



www.seqcc.org

A Member of the Photographic Federation of Long Island

Keeping In Touch

Bringing the Photographic Arts to Our Community

Volume 17 • Issue 07 • March 2021



Adama Delphine Fawundu was born in [Brooklyn, NY](#) into a family of an Equatorial Guinean mother and a Sierra Leonian father. She was their first child born on American soil. Fawundu graduated from Stony Brook with a BA in Liberal Arts, Communications and African American Studies. She contributed to the "Blackworld" the bi-weekly student newspaper. Later she studied at NYU and received a MA in Media Ecology. In 2018 she completed her MFA in Visual Arts at Columbia University. In celebrating Women's History Month 2018, Ms. Fawundu visited SEQCC and exhibited her photographic expertise. Her presentation was super well received and SEQCC would love to invite her again.

President's Message

Greetings SEQCC Family,

As you may well know, Women's History Month is a celebration in the month of March of our contributions to history, culture, society and the world at large. The United States has been celebrating Women's History Month since 1987.

It's Women's History Month, let's celebrate! I am thanking each and every SEQCC female photographer, past and present for your love of this Art that we call Photography. It is a pleasure to watch the broad spectrum of photographic images that you submit via our monthly SEQCC competitions, PFLI competitions, SQPA Exhibits, Resorts World Exhibits, Elmont Public Library, Global Village and other venues worldwide in our future.

Women's History Month is much more than our contributions to photography. It is a time when we honor the enormous contribution throughout history and the impact that it has had on the world. Photography is just one such category. During the last two decades, we have had the First Black Lady in the White House and now the First African American Vice President of the United States of America. No limits.

As Women's History Month continues to unfold, please check out a few articles out there on the great contributions made by women. Lets not forget to be grateful for the men, family and friends in our lives who supported us in the past and will continue to support us in the future.

As always, stay healthy, safe and prosperous.

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, Jr.
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	October 6, 13, 20, 27	November 3, 10, 17, 24	December 1, 8, 15, 22*
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		

SEQCC's CALENDAR

March 2021

2nd: Executive Board Meeting
9th: Members Critique Night
16th: Lavonne Hall - Food Photography
23rd: Competition #5

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 2021. 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?

March Birthdays

Roland Austin 3/7 • William Taylor 3/16 • Eunice Simple 3/31

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 within depth explanations or additional content.**

Uris McKay will undergo surgery soon, please keep her in your prayers.

Competition News

Next Competition

The next SEQCC competition will be held, via Zoom, on March 23rd, 2021. I look forward to seeing the talent displayed by our SEQCC members.

The next PFLI competition will be held on March 12th. The Competition Committee will choose the images they feel will do the best at PFLI. The Committee will choose from 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, 2021 — *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 & Dianne Heggie, Co-Chairs

Ralph Simmons & Corona Johnson

How to Use a Wide-Angle Lens

Dylan Goldby

Wide-angle lenses are among the most difficult lenses to use in photography and videography.

The wider you go, the more difficult they become to handle.

Let's talk today about how to make the best use of wide and ultra-wide lenses.

Just as with any lens, wide-angle lenses require special treatment. A specific understanding of how the lens renders, how it works best for you and how you work with it in post-production are required. Let's work through these options today with regards to wide and ultra-wide lenses.

Be Aware of the Properties of Wide-Angle Lenses

The first, and potentially most important, aspect of working with a wide-angle lens is to understand the way that a wider angle of view renders objects at different distances.

Firstly, things that are closer to the lens get disproportionately larger and things further away get disproportionately smaller. This means that your subject at 70 cm from the front of the lens will be extremely larger than the background at 2 km from the lens.

The wider that lens, the more prominent this distortion becomes.

Second, with extreme wide-angle lenses, barrel distortion can become a serious issue. This means that objects towards the side of your frame will become stretched or bent towards the edges. This is especially visible in fisheye lenses, but still something to be aware of in wide-angle rectilinear lenses.

Keystone distortion can also become an issue if you tilt your camera. Although this is an issue with all lenses because of the angle of the recording medium, wide-angle lenses often show this most prominently as we often try to capture large buildings or spaces with vertical lines that will converge up or down as we tilt the camera.

Clean Up Your Frame

One of the key concerns with wide-angle photography is the ability to clean up your frame. With so much inclusiveness in these lenses, it can be difficult to distil an image down to just what you need and produce an effective photograph. Let's look at a few ways to do this. With a basic understanding of the way wide-angle lenses behave and render the scene in front of us, let's work now towards using them effectively to create the images we are looking for.

Get In Close: Fill lYour Frame

This is key with wide-angle lenses. It is important to move your camera closer, farther, up, or down in order to get the objects in your frame to look the way you want them. As we mentioned above, things closer to the camera will render much larger than with longer lenses. Thus, walking towards your subject will make it appear much larger. Likewise, getting closer to the ground will render objects on the ground much larger. Even small movements with a wide-angle lens can result in huge differences. There are certainly things to be careful of when it comes to this

type of rendering. Consider yourself photographing a hotel room, such as Mike Kelley does in [Where Art Meets Architecture](#). The closer to the bed in that room you get, the larger the bed will appear. If you are pointing your camera at one corner of that bed, you'll find that the corner you're closest to will render extremely large while the far corner will render much smaller. If possible, stepping back and shooting the same angle of view with a longer focal length will render that bed more naturally.

Keep Your Camera Level

As I mentioned above, keystoneing can be a major concern when working with wide angle lenses. If we look up or down at something, the vertical lines in our image begin to converge. Sometimes this can be undesirable and completely ruin the image we are working towards. Thus, it is important to check the pitch of your lens.

If you desire your vertical lines to remain vertical, it is important that your camera's sensor is perfectly vertical. Even a 1-degree angle up or down can change the way your scene renders significantly. So, take a few extra seconds when composing to make sure you have your angles right.

Make Use of Internal Levels

Many modern cameras have an inbuilt level indicator for this specific purpose. Check your camera manual and learn to use this function for wide-angle photography. You might just find it saves you from time to time.

With a tilt-shift lens, it is possible to work around keystone distortion effectively, but that is a topic for another article. One other way to correct for slight keystoneing is using post-processing software like Adobe Photoshop Lightroom. When distortion is too extreme, the correction may look unnatural. However, small changes can be made with very little visual interruption.

Be Aware of Your Edges

When framing your image, make sure that you check the edges and corners of your frame. Of course, this applies to all lenses, but you will notice small movements a lot more with wide-angle lenses.

A small change in angle may not affect the subject close to you in extreme ways, but it will certainly affect the background. The simple shake of your hand is the difference between including or cropping the top of a building. Thus, you need to take extra care when composing with wide-angle lenses. Whenever possible, I recommend using a tripod for delicate compositions.

Use Shallow Depth of Field

There are some excellent wide or ultra-wide lenses on the market with very narrow apertures. Above, I mentioned being careful of how things distort when you get close, but I did not suggest that you shouldn't get close!

Remember that distance plays a huge role in depth-of-field, and should not be discounted with wide-angle lenses. In fact, it can produce some very interesting effects. If you own a wide-angle lens with a large aperture like [Nikon's 24mm f/1.4](#) or [Fujifilm's 16mm f/1.4](#), try getting in close and using the lens wide open. You might just find you love the effect!

You may want to read my article on [wide-angle lenses for portraiture](#) to learn more about depth-of-field.

What Other Things Should We Consider

These are my main considerations when using a wide angle lens. If you love wide-angle, how do you like to use your lenses? What techniques or considerations do you follow when trying to get the most out of your lens?

Dylan Goldby is a Sussie photographer living and working in South Korea. He shoots a mix of families, especially the adoptive community, and pre-weddings. His passions include travel, good food and drink and time away from all things electronic.
dylangoldby.com

Total time:
3-8 hours 

Skill Points:

- Identifying leading lines within a scene
- Using a leading line that is created by light and shadow
- Creating a leading line using a color
- Using leading lines in a composition that run horizontally or diagonally instead of 'into' the photo

LEADING LINES THAT WORK



Leading lines are a typical, 'first try', for many photographers when they attempt to compose a photograph, since they can be pretty easily spotted in a scene. Leading lines can be comprised of physical objects, colors, and/or areas of contrast.

KEY LESSON: There are two common mistakes when it comes to the use of leading lines. The mistakes: 1- The leading lines *lead away* from the subject of the photo instead of toward the subject. 2- The leading lines *lead to nowhere specific* (i.e. a subject), and are not strong enough to be the subject themselves.



Lines to nowhere:

Road & Landscape: This use of a leading line doesn't work properly. The line leads to nowhere significant enough to be the subject, and the line itself is not strong enough to be the subject. Leading lines should lead somewhere.

Curvy Road: An ill-devised leading line creates composition confusion. If the car is the subject, then the leading line carries all of the visual weight reducing the car to a focal point. The road in the foreground is so visually dominate that the mountains almost become non-existent.



Lines and a central subject:

Blizzard: The subject is placed in the Rule of Thirds. The lightpoles frame the subject. The headlights are a focal point, and the road is a leading line. Notice that it leads directly to the subject, not past it. At times, it's okay for a leading line to extend beyond the subject. It depends on the overall composition.

Man in Forest: Leading lines depend on balance. The intent here was for the trees to lead *down* to the man, but the opposite happens due to the strong spot color. The eyes move from the man, to the top of the frame.



Natural lines and contrast:

The Door: Our eyes tends to follow lines of contrast. These lines can be used as leading lines. The doorway is the subject. The red arrows show the leading lines 'of contrast' that push the eyes toward the door.

Basketball: A very simple use of a leading line. The white line separates the upper and lower halves of the image in perfect symmetry. Because the white line is so bright- it attracts the eyes immediately, and then moves them to the center of the image- to the ball and shadow. A properly used leading line can lead from anywhere in the image.



ACTION ASSIGNMENT!

- 1- Shoot a naturally found leading line of a physical object. Make sure that it leads to the subject and not past it.
- 2- Find a leading line that leads nowhere, then insert your chosen subject at the appropriate point along the leading line for a great composition.
- 3- Use a leading line, or lines, to create a composition that are composed of light and shadow.
- 4- Create a picture with a leading line that enters the shot anywhere other than the foreground.

HOW DID YOU DO?

- Do your leading lines direct the eyes toward the subject?
- Do your leading lines lead to the subject without overwhelming it?
- Are your leading lines easily noticeable?

READY! SET! GO! ACTION CARDS - COMPOSITION: LEADING LINES

African Global Village

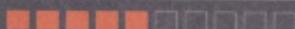
Article submitted by Lawrence Gallmon

St. Albans Congregational Church held its annual African Global Village 2021 the weekend of February 26 to February 28, 2021. As they have in the past, they asked that the Southeast Queens Camera Club participate.

The difference this year, due to Covid 19, the celebration was a virtual celebration. All vendors and participants were required to submit a video presentation, which was put together for a 90 minute video to be viewed on Unity, Sunday, February. 28, at 12 noon. The SEQCC's presentation was a 6 minute video/movie of images provided by club members, depicting the main theme of the celebration, "Bridging Generations." Because this was the last day of Black History Month, background music for the video was "Lift Every Voice and Sing".

The celebration was a very successful one, well put together and with great attendance. A number of guests remained online to comment about how great the presentation was. Thanks to those Southeast Queens Camera Club members for providing images for the video and production of the video by Lawrence Gallmon and James Fonsville.

Total time:
2-4 hours



Difficulty Level:
Easy / Normal

Skill Points:

- Composing with food
- Using backlighting and front fill light
- Working with depth of field
- Creating appropriate color balance

CREATING MOUTHWATERING FOOD PHOTOGRAPHY



You can create awesome food photography with a smartphone and some editing software. However, there are some key considerations. The food needs to appear delicious. Color balance, lighting, and the food's appearance of freshness is extremely important.

KEY LESSON: Food appears best when the main light comes from the rear (backlighting). However, sometimes, you will want to use some fill lighting into the front areas. Don't let the food dry out. Set up camera and lighting first. Then prepare the food. Photograph the food while it is moist. Always color correct.

EQUIPMENT

- **Camera**
Any camera including a smartphone
- **Lens**
Any close focusing lens
- **Bounce Cards**
To create front fill light
- **Kitchen items props**
- **Filters**
Close focusing filters allow a lens to focus closer (Optional)
- **Tripod and lens hood** (Optional)



Shooting Mode	A / Av	Aperture	f/5.6 to f/16
Drive Mode	<input type="checkbox"/> Single shot	White balance	<input checked="" type="checkbox"/> AWB <input type="checkbox"/> AUTO
Focus Mode	AF-S	ISO	800 adjust to facilitate shutter speed
Shutter Speed	1/180th at least	Metering	<input checked="" type="checkbox"/> Matrix/Evaluative
Focus Points	Wider shots Close ups	Format	Shoot in RAW & correct color in post

SAMPLE PHOTOGRAPHS



ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- A simple composition, with props, helps in the creation of a delicious looking food photo.
 - B- Backlighting, or side lighting, is essential, because it shows texture.
 - C- Foods that display strong color values will confuse the camera white balance. Shoot in camera raw and carefully adjust color balance in post.
 - D- When shooting down onto the food, depth of field is less a consideration than layout and composition. In this case, side lighting replaces backlighting.
 - E- Depth of field is important when shooting directly at food. Use it to guide the viewer's eyes. Backlight the scene, and provide a lot of fill light to the front.
- 2- Backlight your 'set' with window light. Use bounce cards for front fill light. Three priorities: backlight or side light, pleasing color, fresh looking food!
- 3- Select the food carefully. Look for flaws. Create a composition.

HOW DID YOU DO?

- Did you properly place the focus for the composition? Is your image sharp and free of camera shake?
- Is the color balance pleasing and does the food look appetizing? Does the food appear fresh - or dried out?

READY! SET! GO! ACTION CARDS - GENRE: FOOD PHOTOGRAPHY

PFLI SCORES – February 2021

JUDGES: Joanna Gazzola • Mike DiRenzo • Michelle Hennessy

DBW	Corona Johnson	“Cheese Cariel”	23
DBW	James Fonsville	“Council Chief”	24
DBW	Lawrence Gallmon	“Gramp’s Champ”	22
DBW	Dotti-Anita Taylor	“Key Player”	21
DBW	John Mayes	“Pinstripe Suit Guy”	21
DBWII	Saint Clair Reid Jr.	“Shower”	21
DBWII	Paul Robinson	“Voice”	24
DBWII	Ralph Simmons	“The King”	22
DBWII	Charles Davis	“Curly hair”	21
DPA	Dianne Heggie	“Large And In Charge”	26
DPA	James Fonsville	“5 of a Kind”	23
DPA	Lawrence Gallmon	“Gunny Sack Racer”	24
DPA	Corona Johnson	“Sky Smith”	24
DPA	Doris King	“Jerrell”	23
DPAII	Ralph Simmons	“Mellow”	22
DPAII	Jean Bain	“Church By The Sea-1”	22
DPAII	Paul Robinson	“AMINAC”	24
DPAII	Nyree Cyrus-Williams	“Crowning Curls”	23
DPB	Byron Henry Jr.	“Rock Tears”	21
DPB	Dotti-Anita Taylor	“Music From The Heart”	22
DPB	John Mayes	“Tweety Girl”	22
DPB	Delian Slater	“The Girl”	23
DPB	Gail Dobbins	“BRIGHT EYES”	23
DPBII	Charles Davis	“The Chief”	23
DPBII	Renee Harper	“SEASONED BEAUTY”	24
DPBII	Saint Clair Reid Jr.	“Stacy”	23
DPBII	Marion Stevenson	“Get This Bird”	21

Great job SEQCC!

Next PFLI Competition is Friday, March 12, 2021 @ 7:30 p.m.

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

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

The guaranteed fastest way to 'expand' your shooting skills and master photography!

[Grab your set of the Action Cards today!](#)

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: Photoshops CC Tricks You Wish You Knew

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

**Below is a link to a course about lenses that was posted on FB
by our very own member, Brian.**

Thanks Brian.

<https://youtu.be/jRvkpa-9Djs>

SEQCC

*Get your award winning
images ready for
Competition #5*

March 23rd, 2021

Judge — *Anastasia Tompkins*

You can email images anytime before
12 midnight Friday March 19th, 2021 to

digitalcomp@seqcc.org

Southeast Queens Camera Club

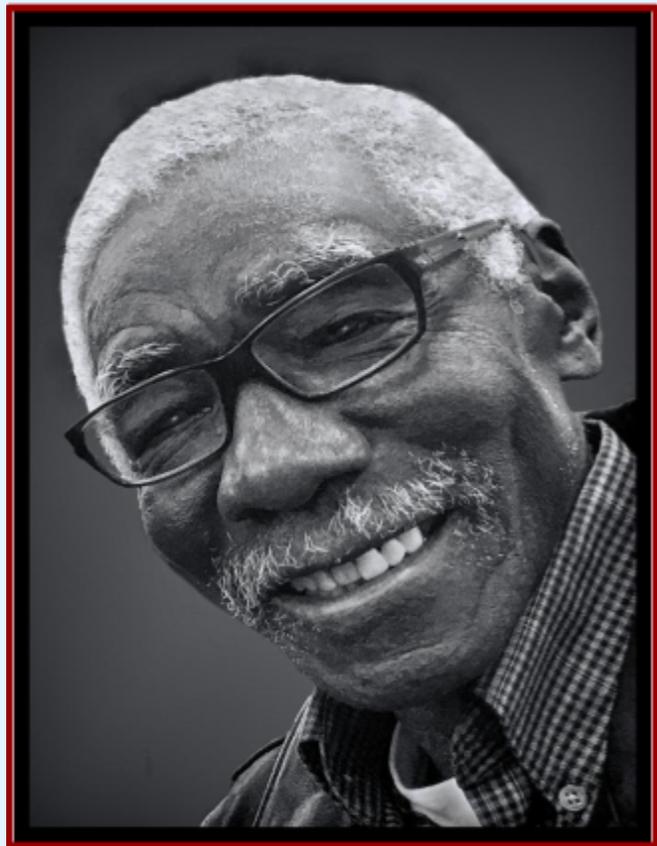
Competition Standings Year-to-Date 2020-21 • As of Competition #4

SALON				A GROUP				B GROUP B			
Color Prints	Images	IOM	Points	Color Prints	Images	IOM	Points	Color Prints	Images	IOM	Points
Lawrence Gallmon	12	1	27	John Mayes	12	2	29	Charles Davis	9	3	19
James Fonsville	12		24	Dotti Anita Taylor	12	2	22				
Corona Johnson	8	2	20	Israel Singleton	2		2				
Ralph Simmons	1		3	Renee Harper	1		2				
Paul Robinson	6	1	14								
Jean Bain	2		3								
B&W PRINTS				B&W PRINTS				B&W PRINTS			
Lawrence Gallmon	12	1	18	John Mayes	12	3	29	Charles Davis	12	3	19
James Fonsville	12	3	26	Dotti Anita Taylor	5		7				
Corona Johnson	9		17	Israel Singleton	1		1				
Dianne Heggie	4		8	Renee Harper	3	1	5				
Ralph Simmons	10		21								
Paul Robinson	7		16								
DIGITAL IMAGES				DIGITAL IMAGES				DIGITAL IMAGES			
Lawrence Gallmon	12		20	SaintClaire Reide, Jr.	12		23	Byron Henry, Jr.	12	3	24
Dianne Heggie	12		25	Dotti Anita Taylor	12	1	26	John Doherty Jr.	6		7
James Fonsville	12		27	Jacqueline Polite	6		11	Charles Davis	3	1	7
Corona Johnson	12	2	31	Delian Slater	12	1	22				
Ralph Simmons	12		27	Renee Harper	12	1	24				
Nyree Cyrus-Williams	12	1	25	Gail Dobbins	6		11				
Jean Bain	9		18	Marion Stevenson	9	1	15				
Doris King	12	1	27	John Mayes	12		23				
Paul Robinson	6		15	Bill Taylor	2		4				

February Competition • Judge: *Alan Agdern* • Images of the Month

Salon

**Black
&
White
Prints**



"Mr. Payne" — James Fonsville

A Group



"Grandma's Love" — Renee Harper

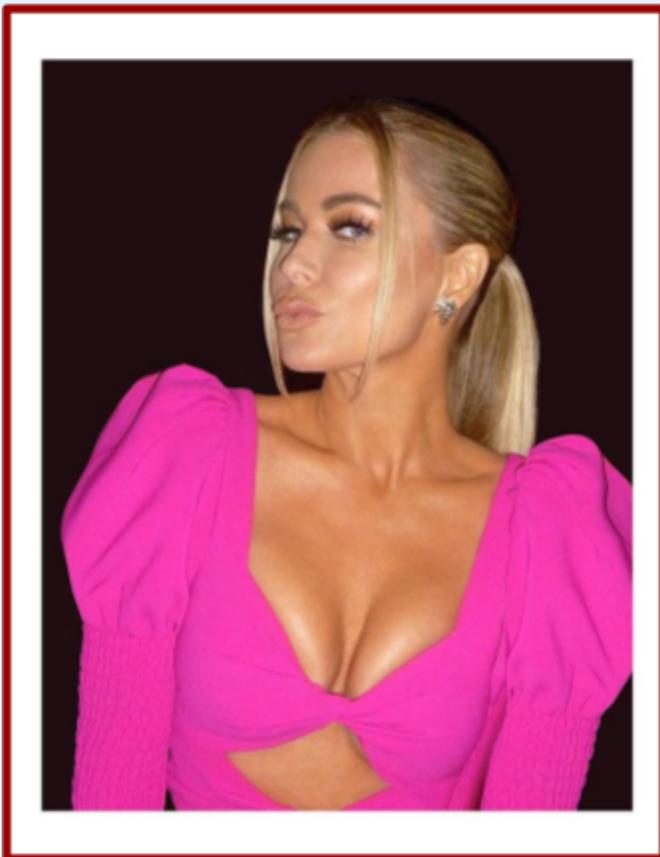
Color Prints

Salon



"Feather" — Paul Robinson

A Group



"Hot Pink" — John Mayes

B Group



"Birthday Girl" — Charles Davis

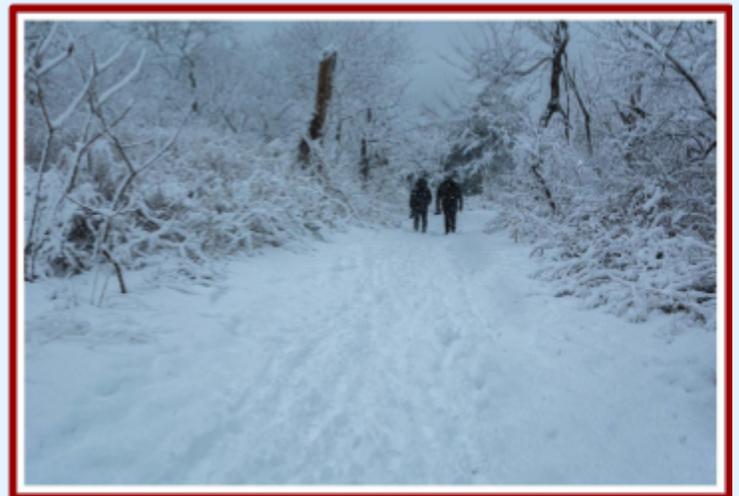
Salon



"Selfie" — Doris King

Digital Images

B Group



"Nature Pros" — Byron Henry Jr.

A Group



"Chef D" — Delian Slater

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

Vice President of the United States of America



Kamala Harris!

Womans' History in the Making