

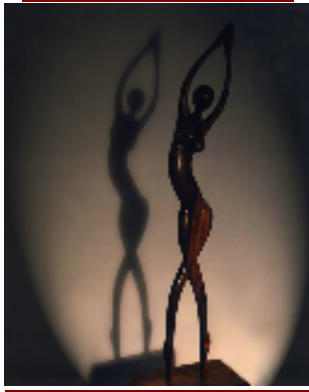
SHORES CAMERA CLUB

FOCUS

September 2009

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

Featured Picture of the Month



**Beginner Assigned
1st Place
Jim Hawley**

September Program

September 10th

Eric Dusenbery is a photo-journalist living in Orlando. He owns Dimensions Photography in Orlando and Cinderic Documentaries Inc in DeLand where he has been documenting stories and pictures of life lived in the rural areas before it is all gone from us. The work I have seen of his is in black and white and sepia. Google his name and you will see the wonderful work he is doing.

President's Message

Hello fellow club members!

I want to give you all a quick update on what was covered during the committee meeting on Saturday, 8/21. We were able to set the categories for next year's competitions. We had many great suggestions to choose from, so thank you to everyone who sent Joan theirs. With the success of the "extra for fun" category for the August competition, it was decided that we would continue these, with the prize being set at \$25. They will become quarterly (or as near as possible) with the next one being set for November. I will let the print committee send out details as that meeting draws closer. Congrats to Joanie for winning the very first one!! We will be having another committee meeting, most likely in October to nail down some of the more prickly topics such as the airport display, our display here at the community center and the photoshop in the beginner category issues that we have briefly discussed. As always anyone is welcome to come the committee meetings to share their ideas or concerns, so feel free to join us!! I hope that everyone who was able to attend our most recent safari, the Reptile Breeders Expo at the Ocean Center had as much fun as Amy and I did! There were many creepy crawlies there to keep everyone entertained and so many of the breeders were kind enough to pose their reptiles or pose with their reptiles for great photo opportunities. Can't wait to see the safari entries this month!

I would like to take time this month to thank Ron Tucholski for doing a great job as our treasurer. For those new members, this is Ron's first year in that position, he took over

from long time member Ralph Jennings. I would also like to give a big thank you to Stephanie Toups. Stephanie is our webmaster and she does an awesome job with our site! She is also our club's PSA representative, and every now and then we twist her arm into giving us a workshop! As always, my thanks to all of you who make up the Shores Camera Club. We are growing every month and it is awesome to see everyone enjoying something they love and making us the great club that we are. See you all at the September 13 meeting! My apologies for not being able to attend the workshop, but unfortunately, my slavedriver...er boss, will only let me free one Thurs a month. Looking forward to seeing everyone's creativity with the "Soft Focus" category.
Jason

Subject Themes for 2009

September-----Soft Focus { a deliberate slight blurring giving a hazy appearance }
 October-----Action Shots
 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 (monthly order not set yet)

1. Decay---definition is gradual decline or rotting away--ex. old buildings, rusted car etc
2. Cemetery
3. Wheels--definition is anything like a wheel in shape, movement or action
4. Hats
5. Trees
6. Faces--can be human, animal or inanimate
7. Fragments--definition is a piece of something; part of a whole-- ex. car headlight

8. The Color Purple (no not the movie!)
9. Silhouette--definition is any dark shape or figure seen against a light background
10. Insects or Bugs
11. Photojournalism--definition is 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 August

Advanced Assigned

- 1st Joan Robinson
 2nd Kristi Hartley
 3rd Steve Underwood
 H/M Bob Krakosky

Advanced Open

- 1st Amy Holley
 2nd Stephanie Toups
 3rd Steve Underwood
 H/M Kristi Hartley

Advanced Safari

- 1st Joan Robinson
 2nd Stephanie Toups

Beginner Assigned

- 1st Jim Hawley
 2nd Ed Lutman
 3rd Jim Hawley
 H/M Lois Porter

Beginner Open
 1st Marsha Tucholski
 2nd Brian Hammersley
 3rd Terry Kern
 H/M Kathleen Turley

Beginner Safari
 1st Ed Lutman

Bill Sacramone	24
Kim Rinkinon	21
Kristin Jorolemon	21
Ed Lutman	21
Maxine Sharp	20
Kathleen Turley	18
Terry Kern	16
Jan Letzring	11
Jennifer Davies	10

YTD Competition Points

Advanced

Stephanie Toups	88
Joan Robinson	78
Marlene Daily	71
Amy Holley	71
Jason Holley	61
Bob Krakosky	56
Kristi Hartley	51
Ron Tucholski	51
Steve Underwood	45
Charlie Brockenbrough	32
Ann Dahm	27
Frank Castellano	17
Barbie Marland	10
Larry Crivelli	6

Beginner

Marsha Tucholski	90
Lois Porter	59
Kyle Berris	58
Jim Hawley	43
Darrel Daily	40
Brian Hammersly	33
Andrew Makal	32
Lillian Colella	32
Simon Davies	32
Sally Campagnone	31
Rich Tully	29
Tom Porter	25

September Workshop

September 24th at 7 pm

This year's one subject/all shoots have been chosen. We will shoot the ISB Bridge for September.

Future Workshops

The August Safari

Aug 23rd @ 10 am

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.

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 Tuchalski phone 788-5611

**Shores Camera club
Committees**

Print - Amy Holley vertle0723@aol.com

Marlene Daily mdaily@cfl.rr.com

Steve Underwood

thebioguy@earthlink.net

Newsletter - Marlene Daily

mdaily@cfl.rr.com

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

kturley@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

UPCOMING PROGRAMS

October OPEN

November OPEN

December 10th - David Stillings -“Lightning Stalker” (check for him Aug 9th on the Discovery Channel)

January 14th - Harding Ballough - Black & White specialist

February OPEN March OPEN

Joan's Photo Tips

Submitted by Joan Robinson

**How to Photograph
Silhouettes in 8 Easy
Steps**

I normally talk about the importance of using a flash when taking shots into the sun to give sufficient light to add features to your subject but there are also times when making your subject featureless apart from their outline against a bright background can be most effective - or when in other words silhouette is a worth exploring.

Silhouettes are a wonderful way to convey drama, mystery, emotion and mood to the viewers of your photos and often stand out in an album because of the combination of their simplicity but also the story that they convey. I love them because they don't give the viewer of a clear picture of everything but leave part of the image up to their imagination to wonder about.

The basic strategy you'll need to employ in taking silhouette shots is to place your subject (the shape you want to be blacked out) in front of some source of light and to force your camera to set its exposure based upon the brightest part of your picture (the background) and not the subject of your image.

In doing this your subject will be under

exposed (and very dark, if not black).

There are a lot of very technical descriptions going around on how to take great silhouette shots that you might want to look up but let me attempt to run through some basic steps that should get you the results you're after. In essence what we're trying to do is make your camera think that it's the bright parts of the picture you are most interested in.

Here's how to do it:

[Get more tips for free by subscribing to our newsletter or RSS feed](#)

[Image by No Pip No!](#)

1. Choose a Strong Subject

Almost any object can be made into a silhouette, however some are better than others. Choose something with a strong and recognizable shape that will be interesting enough in its two dimensional form to hold the interest of those viewing your image.

Silhouettes can't draw on the colors, textures and tones of subjects to make them appealing - so the shape needs to be distinct.

2. Turn off your Flash

If you have your camera in automatic mode your camera will probably want to use its flash which will ruin the silhouette. Basically you want as little light on the front of your subject as possible - so the flash has to go (basic - but I've seen a few attempted silhouette shots with the flash firing).

3. Get Your Light Right

When it comes to lighting your subject you'll need to throw out a lot of what you've learnt about normal photography and think a little backwards. Instead of lighting the front of your subject, in silhouettes you need to ensure that there is more light shining from the background than the foreground of your shot - or to put it another way - you want to light the back of your subject rather than the front. The perfect light for this is placing your subject in front of a sunset or sunrise - but really any bright light will be able to do the trick.

4. Frame your image

Frame your shot so you are shooting with your subject in front of a nice plain, but bright background. Usually the best backgrounds will be a bright cloudless sky with the sun setting. You want to position the brightest light source behind your subject (either so that they hide it or so that its in the background somewhere).

5. Make silhouetted shapes distinct and uncluttered

If there is more than one shape or object in the image that you're attempting to silhouette, try to keep them separated. ie if you are silhouetting a tree and a person don't have the person stand in front of the tree or even leaning on it as it will merge them into one shape and as a result your viewers could be confused about what the shape is.

Also when framing you'll probably want to photograph silhouetted people as profiles rather than looking straight on. This means that more of their features (nose, mouth, eyes) are outlined and they are more likely to be recognized.

6. In Auto Mode

Most modern digital cameras have automatic metering which are pretty good at sensing how to expose a photograph so that everything is well lit. The problem with this is that most cameras are so smart that they will light up your subject instead of underexposing it to get a silhouette so you need to trick it. Most cameras work out the exposure levels in auto mode when you push your shutter half way down (at the same time that they focus). So point your camera at the brightest part of your picture and then press the shutter halfway down (don't let go). Then move your camera back to frame your shot with the subject where you want it and then finish taking the shot. With most digital cameras this will result in a silhouetted subject. In effect what you're

doing is tricking your camera into thinking that the bright part of the image is the mid tone of it so that anything darker than it will be exposed as a nice dark shadow.

Some digital cameras also have 'spot' or 'centered' metering modes that you can switch on which helps with the above technique as they will set the metering on the central spot of your frame rather than multiple spots. This means you can accurately tell your camera exactly which bit of the bright background you want it to set the exposure on.

[Image by muha](#)

7. Manual Mode

If this technique doesn't work and your camera has controls to allow manual exposure or exposure compensation you might like to try some of your own settings. The beauty of digital is that you can experiment to your hearts content until you get the result you're after.

A simple way to start using manual mode is to look at the shutter speed and aperture that it suggests in automatic mode and to start from there. If in auto mode your subject is too light (ie you need to make it darker) stop down the shutter speed a stop or two and see what impact that has. Use the 'bracketing' technique that I described in my previous tip on [sunrises and sunsets](#) to get a variety of shots at slightly different exposures.

8. Focusing

In most cases you'll want the subject which is silhouetted to be the thing that is in focus most crisply. This can mean that the process described in point 4 can be a little tricky as pushing your shutter half way down to get the metering right also means that you'll focus on that spot in the background. To get around this you can use two strategies.

Firstly if your camera has manual focusing you might want to try that. Pre focus your shot before you meter your shot.

The other strategy is to use Aperture to maximize your depth of field (the amount of your image that is in focus). Set a small aperture (ie a larger number) to increase the depth of field - this means you're more likely to have a sharper foreground and background in your shots.

One last tip on Silhouettes - while a total silhouette with a nice crisp and black subject can be a powerful shot, also consider the partial silhouette where some detail of your subject is left. Sometimes a touch of light on them makes them slightly more three dimensional and 'real'. This is the beauty of bracketing your shots as it will leave you with total and partial silhouettes to choose from.

Action Photo And Moving Object Capture

It's truly exciting when we find a way of manipulating action photos and moving objects. It's true that a little practising is required but only a little before you begin to see the results from your sacrifice. An action photo is not difficult to do but how you do it is what counts. This article takes you one step further with your action photos.

Most people know that 'still photography' freezes a scene. A photo is still in nature but sometimes you would like to convey a feeling of motion to the viewer. For example when taking a photo of a moving car or a runner. There are techniques that can help you achieve that - here is how.

Most likely you have probably experienced shooting blurry photos usually as a result of wrong camera settings or the object moving while you were taking the photo. Such blurriness is not something you would like to see in a photo but if controlled some

blurriness can actually be used to capture and convey the feeling of motion in a still photo.

It is your Shutter speed that determines if a photo is frozen or blurry. The faster the shutter the more frozen the photo is. The slower the shutter the more motion is captured in the photo in the form of blurriness. Open the shutter for too long and the photo will be completely blurred.

Here are two ways to capture motion: to blur the moving object while keeping the background in focus or to blur the background while keeping the object in focus:

Blurring the object: Blurring a moving object captures its motion. For example consider a car driving down the road. If you freeze such a scene with high shutter speed the viewer can not tell if the car is moving or if it is parked. However if you use a slower shutter speed the moving car is blurred and the feeling of motion conveyed.

Blurring the background (panning): Consider the same car from the above example. Another way to convey its motion is by blurring the background while keeping the car in focus. This is much harder to accomplish. The concept is simple: set the camera to a slower shutter speed. Pan the camera in a way that it follows the car. The car stays still at the same spot in the photo. Then shoot the photo as you continue panning the camera to keep it aligned with the moving car. The result is a car that is in focus while the background is blurred.

Many people ask about the right shutter speed needed to capture motion?

Unfortunately there is no magic number. The shutter speed depends on many factors such as the speed of the object, its distance and the amount of motion (or blurriness) that you would like to capture. As a rule of thumb shutter speeds faster than 1/250 of a

second tend to freeze the scene while shutter speeds slower than 1/50 of a second tend to result in some blurriness. If the object is very slow you might need to keep the shutter open for even a second or more. If the object is very fast 1/50 of a second can be all that you need.

It's imperative to keep the camera steady when taking photos using slower shutter speeds. Usually when capturing motion in such a way you would need to stabilize the camera using a tripod or by putting the camera on a steady surface. The exception is when trying to blur the background of a moving object – since you need to pan the camera to keep it aligned with the object the camera inherently needs to move. The movement needs to be in the same speed and direction as the object and only in that direction. Sometimes such panning can be done using a tripod that allows control movement of the camera. Nearly all photos that capture motion are impressive. The only way to learn how to shoot such photos is by experimenting. Start with experimenting blurring the moving object. This technique is relatively easy and within a short time you will master it. Once you do try to experiment with blurring the background. This is much harder to achieve and can be frustrating at the beginning. Ziv Haparnas is a technology veteran and writes about practical technology and science issues. This article can be reprinted and used as long as the resource box including the backlink is included. You can find more information about photo album printing and photography in general on <http://www.printrates.com> – a site dedicated to photo printing.

Roy often writes and works closely with [Profitable Photography Business](#). This site is dedicated to coaching you in starting your own photography business but places a strong emphasis on profitability issues &

guidelines. You can also gain many photography resources (some free) from [Digital Photography](#) If you seek further guides, helpful hints, articles and news, you can go to <http://www.photography-business-tips.com> which also has a Photographers Forum for exchange of views with other photographers.

Action shots – how to shoot like a pro – new

Photography has evolved so significantly in the last few years with the arrival of the digital influence. Now it is possible to take a large number of photographs and publish them over the internet. Cost factors like film and developing no longer hold you back. When considering personal photography, the family gatherings and holidays are still common, but another form of capturing daily, impromptu events has also begun to emerge.

Photographing fast paced action is now also becoming a popular trend. Because of digital photography, it is now possible for people to experiment with these types of shots with no fear of making a mess of the shot. While experimentation is good, it also helps to learn the basics. This article will outline the salient points that can help you get started in taking great action shots.

When going for action shots, you have a choice of two approaches:

You can follow your subjects along with your camera as you wait for them to take some action.

You can focus your camera in one specific spot where you anticipate some action to occur. For example, the basketball hoop in a

game. For this approach, always look through the viewfinder, but keep your other eye open as well so that you're aware of the approaching action.

Work on reducing latency and lag= $2 \times$ time Lag or shutter lag is the term used to refer to the time from when you press the shutter button to when the picture is actually taken. During this period, the camera is making minute corrections and settings regarding exposure and focus. When you're after quick action shots, even the slightest delay can ruin your shot. To combat this computation time, it would be a good idea to 'pre-calculate' or 'pre-focus' on the area. In many modern cameras you can do this by half pressing and holding the shutter button. What happens at this point is that exposure, focus and timing are all calculated. When you want to take the picture, you can simply press all the way down. This way, you will save time in performing all these additional calculations.

Latency is the time taken for the photographic data to be written to the memory card. During this period, most cameras (except for the very high-end ones) are unable to take any more pictures. This is a bottleneck that you do not need when you're taking action shots. One way to counteract this latency is to get memory cards with quicker write times. Additionally, you could shoot at a lower resolution, but make sure its not too low that the image quality becomes sub-par.

Panning or following the action is another technique of action photography. Panning is when you track a subject's movement horizontally as it passes you by. You will need to use a slow shutter speed for this so that your subject is in focus, but your background is blurred. This is a good way of showing your viewers that there is some action taking place. Panning may not be appropriate for all situations, but is a good

method for showing movement occurring. The following steps are followed when panning:

- Tracking of the subject is first started before pressing the shutter button
- The shutter button is then squeezed gently to avoid any vertical movement of the camera
- Continue to track for about 2 seconds after the shot is taken.

Using Burst mode

Burst mode is ideal for capturing a series or montage of photographs of the action taking place. Modern digital cameras have the burst feature which allows for the sequential capture of action or movement. How this works is the camera first focuses on the subject for the first photo and then continue to use these settings for the subsequent shots. This allows for rapid capture of the action taking place.

Stay parallel

Action shots can and have been taken from a wide variety of angles. If you want to give a sense of movement, however, you may be better off staying parallel to the action. This lets you pan if you need to.

Shutter speeds

To recap, faster shutter speeds will freeze the action and will greatly reduce blurring. While striking sometimes, it may be better to use a slightly slower shutter speed to demonstrate the blurring effect which depicts action or movement. It largely depends on the type of shot you're after.

Practice makes perfect

Action photography is something that takes a great deal of practice to get right. Initially, amateurs will find that they are not achieving the desired results. The more you practice, the better you will become and your shots will improve. The fact that you're shooting digital and will not spend a small fortune on film will help you a lot in your quest to becoming a good action

photographer.

Photo Tip from Brian

Some picture is better than no picture at all.

If you find yourself faced with a good picture taking opportunity but don't have your camera with you, don't forget your cell phone !. Most cell phones these days have cameras in them. It may only be 1 or 2 megapixels, but, some picture is better than no picture at all. Once taken, you can send the picture from your phone to your e-mail address. Yes, type your e-mail address into your address book and send the picture to your computer !, After getting the e-mail, download, save the picture and process away.

And this also from Brian

one of my pictures of the shuttle launch made it into the launch pictures on the web site of ch 13 news. So far there are 3 pages of them in sent in from all over. Here's the shot they picked from me:



A NOTE FROM YOUR EDITOR

I am trying to get hold of Steve who is in Mass (not church but the state) and is due back in October. Nigel Cook said he will do a program so I am hoping for October or November and then moving Harding Ballough up for one of these since there is no program in January.

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.

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

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



**Is offering 10% discount to members
Please take your SCC ID**

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)

KNL Custom Framing

At 567 Beville Road

Golfview Plaza

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