**Have you heard of Yamamoto Masao …** He is a
Japanese photographer born in 1957 and studied oil painting before he
became a full time photographer in 1993. Multiple sources have sited
his work to being like a haiku with a mastery of brevity and focus on
everyday details. I came across his name in a search about surreal
photography but this summary taken from https://ocula.com/artists/
yamamoto-masao/ may be of some help:

"Yamamoto Masao's photographs engage with, and demand from the
viewer, a concentrated and contemplative experience. Inspired by Zen
philosophy, the spiritual content of his images is often compounded by
their small scale. This results in an immersive and temporal quality that
also a reflection of the artist's outlook on the world. Masao describes
this relationship as a form of self-humbling and quietude that results in
an understanding of the world, rather than a recognition of the visible
that is accessible to all."
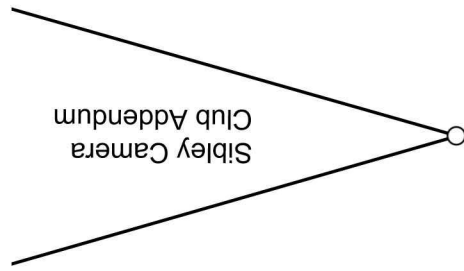
Sibley Camera
Club Addendum

In this issue …

Notes from the editor

The last newsletter I was an editor on was for the Permian Basin Computer User Group and used Microsoft Publisher to produce it. Times have changed so drastically since then and information is easier to access but even with a Facebook group page to post on I think this newsletter will be a valuable addition. I will need your help to make it a successful addition however and that will require input from the club members.

This particular issue is a sample of what could be in newsletter and isn't limited to this only. Would you like to have a semi-regular feature where you can share some ideas and observations then let me know. One issue I do realize can be how comfortable do you feel writing an article. I find the challenge of writing to be a creative exercise of organizing myself and presenting it in a clear and coherent manor; yet, I learn more in the process of writing because I do have to work as if I'm explaining the material to someone with a different mind set. Please feel free to practice those writing skills as you submit material for the newsletter.

I tend to think in terms of technical and analytical processes but you may not therefore your input will help add some much needed variety. Possible topics might be helpful tips and observations about your type of photography, best places to find birds or something else would be useful, or whatever you find interesting. This isn't just my project but belongs to the club in my opinion so your help will keep it going. Thank you for the opportunity to try this new adventure.

Malcolm McElvaney

Spot light on (your name here) – Do you post frequently or just enjoy reading the post material? There is no wrong answer here as not everyone has to be active but we all have a story of how we got into photography and what we get out of it. Is this just a hobby or did it become a business as well? Do you have a specific type of photography you prefer to pursue? If your new to photography then don't feel you can't be included as a spot lighted member or even more active in general since we all started out new to photography at some time along the way. We learn our craft in unique ways and have equally unique points of view so please share your unique story.

Beyond the photograph

Taken by Malcolm McElvaney. F/9, 1/100, ISO-100, 55mm, 9:32am. Monahans Sandhills State Park.

Some places I get the feeling of been there and done this already but the sand dunes can still surprise me. On September 27th at 9:32am this scene caught my eye and with the one lone cloud in the sky moving away I had to act quickly. I captured the scene as a bracketed set to play with in post processing but I wasn't looking for the scene as I walked it found me. What you see on this page was brought out in post processing and a discovery I found on YouTube. Mind-Blowing Realistic Shading Tricks (https://www.youtube.com/watch?v=6vapw6n6FyU) covered a drawing topic but introduced me to Lambert's emission law which I applied as a curve to bring out the details I needed. Inspiration comes from many places and every image will teach you something new as you try to bring out its potential.
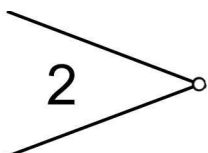
How many D's in your photography?
by Malcolm McElvaney

Building an article around a question is quite a challenge but it started out in the context of explaining stereoscopic (3D) photography in terms of regular (2D) photography. So D initially meant dimensions as is in (x, y, and z) but I could include time as another dimension I suppose. Expanding this one element further again I considered point of view as a possibility so at this stage D might as well stand for the details captured in the photo. A focus on detail actually fits into the mind set of the photographer since styles and approaches are as unique as each photographer.

Thanks to the digital age images taken are more disposable and there is more freedom to experiment and learn but when you have a limited number of exposures as film is still an option then planning and attention to details plays a more important role. I am more of an opportunist and capture what I find with no particular plan in mind usually but might alter the rules I apply for the session just to experiment. Others in the club will plan and wait for just the right moment to capture the best picture possible. Most of us will have a type of photographer we prefer to pursue and develop the skill sets to master it better. The end result of all our endeavors is a photograph that is the sum of all work put into it to be appreciated by varying degrees as it is viewed.

Each type of photography will have its own set of challenges and established aesthetics that make a photo fit in that genre. How closely the "standards" are followed may not matter in most situations but we will have these in mind as a scene is selected and filtered through it. Other types of photography will be more subjective because it is harder to define and create standards for them like surreal and abstract photography but allow us the freedom to just experiment. The details each genre focuses on will vary; for example, the maximum depth of field may be more important in a landscape but a shallow depth of field allow for the subject of a portrait to be spot lighted. I want to briefly cover some of the constructs I have used to visualize some of these details and see them in new ways.
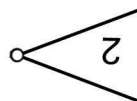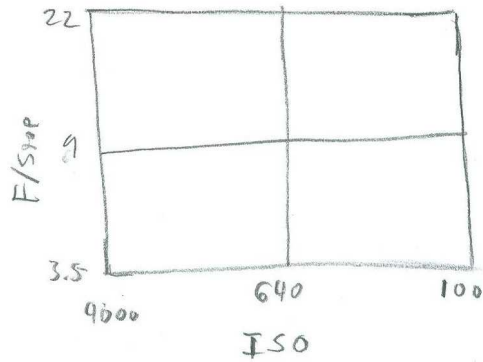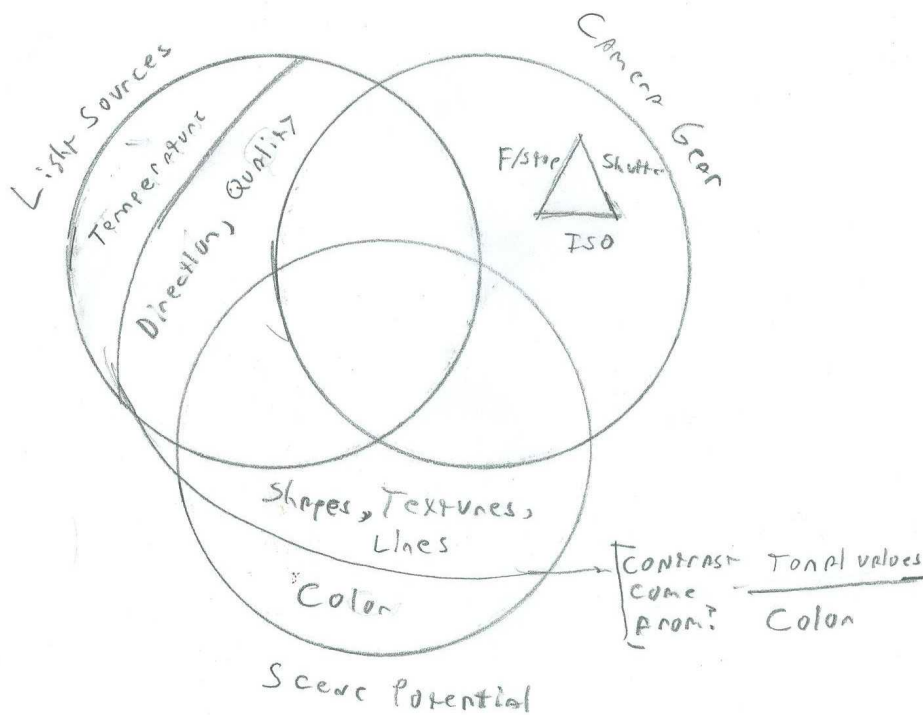
(F/Stop and ISO) It was during a full moon walk I was using ISO-800 and highest F/stop of 4.0 maximum but on one shot I increased the f/stop and used an even longer exposure. The accidental combination (for me anyway) was my clearest picture but also sparked the idea of working with opposite effects. I charted it out and found patterns I had not seen before. I posted my results as a PDF on the group site as "Understanding photography by a new model" if you want more information. For my camera when ISO is set to auto the range used is 100 to 3200 so going up to ISO-4000 works well.
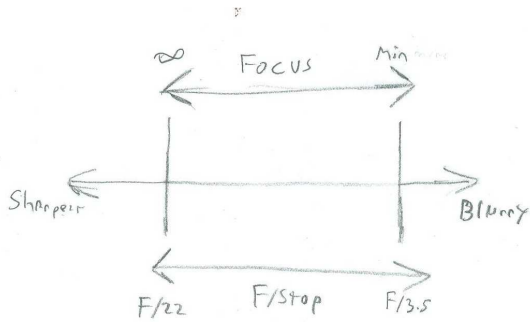

(Focus and F/Stop) These relate in terms of the focus achieved as a higher f/stop # has greater clarity and depth of field while a lower f/stop # is more shallow and blurry. Where you focus in the scene will have the obvious effect and in combination with f/stop can create some creative solutions.

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Light Sources — Camera Gear
Temperature
Direction, Quality
F/stop — Shutter — ISO
Shapes, Textures, Lines
Color
Contrast Tonal values
come from? Color
Scene Potential

(Overall scene) I developed this venn diagram for a talk on seeing in black and white but many details beyond the exposure triangle are also present. Grouped into light sources, scene potential, and the camera gear used the multiple aspects made better sense to me as the relationships between them is easier to see. So what details are included on this diagram is the temperature of the light, quality of the light, direction of the light, colors in the scene, and the shapes, textures, and lines in the scene. Where the contrast in the scene comes from maybe the color or the underlying tonal values.

(Overall scene) – Mise-En-Scene is a model used for movies and combines individual elements to develop a well rounded scene. By definition it is the placement of actors and scenery on a stage for theatrical, film or television production using those elements to match your vision. The props, set design, costumes, make up, color, lighting, blocking, framing, lense, sound, frame rate, and music falling into a more naturalistic world view or theatrical at the other end of the scale.

Being a visually oriented person I tend to draw out and try to figure out a problem as I work it over in my head so the tools I showed you make sense to me. Seeing the bigger picture and asking questions work for me over all as well so what works for you may vary but I would like to encourage everyone to try new genres of photography and break the rules on purpose just because you can. Those accidental pictures can sometimes be the clue to new creative camera settings and processes. Here are some ideas I've put into
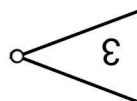
practice.

While not inspired from photography I was exploring how the horizon line works in drawing and the idea of a moving horizon line occurred to me. Another full moon walk presented an original reason to take pictures and try this concept out. I treated the moons position as it was rising and setting as the new unfixed horizon line with one picture taken hourly composed from where I was at the time. The land changed position but the moon stayed in same place across all my pictures. A simple idea with visually complex results.

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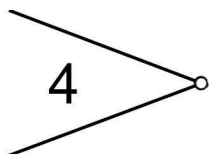
Related to one of the original D's I was exploring what would an 1D photograph look like but the idea of walking into a scene and compositing the slices at different distances in was the answer to it.