

October Meeting Recap

by Pam Thompson

Our judge for October was the formidable Gary Moss, photo editor of *805 Living* magazine and founder of Camera Whisperer Photographic Workshops. As always, he expected a high quality of images from our group. While he gives high scores sparingly, he is always fun to listen to and, more importantly, he gives concrete recommendations for improvements beyond standard comments regarding cropping, contrast adjustments, time-of-day lighting, etcetera. Personally, I look forward to Gary's compositional and styling suggestions. I still haven't made a habit of bringing props with me on a shoot or corralling innocent bystanders to help me, but I've learned from him how valuable an extra element can be to telling a story versus just documenting a scene. Once I learn *how* to be a storyteller, I'll be all set!

For the assignment this month, 'Black & White', he warned us that he was going to be especially strict regarding the quality of the printing process itself. He pointed out that when you don't have color to help draw the viewer's attention, an image has to be that much stronger. He used Ansel Adams' work as the premier example of amazing print quality with detail still visible in the lightest whites and the darkest blacks.

So, what makes Gary want to give out a '10' to mere mortals? Good shadow and highlight detail; good point of view; good composition; good contrast; interesting subject...

The image must be so good that there isn't anything you need to discuss about it except how good it is. If you have to explain a photo, it didn't work.

Don't just take one shot. If you like the subject, take the shot that interested you in the first place and then shoot the subject some more, from every conceivable angle. Gary's catch phrase of "shoot around it" means to literally walk around the subject, if you can, or at least to move physically up and down and side to side as much as possible given the location. Stay with the subject for more than two or three minutes and you have a good chance of ultimately finding an even better picture.

Definition: "blown out" -- highlights in the image are pure white and therefore have no detail within them. If you used the Photoshop eyedropper on the area, the value would be 255.

Time of day is important in this regard. Mid-day sun on a cloudless day creates harsh shadows where it will be difficult to have detail. Shoot in the early morning or late

(Continued on next page)

October 2010

Reminders:

- Members can only submit a total of **THREE** images per meeting for critique. In addition, only TWO images can be shown per category.
- Meetings have five categories:
 - Assignment Color*
 - Assignment B&W*
 - Open Color*
 - Open B&W*
 - Digital Art*
- Members are encouraged to bring guests—but only members may submit.

Inside This Issue:

<i>November Assignment</i>	2
<i>Free Workshop</i>	3
<i>December Special</i>	4
<i>Tethered Shooting</i>	4
<i>Shooting Around</i>	6
<i>New Members</i>	7
<i>Scorecard</i>	7
<i>Member Photos</i>	8
<i>Assignments</i>	14

Banner Credit:

Phil Richardson

Meeting Recap Continued

(Continued from previous page)

afternoon or on cloudy days. Those clouds may also help to make for interesting backgrounds.

When composing your frame, think about a focal point. What will lead your audience into the shot?

Cropping can make or break a shot. Crop to emphasize your subject but give your subject some breathing room.

When composing a botanical, make sure the leaves don't overwhelm the blossom or fruit, if that is the subject. If the leaves are larger, it de-emphasizes the focal point.

Make sure your horizon lines aren't tilted. This is very distracting for an audience especially since it is such a simple fix in Photoshop.

Most landscapes would compositionally benefit from something in the foreground to give the subject depth. Just make sure that foreground object isn't so large that it overwhelms the main subject.

Even in the case of a photograph of a lake, consider having an assistant throw a stone into the water to create interest via ripples or have them skip a stone across the surface. These suggestions would help ensure that the image wouldn't turn out to be so familiar or common to your audience.

Remember to style your shoot. This means to get rid of distractions before you take the shot rather than trying to clone them out via Photoshop later. If you are taking a portrait, make sure the person's hair looks good with no stray wisps, make sure the cloths are ironed and hanging right on the body, make sure any makeup is applied correctly. If you are taking a botanical, remove any dead blossoms or leaves and look for the very best example of the botanical subject. If you are taking an urban shot, get rid of or add trash, depending on your story.

Styling your shoot also means to direct any people in your frame. Tell them to look at the camera or look at a specific object or do a specific task. Don't take a random photo; take control of the shot by taking control of them.

When you are planning to shoot for a club assignment, first research what other people have done to create interesting shots. There are a lot of photo websites with search capabilities so use them to find "B&W" or "Craftsmanship." Look at flickr.com, corbisimages.com, gettyimages.com and istockphoto.com for inspiration.

When you insert an element into your shot via Photoshop (e.g. flying

geese into a landscape), it is vital to soften the edges otherwise the object will look pasted in.

Most sharp images look better printed large but this is especially true of really graphic, modern subjects (e.g. a close-up of a pair of interesting sneakers). They can even benefit from being duplicated as a series of color variations, à la Andy Warhol.

Conceptual images (e.g. a chrome teapot 'wearing' mirrored sunglasses) must tell a story or make a point, even more so than a landscape, portrait or botanical shot.

While it is important to transport your matted images in something to keep them clean and scratch free, don't submit them in a plastic bag. It makes the print look blurry and mutes colors.

When creating a series of shots, like a triptych, think in terms of a long shot (aka an establishing shot), a medium shot and a close-up to tell a story.

When composing a shot or when tweaking it in Photoshop, keep asking yourself, "Where do you want the audiences' eyes to go?"

On behalf of all of us -- thanks, Gary!

November Meeting

Theme - Craftsmanship

This is a new theme for f/Stops so it is open for broad interpretation. Craftsmanship would best be represented by the act itself, such as cabinet maker using a plane that has a big curly chip coming out of it. But Craftsmanship could also be represented by the article itself, say a piece of jewelry, leather goods, vintage car (portion shot), and so on.

Be cautious, though, of simply documenting someone else's artwork since this won't show off *your* skills in the best light. As always, the real trick is telling a story—making your picture worth a thousand (positive) words from the judge and your fellow members!

Also, please remember our new 3-images-per-member limit. Gary Moss

was able to spend more time evaluating and commenting on each image at the last meeting because he didn't have to slam through a ridiculously large stack of submissions. Conversely, do submit something! It's the best way to learn, even if your ego gets a little bruised along the way...

Free Storytelling Workshop from Gary Moss

Field Trip: Moorpark Civil War Reenactment

Saturday, November 13, 2010 — 12pm until the event's closing

At the October meeting, judge Gary Moss spoke of the annual Moorpark Civil War Reenactment as a fantastic local event for photographers of all levels to improve their technical and storytelling skills. He then graciously offered to go himself and freely coach those from our club who also attend!*

He will hold an orientation lecture from 12:00-1:00 pm at the event's main gate and discuss the proper way to photograph a story. Then, during the rest of the day's activities including the scheduled battles, he will stay to guide us along the way.

As you all know, he is a professional photographer and instructor who loves to teach emerging photographers how to take their talents to the "next level". He's committed helping everyone take better images. Come join Gary as he'll coach, art direct and facilitate the pictures you always wanted to shoot but didn't know how to execute.

Many of our members have already taken workshops with him and know that he works directly with you, one-on-one, guiding your thought processes to push you out of your comfort zone and into fresh ways of composing shots.

***So that those who attend can have some quality one-on-one time with Gary, we have set a 20-person limit on this workshop. Out of fairness to Gary and those members willing to commit to this unique opportunity, you must RSVP to Bill Debley at wdebley@socal.rr.com to participate. Get on the list while there's space!!**

Typically, Gary's paid workshops include extensive time with each individual after a shoot to evaluate their images and overall technique. Due to the volume of attendees for this free workshop, this would be onerous on Gary who is already showing us great generosity. However, if you are still interested in this invaluable one-on-one critique time, which really drives home his lessons on telling a story, he would be happy to work with you at a later date at \$75 per hour. [Note from Pam: Trust me, it's worth it!]

WORKSHOP TITLE:

About - Storytelling – The correct way to cover a photographic assignment.

DATE & TIME:

Saturday, November 13, 2010 at 12 pm sharp.
Note this will last for the rest of the afternoon with battles scheduled at 3:00 and 5:15.

LOCATION:

Tierra Rejada Ranch (adjacent to Underwood Family Farms)
3370 Sunset Valley Road
Moorpark, CA

DIRECTIONS:

From the Moorpark Freeway (23), exit at Tierra Rejada Road going west. Turn left at Sunset Valley Road and the place will be a little more than a half-mile down on your left.

TICKET PRICES:

Gary is offering his time during this event for free. The Reenactment itself however has an entry fee. If we can get all 20 people to commit early, we can arrange a group rate at \$10 each. Otherwise, regular price is \$15 for adults or \$13 if you prepay online at: <http://www.clubrunner.ca/Portal/SitePages/SitePage.aspx?cid=2188&pid=10555>

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805-446-MOSS

<http://www.camerawhisperer.com>

Civil War Trivia

What percentage of the U.S. population died during the war? About 2% (around 620,000 people).

How many men fought in this war? More than three million approximately 900,000 for the Confederacy and 2.1 million for the Union.

How many women fought in the war? An estimated 300 women disguised themselves as men and fought in the ranks.

How many children fought—just on the Union side? 200,000 boys no older than 16 years fought, including 300 who were 13-years-old or less.

Source: <http://www.legendsofamerica.com/ah-civilwarfacts.html>

Special December Meeting

By Pam Thompson

The secret reason why some of the images we see at meetings are so spectacular is that several of our members are currently professional photographers or have retired from the trade but still enjoy dabbling. By tapping these wonderful 'resources', we can learn more and gain new perspectives.

One of these folks is Lee Pettet who has created some amazing photographs such as '*Strawberries in Water*' featured as a How-To a couple of newsletters ago. Using his background as a graphic artist to visualize concepts, Lee makes his living selling stock images to a

number of discriminating websites such as GettyImages.com.

For the December meeting, he has agreed to share his experience in this realm and pass on tips to those who think they have some images worth bucks on the open market.

With any time remaining, he is willing to teach some of his Photoshop techniques but would like to ask the membership what topics they think would be most useful. Voting slips with some ideas will be passed out at the November meeting but do come with a few ideas of your own or email them now to fstopscameraclub.com with the

subject line '*Photoshop demo suggestions*'.

Warning! Due to the tutorial nature of this meeting, the Meeting Recap for December's newsletter will not include detailed notes but rather a general impression of the evening's presentation and audience response. If this topic interests you, make a point to attend!

Remember, images will not be judged during the December meeting so don't bring any prints.

Discover Tethered Shooting with a DSLR and Laptop

by Bill Debley

Tethered shooting consists of connecting your camera to a personal computer, typically a laptop, using a USB cable (or wireless transfer) and the software that came with your camera to manipulate your camera's setting in manual mode, import images as shot and view them almost instantly with photo editing/viewing software such as Adobe Lightroom, Aperture, and Canon Digital Photo Professional or Zoom BrowserEX.

Reviewing images on a computer display is much more informative than using the camera's LCD screen, especially when doing studio or macro photography. This gives you immediate feedback on lighting, focus, color, and exposure. You also have the ability via the camera's software to do time-lapse photography. Finally, if you are shooting an event, photo seminar, or ceremonies, you have the ability to project the images on a screen

or to an HDTV monitor, and to print out photos immediately.

Your camera must support tethered operation by the way of the MTP/PTP protocol. Most DSLR cameras less than 4-5 years old from major manufacturers support this mode. (Check your camera's manual under the section describing USB connectivity or remote shooting.) You need a mini-USB to USB 2.0 cable, it should have come with your camera. I recommend purchasing a USB extension cable or longer cable to give you the freedom to move about. Standard limit on cable length is 5 meters (~15 feet), if you need more length, you may purchase a USB 2.0 extender/repeater.

I mentioned the software applications: Lightroom and Aperture to display and edit the pictures, but there are other less expensive or even free applications

that will work, such as Google Picasa. Sometimes the camera ships with tethering software in the box, such as Canon DPP, additionally there are several third party software developers that offer tethering solutions for most cameras.

The following set up will allow you to zero in on the perfect shot, print the shots on the fly at an event, and project the shots at a presentation, and much more.

After that, it's up to you!

Since I own a Canon DSLR I will use it as an example as to how to set up for "tethered" shooting:

First, install Canon's **EOS Utility** application, which is supplied on the CD that came with your Canon camera. This is the application that allows you to 'talk' to your camera (set to MANUAL) using a USB port. Make sure you have installed the

(continued on next page)

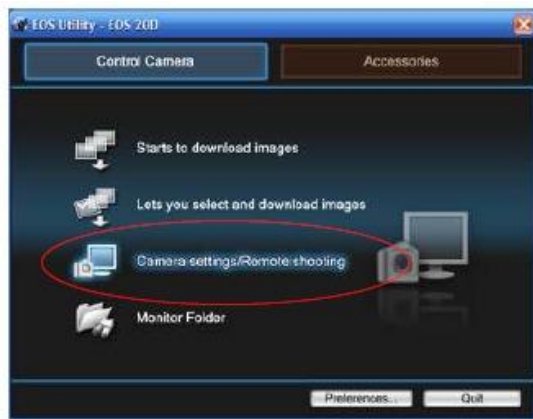
Tethered Shooting...

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WIA drivers for your camera. These drivers are specific to each model of camera and should be on the bundled software CD that came with your camera. If you lost your CD, fear not, these drivers and the EOS Utility application are free downloads from the Canon web site. It's probably a good idea to download the most recent drivers, anyway. (If you're a Nikon shooter, you'll need Camera Control Pro 2, which sells for \$145.95 from B&H Photo) After you have installed EOS Utility and drivers, you are ready to begin.

Using a USB 2.0 to mini-USB cable, connect your camera to your computer. Make sure your battery is fully charged; the EOS Utility may not run if your battery is low. Turn on your camera and set it to "MANUAL" mode and communication (camera menu item) is set to print/PC.

Double click on the EOS Utility shortcut on your desktop to start the EOS Utility, and then click on **Camera setting/Remote shooting**.

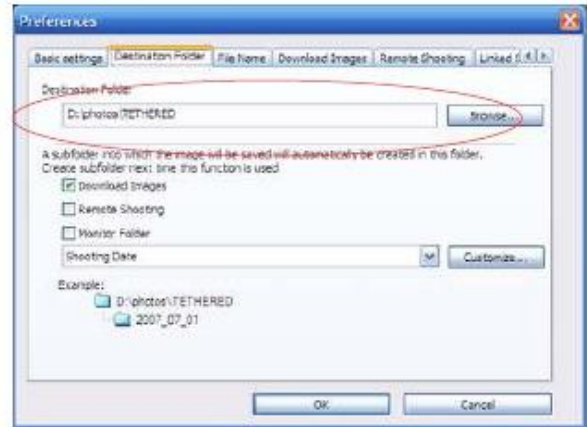


At this point you should have your camera's control dialog box. From this box, you can control settings from your laptop including the time-lapse feature found on the Tool menu.

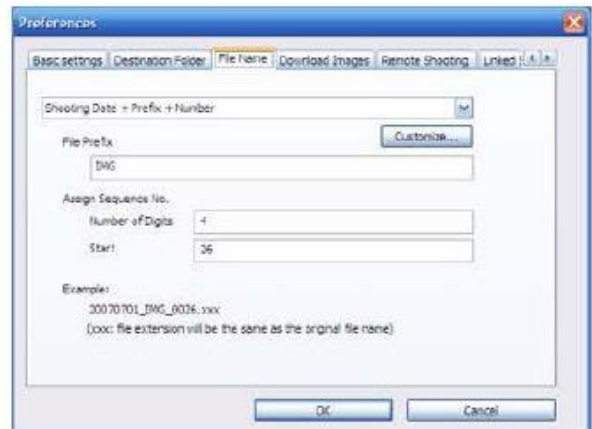


You can now set which folder you want the images sent to on your computer's hard drive. In the upper right of the EOS box, go to **File** then **Preferences**.

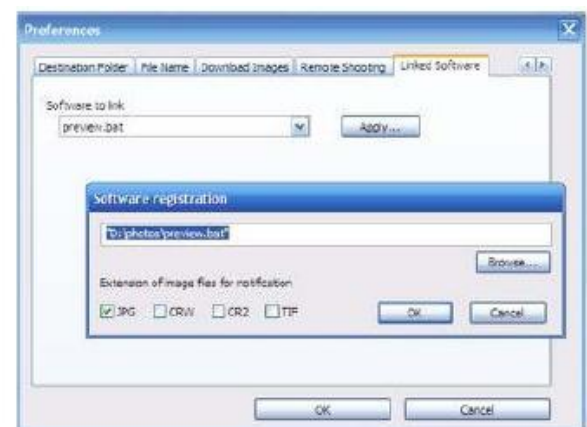
Under the **Destination Folder** tab, choose which directory you want your images to be saved in. Each photo you take will be transferred and saved in this folder, e.g. a folder in Google Picasa where you can add text, do a collage, print, e-mail, view full-screen, etc.



Under the **File Name** tab, you can set the shooting date, prefix and a number.



The **Linked Software** tab is where you can choose to just save the images to disk or use the default options that let you open the photos in Digital Photo Professional, ZoomBrowserEX, Google Picasa, etc.



Shooting Around The Internet

compiled by Don Jacob & Kristina Jacob

Website suggestions are welcome. Please send any to Don at dejphoto@gmail.com or Kristina at kejphoto@gmail.com.

f/Stops and Social Media

www.twitter.com/fstopscamera

Recently launched to get us into the Twitterverse. So far we have over 30 followers, so please help spread the word about our club!

Off-camera flash

<http://strobist.blogspot.com>

Photographer David Hobby's free resource to learn about off camera flash. Make sure to take advantage of the "First time here?" column on the right hand side of the blog.

<http://speedlighting.com>

Canon photographer Syl Arena's resource for Canon Speedlites. Syl is also currently on tour with his Speedlite Intensive workshops.

General Photography

<http://creativelive.com>

Photographer Chase Jarvis recently launched this website. It is an online course website taught by industry professionals, and the LIVE courses are free of cost. You can also download the courses for a fee after the live presentations.

<http://www.peachpit.com/index.aspx>

Peachpit has published a plethora of photography books. This site has great resources such as author blogs and interviews, and a newly created Photo Club featuring monthly photography author presentations.

<http://cpn.canon-europe.com/content/index.do>

Offers Canon news and product information, but also features Canon photographer interviews and galleries that are helpful for any image maker.

<http://www.popphoto.com>

The Web version of the photography magazine, this site is full of useful information, resources, articles and photographer interviews.

<http://photofocus.com>

Photofocus is an online blog/magazine to educate people about photography in an entertaining way. Photofocus is also a podcast featuring photographer/author Scott Bourne.

To Do

<http://help-portrait.com>

On **December 4, 2010**, photographers are encouraged to find someone in need, take a portrait of them, and print out the portrait for them. This is a great way to use your photography skills to help someone who may never afford the chance for a professional portrait.

http://www.annenberg.spaceforphotography.org/events/iris_nights.asp

The Annenberg provides weekly talks by renowned photographers. They are free of cost, but you must register in order to get tickets. Please check the calendar for the full schedule.

Disclaimer: We have been to each one of these sites and they are valid, but we cannot guarantee that they will remain so. As always, you should have a good, up-to-date anti-virus program active on your computer.

Welcome!

We would like to extend our warmest welcome to our newest members, Brandy Waterstraat and Jack Dunbar. Please keep an eye out for them at the November meeting and introduce yourselves.

Likewise, we were thrilled to see several new guests whom we hope will formally join the club in the near future. Sandy Tilsen, Joe Weiner, Monica Silver, Tim Fernholtz and Clayton Bruster all signed our guest book.

SCORECARD	TOTALS = 47 ("6"= 6, "7"= many!)	"8" many!	"9" 4	"10" 2
	Aist, Herb	1		
	de la Pena, Fernando	1		
	Debley, Bill	1		
	Fermoyle, Ken	1		
	Greenberg, Stuart	1	1	
	Hurwitz, David	2	1	
	Lechner, Richard	1	1	1
	Reagan, Bill	1		
	Waterstraat, Brandy	1		
Warden, Norma	2			

Congratulations Herb!

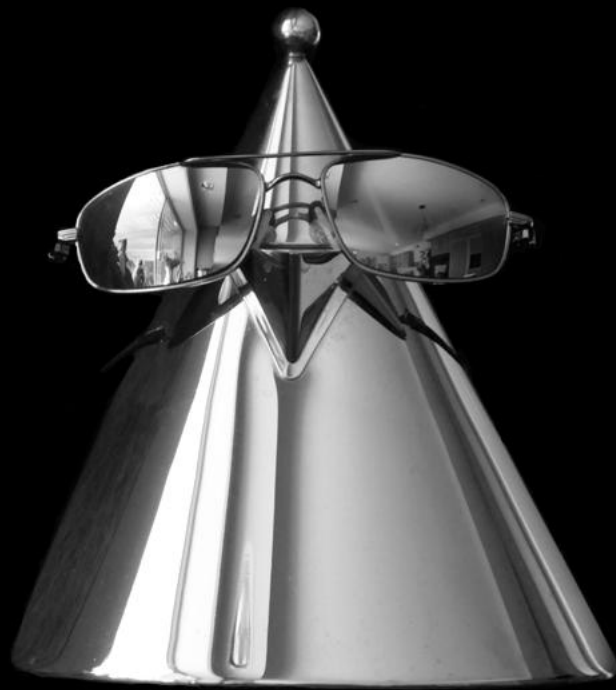
Herb Rosenkrantz was awarded first place in the photography category and a \$300 cash award at the Ojai Art Contest for his photograph of an ancient Bristlecone Pine. It will be on display at the Ojai Valley Museum until January 3, 2011.

Out of courtesy to your fellow members and the judge, members can submit a MAXIMUM of **three (3)** images per meeting with no more than two (2) shown in any category. The limitation on submissions was adjusted in September of 2010 due to great meeting turnouts and increased membership. This rule will be more strictly enforced.

EXAMPLE 1: 2 assignment color, 1 open B&W = MAX 3

EXAMPLE 2: 1 open color, 1open B&W, 1 digital art = MAX 3

Also, resubmitting the same image, unless the judge recommended changes, should not be done just to see if you can get a better score from a different judge. If, for example, a judge recommended to change to a vertical crop, or to B&W, etc. this will be allowed.



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Assignment - Technique: B&W



Assignment - Technique: B&W



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Open Category



President: Bill Debley

Treasurer: Audrey Mead

Newsletter Editor & Webmaster: Pam Thompson

fstopscameraclub.com

WEB SITE REPORT

Show your best work; submit a total of 8-10 images for your own page in the members' gallery. Send us an email with "Website Gallery" as part of the subject line.

TREASURY REPORT

There's money in the treasury. What would you like us to spend some of it on? Send us an email with "For the Treasurer" as part of the subject line for suggestions on field trips, equipment purchases or...

BUY OR SELL

If you want to sell or are looking for photography related items, members can list them in this newsletter. Send us an email with "Item to sell (or buy)" as part of the subject line. Listings are free for members.

NEWSLETTER

This newsletter is for all club members to participate in. If you would like to contribute in any way just send us an email with "For the Newsletter" as part of the subject line.

If your image(s) score an 8, 9, or 10 and you wish you have them published in this newsletter, please do the following:

1. Resize the image to **144 pixels per inch***. (Yes, we know this is a weird choice but we use Microsoft Publisher which doesn't handle 72 ppi very well.) Vertical images should be **no more than 9.25" (1332 pixels) high**. Horizontal images should be **no more than 7" (1008 pixels) wide**. When saving, set your Quality so that the file size is 150-250 KB (**no more than 350 KB**). *Note: dpi (dots per inch) is a print measurement. We need ppi which is a monitor measurement.
2. Add your copyright into the image itself. To do so, click the Text Tool in your photo editor then click where you want the text to go in your image. For PC users, hold your ALT key while typing 0169 from your number keypad—not the numbers at the top of your keyboard. Release the ALT key to see the copyright symbol appear. For Mac users, press OPTION + G to get the copyright symbol. Finish off by typing the year and your name.
3. Rename the file with your last name and category (e.g. Debley_assignment.jpg or Debley_open.jpg).
4. Email the file(s) to fstopscameraclub@gmail.com within 1 week of the meeting with a subject line of "Newsletter Image."

All correspondence should go to fstopscameraclub@gmail.com.

2010 Assignments

Jan 13	Special Event: Editing With PS
Feb 19	Technique—Painting With Light
Mar 11	Theme—Series (3+ shots)
Apr 8	Theme—Reflections
Ma 13	Special Event: Speedlite Clinic
Jun 10	Technique—Selective Focus
Jul 8	Theme—Urban Decay/Loss
Aug 12	Theme—Architectural Details
Sep 9	Theme—Geometric/Patterns
Oct 14	Technique—B&W
Nov 11	Theme—Craftsmanship
Dec	<i>(no meeting planned but perhaps a party)</i>

2010 Duty Roster

WE NEED A VOLUNTEER to bring the equipment to meetings. Please contact Bill Debley at fstopscameraclub@gmail.com if you can help.

In 2009, the f/Stops board voted to discontinue having the club provide food because the leftovers were creating a storage problem. We encourage folks to bring snacks to share.

Drinks (water and soda) are still provided and we are always looking for volunteers with Costco memberships to help acquire and deliver beverages to the meetings.