

## FROM THE PRESIDENT

October 19<sup>th</sup>, twenty-six Fort Worth Camera Club members made the trip to Dallas for the annual Fort Worth – Dallas photography contest. The Dallas Camera Club treated us to a great feed and super hospitality. We entered 15 prints and 15 slides to compete with theirs for the privilege of keeping “the bird”, a sculpture the two clubs have been competing annually for since 1964. Two judges gave each entry a cumulative score of between 2 and 16 points and also choose HM through 1<sup>st</sup> place in each category. The club with the highest accumulation of points would win the sculpture and bragging rights for the coming year. The Dallas club scored 5 points higher in prints but

we scored 6 points higher in slides and won the contest by 1 point. Our club has won the contest 10 of the last 14 years, a tribute to the quality of photographers in our group.

Tom Savage won an HM in slides and an HM and a 3<sup>rd</sup> place in prints. BJ Beckner won 2<sup>nd</sup> place in color prints. Aimee Martin won HM in slides and Pete Vollenweider won 1<sup>st</sup> place in slides. The list of our entries can be found elsewhere in this newsletter. Many thanks to all who submitted photographs for the contest. We got many great images and it was difficult choosing just 15 prints and slides for entry in the

contest.

Next years club officers and board members have been elected and plans are already being discussed for next year. We need volunteers to serve or chair various committees whose work is necessary to run our club. Please contact me if you'd like to help with programs, outings, competition, membership, the newsletter, the awards banquet, the yearbook, exhibits or the Fort Worth – Dallas contest.

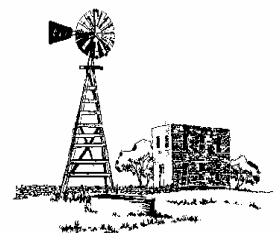
**Ken**

## PHOTOGRAPHIC TECHNIQUES

### ALL ABOUT STYLE ...

Having a style is a personal attribute of the photographer, and not based on owning any particular camera equipment. Style is associated with artistic expression; what feelings you are trying to convey to the viewer. A photographer who only stands on the "Kodak Photo Spots" to shoot standard views of popular tourist attractions has a style: it's generally called "Postcard Photography". Photographers who go out to capture beautiful scenics in great light are referred to as "LANDSCAPE" Photographers. Listed below are a number of additional subjective areas we are familiar with:

- STUDIO PORTRAITURE
- ENVIRONMENTAL/CANDID PORTRAITS
- GLAMOUR and FASHION
- HI-IMPACT CHARACTER STUDIES
- PHOTOJOURNALISTIC ("STREET PHOTOGRAPHY")
- SPORTS/ACTION
- WILDLIFE
- MACRO/ABSTRACT
- FINE ART
- PHOTO-ESSAY



Naturally, when choosing to work in a particular subjective area, one chooses the right tools for the job: A landscape/ fine art photographer may want cameras that permit enhanced enlargeability and probably uses mostly wideangle to short telephoto lenses. A sports or wildlife photographer needs very fast cameras, usually a DSLR with high-speed long telephoto lenses. It is always best to optimize your tools for the task at hand. To excel in a given style, you must study what the established photographers have done/are doing and emulate the photographer's work that most pleases you.

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## PHOTOGRAPHY CONTEST WINNERS

RURAL/SCENES/ACTIVITY  
ADULT COLOR SECTION  
4th Randy Burwell

**Congratulations!**

## KIPP'S TIPS

### ON JUDGING PHOTOGRAPHS

Have you ever felt our judging lacked something? Could it be that "my pride and joy" didn't make it? Or was it, the judge that "didn't get it"? It seems that there are always those comments and jokes about a judge, but why? This explores that dynamic, seeks insight and perhaps salves not only my own wounds, but other's, whose work I respect. Issues like this always seem to surround art, but for me, that's part of the attraction. Finally, this is a plea for more of our members to contribute to show work (in competitions?) so that we may learn more from our submissions and about ourselves. That learning, which comes from seeing "that which otherwise would not have been seen" is the essence of art's meaningfulness.

In a recent conversation I was reminded that the arts are ultimately about language, and any language has elements, a vocabulary. That vocabulary has a usage, or its grammar. We do not comprehend, or judge, a poem the same way we do a short story or novel. In each of these, the use of language has elements that are quite different one from the other.

The vocabulary of art includes concrete elements of line, shape and form. The grammar includes principles of design that refer to pattern, rhythm, balance, value (lights or darks) and color. Expanded discussion of these structures of language (and art) is beyond this scope. However, the demonstration by an artist or photographer using this language

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## OCTOBER 2004 COMPETITION RESULTS

Title		Score	
<b>Color Print - Class B</b>			
909	Frisco Circa 1908	13.5	
909	Market Day On Town Square	10	
1070	Heuvos	10	
1070	No ATM	13	
1094	Boyce Feed & Grain	13	
1124	Praha, Texas	10	
1155	On The Square	13.5	
1174	Feed Store	10	
1174	Maypearl Water Tower	11	
1181	The Palo Pinto Cafe	10.5	
1182	Old Yeller	13.5	
1182	Coffee Cat	13.5	
1183	Sunday Morning	10.5	
1184	Small Town Parking Meter	9.5	
1124	Market On The Square	13.5	HM Don Beckner
1183	Prickly Perch	14	3RD Rick Branum
1155	Waiting	14	2ND David Bahn
1094	Waxahachie Courthouse	14	1ST Cherry Christianson
<b>Color Print - Class A</b>			
114	Chico On The Square	13	
114	The Old Drug Store	11	
894	Advertisement - Pilot Point, TX	11	
900	Texas Ingenuity, Johnson City	11.5	
1044	Downtown Decatur	9.5	
1044	Home Of Justin Boots	10.5	
1107	Not Low Carb	10	
1114	Outdoor Seating At Babe's	8.5	
1114	Things Go Better With Coke In Grandbury	9	
1115	The Texan Express Newspaper	9	
1115	The Lock Shop	10	
1116	Coca-Cola, TX	9.5	
1120	Home Again	10.5	
1120	Gentle Giant	11	
1162	Choo Choo!	12	
900	Real Texas Barbeque, Taylor	13.5	HM Bill Martin
1107	Decatur, TX	14	3RD Grace Mercado-Marx
1116	Adrian, TX	14	2ND Darren Huski
894	The Lantern	14.5	1ST Ray Sampson
<b>Black &amp; White Print</b>			
113	Main Street Festival	10	
113	Gathering Place	10	
1008	The Domino Game	12	
1070	Wood And Tin	9.5	
1107	Now A Bed & Breakfast	11	
1107	Marking Time In Decatur	10.5	
1115	Brown's Hardware	8.5	
1162	Starlight Theatre	11	
1162	Terlinga Graveyard #2	12.5	HM Steve Biel
1116	Terlingua Ghost Town	13.5	3RD Darren Huski
1008	Newcastle Farm Supplies	14	2ND Kerry Owen
1116	The Old Church in Cranfills Gap	15	1ST & Darren Huski
Judge's Favorite			

## OCTOBER 2004 COMPETITION RESULTS (continued)

### Print - Masters

116	Patillo Grocery & Feed	13		
166	Patillo Country Store	13		
720	Ancient Live Oak	12.5		
720	Railroad Crossing Signals	12.5		
791	Killer Attach Dog	11		
791	Chow Time At The Hatchery	12		
998	Cemetery Hill	13.5		
1090	Casino Reflections	14		
1042	Rust Never Rests	14.5	HM	Glenn Wogstad
1090	Morning Shadows	14.5	3RD	BJ Beckner
1042	Going With The Flow	15	2ND	Glen Wogstad
998	Bat Flower #2	15	1ST	Pete Vollenweider

### Slides - Class B

1094	Historic Church	12		
1094	Venus	13		
1106	A Place To Stay	11.5		
1124	Hometown Store	10		
1152	Detention	13		
1152	Self Service	12.5		
1155	Waiting	12		
1171	Cowboy Up	10		
1124	Thanksgiving Market	13	HM	Don Beckner
1155	All Is Well	13.5	3RD	David Bahn
1106	Wise County Courthouse	13.5	2ND	Ken Marx
1171	Honky Tonk	14.5	1ST	Clara Jones

### Slides - Class A

900	Star Spangled Banner - Grandbury	10.5		
900	Spirit of America - Crawford	11.5		
1120	Waiting For Lunch	11		
1115	The Church On The Corner	12	3RD	Barb Miazgowicz
1120	Summer Harvest	13	2ND	Joanna Sherman
1115	The Courthouse In Goliad	13	1ST	Barb Miazgowicz

### Slides - Masters

422	Calvert, TX	9.5		
422	Meeting Location	11		
720	Domino Game, Woodbury TX	10		
720	On the Square, Venus, TX	13		
729	Rustic Treasures	11.5		
729	Micky & Friends, Quannah, TX	13		
856	Flea Market Finds	10		
856	Tubs	10		
998	Port Aransas Fisherman	11		
998	Johnson County Courthouse	12		
1116	Somervell County Courthouse	10.5		
1138	Small Town Texas, Downtown Graham	10.5		
1116	Lander Gin Silo At Dawn	14	HM	Darren Huski
793	Take Your Girl On Saturday Night	14.5	3RD	Aimée Martin
1138	Sunrise Roundup, Graham, TX	14.5	2ND	Kipp Baker
793	Bull Riding - A Tornado With Horns	14.5	1ST & Judge's Favorite	Aimée Martin

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goes a long way in determining the value inherent in the poetic phrasing of his work. We see it almost immediately.

Articulating how we know about any value there, is different altogether. Too often we slough off the tough debate about how art affects us with the misdirection of "Oh, it's so subjective". It's a verbal slight of hand that says "Quick! Look over there!," and when we do, the discussion that could lead to insight is lost. To grow and learn, we must learn how to articulate about the visual. So must our judges.

What makes a good image? Criteria may differ by name, but how we perceive each of these values (listed next,) determine how we – and a judge - assesses quality. The following percentages of valuation are debatable criteria that help determine ultimate worth to the viewer:

**1. Craft or Execution** – (12%) is most often touted or rebuked in qualifying a photograph, and yet it is the least important of all the criteria. "It's soooo sharp!" (or not), "it's incredibly detailed", (or not) or "there's wonderful tonality!" (or not) are the most common expressions of attention to – or lack of - craft. The lesser talented debate endlessly about what equipment yields the best photographs. They blithely ignore some of the most compelling photographs made used no lenses whatsoever; had deliberately increased grain or a very limited tonal scale or have used no traditional camera at all (pinhole cameras, photographs and scans.) More to the point, pure craft, is no guarantee of a great photograph, but without it, you reduce the chances tremendously that another will view the work with respect. By the same token, when a judge makes no mention of, or misses the craft in execution, it is a certain tip-off to their (lack of) qualifications, no matter what is resume' said.

**Production Values** – (13%) These are the most difficult for an untrained, inexperienced, or non-photographer person to recognize, but they are the bedrock foundation of the best photographs. Often, they are completely ignored, because they are difficult to understand. Production values are everything that

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brings the photograph to one's eyes. It conceivably includes all the other criteria, but in this context, it is much more liberal in its consideration of craft, execution, subject matter, and composition due to its inclusion of creative context. Knowing how to see the production values inherent in a photograph is arguably the single most important factor in judging a photograph. How was the shot made? What effort was put into making the photo? Where was the photographer positioned? Where does the light come from? What is the quality of light and how did it get that way? What skill (or deficiency) is revealed by these values and observations? Is it apparent that it was Photoshopped, perhaps to compensate for a shortcoming somewhere else? The shot of an underbelly of a shark revealing its deathly grin, no matter how otherwise poorly crafted will certainly get our attention simply because the production values of execution are so high. Few of us could ever hope to get under the sea and so well equipped as to successfully generate that shot. In this case, the production values are obvious, but other times, production values may be just as gut-wrenching or just as difficult to assemble, but not so obviously dramatic as the full submersion aqueous environment of denizens of the deep. We appreciate that and value the photo for it.

**3. Subject Matter / Content** (11%) This is the most obvious, most basic, most historical and most overrated of all the elements of photography. A documentary-style photograph of a beautiful woman, reasonably rendered, will win out over other just as exquisitely executed photographs 9 times out of 10. This is especially true where a male judge is in the position. Primal urges are hard to ignore. Photographs were invented because they could render – and hold - an object or scene in perfect harmony with its dimension, scale and proportion. This is something artists have desired since the beginnings of cave paintings. All too often, perfection in rendering was touted as art, when nothing was further from the truth. Even today, competitions everywhere have photographs rated higher than they should be, simply on the basis of their subject alone. It's true.

**4. Composition** – (13%) Arguably the single most important element of all the criteria, next to production values, composition first tells the story the photographer wants to convey. Composition both leads us in and escorts the eye to its divine conclusion, or, it leaves us waiting for a punch line, standing in blinded befuddlement - hoping somehow to understand the joke. It's no laughing matter when the composition fails. The ancient Greeks knew this, that's why they invented "phi" – or the golden mean. It's all math and physics, guys. Matter, energy - and art – they are neither created nor destroyed, they just change form (composition.)

**It "speaks to me"** – (51%) Last but not least, this is where the art of a photograph loses out or wins you over. Science be damned. All other factors are moot, hence the 51% rating. Like all art, it is, without exception, entirely dependent upon the world experience, consequent visual sophistication (how well do they understand the language?) and tastes of the viewer – not necessarily the artistic craftsmanship of the artist or photographer. No matter the intent, the craft demonstrated, the production values touted and displayed, nor the subject matter revealed by superb composition – if it "doesn't speak to you," you don't hear, much less see, what the artist is trying to say. Too, if one is unfamiliar with historic and cultural context, no reference, however blatant in the title (mythological, ancient or otherwise,) will improve the image in the eyes of the judge. "Speaking to us" is usually an all-or-nothing proposition. This is especially true as the photograph approaches non-standard or non-traditional techniques. Rare is the photo of the avant-garde that speaks to us all - or the judge-du-jour.

What must a good judge understand about judging open photo competitions? From the NY Times website – the Daily Lesson Plan, (9<sup>th</sup> –12<sup>th</sup> graders are leaning these things) 8/6/2004, "The Decisive Moment" (<http://www.nytimes.com/learning/teachers/lessons/20040806friday.html>)

I would suggest the following:

"A good judge -

Knows the language of the visual - what makes a photograph interesting - considers foreground, background, subject matter, lighting, framing, etc. (Not just what may be "distracting")

Knows a range of subject matter, symbols, and potential ideas in the visual arts.

Understands how visual, spatial, temporal, and functional values of artworks are tempered by culture and history

Understands the visual arts in relation to history and culture.

Understands relationships among works of art in terms of history, aesthetics, and culture

Understands the characteristics and merits of one's own artwork and the artwork of others.

Identifies intentions of those creating artworks;

Understands some of the implications of intention and purpose in particular works of art;

Understands how various interpretations can be used to understand and evaluate works of visual art"

Art is - at the very least - a reflection of our culture, and it is many things in today's global cultural climate. It will take history to sort out what has staying power or is significant in its contribution to humanity or simply faddish fashion. Artists inadvertently or by design become part of movements in the art world. For painters we have a well-documented history.

There are recent movements of Impressionism, Fauvism, Expressionism, Art Nouveau, Art

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Deco, Cubism, Surrealism, Abstract Art, Abstract Expressionism, Pop Art, Dada School, Op Art – the list goes on. For photographers, it is less well documented but the list includes all of these and more – (“the New Topographers” is one that comes to mind. Again – the movement is not so well defined - but it is out there, nonetheless.)

In conclusion, if the judge shows a diminished capacity in any of these areas of understanding – then their critiques lose credibility. To render their critiques in a tactful and helpful manner of humility – this boosts credibility immeasurably. To offer vulgar or denigrating comments about our work as a group (as one judge was recently rumored to say,) is the height of arrogance, insecurity and mean-spiritedness. It completely devalues that person’s worth as a judge and good-riddance to that opinionated photo bigot.

We can try to find them, seek out these guides - these knowledgeable judges, but at the end of the day we can only hope that those we empower as judges are just as directed and enlightened as we are. If they are not, then we must continue the search, as best we can, on our own. The bottom line is we must continue to seek what makes good photography interesting. Ultimately we realize the worth of our search as photographers or artists in continuing our explorations of the medium, blessed by judges or not. Good shooting to you.

**Kipp Baker**

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In doing this you will develop your own particular style over time. The camera club is an excellent way to meet and observe the work of more experienced photographers and learn how to SEE/CREATE good lighting, how to COMPOSE/ POSE your picture elements, how to EDIT your work, how to PRINT for optimum impact/quality and finally, how to PRESENT your work properly.

Within every subjective area, there is room for a diversity of techniques to explore your subjects and make an artistic statement. Consider portrait styles: there is standard studio lighting and posing used by most professional portrait studios; or maybe portraits done in an outdoor setting using landscape elements to compose an elegant scene with a person or persons portrayed within it; how about close-ups in strongly lit Black & White for a glamour approach, or maybe for a character study (magnifying the most striking features of the subject for maximum impact). While all the above are "portraits", each represents a different photographic style. If you want your work to achieve the qualities you most admire, WORK AT IT and seek constructive evaluation and critique from masters of that style. We learn from our errors ... there's no fast track; therefore, study the masters; make those photographs; seek critique to identify weak areas; study those errors; fine tune your technique.

In our club, the monthly competition is a good way to see how your work compares to others. Competition challenges you to improve and acts as a barometer for the general acceptance of your work; however, it does not afford you the optimum level of feedback and critique you may require to improve your personal style. (This is especially true for many subject areas such as sports/action photography, candid photography and photo-essays). However, a portfolio presentation, where you present a small body of work in your particular style to the group, is an excellent way to obtain very meaningful critique and also expose your style to beginners so they can begin their own journeys. All members of the FWCC, regardless of their skill, specialization or style, should have the opportunity to share their work and obtain reasonable critique. That's why the FWCC was founded all those years ago and why it continues to be relevant today.

The next time you attend a meeting, start observing not only what photographs you like, but also the techniques used to create it (the style), but, most importantly, who the photographers are who have mastered that style. These are the photographers to whom you want to show your work to help you improve. Bring in samples of your on-going projects and seek some informal critique before or after the meeting. When you are ready, bring in your finished work for a portfolio presentation to the membership. This is the formula that leads quickly to successful mastery, and is more accommodating than most somewhat rigid academic environments, and far better than keeping your work to yourself (a guaranteed rut).

P.S.: Nikon has announced the coming of the new 12 MP pro D2X DSLR next year; Minolta has started shipping the Maxxum 7D 6 MP DSLR with built-in stabilization; Canon announced the coming (next year) of the EOS 1 DS Mark II, a 16 MP full-frame DSLR.

**Bob Gingo**

## YEAR-END IMAGES - 2004

Curtis Dannel	113	Tables And Chairs	Pete Vollenweider	998	Crusing The Lake
	113	Briefcase Man Works Late		998	Glacier Creek
	113	Moss & Reflections		998	Bridge To New Albany
	113	New Mexico Architecture		998	Grand Opening
Terry Vitt	422	Maroon Bells Aspen		998	Warden's Den
	422	After One Too Many		998	Horse Nettle #2
	422	Pawnee Buttes, CO		998	Snow Geese
Robert Chura	605	Fall		998	Lone Hawk
John Hill	633	Blue Buttes Grand Canyon		998	Heroes
	656	Pearly Whites		998	San Francisco Bay
Ken Spencer	720	Sunsetting On The Farm		998	Water Colors
	720	First United - Bremond, TX		998	Pond Reflection
	720	St Olaf Lutheran Interior		998	Bishops Cap Bloom
	720	Buddhist Temple Dragon		998	American Wigeon
	720	Abandoned		998	Bat Flower #2
Sharon Wright	729	Raindrops And Water Lilies	John McMahan	1000	Fast Flight
Dick Coers	791	MG - TC		1000	Country Cottage
Aimee Martin	793	Carnations		1000	Momma Boat
	793	Autumn In Zion		1000	Surf Fishing
	793	Death Valley Dunes	Kerry Owen	1008	Downtown
	793	Tulip		1008	Come Blow Your Horn
	793	A Window In Bodie		1008	Parade Ground
	793	Take Your Girl On Saturday Night		1008	The Beach In December
	793	Bull Riding - A Tornado with Horns		1008	Newcastle Farm Supplies
Mary McMahan	856	Peek-A-Boo	Glenn Wogstad	1042	Between The Shadows
Ray Sampson	894	Original Coralles Church		1042	Lazy Afternoon
	894	Morning Dewdrops		1042	Cattle Drive
	894	Backyard Sunflower Art		1042	Going With The Flow
	894	Wooden Indian	Tina Alvarez	1044	All Tied Up
	894	The Lantern	Neal Shields	1070	Justice
Bill Martin	900	Veranda		1070	Layover
	900	Flower Of Water Lily		1070	Snort
	900	View from Alcove		1070	Swamp
	900	Now Appearing on the Spring Stage		1070	Texas Electric
	900	Just Grazin'		1070	Wave
	900	How'd I Get Here		1070	Grass
	900	Old Church	Wendi Flake	1077	Wish I Was Here
	900	Chapel, Our Lady...	Floyd Ostrom	1088	Butterfly Kiss
	900	Dawn of New Day		1088	Sunset At Canyon Of The Eagles
	900	St Olaf Sanctuary		1088	Fisheye View Of The Garden
	900	Boot 'N Stirrup		1088	Gondola
	900	Real Texas Barbeque, Taylor		1088	Morning's Yellow Glow
James Donnell	929	Cado Reflection	BJ Beckner	1090	Boathouse Through The Mist
Brenda Sims	996	Bird's Eye View		1090	Night Blooming Cirus
	996	Church At Night		1090	Blue Bird In The Dogwood
	996	Leddy's Hats		1090	New York City In Vegas
	996	Petals Of Orange		1090	Enjoying the View
	996	The Rear View		1090	Egret Profile
				1090	Morning Shadows
			Timothy Battle	1093	Slow Area

## YEAR-END IMAGES - 2004

Cherry Christianson	1094	Fishing In The Fog	Alicia Turner	1119	Golden Mushrooms
	1094	Tropical Fans	Joanna Sherman	1120	Nubble Light
	1094	Magic Lamp		1120	A Vision In Blue
	1094	Spring On Fire		1120	Sundown At Bass Harbor Light
	1094	More Than Just A Rock		1120	Slow As Molasses
	1094	Jaguar Fort Worth Zoo		1120	Final Resting Place
	1094	Evening In The Mykonos		1120	Competing For The Wind
	1094	The Coliseum		1120	Summer Harvest
	1094	Santorini Church	Don Beckner	1124	Coming To Fort Worth
	1094	Waxahachie Courthouse		1124	After The Rain
Ken Marx	1106	Noble Nose		1124	Flower Impressions
	1106	Ready For Summer		1124	Old Plum, TX Church
	1106	Keeping Watch		1124	Early Sunday Morning in Amansville, TX
	1106	End Of Days		1124	Windmill & Wildflowers
	1106	Wise County Courthouse		1124	Eating My Winter Supply
	1106			1124	Tending To The Nest
Grace Mercado-Marx	1107	Poised		1124	Surfing In Santa Cruz
	1107	Fresh Snow		1124	Late Night At The Mirage
	1107	In The City Of Lights		1124	Vernal Falls
	1107	Aged By Snow And Wind	Darby Byrd	1125	Thirsty Desert
	1107	Spectrum		1125	West Texas Moonrise
	1107	Decatur, TX		1125	10 Shades Of Gray
	1107			1125	A Mood Of The Chisos
Mike Gill	1113	Light Attack	Joyce Jackson	1128	Let's Take a Stroll
	1113	All In Bloom	Kipp Baker	1138	Southwestern Landscape
Tate Graham	1114	The Tarantula		1138	9-9-4-0 And 7-0-4-0-3-08-04
	1114	In The Swamp		1138	Composition In Grays With Yellow Ochre
	1114	Hallelujah		1138	Monument Valley #31
Barb Miazgowicz	1114	Smokey Mountain Scene		1138	Owl
	1114	Country Lane		1138	Western Sunset
	1115	The Evening In Lights		1138	Outsourced
	1115	Dusk In The City		1138	Under Power - The Last Sail of Summer
	1115	Gore By Gore		1138	Sunrise Roundup, Graham, TX
	1115	Fireworks In The City	Cheryl Fritz	1143	That Was a Hit
	1115	Dancing To The Music	Joe Newman	1146	Untitled
	1115	It Was A Long Hard Ride		1146	Chris S Front Yard
	1115	Faces Of Mardi Gras		1146	Valve Stem Observatory
	1115	Spit Shine	Terea Deeter	1154	Bashful
	1115	The Church On The Corner		1154	Tulip Boxer
Darren Huski	1115	The Courthouse In Goliad	David Bahn	1155	Courtyard Cross
	1116	Sharecropper's Demise		1155	The Great Wall From The Great Wall
	1116	Terlingua Creek Sunrise		1155	Zagorsk Monastery
	1116	Mule Ears Peak		1155	Chinese Door Ornament
	1116	Rio Bravo Country		1155	Well Prepared
	1116	Aspens		1155	Waiting
	1116	Ranchero Ruins		1155	All Is Well
	1116	Woosh	Wendy Wingfield	1158	Tanglewood Park
	1116	The Trinity River At Sunset	Janice Schultz	1164	Threesome
	1116	Power Grid	Randy Burwell	1166	Headin' Home
	1116	The X-5 Pen	Clara Jones	1171	Cactus Flower
	1116	Balanced Rock		1171	Country Road
	1116	Rocky Spills on Trinity		1171	Honky Tonk
	1116	Adrian, TX			
	1116	Terlingua Ghost Town			
	1116	The Old Church In Cranfills Gap			

## YEAR-END IMAGES - 2004

Kathleen Beck    1172    Sleepy Flamingo  
 1172    Safe in Daddy's Arms  
 1172    Architects Office  
 1172    Commin' At You

Milt Siems            1173    Saint Bavo's Cathedral Ceiling  
 Cheryl Killough    1174    Lunch  
 Rick Branum        1183    Prickly Perch

### LINK OF INTEREST

Smithsonian Magazine 2nd Annual Photo Contest

Visit  
<http://www.photocontest.smithsonianmagazine.com>  
 for more information

### CALENDAR OF EVENTS

2004

Nov 4	FWCC meeting
Nov 6-7	FWCC outing: Wichita Mountain Wildlife Refuge
Nov 13	B G Squirrel Run
Nov 18	FWCC meeting
Nov 20	Botanic Gardens: Garden Club Council of Fort Worth, Holiday Gift Bazaar
Dec 2	FWCC Annual Awards Banquet & Christmas party
Dec 4	Botanic Gardens: Birds' Christmas Tree

**Visit our website!**

<http://www.fortworthcameraclub.com>

### Fort Worth Entries

#### Dallas/Fort Worth Photo Contest – 2004

The Kim Komando Show RadioShack Digital Photo Contest

... have teamed up to bring you the Picture This **Digital Photo Contest**, and you could win one of nine \$1,000 prizes or even one of the three top prizes of \$2,500! ...

[www.komando.com/picturethis/index.asp](http://www.komando.com/picturethis/index.asp)

October meetings

Welcome Visitors!

**Beth Branum  
 Richard Coffman  
 Owen & Lynne Richards**

Welcome New Members!

none

Score

#### PRINTS

1. Hood Art	Ray Sampson	
2. Blue Bird in the Dogwood	BJ Beckner	2nd
3. The Color of Jazz –Doorway	Kipp Baker	
4. Wooden Indian	Ray Sampson	
5. Yucca	Tom Savage	HM
6. Table and Chairs	Curtis Daniel	
7. Cata, the Rear View	Brenda Sims	
8. Buddhist Temple Dragon	Ken Spencer	
9. Aspen 2002	Bill Martin	
10. Bridge to New Albany	Pete Vollenweider	
11. Transit Station at Evening	Kipp Baker	
12. Cruising the Lake	Pete Vollenweider	
13. Abandoned	Ken Spencer	
14. Night Blooming Cirus	BJ Beckner	
15. Oxbow Bend	Tom Savage	3rd

#### SLIDES

1. Nature's Applause	Sharon Wright	
2. Making Tracks	Aimee Martin	HM
3. Old Rear End	Pete Vollenweider	
4. Dawn of a New Day	Bill Martin	
5. Wagon Wheel	Aimee Martin	
6. Aspens at Bear Lake	Pete Vollenweider	1ST
7. Texas Thistle	Tom Savage	HM
8. Chisos Morning	Darren Huski	
9. In the Spotlight	Mary McMahon	
10. Out Sourced	Kipp Baker	
11. Santa Elana	Ken Spencer	
12. The Evening in Light	Barb Miazgowicz	
13. Spirit of Narcissus Visits	Kipp Baker	
14. Sunrise at Saucedo	Ann White	
15. Carnival Stools	Terry Vitt	

## FWCC 2004 COMPETITION SCHEDULE

	Master Prints	Black & White Prints	Class A & B Color Prints	Color Slides	Enter	Judged
<b>January</b>	Open	Open	Open	Open	8-Jan	15-Jan
<b>February</b>	Open	Open	Open	Open	5-Feb	19-Feb
<b>March</b>	Open	Open	Open	<b>Special FX</b>	4-Mar	18-Mar
<b>April</b>	Open	<b>City Scene At Night</b>	<b>Churches</b>	Open	1-Apr	15-Apr
<b>May</b>	Open	Open	Open	Open	6-May	20-May
<b>June</b>	Open	Open	Open	<b>Zoo Animals</b>	3-Jun	17-Jun
<b>July</b>	Open	Open	<b>Panorama</b>	Open	1-Jul	15-Jul
<b>August</b>	Open	<b>Angles</b>	Open	Open	5-Aug	19-Aug
<b>September</b>	Open	Open	Open	Open	2-Sep	16-Sep
<b>October</b>	Open	<b>Small Town Texas</b>	<b>Small Town Texas</b>	<b>Small Town Texas</b>	7-Oct	21-Oct
<b>November</b>	Open	Open	Open	Open	4-Nov	18-Nov

**Only photos taken after December 3, 2003 are eligible for these closed contest competitions.**

**City Scene at Night** - The subject must be within an urban area at night (no skylines), with or without people. The intent is to capture the mood of a location within a city.

**Angles** - The subject must be the point or apex of an angle or angles, formed by straight lines; could be the corner of a building, a section of a child's swing set, a section of scaffolding, bridge superstructure etc. An exercise in geometry and contrast.

**Special FX** - This is meant to encourage slide shooters to manipulate their images like the digital shooters do in Photoshop. Use colored filters, zoom in or out during a long exposure, pan on a moving object, anything goes. Get down, get wild. Any subject in good taste.

**Zoo Animals** - The subject is limited to animals exhibited in a zoo. Wildlife parks do not count. Concentrate on the beauty or behavior of the animal, trying to eliminate any caged appearance.

**Panorama** - Ratio of height/width has to be 1:2.5 or greater. Maximum print size would be 8" high x 20" long. Could be 4" x 10" or 5 1/2" x 14 , or any other size holding the required ratio. Any subject is permitted with emphasis on composition.

**Churches** - The subject must be the interior or exterior of a church or on church grounds and obviously relating to the church.

**Small Town Texas** - Any subject permitted which projects the nostalgia of a small town; a mom and pop café, gas station, white pocket fences, the Dairy Queen, the high school stadium, etc. Concentrate on subjects with a particular "Texas" connotation.

### LINK OF INTEREST

<http://www.parade.com/snapshot>  
**PARADE Readers: Ready, Aim, Shoot!**

Have you captured an interesting or unusual moment that always brings a smile to your face? Share it with us. In the spirit of PARADE's popular photo contests, we're introducing PARADE Snapshot™, a new feature that spotlights one unique image from a reader with the ability to entertain, inspire or amuse. [Submit your photograph to PARADE Snapshot™](#). If it's selected for publication, you'll receive a \$100 prize. The image also may be part of a traveling photo exhibit. So don't delay. Grab your cameras...and give us your best shot.

### Annual Christmas Dinner and Awards Presentation Thursday, December 2, 2004

Location: Care-A-Lot Inn, 1111 W Lancaster St, Fort Worth ; parking available on site  
 Ticket Price: \$16  
 Cocktails: 6:30 to 7:30 pm, cash bar  
 Dinner: 7:30 pm, followed by program

Come see the year's award winning shots. Awards given for year-end competition on prints and slides. Photographer of the Year announced!

Door Prizes: Members are encouraged to donate door prizes which are photo related or otherwise. Please bring your donated door prize to one of our meetings prior to the banquet if possible. Wrapping optional. Call Linda Rose at 817-594-4163 or Millie Ferguson at 817-572-2135 if you have any questions.

See you there !!!!

**FORT WORTH CAMERA CLUB**

<http://www.fortworthcameraclub.com>

1312 Winn Place  
Fort Worth, TX 76134

Phone: 817-293-2503  
email: [ken.k.spencer@lmco.com](mailto:ken.k.spencer@lmco.com)



*The Fort Worth Camera Club is a non-profit organization, founded in 1930, dedicated to the cultivation of photography as an art form and hobby through the sharing of knowledge.*

**Why Join FWCC?**

*To share with others our knowledge of and interest in photography as a form of artistic expression. Club activities are group activities that allow us the satisfaction of sharing our experiences and learning from others. The myriad of photographic interests and capabilities within the group help us achieve a higher level of technical ability while nurturing our capacity to see.*

**Member**

Gulf States Camera Club Council  
<http://www.gulfstatesccc.org>



**FORT WORTH CAMERA CLUB  
Official Newsletter**

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