

F-Stops Camera Club Newsletter

April 2007

www.fstopscameraclub.com

The F-Stops Camera Club
 meets the 2nd Thursday of every
 month at 7pm at:
 The Balboa Sports Center
 17015 Burbank Blvd.
 Encino, CA

Upcoming Categories

- May 10 :** **Portrait photo indoor
w/one main light**
- June 14:** **Black & White**
- July 12:** **You shot this in L.A.?**
- August 9:** **Dragged Shutter (slow
shutter speed)**
- Sept 13:** **Night Photography**
- Oct 11 :** **Out in the Rain**
- Nov 8 :** **Holiday Cards**
- Jan 10, 2008 :** **Vintage Photography**

Drinks **Ken Jones**

Food Duty

- April-June** **John Chase**
- July-Sept** **Mike Dickson**
- Oct-Jan '08** **John Houseman**

Equipment

- April-June** **Bill Debley**
- July-Sept** **Bill Gass**
- Oct-Jan'08** **Ron Danzig**

What a great meeting and a good turn out. As usual, our judge Jim Morris was in great form but stingy with his 10's. It's getting more and more difficult to get that perfect score. We are either 1) getting better at our craft, 2) confronting stiffer competition, 3) facing a judge who is getting more difficult to please, or 4) is Jim getting bombarded with too many images with too much manipulation?

With so much talent in our club, I find that the images that are captured are of professional quality and thus presenting our judge with a scoring dilemma. It's probably good for us to be challenged and to know that we can strive for better images.

I don't know, but maybe it's time to hone down our skills, or maybe it's time to rethink our approach to how we capture our images.

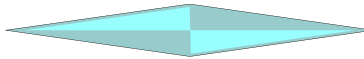
Do we and should we compare one image against the other? In reality, one always must have a standard or a control by which to compare and judge our efforts. In the digital age where photography and art are intermixed, is that fair? Can we say that a Picasso is better than a Pollock or a Monet? Then, what's to say that a highly manipulated image is better than or worse than a straightforward photograph. The only just answer is that there is no answer.

This month's assignment was "Painting with Light" and the following scores were given as such:

10's
Georgia Martin --1

9's
Roy Allen--1
Bill Gass--1
Georgia Martin--1
Audrey Mead--1
Jerry Sanders--4
Peggy Sanders--1
Bill Stout--1

8's
Roy Allen--1
Bill Debley--1
Hal Endlich--1
Bill Gass--3
John Houseman--2
Ken Jones--1
Suzanne Lombardi--1
Audrey Mead--2
Jim Rowerdink--1
Peggy Sanders--1



Tips & Tricks:

-Out for the day, don't have all your gear with you and you need a reflector for that macro shot you simply must have? Use the silver or white side of the 'folding hoop' dashboard protector in your car! - Need soft light from the pop-up flash on your camera, cut the end out of a ping-pong ball and place it over your flash; you say you have a strobe unit on your hot shoe, a white coffee filter placed inverted on it (like an umbrella) works great to diffuse the light. - You only have a Point'nShoot with you, no polarizer? Shoot through one lens of your polarized sunglasses, (careful a prescription may present a problem). - Shooting in a rocky or uneven, muddy, or soggy terrain may present a problem for using a tripod. Have you ever considered a "chain pod"? Yes, a chain pod! Purchase a 1/4-20 thumbscrew & nut, Several feet of plastic chain (it's very light) and a split ring (like you use for keys), drill a small hole in the thumbscrew and link the chain and thumbscrew together with the ring, voila! To use, simply screw it into the tripod mount, step on the chain and keep a small amount of tension on it. It's light and can be easily stored in your jacket pocket. Check out --[HTTP://WWW.DIYPHOTOGRAPHY.NET/](http://www.diyphotography.net/)

BILL DEBLEY

EDITORIAL



Pete's P.O.V.

I love Easter. Not for the candy or special hi fat and cholesterol food you shouldn't eat but do, but for watching the kids hunt for Easter Eggs. I enjoy watching the little tykes when they look for eggs in plain sight. Then, there are the slightly older kids who need to look for eggs because they are hidden rather well. Then, there are the older kids who really need to look much harder because the eggs are almost impossible to find. Then, I got to thinking, (something I rarely do) isn't that what photography is all about? Aren't we all on an Easter Egg hunt for images instead of eggs? As photographers, aren't we always looking, always trying to find that perfect shot? When we are beginners, (little tykes) images are in front of us in plain view. Those being the images we take from the pull out on the road marked "Vista Point" or those images of the sunset taken from our hotel balcony or those images usually taken at normal height and on "P" mode. Then, we get some "photo smarts" and maybe walk a little off the road from the "Vista Point" or try to compose a good sunset from the beach with a foreground middle ground and colorful sky. Only his time we use "Av" mode or even "M" adjusting for depth of field and exposure.

As we grow wiser and wiser we train our eyes and mind to look harder and in more difficult places to find those truly spectacular images. In order to find that truly one of a kind golden egg you must look in those out of the way difficult places everybody else passes by. You must push yourself to go and do things nobody else would do. That's why they call flower photography "Wet Belly Photography". As we become more advanced all the eggs in plain sight or partially hidden have already been found. We need to do the things necessary to find those eggs that are so well hidden in places where nobody else thinks to look.

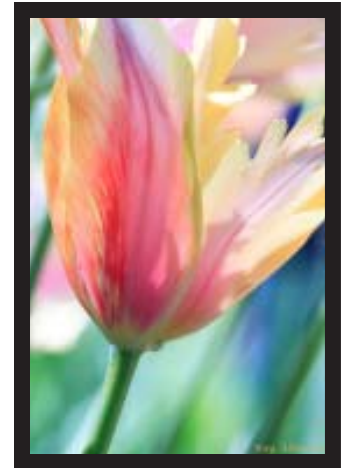
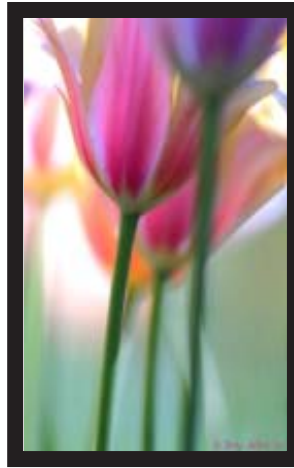
Good Hunting

Pete

A few photographs from our members



Georgia Martin
using Gene Trindl 's hand made screen



Roy Allen -- Tulips



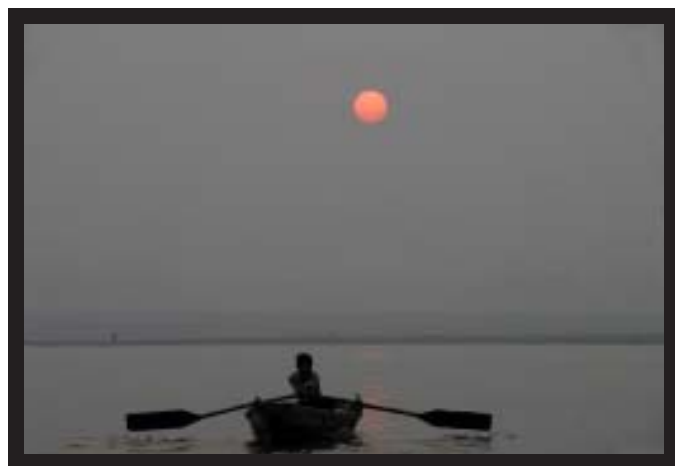
Bill Stout -- Air Show Collage



Hal Endlich --Rainbow Saris



Hal Endlich - Old Indian Man



Hal Endlich -- Rowboat at sunset - India



Peggy Sanders-- Lighthouse



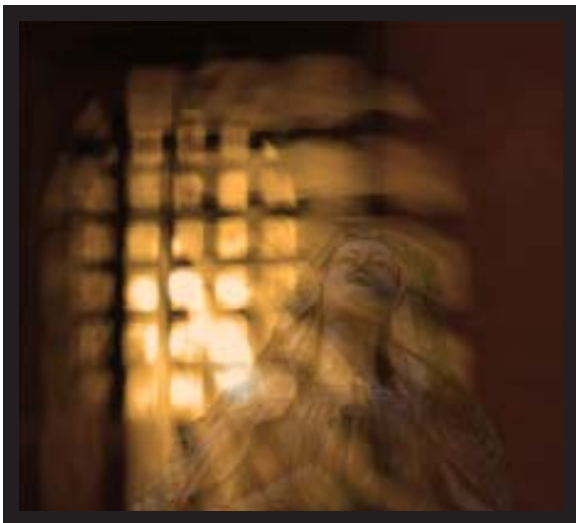
Peggy Sanders -- Beach at Sunset



Jerry Sanders - Painting a Scene



Jerry Sanders-Egret



Audrey Mead-Carmel Mission



Audrey Mead - Monterey 17-mile drive

May Photographic Assignment:

“Portrait photo indoor with one main light”.

Check out this site on “One Light Photography”:

<http://www.photocritique.net/digest/Dec-1998.html>

DOCTOR DIGITAL

Due to some confusion from various web links regarding the last topic of “Painting with Light”, I thought perhaps a more direct approach should be discussed at this time. The up coming assignment of “PORTRAIT PHOTO INDOOR WITH ONE MAIN LIGHT” was selected at the executive meeting to have the following qualities:

- 1. This should be a formal portrait as opposed to a snapshot**
- 2. Should communicate a feeling of direction or intention on the part of the photographer**
- 3. Should demonstrate that the light is coming from the side and not frontal**
- 4. The photographer can use any light source, natural or artificial**
- 5. Use of a reflector is optional for the shadow side of the image.**
- 6. Oh yes, as the topic states, the subject should be indoors.**

Now that we are on the subject of portrait photography, the issue arises that some subjects may be extremely appreciative of having their wrinkles (aka laugh lines) softened or removed. Here is a technique that I find reasonably easy to learn and is extremely effective and natural appearing.

HOW TO REMOVE WRINKLES

On a duplicate image> Filter Gaussian blur circa 8-10 depending on degree of effect needed> make snapshot> Edit delete Gaussian blur> place hx(history) brush in Gaussian layer. Now select hx brush and place on LIGHTEN 100% and stroke with appropriate size to remove dark base from wrinkles. Now change hx brush to NORMAL AND 30% to “add makeup”. The idea of course is to produce a “rested” appearance and NOT try to take too many years off or make them look like Tammy Fay Baker.

Should there be any questions or aspects left unanswered please email me at:

gsanders@ucla.edu.

Jerry Sanders

FYI

The Santa Barbara Museum of Art currently has an Ansel Adams exhibit running now through June 24th. Admission is free on Sunday, and \$9 for adults, \$6 for seniors 65 and older, and kids. Read more here.

<http://www.sbma.net/exhibitions/current3.asp>

Food For Thoughts

Before you shoot an irresistible subject, mute all your senses except sight to find out how much is left for the camera to record. -*Andreas Feininger, "Total Photography"*

Don't look for "depth" but instead search for subject aspects which prove the presence of depth. -*Andreas Feininger, "Total Photography"*

We hope to see your wonderful images at the next meeting and don't forget to bring something for the raffle table. And, do bring a friend.