



www.seqcc.org

A Member of the Photographic Federation of Long Island

Keeping In Touch

Bringing the Photographic Arts to Our Community

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MASTER PHOTOGRAPHER Charles (Chuck) Stewart



Chuck Stewart was born in Henrietta, Texas and grew up in Tucson, Arizona. His father, Hugh Paris Stewart, was a chef while his mother, Anne Harris, was a domestic worker. He received a Kodak Brownie camera as a present when he was 13 years old and used it that same day to take photos of Marian Anderson, who had come to visit his school. After they were developed, he was able to sell his photos for two dollars, making him a professional photographer from his first day he took pictures. He attended Ohio University as a photography major, one of the only two universities in the United States that offered the program at the collegiate level and the only one that would then accept African American students. He graduated in 1949, was drafted into the Army and worked as a military photographer, photographing atomic bomb tests in 1952. While in college, his friendship with photographer Herman Leonard helped him make connections with record companies in New York City. His clients would include Impulse, Mercury,

Reprise and Verve, for whom he took cover photos of artists such jazz and R&B icons as Louis Armstrong, Count Basie, Ray Charles, Miles Davis, Ella Fitzgerald, Lionel Hampton, Rahsaan Roland Kirk, Charles Mingus, Max Roach, Sonny Rollins, Sarah Vaughan and Dinah Washington, appearing on more than 2,000 albums and in publications including Esquire, Paris Match and The New York Times, as well as in the Encyclopedia of Jazz by jazz journalist Leonard Feather. He also worked for Chess Records in Chicago (and its Argo subsidiary). Stewart always tried to capture his subjects in as flattering a pose as possible. He said, "It was important to me that I take a picture of a person in a manner that I thought they looked best." During the 1950s and 1960s he was turned down for more lucrative advertising photography when agencies said that their clients "don't have black people down here sweeping the floors" and would rather resign the account than accept him. In conjunction with Stewart's recognition with the Milt Hinton Award for Excellence in Jazz Photography, Jazz at Lincoln Center presented an exhibition titled Looking at the Music: The Jazz Photography of Chuck Stewart, which ran from November 2008 to February 2009. In 2014, 25 of Stewart's photographs documenting the recording of John Coltrane's A Love Supreme were inducted into the Smithsonian. Even though he had a piano in his home, Stewart said that he "couldn't play Chopsticks", even after years of lessons. He died in Teaneck, NJ on January 20, 2017, four months before his 90th birthday.

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PSA DELEGATE: Renee Harper

SEQCC Meeting Schedule

The Southeast Queens Camera Club meets on the 2nd, 3rd and 4th Tuesday of each month at 7:00pm on the 2nd Floor of the Roy Wilkins Family Center, 177-01 Baisley Blvd. at 177th Street, Jamaica, NY 11434. *Optional dates, see P&E Chairperson.

Meeting dates for the 2019 - 2020 season are:

September 3, 10, 17, 24	October 1, 8, 15, 22, 29*	November 5, 12, 19, 26	December 3, 10, 17
January 7, 14, 21, 28	February 4, 11, 18, 25	March 3, 10, 17, 24, 31*	April 7, 14, 21, 28
May 5, 12, 19, 26	June 2, 9, 16, 23, 30		

SEQCC CALENDAR

JUNE

2nd: Executive Board Meeting
9th: Best of the Best
16th: Presentation by Ken Whitehead
23rd: Awards Presentation
30th: Committee Meetings

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The Newsletter Committee looks forward to you sharing your experiences, skills and thoughts with the club. Everyone is invited to submit articles and pictures to be published in the newsletter. The deadline for receiving such information is the 25th of each month. Please forward your articles to newsletter@seqcc.org. Thank you.

President's Message

Greetings SEQCC Family & Friends,

As we come to the end of this season, I'd like to thank the Executive Board Members, Committee Chairs and Co-Chairs, Family and Friends for your continued support during this very unexpected challenging year of Covid-19. We're glad that you took the time to join us via Zoom and hope that your photographic skills continue to be sharpened as the Programs and Education and Competition Committees utilized the Zoom platform to forge on.

Although it was/is an uncertain way of taking care of SEQCC's business, we accepted the challenge and worked hard so that your passion for photography would be uplifted as you continue to explore your creative visions. We hope that we've been able to offer you photographic challenges to do while social distancing. We'll continue to brainstorm on ways to inspire you. We've committed to maintain our competition status and competed in PFLI competitions and the Leonard Victor Awards.

Since the future is so uncertain, we hope that your passion for photography continues to bring some comfort in your life. Hopefully, at some point, we may be able to gather together to go on Field Trips during the summer. Although it's a stretch, maybe, we'll be able to return to our regular meeting room in September. As we continue to play it by ear (health is always first), the Zoom platform will continue to be a way to keep in touch with our SEQCC Family and Friends. Staying healthy and connected is the goal.

We will continue using Zoom for our regular meetings on the 2nd, 3rd and 4th Tuesdays starting @ 7:00 p.m. until further notice. Please watch your emails for updates and any suggestions or concerns that you may have, drop us an email or call.

"Team Work makes the Dream Work, every time.

Be Safe & enjoy your summer,

Brenda

Membership Corner

Have you paid your dues?

June Birthdays

Jimmie Henderson 10th

Ron Caldwell, Sr. 17th

Uris McKay 23rd

Erleen McLain 30th

July Birthdays

Israel Singleton 2nd William Mims 15th

Frances Taylor 7th Duala Chappell 22nd

Paul Robinson 10th Karen Artemus 28th

Become an active member! Join a committee!

JUST A REMINDER:

General Courtesy:

Please turn your cell phone off or place them on vibrate during competition and when a Presenter is addressing the membership. Please refrain from asking questions and making audible comments until after the competition has concluded. Let's show respect and appreciation to the Judges and Presenters.

Open Committees:

SEQCC does not operate without the input and the help of its members. Currently, the following committees need volunteers to help SEQCC succeed as a club, External Venue, Field Trips, Newsletter and Programs & Education but we welcome your participation on any committee. Please see any Executive Board member for more information. Thank you.

- Remember, this newsletter is interactive. Click on certain pictures or text to be linked to pages with in depth explanations or additional content.

Condolences

Although we don't have the exact dates of death, a few members have lost loved ones. Let us express our deepest condolences and keep them in our prayers during these already difficult times.

Renee Harper lost two brother-in-laws

Marion Stevenson lost a sister

John Doherty Jr. and Brenda Gates lost their father.

Student takes photo contest by storm

Jamaica student wins regional, national photo awards

by Michael Gannon, Editor

Jamaica resident Nathaly Lema's "Stormy Night," has earned the high school student awards for digital landscape photo from both the Photographic Federation of Long Island and the Photographic Society of America.



PHOTO BY NATHALY LEMA

A student at Thomas A. Edison Career and Technical School in Jamaica has won national and regional photography awards for her digital photo of the Manhattan skyline during a thunderstorm.

Nathaly Lema of Jamaica won first place for a digital landscape photograph in the **2020 Annual Youth Showcase sponsored by**

the Photographic Federation of Long Island.

Her submission, "Stormy Night," along with other winners, were submitted to the National Youth Showcase competition sponsored by the Photographic Society of America, where she also won first place in the same category.

Dorothy Gist of the PFLI said schools enter through one of more than 20 photo clubs in the region. Thomas A. Edison was the only school in Queens to enter this year.

In a press release from the PFLI, Nathaly said she took the photo back in 2018 while her family was exploring the city when her grandparents were visiting from Ecuador.

"Therefore, knowing this image won first place makes me happy because if it weren't for my grandparents coming to NY, this picture wouldn't even exist."

Frank Kirshenbaum, chairman of the Youth Showcase Committee at the PFLI, said in an interview that landscape was one of six categories in both digital and print. A total of 36 winners, including Nathaly's photo, were sent into the national competition.

PHOTO TERMS #8

1. HGITL EBLTA _____
2. KCNOI _____
3. TTNCON EREAWA _____
4. STNNEIIYT _____
5. OBGO _____
6. PCTSAE TIARO _____
7. KUCQI EETCSNOLI _____
8. GHAINEL RHBUS _____
9. NYTO PNOURRHT _____
10. TDNJEMUTSA RYALSE _____
11. NSEEFLR NSLE _____
12. THSECRE GIGHSNI RJ _____
13. HFSLA SPNNMEAIOOCT _____
14. ROCCAMTHI _____

Answers to May's Newsletter Photo Terms #7

1. Reflectance 2. Flash Cube 3. Barn Doors 4. Color Wheel 5. Multimedia 6. Hyperfocus 7. Leica
8. Flash Range 9. Honeycomb 10. Kelvin Temp 11. Scott Kelby 12. Thumbnail 13. Creative Lighting 14. Lightroom Classic.

Best of the Best Final Competition

June 9, 2020

JUDGES:

**Audley Smith, Ken Whitehead,
Andrew Silver, and**

Brenda Gates (alternate for Salon)

B&W Prints

Color Prints

Digital Images

1ST Place/Black & White Prints



John Mayes
“Looking”
“B” Group



Israel Singleton
“Kelcy”
“A” Group



James Fonsville
“The Prophet”
“Salon” Group

1ST PLACE/Color Prints



John Mayes
“Chavas Beard”
“B” Group

Doris King
“Sweet and Tangy”
“A” Group



Corona Johnson
“New Berry”
“Salon” Group

1st Place/Digital Images



**Albert Ephraim
“Round the Bend”
“B” Group**

**Saint Clair Reid
“Young Lady”
“A” Group**



**Ralph Simmons
“Upside Down Fun”
“Salon” Group**

2019-2020 Leonard Victor Winner

Dianne Heggie
1st Place Open
“Eat Your Veggies”



PFLI 2019-2020 All Stars

DIGITAL 'A'

23.2 Nyree Cyrus

23.0 Dianne Heggie

COLOR PRINTS 'A'

23.0 Corona Johnson

CONGRATULATIONS!!

Choosing the Right Lens

Here's a quick tip from our friends at Picture Correct, straight from their best-selling [Photo Tutorial eBook](#).

The right camera is integral in making a great photograph. But, just as important as a camera's body is a camera's lens. There is no such thing as a perfect catch-all lens for every situation – each has its own set of drawbacks and benefits. Are you using the lens that's right for you?

As discussed in the opening chapters of [The Photo eBook](#), there are five categories in which nearly every lens falls into:

- An **ULTRA WIDE ANGLE** lens falls between 12-18mm. Though they can be pricey, they offer a bit of peripheral vision, making the view as close to human eyesight as a camera can get.

Unlike a fisheye lens, which provide unrealistic, distorted wide angle views, ultra-wide angle lenses are great for capturing vast landscapes and giving viewers the feeling of being immersed in a scene.

- Standard **WIDE ANGLE** lenses generally lie between 20-35mm. They're not quite as glamorous as their ultra-wide counterparts, but they are perfectly capable of capturing expansive landscapes and environmental portraits.

They are a great choice for beginners as they are relatively inexpensive, lightweight, and surprisingly durable.

- **MID RANGE** lenses (between 24-70mm) are sought after primarily for their versatility.

Although they do not serve as a strong wide angle or a strong zoom, they're often capable of attaining low apertures and offer something outside of the scope of the standard kit lens. A lens that falls between the range of 70-300 mm is known as a **MEDIUM TELEPHOTO**. They are an excellent choice for shooting small subjects like flowers. Although they're not a great choice for landscape photographers, they're also incredibly helpful when photographing subjects in the distance that might be overlooked by a wider lens.

Any lens that exceeds 400mm is a SUPER TELEPHOTO lens. Incredibly large and extremely fragile, these giants comprise the most expensive lenses available and are not recommended for beginners. They're often restrictive when capturing close subjects.

However, they're excellent for wildlife and sports photographers that require close up shots from a far off vantage point.

Take some time to look at the lenses you're working with.

Half the challenge of creating great images is equipping yourself with the proper tools, and understanding the ins and outs of what's available is the first step necessary in ensuring that you meet your personal photographic goals.

If you want more tips like this, check out the best-selling [Photo Tutorial eBook](#) from our friends at Picture Correct!

Cheers,

The DPT Team

To Sharpen or Not Sharpen?

Today's post-processing quick tip comes straight from the popular [Lightroom Mastery ebook](#). On sale now for DPT readers!

Sharpening images in post is often a touchy subject.

I'm not talking about shooting sharp images, that's another topic all on its own! I'm talking about editing images in order to make them look sharper.

Sharpening in Lightroom Classic or any other editing application, while it can be a useful technique, can have some adverse effects on your images.

The truth is, you can never actually sharpen a photograph... there, I said it!

Once it is made, the actual physical sharpness of an image remains the same.

The only thing that we, as photographers, can do is to perform a little post production illusion and give our photographs the appearance of being sharper than they might have been originally.

When it comes to digital imaging and sharpening, the issue is that sharpening a photo in post-production amplifies the digital noise present within the image.

So really, attempting to improve the sharpness of our photos can actually make them less appealing if we push the sharpening too far.

For that we'll use the Sharpening Mask.

This tool is located in the Detail Panel, and it allows us to apply our sharpening only to the section of the photo which needs it.

That way we can avoid the introduction of additional quality-killing digital noise.

To engage the sharpening mask, first hold down the 'Alt' key ('Option' key for Mac) while at the same time adjusting the masking slider. You'll notice something very strange happens to your image.



The image will immediately be converted to a temporary black and white outline that resembles a charcoal drawing. This is your mask.

Any areas in black will be excluded from the sharpening and the portions in white will be where the sharpening will be applied.

Moving the masking slider to left (still holding the 'Alt' key) will cause the sharpening to be applied to more of the image...
...while moving it to the right (still holding the 'Alt' key) will shield more of the image from the sharpening and focus more and more on the edge detail within the image.

This means that those areas in black which lack more visibly defined edges will remain free of sharpening. The white areas are the only regions where the sharpening will be applied. This way, less noise will

be added to the image resulting in a cleaner and more pleasing final result.

Volume 16 Issue 09 June 2020 Keeping In Touch Page 16

And we like cleaner and more pleasing results, don't we?

You can learn even more about this technique (and more!) in the [Lightroom Mastery ebook](#). It's packed to the brim with advice, knowledge, techniques, and tips to help you master Lightroom Classic CC.

Cheers,
The DPT Team

EXTRA! EXTRA!

For a quick round up on photographing in low light try:

Go here now to have a read - [4 Free eBooks on Using Low Light in Photography](#)

PLUS!

If you wanna dive a little deeper, and learn the key concepts of light for better photography. Check out Kent's best-selling eBook - [Understanding Light: Book One](#)

[click here for help](#) Learn to eliminate people from daytime photos

[watch this video for landscape shots](#)

[tips on Long Exposure \(video\)](#)