

February, 2024

**Casements Camera Club
Est 1976**

<http://www.casementscameraclub.com>

Meetings - 4th Thursday monthly
All meetings are from 3 PM to 5 PM
25 Riverside Drive, Ormond Beach 32176

Please check the Casements Camer Club website for exact date

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Welcome to February

I was watching a movie the other day and thought... what a beautiful image. You probably know the feeling, whether it's a person, a landscape, a still life, suddenly there's a moment we recognize as a beautiful photograph. Turns out, that style when applied to still photography has a name... cinematic photography. See below for more information.

A Reminder

Only fully paid-up members can enter their photographs in the Ebony & Ivory show. If you want to contribute an image you can still pay your dues at the time of registration – Monday February 26th from 2:30 to 4:30 PM.

A full list of the rules appears at the end of this newsletter.

I'll be gone for the March issue, but see y'all in April.

Neala
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Restored Glass Negatives Capture Daily Life in 19th-Century New England

In 2019 documentary photographer and photo preservationist Terri Cappucci learned about a large collection of glass plate negatives from a co-worker.

Taken by different photographers and spanning from the 1860s to the 1930s, the images are a look back in time. Cappucci recently donated the glass negatives to the UMass Amherst Libraries. The article includes some of these captivating images.
<https://mymodernmet.com/terri-cappucci-glass-negatives-new-england-19th-century/>

Club News

Field Trips

The trip to the Orlando Wetlands took place on February 6th and was described as both *cold and beautiful*.



In the back row from left to right are Vicki Payne, Lucie Lachance, Sue Causey, Monique van Veghel (one of Ans' Dutch friends). For the middle row we have Kathy Reed, Donna Callmeyer, Donna Armstrong, Kim Seiler, Rick Seiler, Adelet Kegley, John Mahoney, Jannie de Waardt (one of our Dutch visitors), with Ans by the fence. In front are Jim Seiler, and three of our Dutch visitors -- Ingrid Peters, Karin Wolfs, and Corinne van de Riviere.

On February 8th members enjoyed the light painting field trip, described as even colder – but still much enjoyed. No photograph is available, but the participants were:

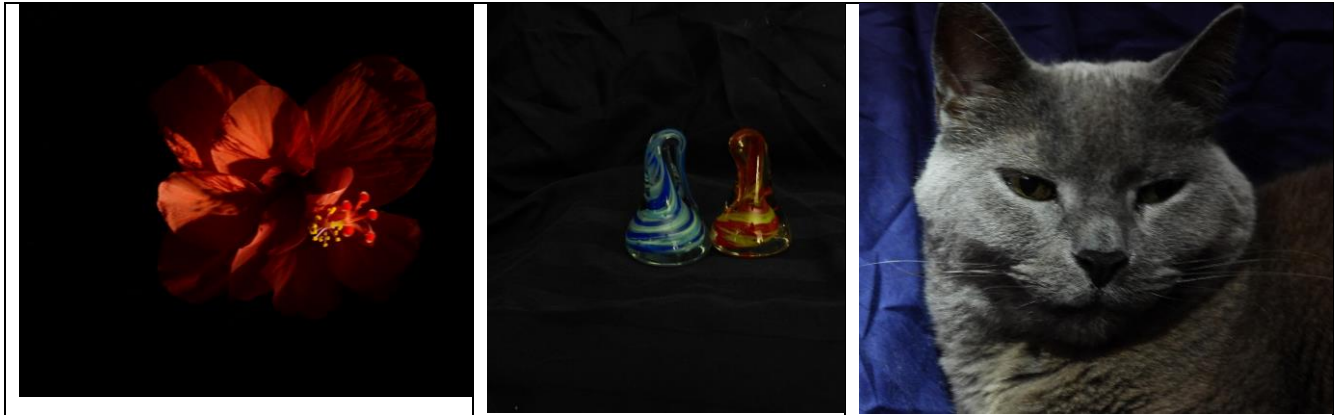
Rick Seiler, Sue Causey, Lucie Lachance, Jeanne Figurelli, Joan Robinson, Jim Seiler, Kim Seiler, Donna Lovelace-Flora and Garry Norton as well as Ans' five Dutch friends.

Congratulations

In the first Triannual Digital competition from the Florida Camera Club Council **Garry Norton** received a blue ribbon in the Creative category for his image "*Soldiers at the Wall*". Congratulations on a very moving and beautifully created image.



Sue Causey was the featured artist of the Low-Key challenge. Here's a sample of her images.



Ebony & Ivory Show Rules:

1. Entrants must be members in good standing. All dues and fees must be current at show registration.
2. Images are judged anonymously. If the photographer's name is on the matte, it must be covered upon registration.
3. Images must be black & white or sepia. Entrants can submit **two** entries. They have to tell the registration committee which one has their **preference**. Minimum frame size is 11"x14" and maximum frame size is 20"x24". Entry fee is **\$ 5 each**.
4. **The exhibit will have no more than 50 images. Every photographer who enters will have at least one image in the exhibit. If there are more than 50 images the registration committee will decide which of the (non-preferred) images will be returned to the photographer (of course the entry fee will be reimbursed). That image can be collected on the day of hanging.**
5. The back of each framed image must show the image title, the photographer's name and the image sale price (or the letters NFS = not for sale).
6. Images must be over-mounted using white and black mattes only. Double matting in a single color is allowed. Mattes must be proportional to the frame and borders must be at least 2" on all sides.
7. Only black metal frames are allowed. The frames require a hanging wire on the back. The hanging wire must be adjustable and must be 2" below the top of the frame. The images must be protected by glass or plexi-glass.
8. Entries must comply with Ormond Beach City Ordinance, section 15-12: Use of Cultural Facilities.
9. Entries must not have been shown in a previously-judged Casements Camera Club show.
10. In the event of manipulated image entries, the registration committee reserves the right to request copies of the original images, these original images have to be made by the photographer and cannot be clip art, generative AI or photographs obtained on-line or from other sources. Only images that are the work of the individual photographer may be submitted.
11. Sold images will remain on exhibit until the show is struck. Extraordinary situations for removal will be determined by the registration committee.
12. It is understood that the City of Ormond Beach, the Casements and the Casements Camera Club will exercise ordinary (reasonable) care to protect all artwork from damage, loss or theft. However, neither the City of Ormond Beach, the Casements or the Casements Camera Club is the insurer of the artwork. And the photographer, by registering a work for this show hereby releases the City, the Casements and the Casements Camera Club from all manner of causes of action, claims and demands based upon the failure of the Casements to exercise that degree of care toward the artwork that a reasonably prudent person would bestow on his own goods.

Cinematic Photography

Cinematic photography is a style that emulates stills or frames from movie scenes. It is described as *a highly effective storytelling technique that can create images with depth and feeling.*

There are several articles on the internet about ways to create a cinematic style photo. Pay attention to things like composition, color grading, angles, subject choice, and lighting. Whether portrait or landscape these photographs always evoke a mood, an emotional response. It should be something that the viewer can connect with so that they understand the story. Think about the narrative. What are you

trying to say in your image? What story are you trying to tell? It's suggested that color grading helps an image feel cohesive and establishes a certain look and feel.

Some movies are heading towards a darker, moodier look with deep shadows. In photographs, this may help obscure details that lurk in the corners. Too much information may confuse viewers and leave their eyes wandering around the photograph. Some suggest using a wide aperture to blur the background. But then other cinematic photographs have more dense images with layers and details. It goes back to the mood the photographer is trying to create.

Finally, everything in the shoot is part of the story that you're trying to tell so shoot and edit with that in mind.

<https://www.canva.com/learn/8-tips-give-photos-authentic-cinematic-feel/>

<https://photographycourse.net/cinematic-photography/>

<https://petapixel.com/2022/03/25/what-makes-a-photo-cinematic-how-i-forced-myself-to-see-differently/>