



A Member of the Photographic Federation of Long Island

Keeping In Touch

www.seqcc.org

Bringing the Photographic Arts to Our Community

Volume 17 • Issue 05 • January 2021



Welcome to a New Year of endless photographic possibilities.

President's Message

Greetings SEQCC Family,

Yes We Did!!! We made it to 2021. Although Covid-19 still lingers from last year, we are here. That in itself is something to celebrate. Thank you for entrusting the Executive Board to serve you as best we could facing the challenges presented before us. You are the reason that we do this work,

We look forward to bringing you more educational/inspiring and informative information from our P & E Committee. The Competition Committee will continue to encourage you to participate in our club and P F L I Competitions so that we bring more Leonard Victor's Awards home. Lol!!!! January 26th will be our 3rd Competition, so we encourage you to please submit your images in 900 ppi and as early as possible. The deadline for submission is Friday, January 22 but you can submit them as early as possible to digitalcomp@seqcc.org. Our External Venue Committee will resume exhibiting our images as the state of this pandemic allows. The Hospitality Committee hopes that you have been enjoying your virtual snacks. Lol!!! Our Web/Tech Committee has just about completed our new website (which will be up and running soon). Field Trips will resume as the weather permits. The Membership Committee will continue to reach out to potential members.

Zoom will be our gathering platform until further notice. Just seeing your smiling faces via Zoom is evidence that we are moving in the right direction. Keep smiling!

Stay healthy, safe and prosperous as we embrace 2021. Continue to put your photographic equipment to good use and explore all of the possibilities that your creative minds envision.

Brenda

PRESIDENT: Brenda Gates
SECRETARY: Renee Harper

VICE PRESIDENT: Nyree Cyrus-Williams
TREASURER: Gail Dobbins

STANDING COMMITTEES:

COMPETITION: Dianne Heggie, James Fonsville
EXTERNAL VENUE: Doris King
NEWSLETTER: John Doherty Jr.
WEB & TECHNOLOGY: Byron Henry, Jr.
MEMBER(S) AT LARGE: Open

HOSPITALITY: Jean Bain
FIELD TRIPS: Paul Robinson
PROGRAMS & EDUCATION: Jacqueline Polite
MEMBERSHIP: Delian Slater

FOUNDERS: Dorothy Gist, Hughe Williams, Ron Caldwell, Jim Grant

ADVISOR: Lawrence Gallmon

PAST PRESIDENT: Ronald Moore

PFLI DELEGATE: Nyree Cyrus-Williams

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 2020 - 2021 season are:

September 1, 8, 15, 22, 29*	October 6, 13, 20, 27	November 3, 10, 17, 24	December 1, 8, 15, 22*, 29*
January 5, 12, 19, 26	February 2, 9, 16, 23	March 2, 9, 16, 23, 30*	April 6, 13, 20, 27
May 4, 11, 18, 25	June 1, 8, 15, 22, 29*		

SEQCC's CALENDAR

January 2021

5th: Executive Board Meeting
12th: Member's Critique Night
19th: Intro to External Speedlights
26th: Competition #3

The Southeast Queens Camera Club does not endorse the content on any third party website. SEQCC is not responsible for the content or result of any damages with third-parties. Your use of third-party websites is at your own risk and subject to the terms and conditions of use for such websites. ©Southeast Queens Camera Club 2020, All Rights Reserved.

Unauthorized use of images contained in this newsletter or website is strictly prohibited. All uncredited images are royalty-free clip art or otherwise believed to be in the public domain.

The Newsletter Committee looks forward to you sharing your experiences, skills and thoughts with the club. All members are welcome 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.

Membership Corner

Have you paid your dues?

January Birthdays

James Fonsville, 9th

Judson Dinkins, 14th

Delian Slater, 24th

John Doherty Jr., 30th

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 be mindful by showing respect to each other, the Judges and Presenters as we truly appreciate their services.

Open Committees:

SEQCC does not operate without input and support from its members. Currently, the following committees need volunteers to help SEQCC continue to succeed as a club, External Venue, Field Trips, Newsletter and Programs & Education. Your participation on any committee is greatly appreciated. You may see any Executive Board member for more information.

We are Thanking You in advance.

Remember, this newsletter is interactive.

**Click on certain pictures or text to be linked to pages with
in depth explanations or additional content.**

*Let's keep Lawrence Gallmon, Algernon Lawrence and Al Ephriam
in prayer as they continue to recuperate at home.*

COMPETITION NEWS

Next Competition

There was no competition for December, but hopefully, that did not stop you from taking those award winning images. The next SEQCC competition will be held, via Zoom, on January 26th, 2021. I look forward to seeing the talent displayed by our SEQCC members.

The next PFLI competition will be held on January 8th. Images from prior SEQCC competitions will be used to satisfy that entry. The Competition Committee will choose the images they feel will do the best at PFLI. The Committee will choose for the following categories: Digital A, Digital B, Black and White, and Creative.

Also, remember that competition images should now be submitted using 900 ppi vs 750 ppi.

PFLI website: pflionline.com Photos: <https://pfli.smugmug.com>

Competition Dates

SEQCC

October 27, 2020: — *Andrew Silver*
 November 24, 2020 — *Eli Rivera*
 January 26, 2021 — *Mike DiRenzo*
 February 23, 202 — *Alan Agdern*
 March 23, 2021 — *Anastasia Tompkins*
 April 27, 2021 — *Kathy Baca* (Restricted Theme)
 May 25, 2021 — *(Best of the Best)*

PFLI

October 9, 2020
 November 13, 2020
 December 11, 2020
 January 8, 2021
 February 12, 2021
 March 12, 2021
 April 9, 2021
 May 14, 2021
 June 11, 2021 (Leonard Victor)

If you have any questions please contact members of the Competition Committee:

- James Fonsville and Dianne Heggie, Co-Chairs
- Ralph Simmons and Corona Johnson

PFLI SCORES – DECEMBER 2020**JUDGES:** Karen Newman • Roni Chastain • Llynn Thompson

DBW	Corona Johnson	“Sky BW”	23
DBW	James Fonsville	“Blowing”	24
DBW	Paul Robinson	“Records”	24
DBW	Dianne Heggie	“Osprey on Perch BW”	25
DBW	Lawrence Gallmon	“Jourden B-bw”	26
DBW	Dotti-Anita Taylor	“PassagewayB”	21
DBW	Charles Davis	“Gangster Sisters BW”	21
DBW	Ralph Simmons	“Time To Go”	24
DBW	John Mayes	“Black Man Hat BW”	24
DPA	Doris King	“Reclining Gourd”	21
DPA	James Fonsville	“The Beak”	24
DPA	Dianne Heggie	“Bull’s Eye”	24
DPA	Nyree Cyrus-Williams	“BeamingD”	24
DPA	Lawrence Gallmon	“Leaping in Stillness”	25
DPA	Jean Bain	“Ferry RunD-1”	21
DPA	Corona Johnson	“Riley MakeUp”	23
DPA	Paul Robinson	“Princess”	23
DPA	Ralph Simmons	“Grace”	24
DPB	Jacqueline Polite	“Blooms”	21
DPB	Delian Slater	“Petals”	21
DPB	Dotti-Anita Taylor	“Time Standing Still”	22
DPB	Reneeh Harper	“Stop Looking At Me”	24
DPB	SaintClair Reid Jr.	“Deacon”	24
DPB	Byron Henry Jr.	“Half Naked”	20
DPB	Marion Stevenson	“Great Ship”	21
DPB	Bill Taylor	“Dad”	23
DPB	John Mayes	“Red Lip Beauty”	24
DPB	Gail Dobbins	“Chilling”	24
DPB	John Doherty Jr.	“Bird”	21
DPB	Charles Davis	“Brownie”	24

Great job SEQCC

Next PFLI is January 8, 2021

Scores of 22+ in categories B&W and Digital “B” are shown on PFLIonline.com

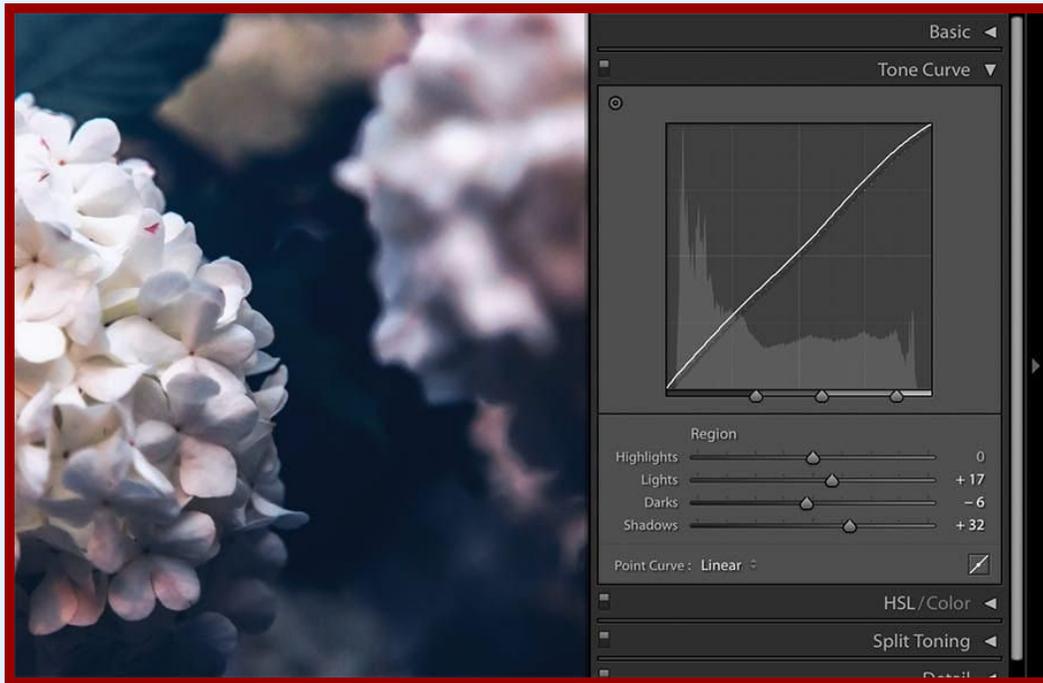
How to Use the Tone Curve

Are you tired of spending hours on end fiddling around in Lightroom Classic and not getting the results you know you should be getting?

[Download Lightroom Mastery!](#)

Anyone using post-processing software such as Adobe Lightroom or Photoshop, Luminar, or ON1 will have access to an editing tool called the “*tone curve*.”

The tone curve is an incredibly versatile tool, allowing photographers to adjust contrast, brightness, color balance, highlights, and shadows.



This oft-overlooked curve is a simple way to represent all the tones in a single image. The x-axis begins with shadows on the left and ends with highlights on the right. This is the tone axis.

The y-axis, or vertical axis, signifies the lightness of any given tone. The higher the point, the brighter the tone. The bottom left corner, therefore, signifies the darkest shadows.

Tone Curve *(cont.)*

By adjusting where the curve itself lies amongst this grid of tones and light, photographers can adjust the appearance of their photos.

Get started with the tone curve in your own photo editing software by learning the following techniques.

a. Change exposure

One of the simplest ways to manipulate the tone curve is to pull it up or drag it down. When you bring the curve up, you increase the exposure of your entire image. Likewise, dragging the curve down will decrease the exposure.

b. Make an S-curve

Tone curve aficionados love to drag the curve into an “S” shape to make shadows richer and deeper while brightening the whites in your photos. *Yes, you’re right—we’re describing contrast adjustment!*

c. Play with color balance

If you’re still itching to accomplish more with the tone curve, check out the RGB channels (or color curves) within the tone curve channel.

When using these channels, it’s helpful to remember some color theory, particularly the RGB color wheel. Blue is the opposite of yellow, green is magenta’s opposite, and red sits opposite cyan.

As you take some time to learn more about the tone curve and its many applications, remember that there is no singular correct way to use it. Instead, we recommend learning how to use the tone curve in whichever way will most benefit your photo editing workflow!

Want to take your photo editing to the next level? Download the [Lightroom Mastery ebook today!](#)

Cheers,

The DPT Team

Embrace Productivity

When You Are in Control of Your Camera's Shooting Modes

Today's Quick Tip: everything you need to know about your camera shooting modes.

Full Auto (the green box) — Don't ever use it. It takes away all control from you - other than pointing the camera at a subject.

Program Mode — An excellent place to start if you are new to photography. You set the ISO sensitivity, and the camera chooses the aperture and the shutter speed. This mode is also fantastic for events. If the light level is low, set your ISO to Auto to ensure no camera shake. However, once you feel comfortable with the camera, it's time to move on.

Aperture Priority Mode — You will hear photographers saying this is the only suitable auto mode. That's just not true. You should select this mode when you're worried about the depth-of-field. If there are concerns about the shutter speed becoming too slow, set the ISO to Auto.

Shutter Priority Mode — Choose this selection when subject movement or camera movement (low light) is a concern. Set the shutter speed to your desired setting. If the aperture isn't closed down enough to your liking, then increase the ISO setting.

Manual Mode — So many photographers say that this is the only worthwhile mode because it's the only mode that gives you full control. We disagree (see the next three paragraphs). Manual Mode slows the shooting process down significantly if you aren't experienced. When photographing static objects like a landscape, manual mode is perfect. But, if you're photographing your son's first football game, you will likely miss the shot using Manual Mode.

In **Aperture Priority Mode** — you can control what shutter speed is chosen by adjusting either the exposure compensation setting or the ISO setting, or both.

In **Shutter Priority Mode** — you can control what aperture is chosen by adjusting either the exposure compensation setting or the ISO setting, or both.

In both cases, you can lock the setting by using the exposure lock function.

We are not big fans of the Scene Modes. But if you insist, these are the selections that we approve:

Macro/Close Up Mode — The camera sets the ISO, shutter speed, and aperture settings. You still have to focus the lens.

Landscape Mode — The camera sets the ISO, shutter speed, and aperture settings. It turns off the camera's pop-up flash. You must focus the lens on the subject.

Night Portrait Mode — This one works pretty well, especially if the scene isn't pitch black. Use this at dusk or in bright city lights at night. This mode turns on the pop-up flash and synchronizes with a slow shutter speed. It gives a sharp person and blurred background effect.

Productivity (*cont.*)

Portrait Mode — The camera sets the ISO and the shutter speed. In low light, it activates the pop-up flash. It sets the aperture to the widest available setting.

Sports Mode — Defaults to the widest aperture on the lens. It also sets a higher ISO number, and Auto selects a faster shutter speed.

If you'd like to learn exactly how to best use each camera shooting mode, [go here to check out our premium product Snap! Cards now »](#)

Cheers,

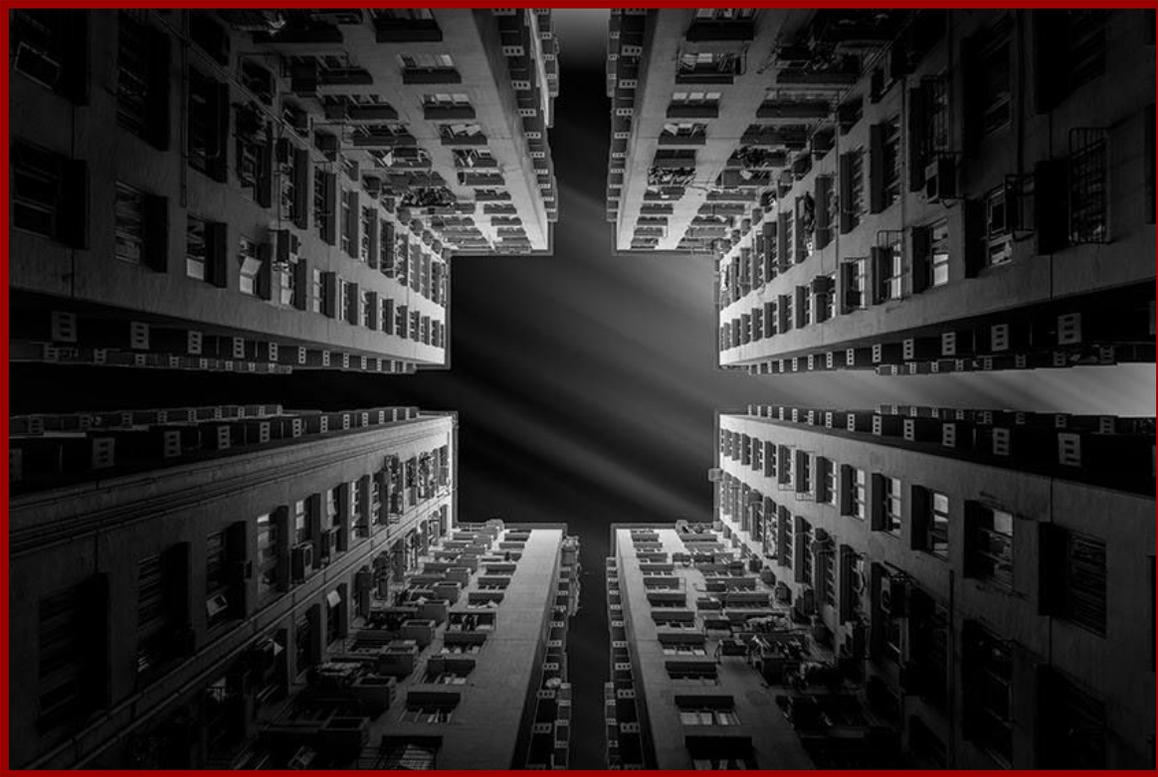
Brett

How Perspective Affects Your Images

Iconic photographer Ansel Adams once said,
“*A good photograph is knowing where to put the camera.*”

What was he talking about when he said this?

Perspective.



Manipulating perspective and camera angles is one of the first ways that beginning photographers can begin to make major improvements to their composition and shoot better photos. This is because changing perspective is one of the most influential ways to alter the final product of any particular shot.

To try manipulating perspective on your own, we recommend:

Taking a few steps to each side

Before you snap a photo, try taking a couple of steps to the left or right. This small shift can have a major effect on the foreground of your shot, improve framing, clarify the destination of leading lines, or enhance strategically placed negative space.

Perspective (cont.)

Moving your camera along a vertical axis

In addition to moving horizontally, as we just suggested, try lifting your camera, kneeling, or even shooting while lying on your stomach. This change in vantage point will usher in an entirely new perspective. Your photo's point of view might appear as a small animal or a child sees the world, for example, if you kneel low to the ground.

Experimenting with camera tilt

Finally, don't forget to tilt your camera and observe how this affects your shot. Tilt forward, backward, and from side to side to emphasize certain aspects of your subject, clarify spatial relationships within your composition, or create tension.

Effectively, we're suggesting that you attempt taking photos along multiple axes, as this is what forms the basis of perspective itself! There's no wrong way to play with perspective, so don't be afraid to put your own twist on your next composition for some truly unique results.

[The Advanced Composition guide](#)

contains easy-to-follow lesson to transform your perspective, help you craft images with intent, and expand your artistic vocabulary.

Cheers,

The DPT Team

SEQCC Finds a New Way of Celebrating the Holidays amiss the Corona Virus Pandemic

by Renée Harper

Like it or not, the Novel CoronaVirus 19 has forever changed the way the South East Queens Camera Club celebrates, amongst other things. At the beginning of December, our Executive Board convened to rethink how our camera club would embrace our annual social obligation leading up to our year-end Holiday Party and whether we could get together safely for our annual gift exchange. Well, the club decided to forgo the grab bag meet up and instead focus on creating a memorable virtual holiday soiree. We found that in planning our 2020 SEQCC Holiday Party, we could create new and innovative ways for our SEQCC members to interact.

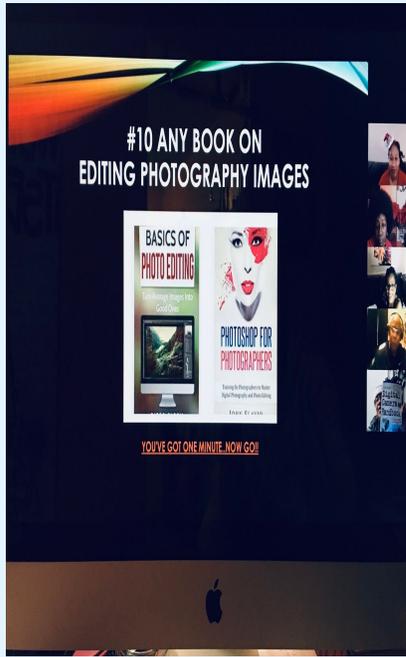
Our annual SEQCC Holiday Party has always been an important aspect of fellowship, that included potluck eating, listening to music, exchanging gifts and playing games. It served more as a means of getting to know each other as individuals who share an appreciation and passion for the love of photography and a means to bring together members in a relaxed social environment. Unfortunately the thought of bringing people together during most of 2020 was not an option — safely, at least — that would allow for us to congregate.

The club's intent was to keep it simple by focusing on virtual entertainment that included game play and an opportunity where "we, as a club" could safely co-exist. So this year, SEQCC chose to embrace a cheaper remote Zoom celebration as an alternative with virtual food, drinks, games, along with prizes in tow.

We hosted this year's event via the Zoom platform where we embraced Virtual Jeopardy hosted by Vice President, Nyree Cyrus-Williams and a Photography Scavenger Hunt hosted by yours truly. To be quite honest, the virtual Holiday Party was quite cute. While typically a virtual holiday party would be difficult to pull off without a specific level of planning to ensure the event did not feel stale nor forced but we did it. There was also an added layer of responsibility to keep the audience entertained. Without the ability to mingle in person, the entertainment factor became even more crucial.

This year's first virtual holiday event was quite a success. The engagement was very natural, as there were numerous opportunities for people to laugh and there was no indication that conversations felt forced nor pretentious. Of course, this event is certainly much safer, since there is no drinking and driving involved.

There were 30+ virtual party attendees. Doris King won the virtual Scavenger hunt and celebrated her birthday, all at the same time. For Doris' meticulous game play, she won a lens ball which I hear she has already put to good use. Dianne Heggie, Charles Davis, and Jean Bain won the Jeopardy Challenge, which I might add was quite competitive. The winners received photography books. All in all, our first virtual holiday party satisfied the attendees and concluded close to 9:30 pm.



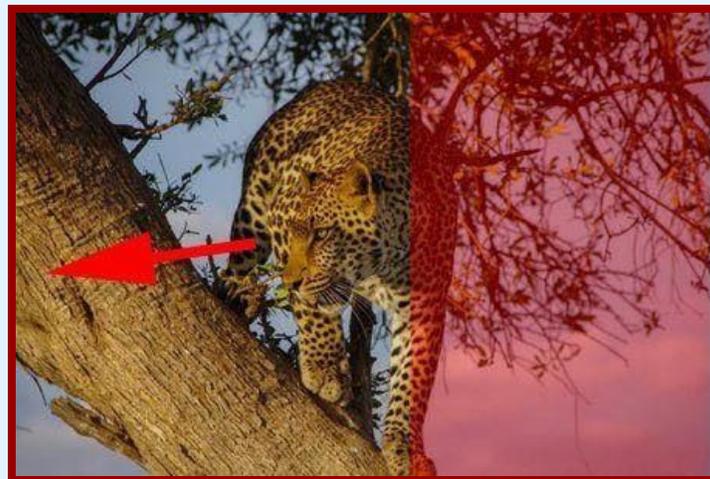
SEQCC's Holiday Snapshot credit: Brenda Gates

It's Absolutely Easy to Fix This Old Composition Problem

One of the most common photography composition mistakes is a visual problem known as a 'boundary break.'



Think about this. If you see someone staring intently at something off in the distance, what is your typical reaction? You look where they are looking to see what is so interesting. The same reaction occurs when people look at photos. If a 'line of sight' is present, a viewer of the photo will instinctively follow that line.



In the above picture, the jaguar is looking intently at something off to the viewer's left. This composition drives the viewer's eyes toward the left side of the picture. In effect, the entire right half of the photo becomes a moot point.

This example depicts a boundary break. The composition breaks the image boundary to the left because a viewer wonders what the big cat is staring at so intently. If viewers can see what the animal is looking at, it is no longer a boundary break.

Although, it would take some considerable reorganizing of the composition.

Quick Tip for today:

Be aware of boundary breaks not only when you're composing the picture in the camera's viewfinder, but also after the fact. In many cases, you can correct a boundary break with post-production.

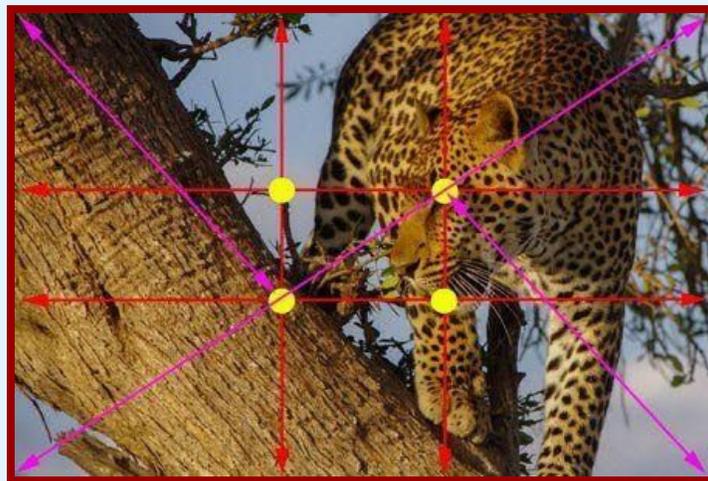
There are typically two types of boundary breaks:

Someone, or something, is looking out of the frame, and they are positioned on the same side of the frame to which their eyes are leading.

This positioning is called a '*sight line*' boundary break.

Or A strong leading line that doesn't lead toward the subject but instead leads the eyes out of the frame.

We can fix this jaguar picture in post-production using the crop tool to reorganize the composition. You can also refer to this as reorganizing the visual weight and space of the frame.



We have vastly improved the picture by eliminating the boundary break and unnecessary negative space with a carefully evaluated crop of the original image. Take notice where the jaguar's face now falls within the space of the frame.

The head is positioned on the opposite side from where the eyes are leading.

Here is our final cropped composition.
The visual weight now falls squarely right where it's supposed to
right on the big cat's face.



Compare the two!

If you'd like to learn exactly how to create better compositions
in your photographs this weekend,

[go here to check out our premium eBook
"Understanding Composition" now »](#)

Cheers, Brett

Shooting Still Life Photos

Learn how to take stunning still life images (and so much more) with [Photzy's Action Cards](#)! On sale for DPT readers.

Still life photography is an incredibly popular genre, largely due to its marketability! Pictures of food for a cooking blog? That's still life.



Product photos for online marketing?

You guessed it—those are still life photographs, too.

Still life images may be considered “*found*” or “*created*.”

Created still life images are the types of photos we mentioned above—instances where the photographer sets up a scene. Found still life is often comprised of outdoor findings such as rocks, leaves, fire hydrants, or anything else.

1. **Don't underestimate the importance of a good backdrop**

For the best results, look into investing in some high-quality backdrop options.

Anything from marble slabs to colored paper will do the trick—in this case, quality doesn't always mean expensive. You'll be amazed at how much a good backdrop can bring your images together and set the photograph's tone.

2. **Master lighting.**

Lighting is always a critical aspect of photography, but one might argue that it's even more important in still life. Because the subjects within this genre are unmoving, it is often the light itself which imbues life into a still subject and makes it pop from its surroundings. Luckily, you don't need a studio to take

professional still life photos—softboxes are incredibly popular options for at-home shoots! Still life photographers love them because they create a delicate, even light that helps to avoid unwanted shadow.

3. **Explore the basics of composition**

Since they have complete control over every aspect of still subjects (from staging to arrangement), still life photographers can use still life to learn the fundamentals of composition.

Basic principles such as negative space, the rule of thirds, pattern arrangement, and leading lines all play a huge role in successful still life photos.

4. Still life photography is perfect for both beginning and advanced photographers to master basic concepts and discover their style. Plus, it can't get more convenient—you can start shooting right now in your own home!



The guaranteed fastest way to 'expand' your shooting skills and master photography!
[Grab your set of the Action Cards today!](#)

Cheers,
The DPT Team

Photo Tips • Gear • Post-Processing eBooks • Courses • Presets

Click Link Below

Easy Creative Photography Techniques You Can Try on Any Camera

Tips for Doing Photography While Social Distancing

How to Photograph the Stars Using a Kit Lens

Solutions for Common Camera Mistakes Beginners Make

Creative Lighting Tips Using Household Items

* Plus: Photoshop CC Tricks You Wish You Knew

[Access our Free library of ultimate photography guides here](#)

SEQCC

Get your award
winning images ready
for Competition #3

January 26, 2021

You can email them anytime before
12 midnight Friday January 22, 2021 to
digitalcomp@seqcc.org

Southeast Queens Camera Club

Competition Standings Year-to-Date 2020-21 • as of Competition #2

SALON				GROUP A				GROUP B			
Color Prints	Images	IOM	Points	Color Prints	Images	IOM	Points	Color Prints	Images	IOM	Points
Lawrence Gallmon	6		14	John Mayes	6	2	16	Charles Davis	3	1	7
James Fonsville	6		12	Dotti Anita Taylor	6		11				
Corona Johnson	6	2	12								
Ralph Simmons	1		3								
Paul Robinson	1		2								
Jean Bain	2		3								
B&W PRINTS				B&W PRINTS				B&W PRINTS			
Lawrence Gallmon	6	1	12	John Mayes	6	1	15	Charles Davis	6	2	10
James Fonsville	6	1	11	Dotti Anita Taylor	6	1	12				
Corona Johnson	4		7								
Dianne Heggie	2		5								
Ralph Simmons	3		7								
Paul Robinson	3		6								
DIGITAL IMAGES				DIGITAL IMAGES				DIGITAL IMAGES			
Lawrence Gallmon	6		11	SaintClaire Reide, Jr.	6		12	Byron Henry, Jr.	6	1	13
Dianne Heggie	6		12	Dotti Anita Taylor	6		14	John Doherty Jr.	6		7
James Fonsville	6		14	Jacqueline Polite	3		5	Charles Davis	3	1	7
Corona Johnson	6	2	17	Delian Slater	6		10				
Ralph Simmons	6		14	Renee Harper	6	1	14				
Nyree Cyrus-Williams	6		11	Gail Dobbins	3		6				
Jean Bain	6		14	Marion Stevenson	6	1	12				
Doris King	6		12	John Mayes	6		13				
Paul Robinson	2		4	Bill Taylor	2		4				

For Sale

• **NikonD800** *(body only)*

- o Shutter count: 32,032 (estimated count life – 200,000)
- o All original accessories including box
- o Owner’s manual & Quick Guide (English & Spanish)
- o Nikon neck strap
- o Software disk
- o 3 batteries (all rated as “new”)
- o MB-D12 Battery Grip
- o AA Battery Holder
- o Two – 32gb SanDisk Extreme Pro CF Cards
- o Two – 32gb SanDisk Extreme Pro SDHC Cards
- o Nikon serviced last – 12/19

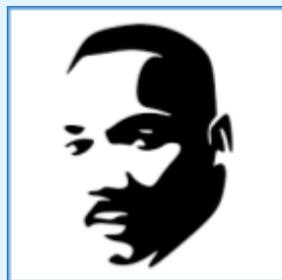
(Service Report available upon request)

All for only **\$850.00**

Contact: 917-885-8973

20% of all sales go to SEQCC

**May you be blessed with prosperity
good health, peace & harmony
throughout the New Year!!!**



January 18, 2021
Together We Celebrate the
Life and Times of
Dr. Martin Luther King, Jr.