

SHORES CAMERA CLUB **FOCUS**

July 2007

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



Beauty and the Beast
By
Penny Sheffield

**Beginner Safari 3rd Place
June Competition**

Letter from the Editor:

I have to say once again that the workshop we had in June was GREAT!

We were given an assignment to go out and photograph the building at 5111 Ridgewood. It is a very beautiful building and offers a wide variety of photo ops. The pictures were all very, very good.

They were shown as a slide show and were

critiqued fairly enthusiastically by the members present.

I noticed my pictures (of course) caused some amount of controversy, because some thought I had left too much extraneous material in the picture, and others thought it added to the picture. I thought they were beautiful myself and fought like a wounded buffalo against any criticism.

However, after I got home and looked again at the pictures I had thought so great, I could see what they were talking about, and had to agree with some of them. Not all, just some....

That particular type of workshop is a really, really good learning experience, and I just love it. We will be having one of those every quarter, and I can hardly wait for the next one. Hope you all enjoyed it as much as I did.

your friendly editor
Ann Dahm

July Program

July 12 Presentation

At our July 12 meeting, Bob and Gwen Bills will present two slide shows, *Flight Over The Alaska Range, Denali National Park* and *Fort Christmas Safari*.

Bob created the Alaska slide show CD for Contango Air Tours in 2003. It was used as a running advertisement and later became part of a show and tell for family and friends.

The Fort Christmas Safari in June provided a perfect opportunity for Gwen to produce her first slide show using Bob's

photos and lessons he was able to share about slide show products.

Most recently Bob produced brief slide shows of photos taken during camp experiences of young children and young adults which were part of a Central Baptist Service showcasing youth fun.

Bob will share product use and differences in Microsoft Plus Photo Story, Photoshop Elements, and Nero Photo Show Deluxe. The Bills have been members of The Shores Camera Club since 2004.

July Workshop

To Be Announced at the July Meeting.

Monthly Competition Winners for June

ADVANCED:-

ASSIGNED:-

- 1st Claudia Kavanaugh
- 2nd Stephannie Toups
- 3rd Claudia Kavanaugh
- HM Jerry Stone

OPEN:-

- 1st Amy Miller
- 2nd Stephanie Toups
- 3rd Marlene Daily
- HM Robert Fulco

SAFARI:-

- 1st Joan Robinson
- 2nd Stephanie Toups
- 3rd Joan Robinson
- HM Marlene Daily

BEGINNER:-

ASSIGNED:-

- 1st Kim Rinkinen
- 2nd Kathleen Turley
- 3rd Bob Krakosky
- HM Bob Bills

OPEN:-

- 1st Bob Krakosky
- 2nd Philip Carter
- 3rd Darrel Daily
- HM Penny Sheffield

SAFARI:-

- 1st Bob Krakosky
- 2nd Darrel Daily
- 3rd Penny Sheffield
- HM Phil Carter

The Next Safari

JULY SAFARI

I think we will try for the month of July 21st to go to the Halifax Rowing Regatta at 8 A.M. by the Farmers Market.

Concessions with light refreshments will be available for sale at the HRA boathouse.

Medals will be awarded for 1st, 2nd, 3rd places for all races of 1,000 meter, buoyed at 1,000, 750, and 250 meters.

Location is at the Inter-Coastal Waterway, City Island.

From the north or south take I-95 to Route 92 East{ISB}

Turn right on Beach St. {just before the bridge} and travel South to Orange Ave. Turn left onto Orange Ave. and travel east until the last traffic light before crossing bridge, turn left on City Island Parkway. Parking will be on your right. From the West: Take I-4 East to 92 east, and follow above directions.

First race is suppose to start at 8:30.

And

I want to thank all the people who went on the June Safari to Fort Christmas. It was a new and interesting experience for most of us.

Robinson, Safari Chairperson

The Conklin Center for the Blind 2007



The Conklin Center for the Blind Event was so much fun...the weather was perfect for the walk. Betty Karl and Kathleen Turley took many photos of the students, volunteers, faculty, and members of the DBCC Women's basketball team who were also helping out that morning. A Photo is attached of a group walking early in the AM.

Events to Come

September 23rd Poker Run

October 10th 5K

Please help support the Conklin Center by offering to take photos during these fun events. They need a minimum of 4 photographers for each event...Let me know if you are interested.

Thank You! Kathleen Turley 761-2783 or KTurley@cfl.rr.com

Subject Themes for 2007

Statues- July

Beach- August

Boats- September

Landscapes-October

Vintage Cars- November

Night Scenes- December

Photo Tips from Lloyd

July 2007 Tips By Lloyd

Camera 101

The best thing you can do for your passion in photography is to first get to know your camera. So this month my tip is Get to Know guess what? "Know Your Camera."

This tip is a preamble to later workshops this year led by Bob Krakosky.

A camera is your fine-art media: So the better you understand this media, the better your pictures are likely to be. The two most useful controls are:

1. Focal Length: (the zoom of your lens) which affects how much of the view is included in the view finder.
2. Depth-Of-Field: (the f-stop of your lens) which affects how much of the foreground and background is in focus.

To use these techniques effectively, you need to understand lenses and exposure.

Lenses

The first thing to play with on most cameras is the lens. A long lens (say 200mm) allows you to zoom-in to your subject to get close to it. A short lens (say 28mm) is often called a wide-angle lens because it allows you to zoom-out to get a wider view.

The numbers (e.g. 200mm) represent the focal length of the lens. This is the distance

between the focal plane (film or digital sensor) and where the light rays appear to originate when focused on infinity.

You can select the focal length based on what you want included in the shot, and how you want to portray depth. A short lens exaggerates depth, combining a close foreground with a deep background. This is a popular pro technique where a close foreground (flowers or roadway) sweeps back into the far horizon. To do this you need a wide lens (say 20mm to 28mm) and a wide depth-of-field (small aperture such as f-22).

A long lens on the other hand contracts the image, giving it narrow depth. Distant elements are put on the same focal plane, making them look closer together than they really are. This is useful to create a flat image, or to emphasize the scale of your background relative to your foreground.

Exposure - Four Factors

A camera is just a box with a hole in it. The correct exposure is determined by four factors:

1. How large this hole is (the aperture);
2. How long it stays open for (the shutter speed);
3. How quickly the camera reacts (the ISO), and;
4. How much light is reflected off the subject (the light level).

Fortunately, most cameras are automatic and will make all these decisions for you. However, higher-end cameras allow you to intervene to create particular effects. It's useful to understand how these four factors interact so that you can use them to your creative advantage.

Let's review each factor in turn (in order of usefulness) and see how it can improve your photography.

1. Aperture

Inside the lens is an adjustable device, the diaphragm, which alters the size of the

opening - the aperture. Changing the aperture is useful as it has a handy side-effect. A very small aperture makes everything (background and foreground) in focus. A large aperture makes only the subject you're focused on in focus. Try squinting your eyes (everything is in focus) and then opening them wide (some things are blurry).

This zone of acceptably sharp focus extends both in front of and behind of the point of focus. It's called the depth-of-field. With landscapes, we usually want a wide depth-of-field to get both the background (hills or mountains) and the foreground (a flower or your traveling companions) in focus. With portraits, we want to emphasize the foreground (a person's face) so we make the background blurry by using a narrow depth-of-field.

How can you tell how much of the image is going to be in focus? The depth-of-field is affected by three things: the size of the aperture; the focal length of the lens; and the distance to the subject you're focused on (the focal distance). To make things easier, the first two items are combined to give us a field number or f-number. The bigger the f-number (say f-11 or f-22) the bigger the depth-of-field (the wider the zone of focus is.

2. Shutter Speed

Inside the camera is a mechanism (a shutter) which controls how long light is allowed to act on the film. When you take a photograph (by pressing the shutter-release), the shutter opens and then closes a fraction of a second later. How quickly this is done is called the shutter speed and is measured in seconds (shortened to s). A fast shutter speed (say 1/500th of a second) is good for action shots as it freezes movement. A slow shutter speed (say 1/60s) blurs moving objects, which is useful when you want to emphasize movement and speed.

Most of the time you will select a shutter

speed based on the size of your lens. This is because when you hold a camera, you introduce unwanted movement, called camera shake, and how much of this shake is noticed on the photograph depends upon how much you are zoomed in.

A good rule of thumb says that you're safe with a shutter speed equal to, or faster than, the length of your lens. For example, with a wide lens of 35mm, you're fine with a shutter speed of 1/60s. But when zoomed in to 200mm, you need a faster shutter speed of 1/250s.

However, we are now blessed with image stabilization and vibration control lenses. Now we can hand-hold our cameras at slow shutter speeds with out a tripod.

3. Light Level

The amount of light is usually set by Mother Nature. Generally, the brighter a view is, the better the photograph.

If someone is in the shade, you can add light to their face by using a flash unit. This is called fill-flash because it fills in some light. You can do the same thing with a reflective surface, such as white card or a purpose-made reflector.

If a sky is too bright, you can reduce the amount of light with a filter (such as a gradient neutral-density filter).

4. Camera Speed

How quickly the camera reacts to light is known as the speed. Digital cameras often have several speeds available, known as "ISO" settings, which can be chosen manually or automatically. ISO stands for the International Standards Organization which developed a system for film where a 200 ISO is twice as fast (i.e. it reacts twice as quickly) a 100 ISO. (You may have also heard of ASA or DIN - these were two other standards which were replaced by the ISO.) Why not just have a fast ISO? There is a

trade-off between speed and quality.

Generally it is preferable to use a slower speed (say 100 ISO) as it gives a sharper image (a finer grain). But when there isn't enough light (indoors or at night), you'll need a faster speed (say 400 or 1600 ISO) and will have to suffer its less-distinct image (coarser grain).

I have been using 400 ISO film since the late 1980s with good results. In the last ten years or so, low grain 800 ISO film has been available. Early digital SLR bodies produced noise (grain) at 800 and higher speeds. My 2005 Canon 20D camera body is set at 800 ISO and the resulting images are noiseless.

Combining the Four Factors

To get the optimum exposure, you must consider all four factors - aperture, shutter speed, light level, and camera speed. Always remember that these four factors are all interrelated. When you set one, you must juggle the others to get the right exposure. Usually you'll be balancing your preferred aperture with a suitable shutter speed.

For example, say you're shooting a landscape with a 100mm lens set to f-5.6. When you activate the light meter in your camera, based on the light level and the film speed or digital ISO setting, it recommends a shutter speed of 1/125s. So your factors are: f-5.6, 1/125s, a fixed light level, and your film or camera speed. The f-5.6 aperture is giving you a medium depth-of-field - a blurry foreground to a sharp background.

Now let's say that you want both the background and the foreground elements to be in focus. You therefore select a larger f-number, going up a stop from f-5.6 to f-8. This halves the aperture, so, to compensate; you need to double the shutter-speed from 1/125s to 1/60s. You have successfully juggled your factors.

Unfortunately, this has now taken you past

the slowest speed for your lens when hand-held (100mm => 1/100s) and will make a blurry image due to camera shake. So you either need to change to a wider-angle lens (say 50mm), change to a faster film or digital ISO, or find some support for your camera such as a wall or tripod.

Summary

Enhance the creativity and quality of your photographic images by intelligently choosing the length of your lens and its aperture, invest in Image Stabilization lenses, and practice, practice, practice.

The following is a bonus Tip this month: Study the Masters!

I just read the following about Ansel Adams (1902-1984 who is one of the most celebrated photographers of all time) by his son Michael, 73, and author Jonathan Spaulding from his book Adams and the American Landscape.

Michael Adams said that his father considered his famous photo "Monolith, the Face of Half Dome" from 1927 his first successful visualization, a term he used to describe the process where a photographer thinks through his decisions from exposure of the negative to the final print to interpret the scene.

Spaulding wrote: Ansel Adams waited for just the right light and first used a yellow filter on his lens for the picture. But because he wanted "the looming cliff outlined against a dark sky" and "snow-covered Tenaya Peak sharply etched in the distance," he switched to a deep red filter for a more dramatic interpretation and calculated an increase in exposure. He didn't want to duplicate reality, but depart from it to create using the art of photography.

Happy hunting in your pursuit of award-winning photographic images!!

Lloyd Hampson

Special Event

Florida photographer debuts on Silver Screen

Landscape and wildlife photographer Mark Renz was frustrated. "My work embodies photo essays more than individual images," said Renz, "which makes it difficult to find enough space for exhibits." To solve the problem, Renz invested in a 52" television that will project a continuous stream of over 500 high definition images. These images will run all summer at the Museum of Arts and Sciences, Daytona Beach, following a 45-minute slide presentation Tuesday, July 3 at the same facility. Showtime is 3 pm.

Admission is free.

Renz, a native Floridian and author of such books as "Fossiling In Florida" (University Press of Florida) and "Megalodon: Hunting the Hunter" (PaleoPress), spends a lot of time chest deep in our state's rivers and streams, searching for the remains of Ice Age mammoths and extinct bus-size sharks. While hunting for critters of the past, he also encounters wildlife and landscapes of the present.

Samples of his work can be viewed at <http://www.paleopress.net/FloridaThroughNativeEyes.htm>.

WHO: Landscape/wildlife Photographer and author Mark Renz

WHAT: Forty-five minute power point slide show called "Florida Through Native Eyes".

Summer-long program by same name with over 500 images. Viewers can spend 5 minutes or an hour viewing the photos on a 52" Silver Screen. WHEN: Tuesday, July 3, 2007 for power point slide show with photographer. TV will be left all summer at Museum.

WHERE: Museum of Arts and Sciences, 352 S. Nova Rd., Daytona Beach.

CONTACT: Museum information line 386-255-0285. Samples of Renz's work can be viewed at <http://www.paleopress.net/FloridaThroughNativeEyes.htm>. Renz can be reached at 239-368-3252 or fossilx@earthlink.net

FYI

We just saw something in the Sunday paper: **CVS Pharmacy** Photo Centers are having Digital Sundays in 2007. From 12-2PM every Sunday they will have free digital workshops.

KNL Custom Framing

At 567 Beville Road
Golfview Plaza

Is offering a 50 % discount to our club members on matts and matting. You must have Id and membership card with you.

Personals

For Sale

Nikon AF-S 24-120 VR ED Lens

Still has slightly over 3 years left on the original Nikon warranty

I've always used a filter on this lens so the front glass is in perfect condition.

This has been my workhorse lense for almost 2 years. So if you want to see what this lens produces just look that my photos that have won in the club competitions. Almost all were taken with this lense.

Asking \$400
Stephanie Toups
sjtoups@cfl.rr.com
or 763-2417

For Sale

Canon PowerShot A80, 4 MP

3.6x Optical Zoom (up to 11x in combination with Digital Zoom)

Reticulated LED Screen

Uses 4 AA Batteries

-Shooting Modes:

Image Zone - Portrait, Landscape, Night

Scene, Panoramic, Movie, Macro, Digital Zoom, Self-Timer, Continuous Shooting; Creative Zone – Program, Shutter-speed priority, Aperture priority, Manual, Custom1, Custom2

-Auto/Manual Focus

-3 Light Metering Modes

-Exposure Compensation

-White Balance Control

-Photo Effects: Vivid, Neutral, Low

Sharpening, Sepia, B/W

-Adjustable ISO

-Adjustable Flash Settings

-Intelligent Orientation Sensor

Includes: Teleconverter (1.75x) lens and lens adapter, instruction book, 2 Compact Flash Cards (2 GB and 64 MB), Interface Cable

\$175.00 or best offer

Contact Claudia Kavanagh

ckhs@clearwire.net

504-201-2476

Special Notice A message from your friendly Focus editor. I would really appreciate it, if everyone who has to/wants to put something in the newsletter would get it to me by the 28th of the month.
Thank you kindly, Ann Dahm

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 Ann Dahm (Editor) at ailiki@earthlink.net