Newsletter of

The Pikes Peak Camera Club

PSA
Photographic Society of America

"Cowboy Hoosegow"
by
Galen Short

MONTHLY MEETING - JULY 9, 2014 @ 7:00 PM

This club was established in 1930 and is believed to be the oldest camera club in Colorado. Meetings are held at 7 PM on the second Wednesday of each month at the Living Hope Church, 640 Manitou Blvd, Colorado Springs, CO.

The Pikes Peak Camera Club is a member of the Photographic Society of America. Visit the club's website at: PikesPeakCameraClub.com   Visitors are always welcome to the meetings.

Club Officers for 2014

President   Jim Van Namee   jvannamee@gmail.com

Vice President Debi Boucher dboucher1054@gmail.com

Secretary Nancy Ellis   nancyzellis@yahoo.com

Treasurer Bruce du Fresne badufresne@comcast.net

Newsletter Editor Nancy Ellis   nancyzellis@yahoo.com

PSA Representative Al Swanson akswan1969@comcast.net

Public Relations Yolanda Venzor yolanda_venzor@kindermorgan.com

Webmaster Galen Short gpsdude@gmail.com

JUNE SUBJECT -JAILHOUSE BLUES.....

"So Sad" by Debbie Milburn

"One Stout Hinge" by Bruce du Fresne

SUBJECT: JAILHOUSE BLUES...
AWARDS:
   "Police Station- Havana" by
         Rita Steinhauer

   Honorable Mention:
    "Entering the Prison"
   by Rita Steinhauer

OPEN:
AWARDS:
"Light in the Night" by Al Schweke

"Police Station - Havana"
by Rita Steinhauer

   HONORABLE MENTIONS:

"Spinning High "
      by Al Schweke

		COMPETITION RESULTS - JUNE 2014						
PRINT COMPETITION - MONTHLY STANDINGS AS OF JUNE 2014								
	PREV CUM TOT	SUBJECT		OPEN		TOTAL		
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD	
Beverly Cellini	132	15	81	16	82	31	163	
Walter Chambosse	21	0	21	0	0	0	21	
Diana Jacobson	40	0	0	16	56	16	56	
Al Schwecke	14	0	0	21	35	21	35	
Bill Stanley	137	15	87	15	80	30	167	
Tim Starr	110	0	52	0	58	0	110	
Rita Steinhauer	135	22	92	16	81	38	173	
Jim Van Namee	42	0	0	0	42	0	42	
Jacqueline Vignone	33	0	15	0	18	0	33	

SUBJECT: JAILHOUSE BLUES

OPEN:

AWARD:
  "Drifting" **by**
  Debi Boucher

HONORABLE MENTION:
  "Fantasy Flight" **by**
  Debi Boucher
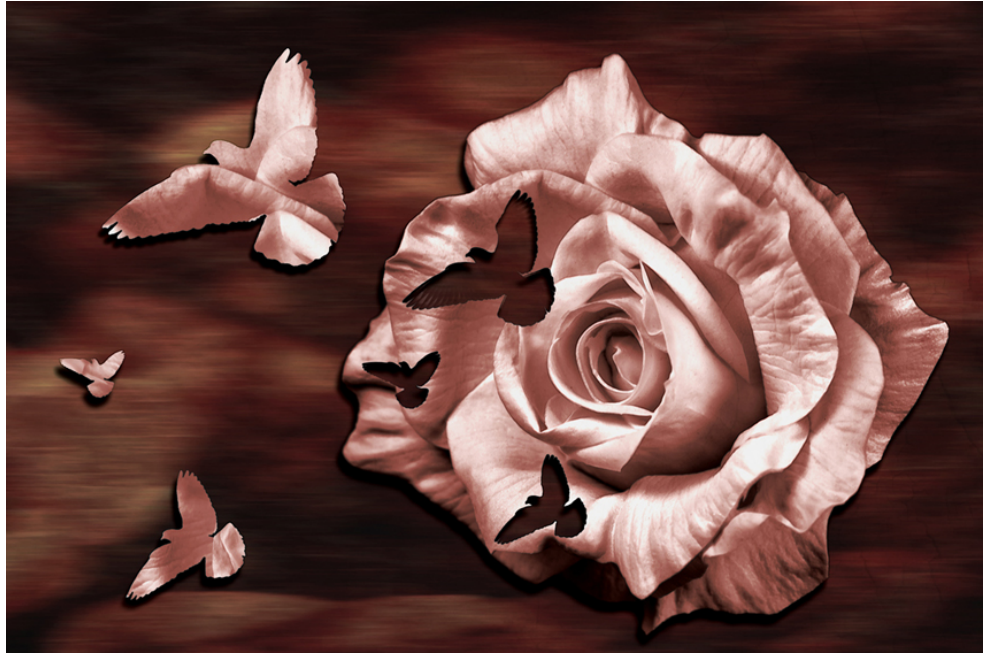
"Fantasy Flight"
by Debi Boucher

CREATIVE COMPETITION - MONTHLY STANDINGS AS OF JUNE 2014					
	PREV CUM TOT	CREATIVE			
		CURRENT MONTH	YTD		
Debi Boucher	0	22	84		
Sherwood Cherry	0	8	8		
Debbie Milburn	0	0	24		
Tim Starr	0	0	29		
T.W. Woodruff	0	0	28		

	PREV CUM TOT	SUBJECT		OPEN		TOTAL	
DIGITAL COMPETITION - MONTHLY STANDINGS AS OF JUNE 2014							
		CURRENT MONTH	YTD	CURRENT MONTH	YTD	CURRENT MONTH	YTD
Lee Bernhardt	22	0	0	0	22	0	22
Debi Boucher	146	20	96	20	90	40	186
Walter Chambosse	31	0	11	0	20	0	31
Sherwood Cherry	65	14	48	16	47	30	95
Andy de Naray	16	0	0	0	16	0	16
Bruce Du Fresne	148	18	85	19	100	37	185
William Hadl	132	16	84	16	80	32	164
Bill Holm	140	16	90	14	80	30	170
Diana Jacobson	13	0	0	0	13	0	13
Debbie Milburn	115	16	56	14	89	30	145
Karen Morris	58	0	30	0	28	0	58
Art Porter	72	0	7	15	80	15	87
Galen Short	58	19	46	15	46	34	92
Tim Starr	106	15	71	21	71	36	142
Al Swanson	135	13	75	15	88	28	163
Jim Van Namee	90	0	12	14	92	14	104
Yolanda Venzor	134	17	84	18	85	35	169
Jacqueline Vignone	35	0	21	0	14	0	35
T.W. Woodruff	67	0	38	0	29	0	67

SUBJECT: JAILHOUSE BLUES.....

AWARDS:

“Cowboy Hoosegow” by Galen Short

“Ships Brig” by Debi Boucher

HONORABLE MENTIONS:

“So Sad” by Debbie Milburn

“One Stout Hinge” by Bruce du Fresne

OPEN:

AWARDS:

“Cunicola Rocks ” by Tim Starr

“Steam & Steel” by Bruce du Fresne

“And the Thunder Rolls” by Debi Boucher

HONORABLE MENTIONS:

“Brats” by Tim Starr

“Ghost Town Gym” by Sherwood Cherry

“Delicious Spider” by Yolanda Venzor

How to Correctly Expose Your Photo For Any Scene

Filed in Tips by David Peterson on June 13, 2014 • Digital Photography Secrets

Getting the correct exposure of an image is easy. Or is it? When you talk about 'Exposure', people will have differing opinions regarding the matter. Most often when the subject is brought up with new photographers, the opinions will always be subjective in nature. In a way, the subject of exposure really is subjective and it leaves a lot of room for the artistic interpretation of the photographer. But if we delve deeper into the topic, exposure is more than that. 'Correct Exposure' is capturing the image with all the relevant details found in both the shadows and the highlights.

How many times have we taken an image and all we see are all black shadows and not a hint of a detail hiding in them? Or perhaps washing out the details of a cloud and just producing a white sky? Sometimes an image may turn out alright and look good visually. But in most cases, if the image was exposed properly, showing tiny details in the shadows or revealing more information in the highlights, it turns out to be outstanding!

Exposure challenges

For us to be able to come up with beautiful images containing both details in the shadows as well as the highlights we need to understand some of the challenges and limitations we have to live with as well as understanding the tools and techniques available.

1.Camera metering

Most cameras, especially DSLRs, have several metering modes to choose from:

a)Evaluative, Zone or Matrix Metering This is the most popular default metering mode in cameras used by photographers. The camera's meter divides the viewfinder into several zones where the light intensity is measured. The results are then combined with that of the area where the autofocus point is located, which will be given more weight than the others. This mode is favorable for use in most subjects.

b)Center-Weighted Metering The camera meter's sensitivity, which occupies about 60 to 80 percent of the viewfinder area, is concentrated at the center. This is ideal for subjects that occupy most of the frame and are situated at the center of the composition, such as portraits.

c)Spot and Partial Metering The meter measures the light intensity falling on the 1 to 5 percent (for Spot) and about 8 to 13 percent (for Partial) of the viewfinder area. The spot where the sensitivity is measured is tied to the focus point and can be moved around in some cameras. This metering is ideal for high contrast or complexly lit subjects where you want to be precise on the exposure of your main subject.

2. Camera's contrast range

This is the breadth at which the brightness values of an image can be recorded by the camera. Our eyes can see in a range of around 10 f-stops. Most cameras can only record 5 f-stops' difference in lighting between highlight and shadows.

As shown in the diagram above, our eyes may be able to discern the full spectrum of brightness, from very dark to very bright, as denoted by the blue ink. However, the camera will not, notice the range of brightness your camera is able to capture as shown by the yellow ink. By varying the camera setting (aperture, shutter speed or ISO values), the camera range can slide within this full range of brightness but the area that the camera can capture remains fixed, it can never grow larger.

When exposing high contrast subjects (e.g. portraits or landscapes containing highlights and shadows), there is a limit to what you can capture. You will either sacrifice some details or use one of the techniques mentioned below.

3. Reflectivity-18%

All light meters including those in your camera are calibrated to give an 18% grey reading. This is because a uniform surface will reflect 18% of the light that will fall on it. So shooting in black and white, you get 18% shade of grey. If its color, it will have a color equivalent of 18% reflectivity. This becomes apparent and a problem when shooting scenes with brightness approaching white or black. For example, white snow will turn into a muddy colored snow instead of white. A black ball will be recorded as a grey ball. To correct this you will need to compensate by over-exposing or under-exposing the frame.

Over-expose – increasing the exposure by +1 EV or more from the baseline reading of the meter. This makes the image brighter.

Under-expose – decreasing the exposure by -1 EV or more from the baseline reading of the meter. This makes the image darker.

Subjects with a majority of white or black area will not be exposed properly by the camera. You will need to compensate in order to achieve the right exposure you are looking for.

Techniques to overcome these exposure challenges

To expose an image properly, the first thing you should do is to learn how to evaluate your subject; will it will be affected by the limitations we mentioned above? Is it well within the contrast range of the camera? Does it have a majority of either black or white which can throw off your camera meter? By understanding the subject we can apply the following techniques to address whatever exposure issues may arise.

Bracketing for safety

Bracketing is a technique that has been in use since the days of film is to shoot the same subject in different exposure settings. Usually the first shot is exposed for the 'correct exposure' (EV 0) based on the camera meter reading, and 2 additional exposures are taken, 1-stop above (EV +1) and 1-stop below it (EV -1) taking a total of 3 exposures. For example, if your camera meter reading gives you an exposure setting of f5.6 at 1/60 sec. (EV 0), shoot the subject in that setting first. In the same position, for the second and third exposures, adjust the shutter speed for 1/30 sec. for 1-stop above (EV +1) and 1/125 sec. for the 1-stop below (EV -1). This works if your camera is on a tripod. Some cameras have a bracketing mode, setting your camera on this mode will automatically adjust the settings for you.

EV -1	EV 0 Normal Exposure	EV +1

Using the exposure compensation

You may come across situations where the subject has a large expanse of light area such as a snow scene. Or you might find a background that is brighter than your subject, such as people at the beach. In these instances the result will be an under- exposed image. If you are using Manual Mode in your camera, it will be easy to make the adjustment in the exposure. But if you are using the camera's auto exposure (Aperture Priority, Shutter Priority, Program or Auto Mode), the adjustments can be made using the Exposure Compensation button. Using this button allows you to over-expose (EV +) or under-expose (EV -) your settings.

Using the histogram to check the exposure

This is a graphical representation of the light levels found in an image. The <u>histogram</u> shows all the brightness levels of an image from the darkest to the lightest. A digital image has 256 brightness levels ranging from absolute black to absolute white, also referred to as the dynamic range. An average scene of an average subject will be exposed and displayed somewhere in the middle of this graph. A well-exposed image will have details found in the entire range, from the dark, mid-tones and the light areas of the graph. If the details go beyond the boundaries of the graph and are clipped, it means the image may contain areas of pure black or pure white. This also shows that the details were no longer recorded in those areas. If this happens, try to adjust the camera settings and re-take the shot (adjusting either the aperture or the shutter speed) until the details in the histogram improve by spreading across the graph.

Other remedies

a)Shooting in RAW File Format A RAW file image has greater information than a JPEG file. This is because the information gathered directly by the camera sensor contains the RAW and complete file. In a JPEG file this RAW image is processed by the camera to incorporate the White Balance, Sharpening and other post-processing parameters then the resulting image is converted into a JPEG file.

However, to access the RAW image file, you'll need suitable software. This RAW image file is then converted by your computer and allows you to process the file yourself, letting you decide how the black and white areas should be exposed (within reason of course).

b)Use a graduated ND (Neutral Density) filter A graduated <u>neutral density</u> filter is a piece of glass, one edge of the filter is dark and the other clear with a gradual change between them. Placing this in front of the lens, the clear portion allows the light intensity coming from the subject to pass freely and hit the lens. The shaded portion is positioned upwards to block and lessen the intensity of the bright sky from reaching the sensor. This reduces the overall contrast range of the scene, allowing it to meet the 5 f-stop contrast range limit of the camera. This filter will work well when shooting landscapes with bright sky.

These are just some of the techniques you can use to expose for an object. The next time you encounter a complicated scene, try doing one of these and you'll come away with far more 'keepers'.

THE VICE PRESIDENT'S CORNER
DEBI BOUCHER

Quick and easy Levels fix in Photoshop

Use the Eyedroppers

Another way to adjust the levels is to use the eyedroppers to find the darkest, lightest and midpoint gray pixels in the image. This comes in handy sometimes when adjusting for color casts.

1. Select the left eyedropper (black point) and click on an area of the photo that is supposed to be black.
2. Select the right eyedropper (white point) and click on an area of the photo that is supposed to be white.
3. Select the middle eyedropper (midpoint) and click on an area of the photo that is supposed to be neutral gray. (In the image below, it was among the feathers.)
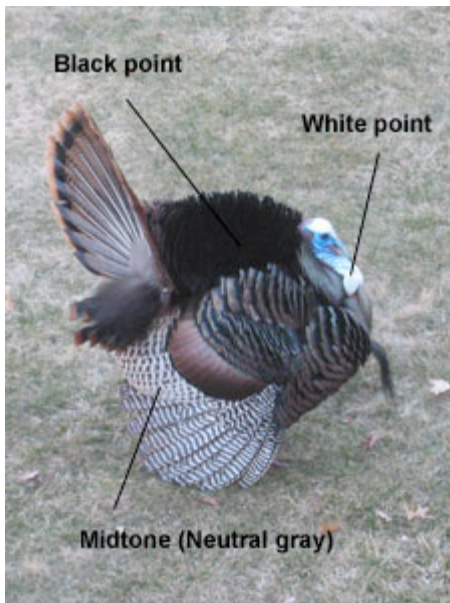
Before   **After**

THINGS TO KNOW.....

1. Remember that our monthly meeting day has changed. Our meetings will be the SECOND WEDNESDAY of the month. Our second meeting (if needed) will be the fourth Wednesday. So, hope to see all of you on Wednesday, July 9th.

2. Yolanda Venzor and Sherwood Cherry are the 2015 Monthly Subject Committee. If you have any suggestions, please email them.

3. The September meeting is the Scavenger Hunt as well as Critique Night. You can bring in any photo that you would like the members to critique. This would be a great time to bring in a creative/altered reality photo and get some great feedback.

UPCOMING EVENTS.....

SEPTEMBER– Pikes Peak Challenge, Saturday Sept. 6th. Please contact Bruce du Fresne for more information.

OCTOBER – Nominations for the election of officers for 2015. The election is held at the first meeting in November.

NOVEMBER – Salon Subjects announced and judging to take place.

DECEMBER – Salon Dinner

2014 Monthly Competition Subjects

January - Fires: any image of a fire or its aftermath

February - Things that don't go together: dogs/cats, fire/water, etc.

March - Critique Night

April - What's for lunch: something eating something else - kid eating a PBJ sandwich, deer eating your rosebush, birds at a feeder,etc.

May - Wearing many different hats: person or animal or object wearing any type of hat, helmet or scarf,etc.

June - Jailhouse Blues: any structure or location that holds incarcerated people - jail, prison, police van, internment camp,etc.

July - Unusual Rock Formations: any natural, scenic geological feature- GOG, Paint Mines, Volcano, Slot Canyon, Cave Formation,etc.

August - Birds of a Feather: natural or captive shot of a single bird or group of birds - flock of geese, birds at a feeder, pet parakeet, etc.

September - Scavenger Hunt and Critique Night

October - River: Any size - natural or from a flood

November - Corner of a building: Photo of something interesting about (inside or outside) the corner of a building

December - Salon Dinner and Awards

"Cunicola Rocks" by Tim Starr

*"Delicious Spider" by
Yolanda Venzor*

"Light in the Night" by Al Schweke

"Ghost Town Gym" by
Sherwood Cherry