

SHORES CAMERA CLUB **FOCUS**

December 2009

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

Featured Picture of the Month



Roman Coliseum At Night
Advanced 1st Place
Open
Stephanie Toupes

December Program

December 10th

David Stillings "The Lightning Stalker"

Flash Photography A Good Thunderstorm Gets David O. Stillings All Charged Up. He Lives - Dangerously So - For The Ultimate Photograph Of Lightning.

April 07, 1996|BY JEFF KLINKENBERG
The earth shakes when lightning strikes
really close. Sometimes there is sizzling, and
sometimes there is an explosive snap in the
air, right above his head, which precedes the
thunder. "Yes!" is what David O. Stillings
shouts when lightning excites him. As he
backs away from his metal camera, as he
retreats from his metal tripod, he shouts
"YES!"

BLAM!

"DID YOU SEE THAT?" David shrieks at
Judy, his wife. "WHAT A TREAT! AND I
MISSED IT!" He opened his lens a
microsecond too soon. He will try again if
the storm will give him another chance.
Again comes the Tempest.

CRACK!

It could be any summer night near Orlando,
where Stillings stalks lightning, photographs
lightning, and lives for lightning, which, so
far, has spared his life, but just barely.

When will his luck run out?

"DAVID! DAVID! DAVID!"

Now it is Judy who does the shouting, but
not with glee. Terrified, she hides in their
vehicle. "IT'S CLOSE!"

"Yeah, yeah, yeah," her husband says. "Just
one more, just one more. JUST ONE
MORE!" He points the camera at the heart
of the storm.

KABLOOOOM!

The lightning streaks just over the trees, on

Stillings' side of the lake, down there by the municipal airport runway in Zellwood. He hunkers down, then thinks better of it. He grabs his camera and sprints through sand spurs and cactus toward his vehicle.

"Crazy is one thing," he says as he runs. "Stupid is another story."

DAVID STILLINGS likes to think he has the best job in Florida. Self-employed, he is The Lightning Stalker. During the last 20 years he has chased lightning about 140,000 miles and taken 80,000 photographs. Most he has thrown away. But the handful of photographs he deems acceptable are spectacular enough to qualify as art.

As storms rage, he'll climb to the top of tall buildings to get a better view. Or he'll stand in an open field while shouting with joy and clicking his camera as the sky erupts. He has done all the things experts say will get you killed by a bolt from the heavens. A couple of times he was sure it was going to happen. The air was so charged with electricity his long hair began to twitch. Lightning was stalking him. He crouched low and ran, crab-like, to his vehicle. Another time, when he ignored Judy's prayers that he return to their vehicle, a streak crashed into the ground so close he was knocked off his feet.

David has been to our club before and he never ceases to amaze. We have so many new members that haven't had this opportunity and you won't want to miss this and needless to say but neither will those of us who have been here before.

President's Message

Hello to all members. Another month has come and gone. Hopefully everybody had a nice Thanksgiving. Christmas is right around the corner, and so is our Christmas Social. Amy will be sending out an e-mail for all of us with the how to's and when and where's. Remember to get me the committee nomination forms asap. February will be another quarterly for fun competition (again Amy will be e-mailing everyone). **DUES ARE DUE** for next year so please see **Ron T.** for any information or questions you may have.

This month I would like to spotlight two of our members for the pivotal roles they play; Jan Letzring and Marlene Daily. These two wonderful women do a lot for this club every day, without them we would not have a newsletter, print committee person, help on the web, workshops, programs, and the list keeps on going. So from all of us **THANK YOU** ladies for everything you do and keep on doing!!!!

We will be having a committee member meeting on December 5th (as long as we can get enough of us there). If any member has any questions please get hold of one of the committee members of your choosing.

Jason Holley
SCC President

Subject Themes for 2009

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

February 2010----Christmas

July 2010----Travel

November 2010----(non specific) Holidays

Competition Winners for November

Before reading any further:

PLEASE REMEMBER TO **PRINT**
YOUR NAME ON THE PHOTO
SIGN-IN SHEETS WHEN
ENTERING COMPETITION

NOW YOU MAY PROCEED

ADVANCED

ASSIGNED

1. Jason Holley
2. Marlene Daily
3. Joan Robinson
4. Joan Robinson

OPEN

1. Stephanie Toups
2. Stephanie Toups
3. Kathy Light
4. Joan Robinson

SAFARI

1. Stephanie Toups
2. Joan Robinson

BEGINNER

ASSIGNED

1. Kyle Berris
2. Terry Kern
3. Ed Lutman
4. Kyle Berris

OPEN

1. Marsha Tucholski
2. Kyle Berris
3. Lillian Collela
4. Kathleen Turley

SAFARI

1. Tom Porter
2. Tom Porter
3. Lois Porter

YTD Competition Points

ADVANCED POINTS

1. Stephanie Toups	125
2. Joan Robinson	120
3. Marlene Daily	93
4. Amy Holley	90
5. Jason Holley	87
6. Bob Krakosky	84
7. Ron Tucholski	78
8. Kristi Hartley	64
9. Steve Underwood	49
10. Charlie Brockenbrough	32
11. Ann Dahm	27
12. Frank Castellano	20
13. Mary Gerlach	13
14. Barbie Marland	10
15. Kathy Light	6
Larry Crivelli	6

BEGINNER POINTS

1. Marsha Tucholski	114
2. Kyle Berris	101
3. Lois Porter	88
4. Jim Hawley	58
5. Tom Porter	50
Brian Hammersly	50
6. Simon Davies	49
Darrel Daily	49
7. Andrew Makal	48
8. Ed Lutman	47
9. Lillian Collela	46
10. Sally Campagnone	43
Terry Kern	43
11. Kristin Jorolemon	35
12. Jennifer Davies	33
13. Rich Tully	29
14. Bill Sacramone	24
14. Maxine Sharp	24
15. Kathleen Turley	23
16. Kim Rinkinon	21

17. Jan Letzring	11
18. Marsha K	6
19. Karen Linderman	4

Amy's "Just for Fun" Project

Next one in February "Christmas"

The December Safari

December 6th

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.

Coming Safari's

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

or see him at the meeting to order.

Photo tips by Joan

The next time the moon is full, pack up your gear and go out and take some moonscapes. Good fun—and good picture opportunities.

Have Fun Painting with Light

Here's how you can create the same effect on a night when the moon is bright in the sky—even if you are only photographing a tree in your backyard:

Choose a wide-angle setting on your zoom lens or use a wide-angle lens.

Set your camera on a tripod.

Set the ISO to 400 or 800. Note that as the ISO increases, the digital noise in a file also increases.

Set your camera to the Manual exposure mode.

Choose an f-stop of about f/8 for good depth-of-field.

Choose a shutter speed of 30 seconds or even longer. I can't tell you exactly how long because that will depend on the brightness of the scene.

Now, use your camera's self-timer to release the shutter.

Move into the frame and start painting the subject with a flashlight—and be careful not to point the beam of the light at the lens. You will be moving and you will not be illuminated, so you will not be recorded in the frame—unless you stand still.

If your picture is too dark, you'll need to boost your ISO, choose a wider f-stop and/or choose a slower shutter speed. If it's too bright, chose a lower ISO, a smaller f-stop and/or a faster shutter speed.

You'll need to take a few shots to get the shot you want. Also keep in mind that anything moving in the scene (such as some of the branches in my picture) may be blurred.

I used a Canon 15mm full-frame fisheye lens

on my full-frame Canon EOS 1Ds Mark III to create the curved horizon effect.

Night Portrait Mode

Want to use city lights as a backdrop for a nighttime point-and-shoot shot? Then set your camera to the Night Portrait mode. A slow shutter speed is selected to capture the nightlights, and the built-in flash automatically pops up (or you can activate an accessory flash) to light your subject.

This mode is perfect when you want to get a good exposure of both the subject and an illuminated background. That's the mode I used for these nighttime portraits (Images 8 and 8a).

For more creative control, and to fine-tune your exposure (of the background and the subject), here's the technique I recommend:

Set your camera on manual and dial in the correct exposure for the background. Take a test photo and check your exposure on your camera's LCD monitor.

If you think it's too light or too dark, use your camera's exposure compensation feature to darken or lighten the picture.

Now, turn on your flash and take a shot.

If the subject is too dark or too light, adjust the flash output in-camera or on your accessory flash. (Most digital SLRs and even some high-end compact cameras allow you to vary the flash output over and under the "correct" exposure.)

In both situations, you'll need to hold your camera very steady (because of the slower shutter speed), use a tripod or an image-stabilization lens to steady your camera during the exposure.

Image 9

Reflect on Your Subject

Hey, when you are out and about taking pictures at night in a city, look for cool

reflections on the hoods, trunks and roofs of cars—which is what I did when photographing in Miami’s South Beach.

Include them in your photographs for some creative images (Image 9).

Photographing at Dusk

This may sound funny, but the best time to take nighttime pictures may not be at night, but rather at dusk. At dusk, there is still some light in the sky. That light colors the sky a nice shade of blue, rather than black. What’s more, the skylight offers some illuminations on the building, reducing the contrast range between a dark sky, bright lights and the sides of the buildings.

Digital Exposure Tips From The Pros

Don’t rely on setting the camera to auto or fixing a photo after capture. Check out what the pros have to say about exposure.

Labels: Camera Technique

Mastering exposure is every bit as important for a digital shooter as it is for a film photographer. Routine technical choices about metering, lens aperture and shutter speed remain the basic ingredients for a well-executed photograph. But what if you’re trying to capture a forest freshly covered in snow, or photograph a close-up shot of a bee crawling on a sunflower, or compose an image of the ocean just after sunset?

Exposure becomes trickier when the light becomes more challenging. Yet, these situations can be the most photographically rewarding because a proper exposure becomes a creative element of the image. So we polled some longtime OP contributors for their tips and techniques for getting the best exposures in various conditions.

1 Center-weighted metering. As a rule of thumb, I always try to get the best exposure while taking my photo as opposed to fixing it in Photoshop. I encourage everyone to make tests with their cameras and metering systems to see what kind of exposures they get at different settings. I use Olympus cameras and find that center-weighted-averaging metering is the most suited for almost all of my shooting. I also check my histogram to see that the extremes don’t get blown out.

—*John Isaac*

2 Getting close. This is an example of a common exposure problem for close-ups—an image filled with bright white, yet with a very dark key element. The camera meter has a tendency to underexpose this type of scene because it’s over influenced by the white. That’s a problem, however, because the underexposure will make the dark tones and colors of the bee record poorly. You need to adjust exposure so that you get enough brightness in the dark areas, but you must be sure to keep tones in the bright area as well. One way to do this is to increase exposure until the highlight warnings start to blink and then reduce exposure just enough that they quit blinking, but no less.

—*Rob Sheppard*

This Article Features Photo Zoom

3 Spot-metering wildlife. Whenever I photograph wildlife, I try to meter directly on the animal to make sure my subject is properly exposed. In this case, I spot-metered on the side of the fox and, in manual-metering mode, made my meter read one stop overexposed (or +1). I did this because the white fur of the fox is one stop lighter than medium in this light. In hard sunlight, I’d overexpose by a stop and a half or maybe even two stops. This was a tough situation for matrix or evaluative metering because of the extremes in tonalities—black

background, white foreground and white fox. It might have worked, but with spot metering I knew it would work. I'll take a sure thing every time. —*David Middleton*

4 Shooting against light. There has been a lot of haze in the mountains of California this year because of many forest fires. This haze can translate into interesting images when you shoot against the light—it actually gives more color to the air at sunset and helps define the planes of a scene. The challenge is that the camera sees all of this brightness and tries to underexpose the picture. This makes the scene look rather muddy in its tonalities, and increases noise and causes color problems. Expose to keep the bright areas bright without turning them white through overexposure.

—*Rob Sheppard*

5 Shadows and highlights. The biggest exposure problems can occur in the shadows and highlights, just as with film.

Fortunately, digital sensors capture a wide latitude of contrast. Still, you must guard against blowing out highlights so that no detail is recorded or underexposing shadow areas. When you take your initial exposure, carefully note where the tonal values fall, especially the far left and right sides. With this image of surf in motion, I watched the right side of my histogram very carefully, so I was able to record a great deal of nuance in the highlight water values.

—*William Neill*

6 White on white. All meters want to make the subject a middle tone, so no matter how beautiful, bright and fresh the snow you photograph, your camera, left to itself, will render it dingy, middle-tone gray. To outsmart the camera's automated metering, switch the exposure-metering setting to "manual." Fill the frame completely with a

snowy area of the scene and modify the camera's reading to +1 1/2. Because you're on manual, that reading will be locked in. Reframe your scene and shoot. The resulting image should render white all of the snow within your image, but still retain detail in the bright areas. If lighting changes during your shooting session, reframe a snowy area and modify the new exposure again to +1 1/2. With a digital camera, you can check to make sure you have detail in the whitest areas of the scene by assuring that there's a small amount of space between the right edge of the histogram and the right axis of the graph.

—*George Lepp*

This Article Features Photo Zoom

7 Truth or glare. (Does your LCD lie?)

Many photographers routinely rely on the picture preview that appears on the LCD screen on the back of the camera to confirm that their exposure settings are correct. And since LCDs are difficult to see, they often adjust the display to its brightest setting, which gives an artificially bright impression of the image. The photographer may then assume that an underexposed image is properly exposed. There are two factors that can mitigate this problem. First, set the LCD to its middle brightness setting so that it reflects a closer approximation of the actual exposure. Watch for "blinkies" on the LCD image that represent areas that are completely blown out. Better yet, make your exposure decisions based on the histogram rather than the image on the LCD. To improve your view of the LCD in bright light, use the HoodLoupe from Hoodman (www.hoodmanusa.com).

—*George Lepp*

8 Getting the right backlight. Backlit situations are always intimidating to photographers unsure about their metering.

The way I think about a backlit subject is to ask myself how dark do I want the shaded side—the side facing me—to be. If I make the shaded side very dark, then I'll emphasize the rim lighting of the backlight. If I make it lighter, then I'll emphasize the subject and deemphasize the backlighting. In this case, since I wanted to see the face of the bear cub, I decided to spot-meter the face and make it a half-stop darker than a medium tonality. This actually lightened up the dark, shadowed face of the bear. By doing so, I diminished the backlighting, but didn't eliminate it altogether.

—*David Middleton*

9 Strike a balance. When you're composing a photograph, consider the overall balance of light and dark areas within the frame. Bright objects, especially when seen along the edges, are often distracting. As I set up this image of corn lilies, I watched carefully to make sure there were no bright leaves that would pull the viewer's eye out of the frame.

—*William Neill*

This Article Features Photo Zoom

10 Expose to the right. Generally, recovering highlight detail is easier than pulling out detail in dark, shadow areas. For that reason, most of my histograms are weighted to the right side. I've found the Recovery tool in Adobe Photoshop Lightroom to be useful at pulling information back into slightly overexposed highlights. When shadows are underexposed, it's not too hard to lighten them up, for example, by using the Shadow/Highlight adjustment in Photoshop or the Fill Light slider in Lightroom. But often, the penalty for this is noise in the dark tones. In this photograph, I had very high values in the water along with deep shadows. I decided that the water detail was more important, so I made sure that the histogram fully contained all the highlights within the right edge of the graph.

—*William Neill*

11 Flower exposure. Backlight is great for flower close-ups—it makes the flowers glow and the details pop. There are a few considerations,

however: If there's a lot of dark area around a bright flower, the camera tends to give too much exposure, washing out detail. If a flower takes up quite a bit of the image area, the meter might be over influenced by the brightness of the flower, giving too little exposure. That's a problem because dark colors, especially rich dark colors, will be exposed improperly and can't be "fixed" to look their best in Photoshop.

—*Rob Sheppard*

12 High dynamic range. In some situations, you can increase your dynamic range by double-processing the same RAW file. First, process the original capture to bring out the shadows. Then go back to the original RAW file and process it a second time to control the highlight values. Blend the two files into one image, and you'll end up with a dramatically higher dynamic range. While in the field, it's better to expose for the highlights in one capture and the shadows in the next and process those together, but a great deal of contrast problems can be solved even if bracketing isn't done during capture.

—*William Neill*

13 Spot-on metering. In a scene of many contrasts, how do you guide your camera's metering features to concentrate on the most important subject? Without spot metering, the camera takes an average of the overall scene to determine the exposure. The result, for example, might be that your moose in a bright meadow is underexposed. Your camera's spot-metering or center-weighted metering function can considerably narrow the exposure sampling to key on the subject and the area around it, offering a better reading for the subject. But for a truly precise reading similar to the handheld 1° spot meters of the past, use a zoom lens at its greatest magnification to spot-meter on a

very small area of the subject. Lock the exposure and reframe the scene, and you'll have perfect exposure where it counts the most. A note of caution, however: If the exposure for your subject is significantly different from the surrounding area, you risk dramatically under- or overexposing the overall image.

—George Lepp

14 Capturing the twilight hour. Twilight is a magical time to photograph. No matter the weather, the sky opposite where the sun was or will be turns a wonderful cobalt blue. But the light is changing every second—before sunrise, it's ever increasing, and after sunset, it's ever decreasing. The best way to meter in this confounding light is to let your camera do all the thinking. I use matrix metering and aperture-priority mode. This lets me concentrate on the composition and lets the camera figure out the exposure based on the *f*-stop I've selected. Just to make sure I don't get too many blown-out highlights, I also dial in a -0.7 of exposure compensation. This creates a little fudge factor and minimizes most of the blown highlights.

UP COMING PROGRAMS

January 14th - Harding Ballough
Black & White specialist

Shores Camera club Officers

President

Jason Holley jph1206@aol.com
386-682-0465

Vice President

Tom Porter tporter762@earthlink.net

2nd Vice President

Bill Sacramone bill.sacramone@yahoo.com

Treasurer

Ron Tucholski phone 788-5611

Shores Camera club Committees

Print - Amy Holley yertle0723@aol.com

Marlene Daily mdaily@cfl.rr.com

Steve Underwood

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Web and PSA - Stephanie Toups

sjtoups@cfl.rr.com

Banquets and Parties - Amy Holley

Airport Display - Frank Castellano

cast9326@bellsouth.com

Interclub Relations - Bob Krakosky

retiredrks@bellsouth.net

Membership - Lois Porter

loisfl555@earthlink.net

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

ckhs06@gmail.com

Callers - Kathleen Turley/Catherine Turley

kturlev@cfl.rr.com

Programs – Bill Sacramone

bill.scaramone@yahoo.com Joan Robinson

(will be backing up Bill)

Workshops - Jan Letzring

tjletz@yahoo.com

Safari Coordinator – Joan Robinson

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)

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 matts and matting. You must have Id and membership card with you.

Kingston Cameras Plus

335 Bill France Blvd

Daytona Beach

10% off all except consignment or New Canon Cameras

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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