

# SHORES CAMERA CLUB **FOCUS**

**NOVEMBER 2009**

THE MONTHLY NEWSLETTER OF THE SHORES  
CAMERA CLUB WHICH MEETS IN DAYTONA  
BEACH SHORES, FLORIDA.

## **Featured Picture of the Month**



**“SURF’S UP”**

**Beginner Safari  
1st Place  
Terry Kern**

## **November Program**

November 12th

**Raphael Torres, Digital Photography  
Instructor at the Art League of  
Daytona Beach will be our speaker  
and judge. He has graced our  
membership with programs and**

**workshops for years, most recently  
last month for our Workshop. Those  
of us who were there learned a great  
deal and couldn’t wait for a return  
visit. So luckily we were able to have  
him return so soon and promises to be  
another great learning experience.  
He will be instructing us on how to  
take pictures with a flash so that  
“they do not look like they were taken  
with a flash”. He will also judge our  
pictures AND tell us what he saw in  
each one that inspired him to choose  
it. It should be a great meeting and  
we hope to have a great turnout.**

## **President's Message**

**To all Camera Club members and  
potential members  
I can not tell you all how impressed I  
am to see so many new faces in the  
crowd over the past few meetings. It is  
truly an honor to be in a club where  
everyone is receptive and including  
with all the members. Lois has been  
doing a great job with new member  
coordination and all the committee  
members should be congratulated for  
their roles inside the club. Simon  
Davies has been acting as our in club  
photographer alongside Barbie  
Marland so again thank you both. Bill  
Sacramone is stepping down from his  
position on the committee due to some  
family issues (Bill we wish you the  
best and hopefully see you soon) Jan**

Letzring will be taking over for him, Jan has been doing a phenomenal job with the workshops and I am sure she will excel in presentations. The club will need a member to take over workshops. The committee nomination form that I e-mailed out can be brought to the next couple meetings. If you have any questions please e-mail or call me, and I will do my best to iron out any problems. November we will be having the "fun" contest (Halloween is the topic) again for a chance to win a \$25 gift certificate. Any questions regarding this category call Amy Holley, Lois Porter, or myself. Regarding the auctions that will be taking place at the end of this year. Our members will have first look at all the items that have been donated, if any item does not sell or can not get a decent amount brought in the item will be listed on ebay. We are asking all members to donate any camera gear, materials, or any items they feel are relevant that you do not use or want anymore. All money collected will be used for the club. We have a couple large ideas that we are working on that will benefit the club. One idea is to get a huge name in photography (i.e. John Moran) to talk to us and another idea is to rent a bus and take any member that wants to go on a safari out of town. There are several ideas and avenues that we can discuss and possibly take. If you have any suggestions or ideas please let any

one on the committee know.  
Thank You All Again  
Jason Holley  
SCC President

## Subject Themes for 2009

November-----Geometric { a form of characteristic straight lines, bars, crosses, zigzags, etc. }  
December-----Texture { character of threads, fabric, structure of a surface, rough texture, etc. }

### 2010 Categories

February...Decay [gradual decline or rotting away--ex. old buildings, rusted car, etc]  
March...Hats  
April...Faces [can be human, animal or inanimate]  
May...Silhouette [any dark shape or figure seen against a light background]  
June...Fragments [a piece of something; part of a whole-- ex. car headlight]  
July...Cemetery  
August...Wheels [anything like a wheel in shape, movement or action]  
September...Insects or Bugs  
October...Color Purple  
November...Trees  
December...Photojournalism [news stories presented through photographs--ex. accidents, memorial services, park openings, etc]

### "Just for Fun" quarterly-ish categories

November 2009-----Halloween  
February 2010----Christmas  
July 2010----Travel  
November 2010----(non specific) Holidays

## Competition Winners for October

### ADVANCED ASSIGNED

1. Joan Robinson
2. Ron Tucholski
3. Kristi Hartley
4. Joan Robinson

### OPEN

1. Kristi Hartley
2. Amy Holley
3. Marlene Daily
4. Joan Robinson

### SAFARI

1. Ron Tucholski
2. Bob Krakosky
3. Joan Robinson
4. Ron Tucholski

### BEGINNER ASSIGNED

1. Terry Kern
2. Kyle Berris
3. Lois Porter
4. Brian Hammersley

### OPEN

1. Kristin Jorolemon
2. Simon Davies
3. Jim Hawley
4. Terry Kern

### SAFARI

1. Kyle Berris
2. Ed Lutman
3. Marsha Tucholski
4. Darrel Daily

## YTD Competition Points

### ADVANCED POINTS

1. Joan Robinson	106
2. Stephanie Toups	103
3. Amy Holley	86
4. Marlene Daily	83
5. Bob Krakosky	80
6. Jason Holley	77
7. Ron Tucholski	72
8. Kristi Hartley	64
9. Steve Underwood	49
10. Charlie Brockenbrough	32
11. Ann Dahm	27
12. Frank Castellano	20
13. Barbie Marland	10
14. Mary Gerlach	9
15. Larry Crivelli	6

### BEGINNER POINTS

1. Marsha Tucholski	102
2. Kyle Berris	84
3. Lois Porter	80
4. Jim Hawley	54
5. Simon Davies	49
Darrel Daily	49
6. Brian Hammersley	46
7. Andrew Makal	44
8. Ed Lutman	41
9. Lillian Colella	40
10. Sally Campagnone	39
11. Terry Kern	35
12. Tom Porter	34
13. Jennifer Davies	33
14. Kristin Jorolemon	31
15. Rich Tully	29
16. Bill Sacramone	24
Maxine Sharp	24
17. Kim Rinkinon	21
18. Kathleen Turley	19

### November Workshop

There will be none this month.  
Instead have a

### Happy Thanksgiving

### Amy's "Just for Fun" Project

Will be this month. It is entitled Halloween. Bring it to our November 12<sup>th</sup> meeting. The prize will be a \$25.00 Kingston gift card.

### The November Safari

November 22nd

17th Annual Deland Fall Festival of the Arts  
Time: 10:00 A.M.

Address is on Woodland Boulevard in  
Deland

Parking close to the outdoor exhibits  
FREE

Look for Amy & Jason Holley at Booth #  
203

There will be quite a variety of clay, jewelry,  
photography,  
graphic pencil, glass, mixed media,  
paintings, sculptures,  
and wood.

The judges are experienced in the art world  
and photography  
coming from NY, and PA.

We can meet to eat if anyone is interested,  
let me know where ,  
but we have a Chinese Buffet place we like.

### Coming Safari's

December Safari  
December 6, 2009

Port Orange Christmas Parade  
On Dunlawton Ave from Nova to  
Ridgewood.

Just let me know if you plan on going cuz  
there are many places to be on the path of  
the parade so we will not probably meet  
anywhere. It will start at 2 p.m.

January Safari

January 24, 2010

Native American Festival

10:00 A.M.

At the Casements

\$6 for adults and #5 for Seniors, Child \$4

### Club Shirts!!!!

Frank Castellano has come up with an offer  
I couldn't refuse. A club tee shirt. Neat!  
For \$10 he will bring you a white collared T-  
Shirt, with or without a pocket, Embroidered  
with the name of the club.  
email [cast9326@bellsouth.com](mailto:cast9326@bellsouth.com)  
or see him at the meeting to order.

### Joan's Photo Tips

by Joan Robinson

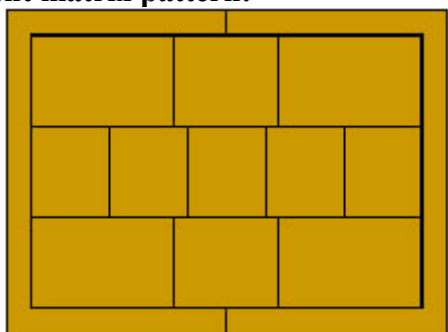
We have all heard the comment, "well, I'll  
just fix it in Photoshop". I'm not too sure  
about you, but I would rather spend my  
time in the field shooting than in front of the  
computer fixing images. One of the best  
pieces of advice I ever heard, whether  
shooting film or digital is "get the exposure  
correct when you take the picture". If you  
do this, you will not need to "fix" it later. To  
get it right forst, we'll look at the metering  
modes available in today's digital SLR  
camera bodies.

Most digital SLR's have followed their film  
predecessors in having a variety of metering

modes. The three basic ones are matrix or evaluative, center weighted and spot. In the case of numerous Canon bodies, the engineers have added a fourth they call “partial”. This fourth one is really a variation on the spot meter capability.

The “meter” in the camera is really a combination of the light sensors and the computer’s microprocessor. The processor takes input from the sensors and computes the exposure based on the sensor light readings, the aperture setting, shutter speed, focal length, and a lot of data stored in “look up tables”. Let’s look at each of selectable metering modes of the sensor and consider how to use them most effectively.

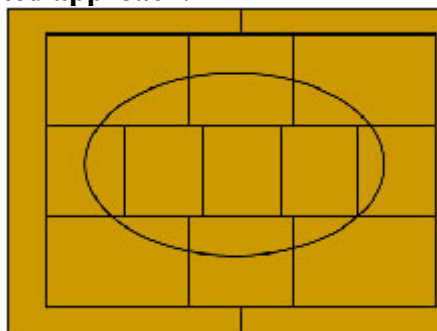
Matrix or evaluative looks at the entire image divided into a number of segments. In the case of the Canon 40D, there are 35 segments or zones evaluated. Here is an example of the zones in a simpler, 13 segment matrix pattern:



As you can see, the zones are not uniform, but are designed to give the camera’s processor information according to a “best case” for normal compositions. Normal is defined as average distribution of light, medium and dark tones. Matrix is usually good for front lit scenes, or scenes with minimal contrast or a moderate mix of light and dark tones.

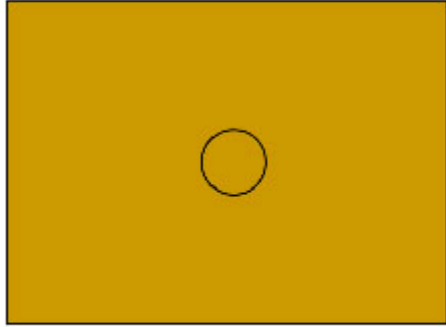
Center weighted and partial modes look at the entire scene but give substantially more “weight” to the center. Typically, 70% of the information from the center area and 30% from the periphery are used to calculate exposure. Here is an example of the center

weighted approach.



Center weighted exposure is probably one of the better tools we have. This mode uses a lot of the experience developed over the years of film shooting. Center weighting, along with the exposure lock feature on the camera, provides a very good tool for getting the best exposure possible. This mode is best for scenes with highly directional light, a scene with very bright sections and very dark sections, like a landscape with bright sky and dark foreground, and high contrast scenes. To most effectively use center weighting, while controlling over-exposure, always include the brightest area in the center (biasing toward the highlights). Take the reading in manual or any of the creative exposure modes (shutter or aperture priority) and lock the exposure with the AE lock. Then recompose and shoot. A word of caution, this mode, like any other, averages to middle grey so you may need to compensate for very white or very black subject matter.

Spot and partial metering looks at a small part in the center of the frame. All exposure information is calculated from that area. This metering mode is very good for subjects that are in shadows, where you need to control or saturate highlights, and high contrast scenes.



**Spot**

Spot metering also averages to middle grey so you may need to compensate or look to use white balance to get a correct color rendition.

Next time you're out shooting, try these different metering modes, consider the lighting of the scene and take a few notes on which mode you selected for each shot. Consider adding some comments on why you chose that mode, and see how your images come out. Do this a few times and maybe you'll spend less time in front of the computer and more behind the lens!

## **5 Things You Should Know About Your Camera's LCD**

You will be amazed at what you can really do with your camera's screen.

By Kathleen Davis Posted September 21, 2009



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### **1. What You See May Not Be What You Get.**

If you shoot RAW, the LCD actually shows you the JPEG preview. So don't panic if the color, contrast, and exposure aren't exactly what you were looking for—your file will contain more data and be more flexible. On the other hand, the LCD image may look better than your final print—images on LCD screens often seem brighter and sharper because they are smaller and backlit, so some exposure and focus issues may not be detectable.

### **2. You Can Zoom In To Check For Problems.**

LCDs on both compacts and DSLRs almost always let you zoom in on areas in an image. Use yours to check for sharpness and depth of field.

### **3. It Can Help You Compose Your Picture.**

Many cameras allow you to place grid lines over the image on your LCD during live-view shooting (and sometimes during playback). Use this grid to make sure your horizon is level, remind yourself not to place your subject squarely in the middle, or check to see that buildings aren't keystoneing.

### **4. It May Display Histograms For Both Exposure And Color.**

The exposure, or luminance, histogram graphs the tones in your image from shadows (on the left) to highlights (on the right). The higher the peaks on the

histogram in a given spot, the more pixels of that tone there are in your photo. A warning will blink over the areas in your image that are overexposed.

Many cameras also have RGB histograms—three separate graphs for each color channel. Find them in the custom functions or via the Info menu. These work the same way as the exposure histogram and can help you figure out if you're losing detail in a particular color. Color histograms can help you make your black-and-white images look better, too. For example, if you're shooting a red rose, check that your tones aren't clipped in the red channel to get the cleanest image when you convert to monochrome—otherwise the reds may lack detail.

#### **5. You Can Modify The JPEG Preview Of A RAW File Without Changing The Image File.**

The LCD allows you to preview different versions of your image. For instance, you can compare how the image would look set for “natural” versus “saturated” color, or check it out with more or less contrast.

Shooting JPEGs? You can modify the file itself through controls on the LCD.

## **Subject: help for not shaking too much**

### **1. Elbows In**

As often as possible pull your elbows in to your body and exhale completely before depressing the shutter. When you're working with a wide aperture or low shutter speed (or both), even a breath can introduce shake. Pulling your elbows tight to your body can really help keep you steady. I also press my elbows firmly into my chest for

even greater stability.

### **2. Raise Your Left Shoulder....**

I am definitely a right eyed photographer, but this tip that I learned from “[The Moment It Clicks](#)” by Joe McNally, requires that I shift for a moment to my left eye.

What I'm doing here is raising my left shoulder, and bracing my left elbow into my rib-cage (no arrow for this one). For further stability, you can pull your right elbow in to your chest. As always, exhale completely before depressing the shutter to avoid introducing shake.

### **3. Create a Tripod With Your Knee**

You can create your own tripod by resting your elbow on your knee while in a seated position. Again, bring that other elbow in for greater support.

### **4. Lay Down**

These two images illustrate perhaps the most obvious way to avoid shake without a tripod. Lie flat and let the lens sit directly on the ground. The problem with this is that you're likely to have quite a downward tilt to the lens and unless you're aiming to photograph the pavement, you probably won't end up with the shot you're hoping for. In the first image you'll notice that I placed my hand flat against the cement and balanced the lens on top of it to give myself some height. In the second image you'll see that I created a fist with my hand to give myself even greater height.

### **5. The Machine Gun Hold**

This next technique is sometimes referred to as the machine gun hold. I rarely use this technique as I find it awkward and difficult to maintain for more than a second or two. Just because it doesn't work for me, doesn't mean it won't for you. . . give it a try.

### **6. Cradle It**

In this next image you'll see that I created a sort of cradle for the lens between my shoulder and my wrist. I also stabilized the hold by balancing my elbow on my knee.

**Put your camera on a steady surface, such as a table, a wall, anything solid that won't move.**

**Lean yourself on a wall or a lamppost.**

**Get closer to your subject, the less you have to zoom, the less your lens will shake.**

**What you refer to as the "machine gun" position (I'd call it "foxhole supported" :) ) works well leaning up to something and is very steady. You lean your body up against the wall / side of the car / etc. and drape your left arm and shoulder against the top, pivoting your right shoulder to point the camera. Actually most of these have very much in common with shooting positions except #6, which doesn't look real steady to me.**

## **Most common mistakes people make when taking digital pictures:**

### **1. Not knowing your camera**

**If you never read your digital camera's manual and learn its features and how to use them, you won't be able to make the most of it.**

### **2. Not using a tripod**

**Tripods allow you to take the sharpest pictures even in low light. Use one as often as possible.**

### **3. Not giving the camera time to focus**

**Digital cameras need time to properly focus and get the right exposure. It can take a fraction of a second or a couple of seconds. Account for this when taking pictures.**

### **4. Relying too much on zoom**

**Using the camera's zoom feature makes the picture grainier. Get as close to the subject as possible.**

**5. Taking pictures against the light  
This makes the subject dark and the background too bright.**

### **6. Relying too much on the flash**

**Natural light gives the best pictures, so use it as much as possible. Flash tends to make images look harsh.**

### **7. Not taking enough pictures**

**It's almost impossible to take the perfect shot at one try, so take many pictures. With digital photography, this doesn't cost you extra. Try different angles and compositions.**

### **8. Always putting the subject dead center**

**Learn the rule of thirds in composition, and you'll have more interesting pictures.**

### **9. Forgetting to check the horizon**

**When taking pictures with the horizon showing, make sure it's level.**

### **10. Selecting a low-resolution setting**

**Your camera will allow you to select different resolutions. Don't be tempted to choose a low resolution just to save on memory space. Instead, buy additional memory for your camera and always take your pictures in high resolution.**

### **11. Trying to take too much**

**Don't try to include too many things in one picture, such as people and scenery. A picture is more effective when it's focused on a single subject.**

### **12. Not using the camera**

**You'll never know when a good photo op will come up, so have your camera with you at all times. It may seem like a lot to think about, but with practice, these things will become second nature.**

## Shores Camera club Officers

### President

Jason Holley [jph1206@aol.com](mailto:jph1206@aol.com)  
386-682-0465

### Vice President

Tom Porter [tporter762@earthlink.net](mailto:tporter762@earthlink.net)

### 2nd Vice President

Bill Sacramone [bill.sacramone@yahoo.com](mailto:bill.sacramone@yahoo.com)

### Treasurer

Ron Tucholski phone 788-5611

## Shores Camera club Committees

Print - Amy Holley [vertle0723@aol.com](mailto:vertle0723@aol.com)

Marlene Daily [mdaily@cfl.rr.com](mailto:mdaily@cfl.rr.com)

Steve Underwood

[thebioguy@earthlink.net](mailto:thebioguy@earthlink.net)

Newsletter - Marlene Daily

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Web and PSA - Stephanie Touns

[sjtouns@cfl.rr.com](mailto:sjtouns@cfl.rr.com)

Banquets and Parties - Amy Holley

Airport Display - Frank Castellano

[cast9326@bellsouth.com](mailto:cast9326@bellsouth.com)

Interclub Relations - Bob Krakosky

[retiredrks@bellsouth.net](mailto:retiredrks@bellsouth.net)

Membership - Lois Porter

[loisfl555@earthlink.net](mailto:loisfl555@earthlink.net)

Handbook - Claudia Kavanagh (this will be the 2010 - I believe Beth will have one ready for January 2009)

[ckhs06@gmail.com](mailto:ckhs06@gmail.com)

Callers - Kathleen Turley/Catherine Turley

[kturley@cfl.rr.com](mailto:kturley@cfl.rr.com)

Programs - Bill Sacramone

[bill.scaramone@yahoo.com](mailto:bill.scaramone@yahoo.com) Joan Robinson  
(will be backing up Bill)

Workshops - Jan Letzring

[tjletz@yahoo.com](mailto:tjletz@yahoo.com)

Safari Coordinator - Joan Robinson

## UPCOMING PROGRAMS

December 10th - David Stillings - "Lightning Stalker" (check for him Aug 9<sup>th</sup> on the Discovery Channel)

January 14th - Harding Ballough - Black & White specialist

February OPEN    March OPEN

## Beach Photo

At 604 Main St, Daytona Beach

Is offering a 10 - 15% discount to our club members on certain items to be determined by them.

They do handle used equipment also.

## KNL Custom Framing

At 567 Beville Road

Golfview Plaza

members on mats and matting. You must have Id and membership card with you.

## Green's Camera Repairs

At 1246 Ridgewood Ave

Holly Hill

Is offering a 10% discount to our club members on services. You must have ID and membership card with you to qualify.

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The Shores Camera Club is a member in good standing of the:



The Shores Camera Club **Focus** Newsletter is an online publication of the Shores Camera Club which meets in Daytona Beach Shores, FL. Any comments, suggestions or inputs should be directed to Marlene Daily(Editor)