



# placer color



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Newsletter of the Placer Camera Club

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<http://www.placercameraclub.org>

Member Delta Council,

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Vice Pres.	Richard Myren
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Sue Barthelow

### Education Committee

Howard Godfrey  
Bruce Gregory  
Jim Bennett

### Equipment

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### Judges for Competition

Karen Wyatt

### Competition Data

Judy Hoper  
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### Newsletter

Mike Schumacher

### Refreshments

Bonnie Godfrey

### Greeters

Howard Godfrey  
Karen Wyatt

**Placer Camera Club** meets the third Tuesday of each month, except July and August, at 7:00PM in the Beecher Room of the Auburn Placer County Library, 350 Nevada Street, Auburn, Ca. **Visitors Welcome!**

This months meeting will be Tuesday, **Nov 20, 2007**. Informal gathering at **6:30** with the meeting starting **promptly at 7 PM**.



**This month** we will have a presentation by **Lee Whiting** on **black & white** in the digital darkroom. Lee will show us various techniques for getting good black & white results in the digital darkroom. Inkjet printers are getting better all the time so bring a notepad, this should be very interesting!

An **education committee** has been established to plan presentations for club meetings. We hope to make our presentations, both short and long, a photographic learning experience. They will also distribute photographic related information via email. This will help get time sensitive info to all club members.

The committee members are Howard Godfrey, Bruce Gregory and Jim Bennett. If you have photography related info for the group call or email one of the committee members and they will get it to all members.

## Competition Changes

After the lengthy meeting in October we needed to find a way to shorten the competition meetings. We now have more entries than ever so the board determined that the best way to shorten the meetings is to split prints and projected.

What this means is future competitions will be single themed...either a print **or** a projected competition.

Starting in **December** we will have a projected competition. This will still leave time for our Christmas party. Even though we had more projected entries than prints, projected was considerably shorter in Oct. In **January** we will have a print competition, projected in **March** and prints in **May**. The single theme will allow the judge to give **better** feedback on each photo... one of the main reasons we have the competitions is to learn.

The second big change is that we will no longer be keeping track of scores given to photos. In the past at years end we would give awards to the top point earners in each category. Keeping track of these scores has proven to be time consuming (at the meeting and afterward) and really does no good other than tell us who entered the most photo's in a given category. We will still have the end of year contest in June for best of the best in each category. Like last year members will submit photo's (in May) that have been in competition during the year and those will be judged and awards presented at the June meeting. This is much more meaningful and cuts down on the paperwork. We will still keep track of the individual photo names so members can find out what they have submitted during the year.

And...in keeping with our education focus we are changing the name from Competitions to Image Evaluations. This better reflects the purpose and focus of what these events are all about.

Remember....you can bring in an image to any club meeting for feedback from club members.

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## Night photo tips picked up at FotoClave 2007 in Burlingame

by Bruce Gregory

For night photos choose a tungsten balanced film for more realistic color balance. For the digitizers, set the white balance around 2900 K for a similar effect. For more info visit the night photo site: [www.thenocturnes.com](http://www.thenocturnes.com)

Another night photo fact: The moon moves the distance of it's own diameter about every 10 minutes. If you can anticipate the arc of the moon in a given scene you can do multiple moon exposures in a picture by photoing the moon, covering the lens for perhaps 20 mins or so, and then taking another exposure, recovering the lens afterward, repeat until you have enough moons to make you happy.

Camera must be on a steady tripod to keep other elements in the picture in registration. A lot of cameras have multiple exposure modes to accomplish this, or seperate images could combined in photoshop. If you do that you'll need one of the general scene after the moon passes out of the frame. In a multiple exposure mode the repetitive scene photos will build up an image with a little light each time you click the shutter.

Also remember the moon is reflected sunlight and basically a "daylight" exposure if you want to retain detail. Use your camera's spot meter to judge the moon exposure, and a more general metering mode for the overall scene.

To highlight certain areas of a scene use a focusable flashlight and "paint" them with the flashlight's light. An approximate time for the extra exposure is to paint about 10% of the total exposure time to avoid blowing out that section of the picture..

The next Fotoclave will be in the first part of November 2009 in Modesto.. mark your calendar now to start gathering your own photo inspirations. There were 6 classes and three presentations of work this year along with an inter-council photo contest. Lots of beautiful images..

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## Take a Photo Every Day

by Sue Barthelow

Reading about the A Painting a Day movement in the current PlacerArts' Perspectives magazine got me thinking about how the concept relates to photography. The article pointed out how local artist Craig Stephens was motivated by the fun of producing something new every day and by his desire to improve his painting skills.

My guess is that you want to improve your skills too. I came up with two skills that you could improve by taking a daily picture – finding things to shoot and composition.

When you take a photo a day, you're looking at the ordinary things that fill your daily life. Some days will see you taking portraits of your family, friends or pets. Other days will find you in the garden. Maybe you can create an abstract image of something that catches your eye. Is it a rainy day? How about getting some food shots, some angle of your furniture or clothing laid out on your bed. Is it already night time and you haven't taken your picture yet? Try shining a light on something in your yard and taking a long exposure shot. This is your chance to experiment. You're not on a photo shoot after all. Try something different. Have fun with it.

As time goes by, you'll look around with an increasingly critical eye. There's so much out there that you've been missing. Go out and find it.

Want to improve your skills? Start taking a photo every day.

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### Mushrooms

Text and Photos by Ardath Winterowd

It's that time of year when odd mushrooms appear outside our kitchen doors!



The mushroom measures 12" across and I took the photos with my Nikon D50 with

a 28-105 mm lens attached.



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This month I'm running the following two articles that have previously appeared in the newsletter for the benefit of our newer members.....

## **Beginner's Corner**

### **An Introduction to F-stop and Shutter Speed**

by Mike Schumacher

Two terms you will hear are f-stop and shutter speed. They have to do with the amount of light the lens will supply to the film or digital chip. **Shutter speed** is the amount of time the shutter in the lens will stay open, **f-stop** is the amount of light the lens will let in while the shutter is open. Shutter speed is measured in fractions of a second and for longer exposures in seconds or even minutes. Most common shutter speeds are  $1/15^{\text{th}}$  of a second to  $1/500^{\text{th}}$  of a second. Common f-stops range from f1.8 to f22. The smaller the number the larger the opening for light to enter. An exposure of f1.8 at  $1/250^{\text{th}}$  would let more light in than f16 at  $1/250^{\text{th}}$ .

**Depth of field** is the area from near to far that is in focus. Smaller f-stop numbers (larger opening) will have a smaller depth of field. If you are making a portrait of a person and want just the person and not the background in focus (shallow depth of field) you would use a smaller f-stop number probably f2.8 – f5.6. If you were doing a landscape and wanted everything in focus from near to far (large depth of field) you would use a large f-stop number probably f11- f16.

Shutter speed will control blur. Fast moving subjects require a fast shutter speed. A portrait would not need a fast shutter speed, you might want that shallow depth of field but remember....small f-stop = more light., so.....

→ The amount of light available will now dictate what shutter speed can be used for proper exposure. ←

As you can see from the above example the amount of light available will dictate the shutter speed / f-stop combinations that can be used. Which combination you use will depend on what you are trying to take a picture of. A fast moving car, a landscape, a flower? Is it high noon in summer or late evening in winter? Shallow depth of field or large depth of field?

As you can see f-stop and shutter speed are very inter related.

Next, more on f-stop's and shutter speeds and how they can be manipulated.

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## **An Introduction to F-stop and Shutter Speed - Part 2**

by Mike Schumacher

Last time we looked at f-stop and shutter speed and how they are related to depth of field. We looked at how available light will dictate the f-stop and shutter speed combination.

Both f-stops and shutter speeds can be measured in **stops**.

The stop is a basic unit of light in photography. Stops can be controlled by shutter speed, f-stop and iso setting.

Shutter speeds double or half the amount of light. Standard shutter speeds are:

**1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000 sec**

A step faster halves the amount of light (minus one stop) and a step slower doubles the amount of light (plus one stop).

Going from 1/60 to 1/30 sec doubles the amount of light. Going from 1/30 to 1/60 halves the amount of light.

Iso is the sensitivity of film or the digital sensor to light. The higher the number the more sensitive the film or digital sensor is to light.

**Standard iso settings are 50 100 200 400 800 1600**

Increasing the iso one step doubles the amount of light (one stop), decreasing iso one step halves the amount of light (one stop). Caution should be used when adjusting iso to a high value. Higher iso settings can introduce noise especially in the shadows.

Aperture settings are described in f-stops. F-stops specify the light gathering ability of the lens. A specific f-stop on one lens, say f8, will be the same on another lens.

**Standard f-stops are:**

**1 1.4 2 2.8 4 5.6 8 11 16 22**

If we use f4 as an example going to f5.6 halves the amount of light (one stop) and going to f2.8 doubles the amount of light (one stop). In our f4 example going to f5.6 would be referred to as closing down the aperture and going to f2.8 would be referred to as opening up the aperture. Aperture also controls depth of field. F16 will have more depth of field than f5.6. Depth of field can be used very creatively to direct the viewer's eye.

One scene can have many different f-stop and shutter speed combinations.

**f/4 at 1/250 is the same as f/5.6 at 1/125 or f/8 at 1/60 or f/11 at 1/30.**

Which one you use will be dependent on what you are trying to achieve.

Freeze action or blur? Large or small depth of field?

If you've gotten this far you might be wondering, why do I care about all this? It is very useful to understand these inter-relationships. Controlling aperture for depth of field and shutter speed for freezing or blurring action are basic tenants of creative photography.

More importantly we've all had fantastic photo op's and tried to capture what we see. The human eye can see between 12 to 14 stops of light. Your digital or film camera can see about 5, maybe 6 or 7 if you play a bit in the darkroom. So when we are in the forest with the sun shining through the treetops we have at least 5 stops of light or more between the shadows of the forest and the sunlight at the top of the trees.

Matrix metering combines the highlights and the shadows to create an average. So if you have bright sunlight and deep shadow it creates a compromise that has either plugged up shadows or blown highlights. This is where knowledge of stops in photography comes in handy.

We can shoot multiple frames and use exposure compensation. We could shoot 3 frames....one frame at -1/3 (stop), one frame at the correct exposure (according to the meter in your camera) and one at + 1/3. Some cameras will only do 1/2 steps, consult your cameras manuel to use exposure compensation.

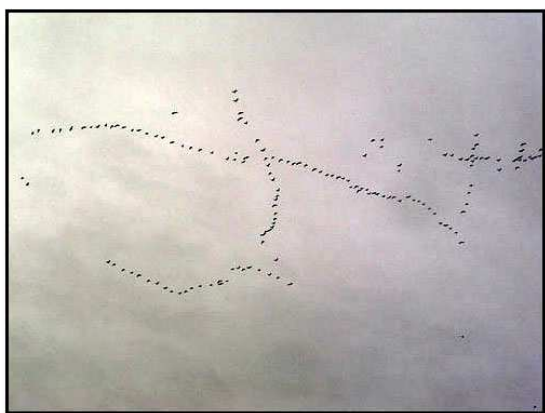
Next month how your camera meters a scene and what you can do about it.

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## Birds of a Feather

Text and Photos by Sue Barthelow

Under gray skies, we drove down the grade from Grass Valley. Before reaching Marysville, we turned off of Highway 20 onto Woodruff Lane to short cut it over to Highway 70 on our way north to Chico. To our left lay a rain-soaked rice paddy speckled white. A quick glance, which is all I got as we whizzed by, revealed hundreds of migrating birds. I had my camera with me, but time was short. My husband and I had a meeting to attend in Chico and had just enough time to get there. I hoped the birds would stay put until our drive home.



Luck was both with me and against me that day. By the time we headed back, the clouds had decided it was time to lighten their load as they backed up against the Sierras. We turned left from Highway 70 onto Ramirez Road for the return leg over to Highway 20. The rain was steady but light. Anxious over whether the flocks still lingered in the area, I scanned the wet fields and rice paddies. Some of the previously filled spots were now vacant except for a few stragglers. I pulled over to the edge of the road

and prepared my digital camera for action anyway.

Back on Woodruff Lane, I spied occupied paddies on both the right and left side of the lane. A small rural road was well positioned on my right, so I pulled into it and stopped. I left the car with camera in hand. The rain gently caressed my hair as I wandered away from the car, camera now under my jacket. The well-occupied field on my side of the lane was too far away for my telephoto to capture anything of interest. However, I managed to catch a couple of shots of what turned out to be Tundra Swans as they wheeled overhead.

The best shots were going to be of the paddy back across Woodruff Lane, so I headed that way. The raised edge of the paddy provided me some cover as I slowly approached the center of the road. Hundreds of Tundra Swans and

Greater White Fronted Geese stood in the ankle deep water. I could tell that I was making the birds nervous, so I didn't go any closer. I took what pictures I could, occasionally





returning to the shoulder to avoid oncoming vehicles. Finally, after becoming too soggy to continue, I returned to the car, dried my camera and headed for home.

If you go, drive along the back roads through the agricultural areas north and east of Marysville. Most of the fields will be nearly empty, but those that the flocks have chosen will be well occupied. You'll need a telephoto lens so you don't get so close that you scare the birds into taking flight.

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## **Swap Shop**

**For Sale.... Canon** powershot a520 4 mp point and shoot. All the usual modes including aperture and shutter priority. \$60

**Canon** bg-e2 battery grip for Canon 20d & 30d \$90

Call or e-mail Mike Schumacher at 530-367-4505 or [radioman@ftcnet.net](mailto:radioman@ftcnet.net)

### **FOR SALE**

**Nikon Nikkor 200mm f/4 Micro IF AIS lens.** This is the manual focus model which focuses down to a reproduction ratio of 1:2 (half life size) without any attachments. Even at 1:2 magnification, the free-working distance is approximately 19.5 inches between the front of the lens and the subject. This is one of the big advantages of a long focal length macro lens over shorter ones. This lens is among the few top rated close-up/macro lenses in the world. It is tack sharp and easy to use. It will work on both manual and auto focus Nikon camera bodies, (in manual focus mode of course which is likely all you'd use in macro photography), both film and digital. Many people forget that it is also an excellent telephoto lens.

The glass is flawless. The diaphragm is crisp and smooth with the blades being perfectly dry. It has both the built-in tripod collar and sliding hood shade, each of which operates as new. Both original front & rear caps are included. I'm also providing a 52mm UV-Haze filter if you want to be extra careful with that front element.

As a bonus, also included is the **Nikon 4T Close-up Attachment Lens.** This is a high quality, multi-element diopter which increases the magnification ratio of the base lens

without losing any light. It simply screws onto the front of the lens just like a filter. It is a great accessory for this lens. It is in mint condition and comes with its original box and paperwork.

For those that were subjected to my club presentation on Close-up/Macro Photography a few months ago, the majority of the images I shared during that time were captured using this very lens.

I'm looking to get \$310, (which incidentally is less than what comparable lenses are selling for on eBay, *without* the 4T, which is \$30-50 itself). I'd love to see someone in the club continue to enjoy this lens as much as I have.

I'll be bringing the lens to the next few club meetings if you want to attach it to your Nikon (or Fuji) 35mm or digital camera body and see what it can do. I can also be reached at 530-268-3475 or 530-320-8961 or [rgjk@suddenlink.net](mailto:rgjk@suddenlink.net).

Thanks, Richard Myren.

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***If you want to sell or are looking for photography related items members can list them in the newsletter or on the club website. Email or call me. Listings are free for members. Mike 530-367-4505 [radioman@ftcnet.net](mailto:radioman@ftcnet.net)***

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## **Huey Monitor Calibration**

The club has a Huey monitor calibration system for use by club members. Contact Judy Hooper to 'check out' Huey. 530-888-8308.

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## Calendar of Events

### December

1<sup>st</sup> - Digital Imagers – American River College

2<sup>nd</sup> - Gold Rush – Hyatt Regency – Madison & 80  
(contact Judy Hooper for info)

18<sup>th</sup> – Camera Club Meeting – Christmas Party & Proj Image Eval

### January

15<sup>th</sup> – Camera Club Meeting – Print Image Evaluations

### Placer Camera Club Webpage

Check out the Placer Camera Club webpage. Webmaster Sue Barthelow has been doing a fantastic job! Thanks Sue!

<http://www.placercameraclub.org>

→ *Please feel free to contact me with items for the newsletter!*

Mike Schumacher (Newsletter) 530-367-4505 [radioman@ftcnet.net](mailto:radioman@ftcnet.net)

*See you at the meeting Nov 20th at 7 PM!!*