

# F-Stops Camera Club Newsletter

July 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

**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

Monthly Ken Jones

### Food Duty

July-Sept Mike Dickson  
Oct-Jan '08 John Houseman

### Equipment

July-Sept Bill Gass  
Oct-Jan'08 Ron Danzig

A big welcome to our new member:  
*John Soroczek*

At our last meeting Bill Debley gave a wonderful and very educational presentation on how to get ready for your photo trip; what to do and what not to do. As basic as it can be, we sometimes forget the obvious and sometimes "common sense" is not so common after all. We have all made some very "stupid" mistakes and learned from them, ....hopefully.

You can read all about his talk on the following pages.

We want to extend our thanks to the invaluable time and dedication of Mike Gaasch. What would the club be without him? Also, a big thank you to the people who have so graciously taken over the "schlepping" of the equipment and those who provide the delicious refreshments.

Audrey gave the financial report and we are doing well. With that in mind, Jerry posed a question to those present, "What do you think the club needs?" Give it some thought and let him know. Presently, in case you may not know it, the club has to your disposal a Color Monitor Calibrator. You can borrow it for three days. It's a deal!!!! All you do is call Jerry Sanders or e-mail him and he'll be more than happy to let you have it. Aren't your photos important to you? Don't you want the best output possible? Well, don't wait any further.

On a different note, we need to be more active together as a club. Are you going anyplace interesting? Would you like to let others know about your photo "outings"? Just let me know and I'll shoot out an announcement ASAP. Don't be afraid that someone will "steal" your shot. It's impossible to be exactly the same. The club is only as strong as it's weakest link. Let's strengthen our photography by working and playing together.

See you at the next meeting.

## EDITORIAL



### Pete's POV

Rules or guidelines are established to make us better photographers. By following the guides of other famous photographers we hope to someday perfect our skills so we may be published, make some extra bucks or be thought of as a professional. But then again, isn't it better to break the rules and not let them govern our photography? We are told, "Don't Bulls Eye" your subjects; use the rule of thirds. Then, there is that little voice that says "Yeah, go ahead bulls eye that sucker, it will look better, break the rule". To all you "Break the Rule" fans, I say isn't "breaking the rules" the same as following the rules only in reverse? If we use the rules, either following them or purposely doing the opposite, aren't we still letting the rules govern our photographic composition? We have all seen the commercials for some decadent dessert where the person has an angel on one shoulder saying "Don't eat it" and a devil on the other saying, "Go ahead, eat it". Either way we are following the rules. Either way we are a product of what we are programmed to believe. Are you a "Photographic Robot"????????? What makes the difference between a robot and a free thinker or in this case a photographer? It's the ability to be different, to creatively let your own vision, passion and inspiration guide you? It's not a question of following or not following the rules. It's a question of letting what inspires and motivates you guide your passion for putting your own signature on your work. Just like no two fingerprints or DNA strands are alike, shouldn't your photography be the same way? After all, isn't the only person you really want to please, yourself?

From now on "No Robot Photography".

Pete

This month's assignment was "*Black & White*" and the scores were given as such:

**10's**  
Stuart Greenberg - 1  
Georgia Martin - 2  
Jerry Sanders - 2

**9's**  
John Chase - 2  
Mike Dickson - 1  
Bill Gass - 2  
David Hurwitz - 1  
Audrey Mead - 1  
Jerry Sanders - 2  
Al Sheppard - 1

**8's**  
Mike Dickson - 3  
Bill Gass - 2  
Stuart Greenbert - 1  
David Hurwitz - 3  
Suzanne Lombardo - 2  
Audrey Mead - 1  
Jerry Sanders - 1  
Joni Sheppard - 1  
Bill Stout - 1



Here is another opportunity to explore the right side of your brain. I guarantee that this project will require a fair amount of work on your part however the return will be staggering. The topic for August will be "Dragged Shutter" or slow speed photography. One of the unique aspects about photography is that it enables us to see that which the eye cannot. There are many tradeoffs in that regard but it surely offers us a very different way to see our world. Let's get down to business and explore some of the available courses so that this talent can be incorporated into our bag of tricks. This is definitely not an exercise in shooting what is in front of you.

Firstly remember that if this technique is used with flash, that you "EXPOSE YOUR SUBJECT WITH F/STOPS AND THE BACKGROUND WITH SHUTTER SPEED". Flash is about f/stops and the degree of ambient light in the picture is determined by the shutter speed. Play with this reciprocal equation and see what happens. Have the subject hold still during the exposure or have it move. Same with the camera....hold it still or pan with it. Try moving the subject and the camera at the same time. Try zoom shots during the exposure. Flatten the waves at the ocean, smoke the waterfalls, empty busy streets of automobiles and people.....so many ways to play!

Google this topic to learn more and be sure to look at:

1. [http://www.adorama.com/Catalog.tpl?op=academy\\_new&article=070906](http://www.adorama.com/Catalog.tpl?op=academy_new&article=070906)
2. <http://www.danesanders.net/video/episode31.mov>

Remember that with a dragged shutter, as Forrest Gump used to say "You never know what'cha gonna get".

## Tips & Tricks: by Bill Debley

### **The Bag You Love to Lug!**

- **What are you going to photograph?**
- **Make a Checklist, include camera settings**
- **Keep it Simple.**
- **Choose your equipment, lenses, filters, etc.**
- **Bring the right stuff, not all the stuff.**

### **1. Plan**

- **Research the area your going to visit.**
- **Check, clean and test your equipment.**
- **Ensure batteries are fresh and your have spares.**
- **Extra memory cards, empty!**
- **Prepare an equipment checklist.**
- **Don't forget essentials like filters, extenders, steprings, instruction manuals, cleaning materials, etc.**

### **2. Prepare**

- **Avoid a case of get-there-itus.**
- **Being there does no good if your not prepared.**
- **The night before refresh yourself on the operating modes of the camera that you will likely use. Know how to revert back to 'default' settings!**
- **If there is something your unsure about, read the manual, practice to get comfortable with it. Don't forget about ISO and W.B.**

### **3. Anticipate**

- **Anticipation can make the difference between success and failure.**
- **Anticipation may not guarantee but can increase the odds of getting a good shot.**
- **For example, you can also anticipate changing light when doing landscape photography.**
- **Take the shot when it presents itself, don't say I'll get it on the way back.**

#### **4. Be patient**

- Don't succumb to chasing a scene or photographic opportunity that lies just around the bend.
- Too often you will waste productive time and light on a non-existent opportunity.
- Stick with your plan, the one you prepared for unless you find in favor of another situation or location.

#### **Advice is Easier to Give Than to Follow**

From now on I'll follow my own advice to plan, prepare, anticipate, and be patient until the next time when "get-there-itus" overwhelms me!

#### **Sample List**

1. Camera body(s)
2. Normal lens
3. Wide angle telephoto lens
4. Medium telephoto lens
5. Extension tubes or macro filters
6. 1.4 and/or 2X Teleconverter
7. "Rocket Air" dust blower
8. Circular polarizer
9. N.D. & grad.N.D. filters
10. White balance card
11. Spare (fully charged) batteries
12. Extra memory cards
13. Strobe, e.g. Canon Speedlite
14. Cable release and/or IR wireless remote
15. F-STOPS business cards
16. Small first aid kit
17. ZipLoc bags
18. Tripod or bagpod
19. Manuals for camera and strobe
20. Silicone rubber disk for stuck filters

#### **Remember**

**Safety first. Never risk your safety or the safety of your equipment to get a shot.**

**Take only photographs, leave only footprints.**

## DOCTOR DIGITAL

The turnout for Bill Debley was huge and I think a reflection of intense interest of the members of F/Stops to learn more about their passion. Bill is cooking up some additional subjects for us that may in fact have to be serialized due to time constraints but are sure to make us better at what we do.

I would like to digress from the usual pixel patter in this column and discuss an issue that surfaced many times during the evening of the last and preceding meetings. That issue is MATS! I asked Bill Debley to make available to you the address of the company from which he purchases relatively inexpensive pre-cut mats. You may ask...well that's fine but all of my images aren't precisely 8x10's or 11x14's. (Of course they aren't due the fact that those are not the proportions of a 35mm sensor) What am I going to do then? In that vein, let's discuss some of the available options. Yes, it is ok to use the same mat over and over as long as it remains clean and dent free. Don't forget the submissions at camera club should be presentation quality as encouraged by our judge.

1. If you're lucky, the image can easily be cropped to the commonly offered dimensions. We did this all the time when we had slides printed, didn't we? Remember how slide shooters would crop "in camera" and print shooters would "over shoot" so it could be cropped in the lab?



Fig. 1 Image of Peggy with dimensions as shot.



Fig. 2 Easily cropped to 8x10 proportions

2. Let us say however that you don't wish to or can't crop the image. What are your options? Here is my workflow to help conserve the trees and \$\$\$\$. Find a mat you already have which may be square, rectangular or panoramic. See which of these categories the picture you are working with fits into. Measure the mat opening in millimeters. The joy of doing this is that you don't have to deal with fractions of an inch which can become so confusing especially if you are mathematically dyslexic as I am. Adjust the size of the image {in millimeters} in photoshop® to fit that opening by right clicking the blue bar over the picture>image size>change inches for the dimension to mm. if the latter is not your default. Now, make sure that resample image is the only box checked and enter the appropriate numbers to the picture size to fit your mat window. Hopefully you got lucky here. This generally works just fine for landscapes but may be a problem with people, making them look taller and slimmer or shorter and well you know. {the client may like that distortion if it is flattering}
3. If that didn't work then rethink the cropping tool as a compromise which may be required between distorting a bit and cropping.
4. Another trick... Bring up an image in Photoshop® and put the crop tool on 8x10. Make white your background color. Make the image smaller in Navigator so you can find the crop bars. Now rather than cropping INTO the image, stretch it as equally around the OUTSIDE of the image as you can and click on crop. The extra few millimeters can be weighted at the bottom by a mouse drag. Hey, now you have what looks like a matted print of exactly 8x10 dimensions. Now stick that in the mat window and it will appear to be double matted. Isn't that neat! This is taking the cropping tool "out of the box".

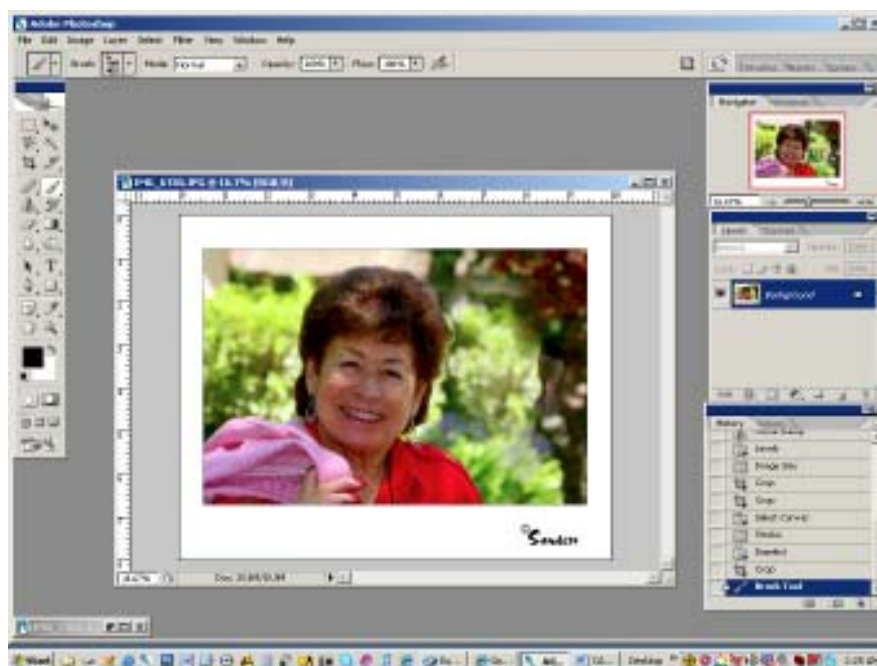


Fig. 3 with crop tool dragged outside the box

5. If all of the above fail then consider having a mat cut by a pro or a friend or even going out and buying a cutter of your own.

Let me know how this works for you or if you have any additional solutions to putting the rectangular peg in the square hole. Remember, unlike your camera bag, a large bag of tricks is weightless and allows you to be as creative as your imagination will allow.

Here are some of our [July photos.hammacher.com/publish/74083](http://photos.hammacher.com/publish/74083).



Georgia Martin --Misty Morning -open



Stuart Greenberg -- Leonis Adobe- assigned



Jerry Sanders -- Music Player - open



John Chase--Thai Statue-assigned



Jerry Sanders --Garden-assigned



John Chase-- Elephant - assigned



Peggy Sanders --Hawaiian-open



Jerry Sanders --Japanese girl-assigned

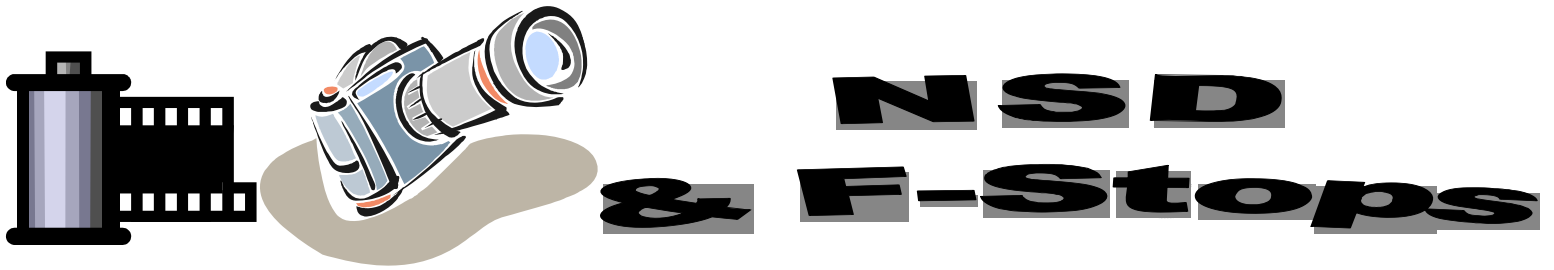


[http://www.hammacher.com/publish/74083.asp?promo=new\\_items#&cm\\_ven=CJ&cm](http://www.hammacher.com/publish/74083.asp?promo=new_items#&cm_ven=CJ&cm)

On the funny side



Remember to bring a friend and something for the raffle table.



# Camera Clubs

## Pot Luck Party

(spouses and partners included)

**When: Saturday, August 25, 2007**

**Time: from 4:00 P.M. 'til .....**

**Where: at the home of Bill and Wies Debley**

**11837 Killimore Ave.**

**Northridge, CA 91326**

**Phone 818.363.2522**

**Please RSVP promptly if you plan to attend so we can get an  
estimate of the size of the group  
(See backside for directions and map)**

**Driving directions:**

Exit the 118 FRWY at Reseda, go north on Reseda to Brasilia, turn left on Brasilia and go to Calle Vista (stop sign). Turn right on Calle Vista, go a short half block, turn left on Killimore Ave. and proceed west to 11837 Killimore Ave.

**BRASILIA**

