



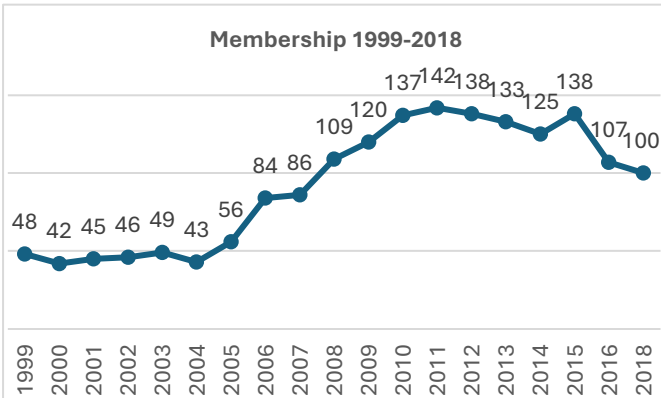
Club Notes for March 2025

SPRING IS AROUND THE CORNER!

There are many indoor and outdoor opportunities for “shooting” in and around Columbus as winter turns to spring but keep an eye on event calendars—some of the exhibits and experiences are changing over as the seasons change. For example, the Columbus Museum of Art exhibit “Brick: The Creative Art of LEGO” closes on March 13th. The orchid show at Franklin Park Conservatory is open only until March 9th. The reduced winter rate at the Columbus Zoo and Aquarium end March 14th. Special winter tours at The Wilds continue through April 30th (the Beginner Birding Tour goes through May 18th). Check the Columbus & Franklin County Metro Parks website for scheduled activities (like maple tree tapping March 1st) and locations where you can document the changing season. The Arnold Sports Festival is February 27-March 2. The Dublin St. Patrick’s Day Parade is scheduled for March 15th. If you want to go a little further afield, the annual Hinckley Buzzard Sunday marks when buzzards come home to roost—many festival activities surround this rite of spring (March 16th this year). So, no excuses—dust off that lens you rarely use, try something different in the weeks ahead. Invite other club members—you can find one another’s contact information on the members only section of the club website.

Part 2: Westbridge Camera Club History

As promised in the January-February newsletter, and thanks to Rick Barteldt, we have data concerning the club’s more recent history in membership trends. You may recall this graphic from the last newsletter:



The graph for 2019-present (2025) appears similar in numbers and variability compared to the prior decade. From what a couple of other clubs

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(club history continued)

are experiencing, our membership is relatively robust. The club’s leadership is interested in continuously learning how our membership is best being served, new ideas to explore, and how members might continue to be engaged in club activities. The club leadership team is meeting on March 13th—if you have thoughts, questions, ideas, or other input, reach out to the President (Frank Begun) or other board members to have your voice heard.



Seeing It In Black & White

Does this sound like you? Each month, in preparation for our club competition, you scour your collection of images to see which ones you can possibly make into black & white prints to have two more entries. Right? Feedback from our January judge, Eric Albrecht, can get us rethinking this approach. On a couple of color images, he suggested presenting it in black & white since the bit of color in it wasn't doing anything for the image. On the flip side, watching competition prints passed on the easel, some of them may not quite make sense in black & white; sometimes it seems that the story told by color is missing. This month we are offering insight into black & white (or monochrome) photography at the suggestion of one club member responding to our request for topics you'd like to read about in the newsletter. any thanks to Skip Kremer and Mark Fohl for their studious contributions! Other parts of this article come from Photography 101 MasterClass content.

Black & White (or Monochrome): What's The Big Deal?

In the world according to Mark Fohl: If you have to ask that question, you may not understand the answer. But there are reasons to consciously create black & white rather than color photos. One of which is history, or nostalgia. For about a hundred years after photography was invented, all, or at least most photos were black & white or some form of monochrome. Some folks like the idea of bringing back the old, the traditional. Many beautiful photos were created back then, and beautiful black & white photos can be made today.

Second, sometimes, color gets in the way. For example, sometimes the colors don't "go together" or the colors are distracting, so having no color is better. Landscapes with rocks and water are an example of subjects that might be more interesting in black & white than in color. Likewise, some urban shots and shots of trees where the structure of the tree is the main subject might best be presented in black & white or monochrome. Emphasizing textures, patterns, and/or structure, along with tones of gray are solid reasons to make a beautiful black & white image.

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(Black & White/Monochrome continued)

One of Mark's main reasons for shooting black & white is that he likes the process of shooting, developing, and printing film. He likes the results that he gets. He believes that black & white photography is neither better nor worse than color photography. They simply are different. And film photography is neither better nor worse than digital photography. They are different. Mark prefers film photography, and he prefers black & white photography. Just a preference. An *Artsper Magazine* blog discusses many of Mark's points in a story addressing why artists choose black & white: in modern photography, black & white over color becomes "a very conscious choice." Rather than going for realism with color, consider the artistic aspects of black & white (or monochrome). As Mark indicated, focus on composition elements like tone, texture, light, contrast, and form. The results can be far more emotive, moody, mysterious, or theatrical.

Black & White vs Monochrome: What's The Big Difference?

According to Peter Dam in *Expert Photography* blog (October 18, 2024), the two terms are not synonymous though often used interchangeably. Monochrome photography involves using variations of only one color—shades of blue or green, for example. Vintage sepia photos are a form of monochrome photography. Black & white photography is a class of monochrome, as well—it uses tones of gray throughout, from none (white) through some, to pure black. Hence, this is often referred to as grayscale (or greyscale, depending on country of origin).

Black & White/Monochrome: How?

Mark's approach is to use materials that

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(Black & White/Monochrome continued)

do not capture color: through film, developing, and printing. Peter Dam suggests two pathways to explore: (1) in-camera and (2) post-processing.

Digital in-camera monochrome photography involves setting up a shot to only include tones and tints of a single color. He offers close-up photos of leaves as a natural green monochromatic photo or close-up of a mushroom's monochromatic yellow-browns. Sometimes blues are all that appear in a sky/water image. Some cameras have settings that allow in-camera monochrome shooting—it might be worth experimenting as to whether you like that feature or prefer to use post-processing strategies. In Nikon, navigate to Picture Control menu; in Canon, it is called Picture Style menu; Fuji seems to have a monochrome and ACROS setting (for different versions of black & white); Sony you can use the Creative Style setting. Cell phones may or may not have these kinds of options.

Post-processing is where many of us turn (and possibly fail) in creating black & white/ or other monochrome images. Lightroom and photoshop have routines available for converting an image globally, but also sliders for being more selective in controlling specific tones. Photoshop, for example, has several methods for making these conversions: camera raw sliders, creating a black & white layer, desaturate (a global change), and separate tone sliders for each hue range within a black & white adjustment routine. Note that you have the most control if the image you are working is in "raw" format rather than the already partially compress jpeg format—you have a lot more data with which to work.

Skip Kremer recommends becoming familiar with Vincent Versace, author of a best-selling book, *From Oz to Kansas: Almost Every Black and White Conversion Technique Known to Man*. In this book, Versace examines over a dozen of the most effective ways to convert color images to monochrome and states: "The ability to create a stunning black and white image remains one of photography's greatest and most aspirational skills. Being able to "see" in black and white is an enviable capability, and a well-crafted black and

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(Black & White/Monochrome continued)

White photograph remains the finest of the fine arts."

In digital conversion, the one-step approach of simply desaturating (removing color globally, across the board) is seldom going to produce an elegant black & white image. The digital strategies that are best considered have you working with tonality (tone), contrast, curves, levels, and filters in thoughtful human-controlled decision-making. Many photographers utilize routines in Photoshop, Lightroom, and other programs.

Skip has discussed using Nik Silver Efex for digital monochrome (black & white) conversion. It is a free plugin to the Google Nik Collection but can also be hosted as a plugin to Lightroom, Photoshop, Capture One, Affinity, PhotoRaw and other software you may already be using. (Their website describes Nik Silver Efex as "the world's favorite black and white photo editor.")

This particular plugin allows global adjustments to an image (seldom ideal), as well as adjustments to individual color channels (red, green, blue/RGB). In addition, it allows a user to selectively adjust features such as luminance (dynamic brightness) in different areas of an image. This allows you to maintain detail in both shadow and highlight areas of the image—fine user-guided control. You can adjust contrast more intentionally with "amplify white," "amplify black," and "soft creative" controls. Other feature controls are included—too many to mention in this introduction.

Bringing digital conversion closer to film, Skip notes that the plugin offers digital versions of five color filters typically used in black & white photography, each of which can be adjusted for hue and intensity. It also offers over two dozen "film type" emulations.

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(Black & White/Monochrome continued)

After referring us to the Silver Efex User Guide for more information, Skip offers several suggestions.

- (1) Use a large desktop monitor for these subtle edits as many can be overdone;
- (2) Avoid introducing artifacts and halo effects in your images;
- (3) Make sure your image is in 16-bits mode for fewer chances of unwanted banding associated with importing 8-bit versions;
- (4) Powerful, rich color images may translate into powerful monochromes (but not all do—be intentional and selective);
- (5) Apply noise reduction BEFORE importing into Silver Efex;
- (6) Choose the right paper and printer settings for optimal black & white image results;
- (7) Think about the relationship between the main subject(s) and their background in evaluating an image for conversion or in-camera creation—called the figure-ground relationship. Train your eye to recognize shapes, textures, and light in monochrome.

All of which brings us full circle, back to Eric Albrecht's comments: consider the reason for an image being color, black & white, or monochrome before working out the "how."

Educational Programs

Donna Winters and our Educational Committee scheduled Leonardo Carrizo for the March 3rd meeting. He is a multimedia photojournalist who specializes in visual storytelling. His work appears in a wide range of publications, and he works with a range of individuals and organizations globally. Carrizo is a lecturer in The Ohio State University's School of Communication, and he is a National Geographic Student Expeditions trip leader—recently to Iceland, Ireland, Barcelona, Peru, Ecuador, and Galapagos. His storytelling focuses on people, culture, and environment; he is a founding member of ComCiencia (Communication and Science) Center in Ecuador, working with biologists to show the relationship between environment, wildlife, and people. His presentation will explore travel photography.

Club member Karen Randall Scott is our April 7th

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(Educational Programs continued)

Presenter, explore The World of Bugs with us. She has photographed some absolute wonders of the bug-world!

Club Competition Notes

The March competition theme is "Square Format" and our judge will be Mat Marrash (not Ardine Nelson as previously published). Mat has contributed to the club in many ways over the years. He is a strong proponent of film photography and co-hosts a twice-monthly podcast, "The Film Photography Podcast." A digital gallery of his work can be viewed at <https://marrash.com/work> and includes subjects such as Polaroid, Hocking Hills, infrared, Ohio, and barbershops.

The April competition is an "open" themed event. Our judge is Earl English, someone who has presented and judged for the club in the past. Earl is a fine-art photographer, particularly noted for his flower photography—they constitute a significant portion of his digital gallery at <https://www.ehenglishphotos.com/-/ehenglishphotos/galleryIndex.php>

The May competition will be our year-end salon—see the special guidelines concerning submission rules on the club website. You may want to begin sorting your honorable mention and scored images, as well as those you wish to enter in the salon. Even if you did not have any scored images this year, you may enter up to two each in your digital, color print, and monochrome/black & white print categories.

Additional Opportunities

Club Vice President John Butterfield has arranged the next and season's final group photo feedback session for **Wednesday March 26th from 7-8:30 at the Old Worthington Library, located at**

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(Additional Opportunities continued)

820 High St. The feedback group is limited to 15 participants—RSVP to jbutter@columbus.rr.com FYI—we have seen results of these meetings in our club competition submissions!

March is also a month with a 5th Monday. This means we have a digital critique night open to us! Watch for messages about how/when to upload your images for critique. This is not a formal judging with scores and points—it is an opportunity for members (not in the “Masters” division) to receive feedback that supports us in improving our competition submissions. We learn a great deal from the feedback that others’ images receive, not just from our own images. See you on **March 31st 7-9pm** at Midwest.

Member News & Updates

John Butterfield reports on the February/March Griswold Center Exhibit (in Worthington where our club used to meet before moving to Midwest). Twenty-one club members have their images on display on both the first and second floor, now through March 30th at the Griswold Center (777 High St., Worthington). Hours are Monday – Friday from 9am to 4pm. Club member Cheri Brent made the arrangements for this exhibit. Participating members and their image titles are:

- Gerry Allen, “DQ”
- Cheri Brent, “Under the Boardwalk”
- John Butterfield, “Keep Holding On” and “Through the Kitchen Window”
- Carrie Cartwright, “How does perceiving the stillness of a tree make you still?”
- Mark Collins, “Misty Morning”
- Joyce Fasone, “Wash Day (Whites)” and “Wash Day (Darks)”
- Lee Flasche, “Color of Fire and Smoke” and “Sunset Mirror”
- Mark Fohl, “Garage Door and Shadow”
- Robert Formetelli, “Peppercorn” and “Peppercorn B/W”
- Jon Harvey, “Amish Farmer”

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(Griswold Center Exhibit continued)

- Jay Heiser, “Tokyo Brooms”
- Phyllis Hollifield, “Strolling through Cinque Terre, Italy” and “Resilience”
- Roberta Kayne, “Sandwich Bay: Namib Nankluft Park Namibia”
- Angela Manno, “Santa Fe, NM”
- Whit Martin, “Mushroom Garden” and “Mushroom Garden 2”
- David Norris, “Wind, Water and Stone”
- Stephen Organ, “Foggy Morning” and “Antrim Park”
- Tim Patterson, “Eagle in the Snowfall”
- Molly Selan, “Lavender Dreams”
- Linda Ulasiewicz, “Guarding the Fall”
- Donna Winters, “Eagle Has Landed” and “Fields of Gold”

Congratulations to one and all!

Pre-Meeting Dinner Meet-Ups

A group of club members meet for dinner prior to the club’s Monday night meetings. Connect with Jim Urzykowski to find out where the next meet-up will take place and let him know so they can reserve a seat. Jim can be texted at 614-935-8703.

Become a Newsletter Contributor

Audrey Begun and John Butterfield encourage club members to submit ideas, outlines, topics, suggestions, or actual article drafts for inclusion in future newsletters. We will assist in the writing and editing as desired. Please submit items and ideas to audrey.begun@gmail.com or jbutter@columbus.rr.com .

We’d love to continue tapping into club members’ expertise and experience in creating newsletter pieces.

Wait—this is not the end...
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You might recall the “fun” survey about your favorite piece of equipment (Sue Day’s idea). Here are the results we generated. Thinking about your next birthday present request?

Person	My favorite piece of equipment is...	because....
Linda Alvarado	my Nikon Z7ii	it’s a Nikon!
David Baldinger	Peak Design anchor connections	I am able to easily correct my Peak Design camera strap to any other camera body, bag, etc.—lots of flexibility
Audrey Begun	bifocal contact lenses	they don’t fog and allow me to see my camera settings (especially under water), macro subjects and distant subjects
Charles Bowden	my camera	it fits my hand very well (lots of cameras do not) and I can customize many of the buttons to suit my needs
Mark Collins	neutral density filter	it lowers the light allowing more control of the image
John Essig	my neutral density filters	I can take long exposures while I sit
Joyce Fasone	my 5-year-old iPhone SE	it’s always with me, it’s easy to use and the image quality is good
Lee Flasche	my 65mm f/2.8 macro lens	it focuses 1x to 5x—it’s just great to see real fine detail
Christie Holmes	my Nikon 18-300mm lens	it is a super versatile, great lightweight, small travel lens
Jeff Sagar	an L-bracket	it allows me to change the camera orientation (landscape to portrait or portrait to landscape) so I can shoot horizontal or vertical without changing position of the camera relative to the subject
Karen Scott	my 100mm macro lens	I am fascinated by the tiny details in insects, plants, and other random subjects
Whit Martin	my strobe lighting	these pieces allow me the greatest freedom to be creative
Libby Rosen	fanny pack with 3 compartments	I have a place for card holders, charged and uncharged batteries, plus lens wipes—I can also support long lens on it while walking
David Troyer	wrist strap	easy to carry, readily available—neck straps allow the camera to bounce too much when I walk
no name	the camera	without it you can’t take pictures
no name	my tripod	I want my images to be as sharp as possible, especially in lower light conditions. Unless it is impossible to use, I always use a tripod,