

SHORES CAMERA CLUB **FOCUS**

March 2010

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

Featured Picture of the Month



“102 and Still Standing”

Joan Robinson

Message from our President

Happy March Shores Camera Club! One month in and we have lots of excitement. Several new members to welcome already (you all know who you are!), a fabulous presentation from Harding Ballough, and an eventful workshop. Many many thanks to Ed and Terry for letting Rooney and Murray come and model, and to Marsha and Ron for providing so many wonderful things for still lifes and macros. We definitely started off with a bang and the coming months promise to bring more great things.

With all that said, let me address a few more serious things. I have fielded a lot of questions and complaints about the website. The issues are most definitely being worked on and it will not be too much longer before it is current. There have been computers down and now there are technical glitches between servers and such. Just have a little more patience with us, we will get it done! I enjoy seeing the few winners I get posted just as much as ya'll do! The handbook is in process too and should be ready by next meeting. I know that has been heard before, but the committee is working as fast as they can. The issues there were sicknesses and travel! I thank you one more time for your patience.

This month I would like to recognize Ron Tucholski, our treasurer. Beginning of the year is always hectic and he is handling it all very well, keeping great records of the paid and unpaid, and keeping all the committees informed. Thanks also to Tom and Lois. Even with their busy lives, they take the time for the club and are doing a lot of behind the scenes work, especially helping with the handbook. And lastly for those of you who do not know, Jan Letzring is our

program coordinator full time this year. If any of you have any suggestions for her, make sure you pass them on to her, it is a tough job and she will appreciate the help! Thank you for letting me serve as your president again, it is indeed an honor. I will see you all at the meeting and remember to email me shots that you took from the workshop so they can be presented at the meeting.
Jason

March Program March 11th

PHOTOS BY THE “DOC”

Harry Moulis, M.D.

photosbythedoc@cfl.rr.com

BIO: After grade school and junior high school on Long Island, N.Y., I attended high school in Isfahan, Iran. There, I took a one year photo course which stressed some key elements I’ve not forgotten: composition, lighting, lines, contrast, juxtaposition. Cultural, architectural, and geographical photographic opportunities abounded. Travels to small towns, mountains and other countries allowed me to learn techniques by experiencing new territory. During my undergraduate training at New College in Sarasota, FL, I (almost) single-handedly edited a yearbook; this included portrait, artistic, sports and candid photography.

I attended the University of Miami School of Medicine and was involved with yearbook duties—photographic and editorial—all four years. I was co-editor-in-chief my senior year.

Since then, I’ve done travel photography, nature photography; I’ve shot weddings, baptisms and similar events. As a gastroenterologist, I photograph internal

anatomy and pathology nearly on a daily basis.

My joy now is nature/wildlife photography. I paddle (canoes, kayaks) and hike often, with my camera and lenses. A dozen of my photos hang in the new Halifax Port Orange hospital. Two dozen hang in the Marine Science Center in Ponce Inlet. Another two dozen hang in the Surgery Center of Volusia, in Port Orange.

I’ve been invited to display at the Ormond Beach Art Museum and Gardens for an eight week exhibition titled “Birds, birds, birds,” this coming autumn. My first solo exhibition was well-attended and I was asked to return for a second exhibition this coming April, in Holly Hill.

Statement (short and sweet:)

“A sensible man travels light on the road of life. Curiosity is his map, wonder his fuel, and a good story—with an accompanying photograph—his favorite souvenir.

from our Treasurer

2010 dues of \$20.00 (\$30.00 for couples) must be paid *before* entering competition. Ron will have a table set up at the entrance to the competition booth to collect dues.

Subject Themes for 2010

This Month 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]

Competition

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

2010 Competition Winners

February

ADVANCED WINNERS

ASSIGNED

1. Joan Robinson
2. Amy Holley
3. Marlene Daily
4. Mary Gerlach

OPEN

1. Marlene Daily
2. Jason Holley
3. Kyle Berris
4. Marsha Tucholski

SAFARI

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

ADVANCED POINTS

Joan Robinson	18
Marlene Daily	15
Jason Holley	12
Marsha Tucholski	11
Amy Holley	10
Kyle Berris	8
Ron Tucholski	6
Stephanie Touts	
Mary Gerlach	5
Steve Underwood	4
Bob Krakosky	3

BEGINNER WINNERS

ASSIGNED

1. Lois Porter
2. Jim Hawley
3. Lois Porter
4. Bill Sacramone

OPEN

1. Kim Rinkinen
2. Kristin Jorolemon
3. Jim Hawley
4. Kim Rinkinen

SAFARI

1. Bill Sacramone
2. Kathleen Turley

BEGINNER POINTS

Bill Sacramone	13
Jim Hawley	12
Kim Rinkinen	11
Lois Porter	10
Kristin Jorolemon	8

Kathleen Turley	7
Brian Hammersly	6
Darrel Daily	4
Lillian Colella	
Terry Kern	4
Ed Lutman	
Sally Campagnone	
Andrew Makal	
Tom Porter	

Kyle Berris was also the winner of the member voted on special category, which this month was "Christmas"

Amy's "Just for Fun" Project

July 2010----Travel

November 2010----(non specific) Holidays

The March Safari

March 13th

March Safari: Subject to Change

March 13, Saturday

10:00-4:00 P.M.

\$10 Adults - \$5 for children 6-12

Address: 321 Pleasant Street

Lake Helen

Lake Helen Equestrian Center

Photo tips by Joan

15 Tips for Low Light Landscape Photography

by [Natalie Johnson](#)

Capturing scenes in low light remains one of the most challenging aspects of photography, yet the results when executed well can be truly captivating. Whether it's an energetic cityscape or ethereal seascape the possibilities are endless. Here are a few essentials points to consider before you begin.

It's a good idea to formulate a plan of attack before the twilight hour so scout out a position while there is another available light and grab a few set up shots to make sure your scene works and will be free from distracting objects. Cityscapes are best viewed from a distance, whereas seascapes are more dramatic nearer to the shoreline. Consider compositional elements to add scale, interest and context. When twilight occurs you'll only have around 20-30 minutes of optimum shooting time so be ready for all eventualities.

The best time to shoot a low light scene starts just half an hour before the sunsets until an half an hour or so after wards as this will produce beautiful coloration in the sky; resonating in a display of pinks, purples, reds, oranges eventually fading into an enigmatic blue. This shade of sky is more useful than the night sky as exposure times can be reduced if and helps to define the subjects within the scene.

The key to flawless low light shots is long exposure which means slow shutter speeds so a sturdy tripod is unquestionably your most vital accessory. Manfrotto and Gitzo produce solid but light products

which are ideal for landscape shooters. However, the ever portable and incredibly flexible gorillapod can be a great boon when creative angles or positions are desired. By supporting your camera you will be able to lower the sensitivity and decrease noise but leave the shutter open for as long as necessary without the worry of blur.

If you are without a tripod but can't resist a capture then look around for some other form of support, be it the top of a wall, the top of a rubbish bin, a fence, the ground, your rucksack or even your shoe – there are many ways to get around this problem. If there are literally no objects to support your kit from underneath, try leaning against a building or strong structure instead and press the camera into it and support it as calmly as possible with your hand underneath.

So start by setting your camera upon a solid tripod and switching the unit to manual or shutter priority if you are wish. Lower the ISO to 100 (for some DSLRs you may need to access a sub menu to find this value) and dial in a shutter speed of 15 to 20 seconds (this will take some trial and error to find the optimum value). In terms of aperture you are going to want capture a longer depth of field to ensure far off elements within your scene remain in focus so try varying from f9 to f14.

In relation to lenses the faster the better and a healthy wide angle will draw the whole scene in, something like a 12-24mm or a 10.5 fisheye can produce exciting results. However a zoom lens can be of benefit when shooting a city scene to pull in

sections of the skyline or play with perspective.

Using an auto white balance may result in lack luster colors so set your white balance manually or dial in 5500k, as this is the average color of daylight. It is advisable to shoot in RAW however as you can always alter the WB in processing if needed.

Another key piece of kit is a remote control shutter release like Nikon's ML-L3 wireless control which works with Nikon's enthusiast range of cameras; D40, D40x, D60, D80 and D90. There are many varieties of release out there for all makes and models; some wireless others tethered. The benefit of a remote shutter release is the photographer can ensure they do not accidentally nudge the camera during it's exposure as this would show on the capture as shake or blur, distorting the overall crispness and clarity.

Another trick to employ if you are without a remote shutter is to use the self timer.

If you do have a trigger release take this practice a step further by employing the camera's bulb setting and mirror lock up functionality. First press the trigger to lock the mirror out of the way and wait for any residual vibrations to subside then press the trigger again to start the exposure but hold it down for as long as you want the capture to last.

Camera manufacturers are stepping up their game all the time pushing DSLR technology to the limits, most recently and perhaps notably is [Nikon's D3S](#) which is capable of shooting at ISO 200 to an impressive 12,800. Further still this ISO can be expanded to an unprecedented

102,400. By utilizing higher ISOs such as this photographers can sample low light photography handheld as the shutter speeds can be sufficiently increased.

Although powerhouses such as the D3S cope admirably with noise, the same cannot be said of all cameras. Therefore if you do opt for a High ISO instead or supporting the unit with a tripod noise is inevitably. However there are ways to reduce the effect. First your device may offer a Noise Reduction system, activate this and the camera will automatically search for the incorrect colored pixels within your scene and map the correct the values instead. This isn't the best idea by any means but is an option if handheld shooting is the only option available. There are many Noise reduction software products available on the market that can resolve this issue post capture as well and if processing in Photoshop opt to process as a 16-bit file rather than an 8-bit one as you'll retain more image information which will extend the opportunity to recover shadows from burnt highlights and retrieve details from the shadows – both a hazard of low light shooting.

Incorporate a foreground element to add interest, scale and to help contextualise the piece. For example the combination of natural and artificial light can be very dramatic in cityscapes, high levels of light pollution colour the night sky and the vast quantity of glowing orbs scatter light across the scene but including a bridge, highway or structure will help to lead the viewer into the frame. If it's a twilight landscape you desire consider a diagonal row of

trees, a fence, a hedge or farm house. Likewise with a sea scene incorporate a lighthouse or Cliffside.

With so much or so little going on in your low light scene in can be a job to know where to meter from so set your camera to matrix or multi-segment metering and take several readings using the elements in your scene to judge the optimal value. Ideally it's best to start with a mid tone rather than highlights or shadows and if you are using a zoom lens, scroll in to meter from the detail of the subject or object and then zoom back out to compose the shot.

Another handy trick some low light enthusiasts employ is exposure bracketing. Use Aperture priority and meter from one area of the scene (later repeat this for the various elements in turn). Dial in the exposure and use the histogram to ensure accurate results. Keep aperture and ISO consistent throughout but vary the length of the exposure in half a stop increments. Later you can package these into one shot in editing.

The wonderful thing about digital is the instant feedback. A lot of your technique will be trial and error in the beginning but use the histogram to check exposure. It may indicate that part of the shot is overexposed but this may be the areas of bright lights in a city scene for example and is therefore perfectly fine. Ideally your frame will present a post sunset sky or veil of blue twilight but still offer detail in buildings on foreground instruments. The most important thing is to have fun and experiment!

Try these five exercises for strengthening your core photo techniques

By Rob Sheppard

How do you become a better photographer? You can read articles in magazines like PCPhoto, study books and attend workshops. All of these pursuits will help you learn new and improved techniques for photography. Of course, the best thing that you can do is take pictures—lots of pictures! Yet, you could just keep taking the same old pictures as before, not improving your photography. One way to stretch as a photographer is to do self-assignments. I'll give you a series of exercises that you can start doing immediately, and I guarantee they'll stretch you and your thought process as a photographer. One of the great things about digital photography is that there's no cost to take pictures as there is with film. Therefore, you can try these exercises without worrying about wasting precious frames. Just go out and have fun exploring the possibilities of your camera and lenses.

Let me reemphasize that—have fun! These exercises can be a way to jump-start learning about new and better ways of taking pictures, but don't let it get too serious. Keep it light with your gear, too! Don't burden yourself with anything more than the recommended equipment for each exercise.

Workout 1: Light Awareness

Light is critical to photography. Without light, you can't take pictures. One of the keys to becoming a better photographer is to "see" the light. Often, a photographer sees the subject, but not the light. Certainly, the subject is important, but if the subject overpowers your mind as you're taking the picture, you might not see the light. The camera only sees the light and emphasizes that light, even if it's not flattering for the subject. This exercise will help you learn to find interesting light.

Exercise: See The Light

What You Need: A camera and a zoom lens, preferably one that goes from wide to at least moderate telephoto. Do this exercise in any convenient setting, but be there at a time of day when the light is low.

What To Do: Get out and photograph light. Don't look for a subject. Don't look for interesting scenes. Find interesting light. Make a series of photographs, at least 20 to 30, where every picture is about the light. Look for spots of light, colored light, edge light, light contrasting with shadow, shadows (shadows are as much a part of light as the light itself)—anything that shows remarkable light.

Review: Look at the light and what it does in your photographs. See how the light can be interesting in and of itself. Look at how light and shadow are interacting throughout the image. Notice how your eye moves around the photograph, looking at the light and contrast.

Workout 2: Edge Mania

Composition is an important part of photography. You can study all sorts of things to help you make better compositions, including concepts like the rule of thirds and

classic proportions. The key is to look for ways to use the entire picture area and get your subject out of the middle. There's nothing wrong with having a subject in the middle of the photograph when appropriate, but most of the time, you want to get that subject in other places so your pictures have variety and added interest. Here's an exercise to help you learn to use the entire visual area of your photograph.

Exercise: Work The Edges

What You Need: A camera and your favorite lens. Do this exercise in any convenient setting.

What To Do: Make a series of photographs, at least 20, where every picture keeps the subject out of the middle of the photograph. Don't even use the rule of thirds. Take it so far as to make sure that there's nothing important in the middle of the picture. Put your subject or important parts of your scene out along the edges of the photograph.

Review: Examine your photographs and look at what's happening to them because important parts of the picture are out along the edges. Look at how visual relationships are occurring throughout the image. Notice how your eye moves around the photograph in an interesting way because there's nothing in the middle to cause the eye to stop.

Workout 3: Follow The Bouncing Focal Length Zoom lenses are the most common type of lens that photographers use today. There's certainly good reason for that; the ability to change focal length as needed makes it much easier to capture exactly what you want from a scene. You can get a wider view when the scene demands it, or

you can zoom in to capture a detail as needed.

Focal lengths can do a lot more. They can change a perspective, alter the mood and expand your picture-taking possibilities beyond wide or narrow views of a scene. This exercise will push you to find new ways of working with your lenses.

Exercise: Zoom The Zoom Lens

What You Need: A camera and a zoom lens. Do this exercise in any convenient setting.

What To Do: For this exercise, you're constantly moving your zoom from its widest to its most telephoto positions. Start out taking a picture with your zoom at its widest position. Find a compelling picture that seems to work with that wide setting. Keep it at the wide setting and move toward or away from your subject until you get the picture you want.

Next, zoom your lens all the way to its maximum focal length and find a new picture. Once again, change your position relative to the subject rather than changing your focal length. This can be interesting to try with the same subject that you shot with the wide zoom setting, or just look for something completely different that seems appropriate to the zoomed-in focal length.

Continue to shoot at least 20 to 30 photographs where you alternate from wide-angle to telephoto perspectives for each photograph. Your picture sequence will be wide, telephoto, wide, telephoto and so on.

Review: This is an amazing exercise. It's challenging because it forces you to look more at photographs based on focal length,

rather than simply using a zoom to frame a subject. Compare how the wide-angle settings change the look and feel of the photographs to the results of the more telephoto settings used when you zoomed in. You'll learn a lot about how focal length can affect both a subject and a scene.

Workout 4: Color Becomes You

Color is an important part of photography because it's such a big part of how we experience our world. Color is all around us, and it's so much a part of our lives, that we often take it for granted. The result is that our color images also take color for granted.

Color itself can be a wonderful part of any photograph. How color appears in the foreground, the background and even the subject itself can greatly affect how we look at an image. When we consciously choose those colors, we can control how the photograph appears to a viewer. This exercise will encourage you to do just that.

Exercise: Photograph Color

What You Need: A camera and a zoom lens or a selection of lenses. Wide-angle and telephoto focal lengths have a great effect on color, so it can be useful to have choices in focal length.

What To Do: Go out and look for color. This exercise is a lot like the one on photographing light. Once again, you're not looking for a subject or a scene as you normally might do. Look for and photograph color and its effects. Set a goal to photograph at least 30 images in a row for this exercise.

It's essential that you turn off all thoughts of capturing subjects or scenes. You're just photographing interesting color. You need to be aware of how your camera is responding to the colors, so that they're

properly exposed. Your subject is color—single colors, color contrasts, saturated color, dull color and color patterns.

Review: Look at what's happening in your photographs because of the color. See how color can make fascinating effects all by itself and completely change things like atmosphere and tone in an image. This exercise will teach you about how you use color in a photo.

Workout 5: Highs And Lows

I once heard it said that the only people who see things at eye level are photographers. Normally, we see the world from many positions—when we're lying down, when we're sitting, when we're standing on something and so on. Photographs become more interesting when we get the camera in many of those positions, as well. Frankly, pictures start to look the same when they're always shot from the same height. In this exercise, you'll stretch your muscles getting the camera from low to high positions.

Exercise: Photograph High And Low

What You Need: A camera and a zoom lens. Do this exercise in any convenient setting.

What To Do: For this series of photographs, you're alternating shots from low to high. Take your first picture with a camera positioned as low to the ground as possible. You don't have to lie on the ground to do this. You simply can hold your camera down, take the picture and then check it on the LCD. If it isn't quite right, try again. Next, go for a high angle. Try climbing onto something that has a little height, or you can hold your camera over your head as high as you can reach. For that reaching shot, you'll also need to check your LCD to be sure you

get the picture you want. For extreme height, you can put your camera on a tripod, set the self-timer and then hold the camera and tripod as high as possible when it goes off. Now alternate pictures for a good 20 to 30 shots, where you go from low to high to low to high.

Review: You'll see some amazing differences in pictures as you look at the results from this exercise. It's true that photographers often get stuck taking all their pictures at eye level. This exercise will show you that there are amazing images to be seen from other heights.

Two sets of quotes from Ansel Adams

Throughout his long and storied career, he also was frequently quoted about photography, and often conservation of our natural resources. Following are some of his simple, though often deep, quotations, sourced from brainyquote.com.

- “A good photograph is knowing where to stand.”
- “A great photograph is one that fully expresses what one feels, in the deepest sense, about what is being photographed.”
- “A photograph is usually looked at – seldom looked into.”
- “A true photograph need not be explained, nor can it be contained in words.”
- “Dodging and burning are steps to take care of mistakes God made in establishing tonal relationships.”
- “I tried to keep both arts alive, but the camera won. I found that while the camera does not express the soul,

perhaps a photograph can!”

“In my mind’s eye, I visualize how a particular... sight and feeling will appear on a print. If it excites me, there is a good chance it will make a good photograph. It is an intuitive sense, an ability that comes from a lot of practice.”

“In wisdom gathered over time I have found that every experience is a form of exploration.”

“It is horrifying that we have to fight our own government to save the environment.”

“It is my intention to present – through the medium of photography – intuitive observations of the natural world which may have meaning to the spectators.”

“Landscape photography is the supreme test of the photographer – and often the supreme disappointment.”

“Millions of men have lived to fight, build palaces and boundaries, shape destinies and societies; but the compelling force of all times has been the force of originality and creation profoundly affecting the roots of human spirit.”

“No man has the right to dictate what other men should perceive, create or produce, but all should be encouraged to reveal themselves, their perceptions and emotions, and to build confidence in the creative spirit.”

“Not everybody trusts paintings but people believe photographs.”

“Photography is more than a medium for factual communication of ideas. It is a creative art.”

“Photography, as a powerful medium of expression and communications, offers an infinite variety of perception, interpretation and

execution.”

“Some photographers take reality... and impose the domination of their own thought and spirit. Others come before reality more tenderly and a photograph to them is an instrument of love and revelation.”

“Sometimes I do get to places just when God’s ready to have somebody click the shutter.”

“The negative is comparable to the composer’s score and the print to its performance. Each performance differs in subtle ways.”

“The only things in my life that compatibly exists with this grand universe are the creative works of the human spirit.”

“There are always two people in every picture: the photographer and the viewer.”

“There are no rules for good photographs, there are only good photographs.”

“There is nothing worse than a sharp image of a fuzzy concept.”

“These people live again in print as intensely as when their images were captured on old dry plates of sixty years ago... I am walking in their alleys, standing in their rooms and sheds and workshops, looking in and out of their windows. Any they in turn seem to be aware of me.”

“To photograph truthfully and effectively is to see beneath the surfaces and record the qualities of nature and humanity which live or are latent in all things.”

“Twelve significant photographs in any one year is a good crop.”

“We must remember that a photograph can hold just as much as we put into it, and no one has ever approached the full possibilities of the medium.”

“When I’m ready to make a photograph, I think I quite obviously see in my minds eye something that is not literally there in the true meaning of the word. I’m interested in something which is built up from within, rather than just extracted from without.

“When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence.”

“Yosemite Valley, to me, is always a sunrise, a glitter of green and golden wonder in a vast edifice of stone and space.”

“You don’t take a photograph, you make it.”

UP COMING PROGRAMS

April - Ken Hanson - was a member of our club for years and is a past president

Shores Camera club Officers

President

Jason Holley jph1206@aol.com

386-682-0465

Vice President

Tom Porter tporter762@earthlink.net

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2nd Vice President

Kyle Berris bassett36@cfl.rr.com

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Treasurer

Ron Tucholski phone 788-5611

Secretary

Lois Porter loisfl555@earthlink.net

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Print - Amy Holley vertle0723@aol.com

Marlene Daily, Marsha Tucholski

Steve Underwood - scans

thebioguy@earthlink.net

Newsletter - Marlene Daily

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Web and PSA - Stephanie Toups

Simon Davies

Banquets and Parties - Amy Holley

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Interclub Relations - Bob Krakosky

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Membership - Lois Porter

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Handbook - Jason Holley, Tom Porter,

Lois Porter

Callers - Kathleen Turley/Catherine Turley

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Programs –Jan Letzring tjletz@yahoo.com

Joan Robinson zfoc55@aol.com

Workshops - (to be announced)

Safari Coordinator – Joan Robinson

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.

I am sad to say that the economy has
not been pleasant for two of our
advertisers, Green's Camera Repairs
and Kingston Camera and they are no
longer in business.

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



