgovsky Nick Palmieri, NJFC
Hillcrest	Phillipsburg Pilgrim Presby. Ch.	1/11 1/25	Regular Competition Program	Frank T. Smith
HUB	Mountain Lakes Library	1/25	Pre/Mtg: Why Do You Want to Print? Competition: People [PI]	Jordan Basem Vinnie Kempf, NJFC
Hunterdon County	Bethlehem Pres. Church, Pittstown	1/12	Program: How to Improve Your Scores in Competition	Dave Mills, NJFC
Livingston	Livingston Commu- nity/Senior Center	1/11 1/25	Competition 4 Program: bridging the Creative and Technical Aspects of Photography	Jacki Dickert Nick Palmieri, NJFC
Metedeconk Lakes	Jackson.	1/6	Projected Image Critique	
Monmouth	Colt's Neck Reformed Church	1/14 1/28	Program: Anatomy of a Print Merit Judging: Open	Ron Pearl Joel Morgovsky
Monroe	Monroe Township Comm. Center	1/6 1/20	Competition: Lights/Fireworks Workshop	
Morris Photocolor	Morristown Sr. Center, 3rd Floor	1/6 1/20	Program: Mindful Photography Open Competition: Landscape	Brien Szabo Loren Fisher
Ocean County	Girls Scouts of the Jersey Shore Toms River	1/4 1/11 1/18 1/25	Critique Night Program: Image design Competition: Funny Signs Competiton 3 Projected Images	Salon Members Jennifer King Alan Bogard
Photographers of Sussex Co.	Sussex Co. Fairgrounds	1/18	TBD	TBD
Pocono	NCC Monroe Tannersville	TBA	TBA	
Princeton	D&R Greenway LandTrust Princeton	1/13	Open Meeting	

WHAT'S HAPPENIN' AT NJFCC MEMBER CLUBS in January 2016

Club	Location	Date	Topic	Judge or Speaker
Raritan Photographic Society	American Legion Hall - Milltown	1/28	Competition: Zen Photography	
Ridgewood	VFW Hall Franklin Lakes.	1/16 1/13 1/20 1/27	Executive Committee Competition: Creative No 1 Competition: Nature No. 3 Competition: Print No. 3	Joe Thomas, NJFC Dave Des Rochers, NJFC Dave Mills, NJFC
River Pointe	RP Clubhouse Manchester	TBA	TBA	
Rockland Photography	Clarkstown Comm Ctr. New City	1/7 1/21	Exhibition Night Competition: macro/Close-Up	Lori Henderon and Barbara Socor Pam Graftein
Somerset County	Bound Brook Memorial Library	1/12 1/26	Workshop: Flower Photography Competition: Creative Manipulation and Open	Dave Des Rochers, NJFC
Sparta	Sparta Amb. Squad	1/11	TBA	
Staten Island	Snug Harbor Cul- ture Center Learning Center	1/7 1/21	TBA TBA	
Stone Bridge	SB Clubhouse Monroe	TBA	TBA	
Teaneck	Rodda Rec Center Teaneck	1/5 1/12 1/19 1/26	Holiday Party Competition Workshop: TBA Program: Snapshot America	Bill Ruddock Brien Szabo
Tri - County	Nutley H. S.	TBA	TBA	
Vailsburg	Bailey Civic Center	TBA	TBA	

DOES YOUR IMAGE AT HOME LOOK DIFFERENT THAN THE IMAGE PROJECTED AT YOUR CLUB?

by Vinnie Kempf, NJFC
Ridgewood Camera Club

From the comments I hear at my club and what I hear as I judge you are not alone. Up front let's put one issue to bed, the two images will not look exactly equal. They however can get very close if the rest of this article is followed.

There are two devices, your monitor and the club's projector/laptop pair that have to be calibrated to the same standards. Here comes another fact that might disturb you but while there are sophisticated controls and standards to control color consistency across devices there is no standard for luminance/brightness.

There is a defacto standard for computer monitors and most knowledgeable people suggest a luminance level of 100 candelas per square meter (cd/m^2). Don't worry you do not have to know what a candela is you just need to remember the number 100 and ensure that your calibrator measures luminance in cd/m^2 units. While we are talking about calibrators you need to ensure that yours will measure monitor luminance, all calibrators do not. So the first step in solving this issue is for you to obtain a good calibrator that will calibrate both color and luminance, take the time to learn how to use it and then calibrate your monitor. You will need to do this every few months since the light source in the monitor will change with age. I cannot stress the point enough that the calibrator has to measure luminance. When I purchased my current monitor it was factory calibrated. The luminance however was something like $250 \text{ cd}/\text{m}^2$. Consider what a correctly exposed image would look like on a monitor that was $2 \frac{1}{2}$ times brighter than it should be. Most monitors seem to be set to work in a very bright office environment while when we compete we view images in a very dark room. You should also view them in a fairly dark room at home to keep the environments equal especially during the final evaluation. The colors of my monitor also made images look cartoonish as the colors were oversaturated and skewed towards the reds.

Now for the other party in this scenario the club projector, the calibrator and person that calibrates the projector. The major hurdle is that there are calibrators on the market that will calibrate the color of the projected image but none that will calibrate the luminance of the projected image. The only way I have found to set the luminance of the projector is to compare a projected image with the same image displayed on a well calibrated monitor. That almost means that this will have to be done offsite unless there is a well calibrated monitor and computer that can be brought to the club room. Remember that the monitor and the computer are a matched pair when it comes to calibration and the monitor you use for the comparison needs to be set for $100 \text{ cd}/\text{m}^2$. One thing I would recommend is that the offsite size of the projected image be equal to the projected size at the club. What I generally do is set the luminance of the projector to match that of the calibrated monitor and then run the color calibration. You might want to iterate through this procedure a couple of times. I would not recommend using a laptop for this procedure because laptop monitor are not the greatest as you get large color and luminance shifts as you rotate the monitor.

These steps if followed carefully will give you a fairly reasonable correspondence of the image you see at home and the image you see at the club.

Let me caution against comparing the projected image at the club with the laptop monitor image. The way calibration and the profile works is that the profile is stored in something called a lookup table in the laptop. In almost every laptop there is only one color lookup table so either the projected image or the laptop monitor can be calibrated but not both at the same time. It is recommended that the laptop monitor not be viewable by members or the judge during competitions. The color and luminance of the laptop monitor will not be true since the equipment will be set for correct color on the projector and additionally one can see any color and luminance they want on the laptop monitor by changing the viewing angle.

There is one other step that is extremely important for the photographer to take. After you take that high resolution image probably photographed in RAW with a wide color space and displayed that way when you are making corrections to the image you will need to make some severe changes to the final image to ready it for competition. The original RAW image will probably contain more than 18,000,000 pixels and then after you reduce it to the size required for competition it will be in the order of 700,000 pixels (a 26 to 1 change), 17,300,000 pixels are a lot to throw away or merge. Also that RAW image probably has something like a 14 bit color space. That 14 bit color space must be reduced to an sRGB 8 bit color space for projection. A 14 bit color space has a contrast ratio of 16,384 to 1 while an 8 bit color space has a contrast ratio of 256 to 1 (a 64 to 1 change). In essence you have to evaluate the jpg image you are going to enter into competition and not that 18 megapixel RAW image you worked on. Those two images will be different and you cannot expect an 18 megapixel 14 bit color image to look exactly like a 700 KB 8 bit color image unless you believe in the Tooth Fairy. On the final conversion to jpg use a minimal compression value, you have already altered it enough.

One other issue to consider. Some clubs share the projector profile so members can soft proof their image at home. This can be very misleading since the color profile is only accurate and useful when used in the paired club laptop/projector environment, the two devices used to generate the profile.

Hunt's Photo and Video

As many of you know Hunt's Photo and Video, thanks to Gary Farber, has been and continues to be a strong supporter of the New Jersey Federation of Camera Clubs. Our affiliation with Gary began several years ago when Roman Kurywczak became chair of Photorama. Gary personally attended past Photoramas, provided door prizes and offered attendees discounts on camera gear and accessories. Since then his company has grown exponentially. Today he travels the country and proudly represents one of the largest retailers of photographic, video and digital imaging products.

Personally, I have been a customer of Hunt's since 2006. I'll never forget the time I ordered a new camera body which got lost in the mail or misdelivered to another address. I immediately notified Hunt's and that very afternoon they put in the mail a replacement camera body no questions asked. At least I was not out of town on a photo trip like my friend Dave DesRochers was when he dropped his Canon 5D into a lake! Dave turned to Gary who sent him a new camera and lens by the next day. To quote Dave: "Not only did Gary save my trip, but did it all at a great price"

What separates Hunt's from their competitors is their personal touch. Judy Helderman, past president of NJFCC said: "I feel like I get personal attention. Gary will always meet the price of B&H and other discounters. He is accommodating and easy to talk to." Our current Nature Chair, Marie Kane commented: "Gary Farber has been most helpful when I had questions about product purchases. I feel that I have been treated fairly and I expect to make more purchases from Hunt's in the future". Lastly, a past President of a NJ camera club, Phil Witt, told me that he has bought cameras, lenses and accessories from Hunt's for years. "They are always prompt, knowledgeable and responsive. I am always happy to shop with them."

We live in a competitive world where retailers try to lure in more customers through mass marketing and by offering the lowest prices. Hunt's fills a unique place in this marketplace. They not only match the prices of their top competitors, but they employ a knowledgeable staff with photographic experience who takes a personal interest in the needs of their customers. It is a family owned business where people are respected and listened to.

The next time you decide to purchase new camera gear or accessories, be sure to contact Gary Farber at digitalguygary@wbhunt.com for the best service.

Charlotte Farlow
2nd VP of NJFCC

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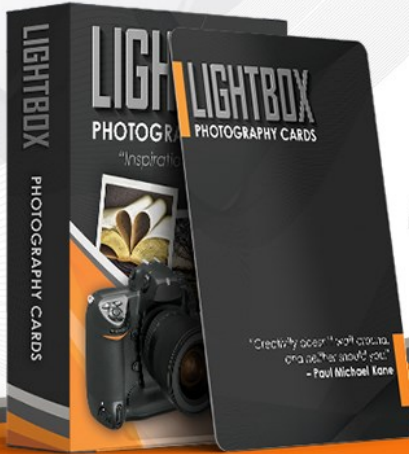
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