

LAKE COUNTY CAMERA CLUB

EXPOSURES

From the President

Summer is almost upon us!

Last year, the Lake County Camera Club extended its photography season into the summer to meet the demands and interests of its membership. We will continue throughout this summer as well by offering programs, photo excursions and Shutter Cafe!

As the new board members and committee chairs begin planning for next year, you will begin to hear about other opportunities to help our club continue to grow and thrive. If it is serving on a committee or being a speaker at a program because you are an expert in a particular area of photography, please consider helping out. You can contact any board member to volunteer.

I look forward to a warm, sunny and photographic summer!

Thanks,
Jason Wyckoff

Dates to Remember

May 6	Program Night, 7:00 p.m. "Painting with Light"
May 8	CACCA Competition
May 15	Shutter Cafe, 8:00 a.m.
May 22	Gardening Together with Habitat for Humanity Photo Volunteering
May 31	"Water" Assignment and Challenge Due
June 3	Program Night, 7:00 p.m. "Portraiture"

2009-2010 Board Members

President	Jason Wyckoff
Vice President	Jim Ross
Secretary and Newsletter Editor	Margie Hurwich
Treasurer	Marsha Ross
Webmaster	Don Chen
Competition Chair	Gina Borkowski
DPI Competition Chair	John Williams

Questions or comments? Please contact
info@lakecountycameraclub.org
or visit our website at
www.lakecountycameraclub.org.

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The Lake County Camera Club is a proud member of the
Photographic Society of America and the Chicago Area Camera Club Association.

Competition Results

Intraclub Print of the Month

Large Monochrome Award, Class A
"Old Mill", Score 24



© Paul Kurek

Intraclub Image of the Month

DPI Award, Class B
"Teton National Park #138", Score 21

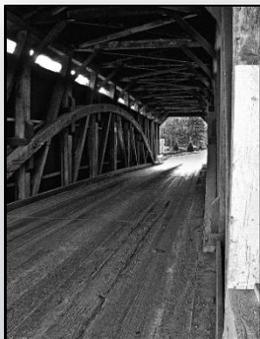


© Owen Fox

Competition Results

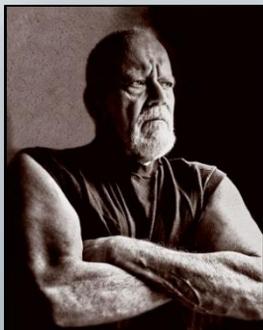
Intraclub Awards

Small Monochrome, Class B
"Lancaster County Covered Bridge",
Score 21



© Mary Meyers

Small Monochrome, Class A
"...But I Am Smiling", Score 21



© Egon Schein

Large Monochrome, Class B
"Homestead", Score 21



© Jeff Bark

Intraclub Awards

Small Color, Class B
"Lady Hawk", Score 21



© Ron Meyers

Small Color, Class B
"Beach Sunrise", Score 21



© Bill Sullivan

Small Color, Class A
"Gecko", Score 24



© Quintin McGrath

Competition Results

Intracub Awards

Large Color, Class B
"Waiting for His Master", Score 24



© Linda Kruzic

Large Color, Class A
"Lunch Break", Score 22



© Jim Ross

DPI, Class A
"Missing Child", Score 21



© Margie Hurwich

Intracub Awards

Slides
"Devils Cornfield", Score 21



© Mark Shahaf

Intracub Honorable Mentions

Large Monochrome, Class B

- "In the Woods", Score 20
by *Bill Sullivan*

Large Monochrome, Class A

- "Opposite Point of View", Score 22
by *Mark Shahaf*

Small Color, Class B

- "Daybreak Calm", Score 21
by *Robert Kowalke*
- "Blacksmith", Score 21
by *Linda Kruzic*
- "Fence Post", Score 21
by *Lucy Werner*

Small Color, Class A

- "One More Fish", Score 22
by *Ron Hahn*

Large Color, Class B

- "Finnish Goshawk", Score 24
by *Bill Sullivan*
- "Hallway of Arches", Score 24
by *Bill Sullivan*

Competition Results

Intraclub Honorable Mentions

Large Color, Class A

- “Hawk Eye”, Score 24
by *John Williams*
- “Amy”, Score 22
by *Paul Kurek*

DPI, Class B

- “St. John The Baptist”, Score 21
by *Mike Jordan*
- “Secluded Retreat”, Score 21
by *Jack Pawlowski*

DPI, Class A

- “When Water Meets Apple”, Score 22
by *Alex Chen*

Slides

- “Garfield Glass”, Score 20
by *Bill Ditman*

CACCA Interclub Awards

Small Monochrome Award

“Classic Rolls”, Score 23



© *John Williams*

CACCA Interclub Honorable Mentions

Large Monochrome

- “In The Woods”, Score 23
by *Bill Sullivan*

CACCA Postcard Awards

“Carpe Diem”



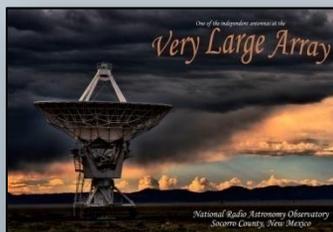
© *Bob Kruzic*

“Childs Delight”



© *Ron Meyers*

“Very Large Array”



© *Ron Meyers*

CACCA Postcard Honorable Mentions

- “The Cell”
by *Margie Hurwich*
- “Venezia”
by *Margie Hurwich*
- “Spring is Exploding”
by *Jim Ross*

CACCA

Best of the Year Competition

At the end of each season, CACCA holds their Best of the Year Competition. To be eligible for the Best of the Year Competition, an image must have won an award or scored a minimum of 24 points in interclub competition at CACCA.

The following images and makers are eligible for this competition.

"Moccasin Lake"	Bill Ditman
"In the Woods"	Bill Sullivan
"Hoarfrost On Pine"	Jeff Bark
"North Beach Nightscape"	Jim Ross
"1959 Coupe de Style"	John Williams
"Grandma's Handkerchief"	Margie Hurwich
"Between"	Mark Shahaf
"Bygone Era"	Paul Kurek
"The Mesabi"	Richard Cankar
"Eye to Eye"	Ron Meyers
"The Awakening"	Terry Ferguson
"Tribute to a Classic"	Wilmer Colon

The competition will be held immediately following the May CACCA Competition. Good luck to all of our members!

Interested in Attending CACCA?

If you are interested in going to the May CACCA Competition on Saturday, May 8, please contact our CACCA reps to arrange a carpool. Contact Jim Ross at jim.ross@lakecountycameraclub.org or John Williams at john.williams@lakecountycameraclub.org. This will be your last opportunity this season to see the amazing photos from the other clubs. It really is something to experience!

Naper Settlement

On April 24, 13 members and non-members headed to Naper Settlement in Naperville for the April photo excursion.



© Megan McGrath

Front row: Margie Hurwich, Lianna Kowalke, Logan Kowalke, Luanne Kowalke, Nathaniel Kowalke, John Williams, Jim Ross, Bill Sullivan. Back row: Quintin McGrath, Paul Kurek, Ron Meyers, Mike Jordan.

Thankfully, the rain held off for our members to shoot these great photos.



© Margie Hurwich



© Mike Jordan



© Paul Kurek



© Ron Meyers



© John Williams

Gardening Together Volunteer Opportunity

Our club has been given a great opportunity to give back to our community by photographing the Gardening Together Work Day with Habitat for Humanity.



Gardening Together mentors homeowners from Habitat for Humanity in Waukegan, and comes together with seasoned gardeners to plant and beautify their community.

This photo opportunity is a volunteer effort along with Gardening Together. Our club members will be documenting their Work Day on Saturday, May 22 from 9:00 a.m. – 12:00 p.m. The homes are in the Carter Crossing development in Waukegan on 11th Court, just west of Washington Park. Our club members will be providing Gardening Together images for use on the Habitat for Humanity website <http://www.habitatlc.org/support/gardening.php>. The Mapquest map to the homes can be found at <http://www.mapquest.com/mq/9-nbjDb69A>.

To sign up for this volunteer opportunity, or if you have any questions, please contact Margie Hurwich at margie.hurwich@lakecountycameraclub.org or at (847) 362-5945.

Tips, Tricks and Ideas

Light Modifying Tools

by Tom Biegalski

Light is the raw material of all photography. It reflects from the subject, is focused through the lens, and exposes film or digital sensor to create an image. The direction, quality and type of light illuminating our subjects can have a dramatic effect on the mood or look of the final image. This is why many photographers will wait for the ideal lighting conditions to photograph certain subjects. Bright, overcast days create soft, even light, which is ideal for macro photography of flowers and other subjects. Light near sunrise and sunset defines texture with the low angle of the shadows and is also much warmer. Light breaking through clouds after a storm can create another dramatic effect for landscape photographs. These are just some examples.

Sometimes lighting conditions at certain times of the day are not ideal. This is when light modifiers can be used to control the light. Modifiers can block, diffuse, reflect, or change the color of the light. There are many products available commercially to aid in this task. Photoflex, Lumiquest, and Flashpoint are a few brand names that make light modifiers. One type is a foldable light disk or oval that comes in various sizes and can combine a black pouch for blocking light and creating a shadow area, a diffuser disk to pass light through and soften it, and different colored reflectors to bounce light into areas where it is needed. These are mounted on flexible metal circles that can twist and fold the disk to about ¼ it's original size for easier transport and storage. The reflectors can be white, silver, or gold, and sometimes a combination of these. Workable DIY versions of these can also be produced very cheaply.

Tips, Tricks and Ideas

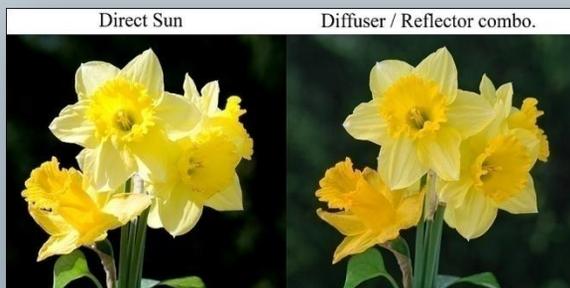
Light Modifying Tools – continued

A diffuser can be made by taping large tracing paper over a cardboard box frame. Reflectors can be made by taping crumpled, then flattened aluminum foil onto a piece of cardboard or light wood.



(Figure 1 - Some examples of purchased and DIY light modifiers.)

One situation where these tools become helpful is in bright sun. Direct sun creates harsh shadows and blown highlights in some photos. A diffuser can shade the subject from the sun to create a large, soft light source, then light may be bounced back in from the desired direction with a reflector.



(Figure 2 - Example photos in direct sun and the same subject, in the same light, with diffuser/reflector combo.)

In certain situations, the light is just not

bright enough or coming from the right angle for diffusers and reflectors to help. In these cases, a flash may be useful. The on-camera flash is generally not the best choice. It creates very direct light straight on axis with the camera and leads to harsh shadows. It is best to use a flash that can be positioned off-camera and attached via a cord or some other trigger. This allows you to place the flash (or flashes) where they are needed to create the desired effect. As with natural light, the bare flash may sometimes create too harsh and directional light. Light modifiers can also be used to adjust the quality of the light coming from the flashes. The most common type is something that will diffuse the light. This can be in the form of a softbox, umbrella, or dome. Light can also be focused using snoots (basically just a tube that restricts where the light may go) and grid spots (a series of tubes that create a softer spot-light effect). These tools are all available commercially, but many can also be created cheaply at home. For diffusion, a curved piece of translucent white plastic or tracing paper can be mounted in front of the flash. Grid spots can be made from cardboard and black drinking straws glued together inside. I even made a macro ring light out of white hobby foam and black tape. This wraps around my macro lens and allows the flash to bounce in and project soft light from all directions on the macro subject.



(Figure 3 - Lumiquest Diffuser.)

Tips, Tricks and Ideas

Light Modifying Tools – continued



(Figure 4 - Nikon's version of the flash diffuser dome.)



(Figure 5 - Home made straws grid spot.)



(Figure 6 - Home made cardboard snoot.)



(Figure 7 - Home made macro ring flash adaptor.)

With these tools, and all photography for that matter, the key is to experiment and have fun trying different techniques. This is especially easy if you start off with some of the home made tools to get a feel for the possibilities. Then you can produce images that convey the feeling you intend when faced with a variety of lighting situations.



Tips from

Exposure Range Control by John Boretos, MP

Exposure Range Control Using Slide or Negative Film

Exposure is one of the hardest parts of photography. Bracketing of exposures is often done to be on the safe side; however, some situations will give a bad image no matter what combination of shutter speed and aperture is selected. Dark foregrounds and bright skies are often overridden with contrast and prevent a balanced exposure on the same piece of film because of the film's lack of exposure range. How can this predicament be handled best? Well, there are a number of methods but they can be categorized into just two: 1) making adjustments at the scene to expand the range of film latitude and 2) making adjustments, afterwards, at the computer to overcome shortcomings made in the field.

The Filter Partial Answer

Using the first method, making adjustments at the scene, can consist of using gradient filters of either neutral density or of various shades to match the predominant hue of the sky at the time. For example, if the sky has shades of blue, then a gradient neutral density filter or a light blue to dark blue gradient filter should be used. If shooting at sunset, then a neutral density gradient filter or a salmon colored or tobacco colored gradient filter will work. If all conditions are favorable, the result will produce an image where there is detail in the shadows and the highlights as well. This assumes that you have all of these filters at your disposal. You will notice that I repeated the words gradient filter because this tends to render the sky a more natural appearance. Usually, the sky is darker at the top of your photo and drops off as it approaches the horizon. There is one big drawback to this technique and that is that the final result depends on having a



Tips from

Exposure Range Control - continued

uniform horizon line not broken by trees, buildings, or people. Otherwise, there will be a tell-tale line of demarcation visible in the image that will betray your efforts and produce an unnatural rendition.

The Digital Answer

You may prefer making your exposure adjustments afterwards, at the computer, to overcome shortcomings made in the field. This can be cleverly done in different ways. One is to place the camera on a tripod and make two exposures of the same scene without moving the camera. The first exposure is shot to correct for the highlight areas and the second exposure is shot to bring out detail in the shadow areas (this usually means a difference of 2 to 5 aperture f/stops and requires individual meter readings of the two areas in question). Once the film is developed and scanned into the computer, the two images can be superimposed one upon another via separate layers by selecting the well exposed shadow areas of one image and superimposing them onto the properly exposed highlight areas of the other image. This technique is also good for obtaining an image with a broader depth of field such as macro shots of flowers. The first image is focused on the near parts and the second image is focused on the far parts. By superimposing them, a sense of greater focus is achieved. Another way to correct a burnt out sky is by importing the image into Photoshop or similar software that will allow you to select the sky and then intensify the color so that any clouds present are better separated from it. The procedure is as

follows: Image> Apply Image> and choose Darken. The amount of darkening can be controlled by the slider bar from 0 to 100%. Try it. It is simple and quick to do. If there is only a slight difference in the shadow area that needs to be brought out, this can be conveniently done by selecting the dodge tool and a fairly large soft brush diameter. It is better to set the dodging intensity to a small amount like 15% and do the correction in stages. Naturally, you could select the bright sky area and burn it in instead, but that is more sensitive to control and could result in an unnatural appearance. This is all similar to what we used to do in the darkroom.

Glossary

Just what is all of the terminology used in photography? Find out right here...each month new terms will be shared.

FOCUS - (1) A point at which converging rays of light meet after being refracted or reflected. (2) Focal point of a lens. (3) The clear and sharply-defined condition of an image, as in "This image is in focus," meaning it is sharp and well-defined. (4) Adjustment of the distance setting on a lens to obtain a sharply-defined image.

FOCUSING - Means of adjusting a lens' elements in relation to the film plane so as to obtain the required sharpness in the image.

FOCUSING HOOD - A cowl around focusing screens that shields the screen from light other than the light from the scene being photographed.

For more definitions, you can visit www.photographytips.com

“Focus”

This month we put the “focus” on club member, **Ron Meyers**.

Ron grew up in Cushing, Oklahoma, A few years after graduating college Ron took a job in Dallas, Texas and lived there for five years. He accepted a job transfer to the Chicago area and relocated to Gurnee in 1994. He currently lives in Lake Villa with his wife Mary, daughter Alicia and the family dogs Cody, Roxy and Tipper (all poodles). They also have four more daughters (who have spread their wings) and three grandchildren, who all live in Texas.



Ron’s earliest interest in photography came from observing his father and grandfather as a child. They shared a mutual interest in photography and 8mm film. They frequently took long family vacations which were well documented with pictures and film. Ron’s first camera was a Kodak Instamatic 100. He was fascinated with how cameras worked and produced pictures. Ron can still remember his dad setting up their bathroom as a “darkroom” to show him and his brother how pictures were developed.

In college a close friend was majoring in photo journalism, and Ron was intrigued with his work. During that time Ron’s grandfather gave him two of his old cameras: an Argus Rangefinder and a Argus C-44. Ron’s friend helped him get them in working order and gave him some pointers on shooting 35mm film. He used

the C-44 and a number of point & shoot cameras (including the infamous Kodak Disk) for the next few years. Ron enjoyed taking pictures but didn’t really work to learn more about photography. Something was missing to get him really hooked, and he didn’t realize what that was until many years later.

Fast forward to 1998... Ron had spent the last 10 years learning computers and graphic software. Digital cameras were starting to appear, and Ron was obsessed with purchasing one. He also wanted a 35mm SLR but couldn’t decide which one to purchase. His wife suggested that he get both, but needed to give up something in return. Ron followed her advice and gave up smoking to “finance” his new camera habit. It turned out to be the best trade off of his life. Ron’s now been smoke free for 12 years.

In 1998 Ron purchased a Pentax PZ-70 with 35-80mm and 100-300mm lenses. At the same time he also bought a Sony Mavica FD7. The Pentax soon started collecting dust bunnies as Ron rapidly fell in love with the instant feedback of digital photography. Finally, this was the “hook” Ron had been missing all of those years.

As digital technology developed, Ron upgraded often and went through a number of Sony, Olympus, Minolta & Canon digital prosumer grade cameras before he purchased his first digital SLR, a Canon Digital Rebel. He’s since replaced the Digital Rebel with an upgrade path that has gone through a Digital XT (now belongs to one of his daughters), a Canon 30D (currently his backup body), and his most recent addition, a Canon 7D. Ron also has a Canon SX200IS that he carries frequently. Ron’s photography is primarily nature,

“Focus”

landscape and still life, although he is increasingly gaining interest in portrait, macro, and night photography. He was recently inspired by David Busch's book the “Digital Photography Bucket List” to develop and work on his own bucket list of photos. It's a life long work in progress that Ron expects will help him to continually expand his creativity.

Joining the Lake County Camera Club has expanded Ron's horizons significantly. It has challenged him to print and share his work instead of letting images sit on a hard drive. According to Ron, “It is inspiring to network and learn with people who share a passion for photography, and I look forward to being a part of the club's continued growth in the future.”

Here are just a few of the amazing photographs in Ron's portfolio.



© Ron Meyers

Places to Shoot

Here is a great place to shoot in Wisconsin.

- **Hawthorne Hollow Nature Sanctuary and Arboretum**

Located in Kenosha, these 40 acres offer varied terrains of winding trails through woods, prairies and gardens. As well, there is a twelve acre arboretum with a meadow and three historic buildings. To get hours and directions and ensure that flash and/or tripods are allowed, please visit: <http://www.hawthornhollow.org/index.html>.

If you know of other places of interest, please send them to submissions@lakecountycameraclub.org.

Accomplishments and Accolades

- **Mike Jordan** recently purchased a Nikon D300s as an early birthday present. He will keep hold of his D200 for backup.
- Gregg's Landing in Vernon Hills is spotlighting **Quintin McGrath's** photo shown below in their website slideshow (www.greggslandingnews.com).



© Quintin McGrath

- **John Williams** purchased a Canon 7D to work towards his never ending quest to try new things and hopefully improve his odds to capture the light just right.

Congratulations to Mike, Quintin and John and Happy Birthday, Mike!