



April, 2002

Editor, Paula Morris

Vol 25, No. 4

## METRO CAMERA CLUB MEETINGS

The Metro Camera Club meets the second and fourth Monday of each month (except holidays) at the Will Rogers Garden Exhibition Building, Will Rogers Park, 3400 NW 36<sup>th</sup> Street, Oklahoma City, Oklahoma. Socializing starts at 7:00 pm, meetings start at 7:30 pm.

**Meetings this month April 8 and 22**

**THIS MONTH**  
**April 8 - 7:30 pm – Program**  
**David Fitzgerald – Cherokee Tribe Photographs**  
**now being shown at the Smithsonian**

**April 15 - 7:00 pm – Board Meeting**

**April 22 - 7:30 pm - Competition**

### FOR YOUR INFORMATION

**Want to hone your judging skills, or just get feedback on your own photos? An interesting photo critique and discussion forum can be found at [www.photosig.com](http://www.photosig.com)**

On April 6 is the John and Barbara Gerlach Photography Seminar at the Omniplex. There is an admission fee and limited space. Check our Metro Camera Club webpage at [metrocamera.org](http://metrocamera.org) and call the Omniplex or Bill Webster for details.

Judges for the competition meeting April 22 will be Hollis Price, Marlene Helsel and tba.

### REFRESHMENT CHAIR – UP FOR GRABS!

**Darol Affeldt** volunteered to make coffee (for a while) for our enjoyment during the meeting break, but all good things will come to an end unless you volunteer to help your club. If you want pop or cookies, bring your own – unless you'd like to volunteer for refreshment chair?

### Competition Results March 25, 2002

Class	Place	Points	Name	Title
<b>B&amp;W</b>				
A	3	12	T. Thompson	Marlboro Man
A	3	12	D.McClannahan	Forgotten Road
A	2	13	D.McClannahan	Sisters
A	2	13	D.McClannahan	Willow & Clouds
A	2	13	L. England	Patterns
A	1	14	D.McClannahan	The Watchtower
AA	3	9	B. Romburger	Turnout
AA	3	9	B. Romburger	Wings Afloat
AA	2	10	A. Thompson	Cowgirl Ace
AA	1	12	A. Thompson	In His Hands Now
<b>Color Print</b>				
A	3	11	R. Conway	RosesRoses,Roses
A	3	11	R. Conway	Tribute Young, Old
A	2	13	D.McClannahan	Wild Grass Seeds
A	2	13	D.McClannahan	Galveston Island
A	1	14	D.McClannahan	Agave Rosette
AA	3	10	J. Brand	Watercolors
AA	2	11	J. Brand	Sugar Creek
AA	1	13	J. Brand	Under the Bridge
AAA	3	12	D. Corbin	Aspens
AAA	3	12	D. Corbin	Mt. Princeton
AAA	2	13	D. Corbin	Lilac
AAA	1	14	D. Corbin	Avery
<b>Color Slides</b>				
A	3	10	J. Brand	Pagoda
A	2	11	R. Conway	Day at Icy Park
A	2	11	R. Conway	Cold Seat at Park
A	2	11	J. Brand	Mill Creek Bridge
A	1	12	J. Brand	Mountain Stream
A	1	12	J. Brand	Low Tide
AA	2	10	W. Hughes	Trike
AA	1	11	W. Hughes	Cold Playground
AA	1	11	W. Hughes	I-See Fence
AA	1	11	W. Hughes	Frozen Branch
AAA	3	12	J. Ranney	Light of Autumn
AAA	3	12	D. Dover	Waterfall Rainbow
AAA	3	12	D. Dover	Morning Stroll
AAA	3	12	J. Wilson	Stormy Sky

AAA	3	12	J. Wilson	One Rose
AAA	2	13	J. Wilson	Frozen Worms-Yuk!
AAA	2	13	J. Ranney	Peaceful Shore
AAA	1	14	D. Dover	Morning in Meadow

Judges: Joe Spence, Tommy Evans, Paula Morris

**METRO CAMERA CLUB STATISTICS – March 25, 2002**

NAME	TYPE	ENTRY	SCORE	TOTAL	AVERAGE
McClannahan, D.	b1	7	86	153	12.2857
England, L.	b1	2	24	35	12.0000
Busche, C.	b1	1	11	11	11.0000
Thompson, T.	b1	5	51	80	10.2000
Klechka, S.	b1	2	20	20	10.0000
Conway, R.	b1	4	37	37	9.2500
Thompson, A.	b2	3	30	175	10.0000
Romberger, B.	b2	2	18	122	9.0000
McClannahan	c1	5	62	62	12.4000
Busche, C.	c1	1	12	12	12.0000
Conway, R.	c1	12	126	126	10.5000
Hughes, W.	c1	3	30	90	10.0000
Klechka, S.	c1	3	30	30	10.0000
Hughes, C.	c1	3	28	56	9.3333
Brand, J.	c2	3	34	203	11.3333
Corbin, D.	c3	8	104	1756	13.0000
Morris, P.	c3	3	36	604	12.0000
Spence, J.	c3	4	48	1268	12.0000
Morris, D.	c3	3	32	1153	10.6667
Ellis, B.	c3	6	63	776	10.5000
Brand, J.	s1	4	45	63	11.2500
Conway, R.	s1	7	69	69	9.8571
Hughes W.	s2	4	43	209	10.7500
McClannahan, D.	s2	4	43	193	10.7500
Wilson, J.	s3	7	87	3817	12.4286
Spence, J.	s3	4	47	1184	11.7500
Dover, D.	s3	12	130	683	10.8333
Webster, B.	s3	4	43	2322	10.7500
Pinson, M.	s3	3	31	853	10.3333
Ranney, J.	s3	8	82	4030	10.2500
Fowler, J.	s3	4	40	613	10.0000

131 records on file  
 13 B/W Entries    22 Slides    24 Color Prints  
 657 Total Points Awarded    59 Total Entries

**Average score per entry: 11.1356**

Judges: Joe Spence, Paula Morris, Tommy Evans



Interesting sidebar to the above statistics: In the March 25<sup>th</sup> competition, the average score per entry, 11.1356, is the highest ever awarded for all entries. What does this mean? Well, in the editor's opinion, it means there were some real goodies entered in competition. Also interesting, there were 18 "fives" awarded; yet on only four entries did two judges award "fives" to the same entry. What does this mean? Well, in the editor's opinion, it means whoever said judging is subjective had a good answer!



**!!!! MANY THANKS TO KEVIN O'NEIL AND EASTERN LIGHT NATURE PHOTOGRAPHY !!!!**

In response to a request from Bill Webster, Kevin O'Neil, in the following e-mail, has granted the CONTACT SHEET permission to print his article entitled "Exposure Guide for Transparency Film".

"As long as the newsletter is not sent as part of a paid subscription, and a copyright notice indicating the article belongs to Eastern Light Nature Photography, Ltd. and may not be reproduced, your club can reproduce it once for distribution to your members." .....Kevin O'Neil.

The article is reproduced on the following pages.

# Exposure Guide for Transparency Film

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## The "System"

This "system" provides accurate exposure guides for the most common lighting situations faced by photographers using **transparency film: Normal or Low Light** and **Bright Sunny Days**. This system is not "unique" or "special" in any way. It is the system used by almost all nature photographers (whether they know it or not). Although these guides are generally applicable to print films, because of the wider latitude (i.e., ability to provide proper exposure where the range and contrast of light is great) of print films, the compensation suggestions may not be great enough to provide for proper exposure for print films.

## Two Simple Rules

Two simple exposure compensation rules to remember with slide film are "LO-DC" and "LC-DO."

In **Normal or Low Light**, and when the tone of the subject matter is **Light**, you need to **Open** up to ensure proper exposure. If the subject matter is **Dark**, you need to **Close** down to ensure proper exposure. LO-DC means Light Subject, Open Up - Dark Subject, Close Down

On a **Bright Sunny Day**, and when the tone of the subject matter is **Light**, you need to **Close** down to ensure proper exposure. If the subject matter is **Dark**, you need to **Open** up to ensure proper exposure. LC-DO means Light Subject, Close Down - Dark Subject, Open Up

These may seem not seem logical at first, but you need to remember that your camera exposure meter is calibrated to properly expose an 18% gray card (a medium tone subject). When you meter a subject lighter than 18% gray under **Normal or Low Light**, such as snow, the camera meter "tells" you how to expose the snow as if it were a medium tone subject. The resulting image of snow therefore looks gray! When faced with this situation and you are using slide film, you *must* compensate by opening up 1.5 to 2 stops so that snow is white (i.e., Light/Open).

The opposite is true. If shooting a dark subject under **Normal or Low Light**, such as a black bear, your meter will give you the proper exposure for an 18% gray card, turning the black bear into a gray bear (or at least a tone of black that is much lighter than the bear actually appeared). Because the subject is Dark, you need to Close down (i.e., Dark/Close).

On a **Bright Sunny Day**, the rules of exposure shift. Rather than attempt to explain this here, accept it as "truth" and experiment. You'll be pleased with the results. This exposure rule is often referred to as the "Sunny f/16 Rule." This means that on a Bright Sunny Day with few clouds in the sky, the proper exposure for a subject with front lighting is f/16 at a shutter speed closest to your ISO film speed. If I was shooting Fuji Velvia (ISO 50), the proper exposure would be 1/60th of a second at f/16, or a combination of shutter speed and f-stop equal to this (i.e., 125th at f/11). *One note of caution, always avoid shooting on a Bright Sunny Day unless the subject matter or timing leave you with no alternative. The resulting images are generally not as good as ones taken under better lighting conditions (early morning, late afternoon or on cloudy days).*

## But My Meter Does Compensate!

At this time, no in-camera meter can automatically compensate for these situations. Whether the new Nikon F5 metering system will be able to handle these types of situations due to its unique design and use of a color meter is still up in the air (at the time this article was written, the test reports were not out on the F5's metering capabilities).

## How Do You Open Up and Close Down?

So how do you "open up" and "close down?" You can change the shutter speed, the f-stop, or both. Let's go back to the snow scene. Your meter indicates that the proper exposure is 1/125th of a second at f/16. You determine that two stops of exposure compensation is needed. To "open up," you can: (1) change the f-stop to f/8 (f/8 allows two stops more light to reach the film than f/16); (2) change the shutter speed to 1/30th of a second (allows two stops more light); or (3) change the f-stop to f/11 (open one stop) and the shutter speed to 1/60th (open on stop), for a combination of opening two stops. To close down, you reverse the process.

### **Learning How to Find Medium Tone Subjects**

In order to make this system work for you, you need to develop a level of experience regarding what is a Medium Tone subject under various lighting situations. Take a gray card into the field and take a meter reading of the card (be sure to watch out for any strong reflections of light off the card which can throw off the meter). Then place the palm of your hand in the same light as the gray card and take a meter reading of it. If you are taking proper readings, the reading off your palm should be one stop lighter than the gray card. If this works, start taking meter readings of various subjects in the field (in the same light) to help you "learn" what is a Medium Tone subject under those lighting conditions.

### **Experiment**

If you know what a Medium Tone subject is, then you'll also know what Light and Dark tone subjects are by a process of elimination (i.e., well, that rock is lighter than Medium so it must be Light!). In addition, once you learn what a Medium Tone subject is, you can then experiment with this concept. As an example, if you are shooting a sunset and want the sky (generally a Light tone subject) to be darker than it is, you can set it as the Medium Tone for the image. This shift makes all Very Light subjects (the sun) in the image become Light, Light subjects become Medium, while at the other end, Very Dark becomes Very Very Dark. By understanding this relationship you can create images to match the mood you want to establish for the image.

*The following are guides, always bracket if you are unsure of the correct exposure or are faced with a new situation.*

### **IN NORMAL OR LOW LIGHT**

#### **And the Subject Matter is:**

##### ***Medium Tone:***

Focus on subject, meter subject and then shoot picture. If subject is backlighted, open +1 stop.

##### ***Not Medium Tone:***

Focus on subject, move camera without refocusing to medium tone material in same light as subject. Meter that material, move camera back to the subject and then shoot picture. Examples of Medium Tone materials in nature are green grass, dry bark, most foliage, and the palm of your hand plus open +1 stop.

If subject is backlighted, open +1 stop.

##### ***Not Medium Tone and No Medium Tone Material:***

Meter subject then compensate as follows depending upon tone of subject matter. **If the subject tone is:**

**Very Light** = open +2 stops

**Light** = open +1 stop

**Medium** = 0 compensation needed

**Dark** = close -1 stop

**Very Dark** = close -2 stops

Examples of Very Light are fog and snow (+1.5 to +2.0)

Examples of Light are sand, palm of hand, white bird

If subject backlighted, open +1 stop.

### **ON A BRIGHT SUNNY DAY**

#### **And the Subject Matter is:**

##### ***Front Lighted and the Subject Tone is:***

**Dark** Open +1 (i.e., ISO at f/11)

**Medium** No compensation (i.e., ISO at f/16)

**Light** Close -1 (i.e., ISO at f/22)

##### ***Side Lighted and the Subject Tone is:***

**Dark** Open +1 (i.e., ISO at f/8)

**Medium** No compensation (i.e., ISO at f/11)

**Light** Close -1 (i.e., ISO at f/16)

##### ***Back Lighted and the Subject Tone is:***

**Dark** Open +1 (i.e., ISO at f/5.6)

**Medium** No compensation (i.e., ISO at f/8)

**Light** Close -1 (i.e., ISO at f/11)

### **Reciprocity Adjustments**

On long exposures, the amount of light reaching the film isn't sufficient to give the film proper exposure. This effect is called "reciprocity." In order to properly expose your film under these conditions, you must provide additional exposure compensation. Each film has its own reciprocity levels, but as a general guide, you can use the following:

**If exposure is 1-4 secs.**, open +1/2 stop

**8 secs.**, open +1/2 to +1 stop

**16 secs.**, open +1 to +1-1/2 stops

Hopefully this "system" will give you a better understanding of exposure so that your images are almost always perfectly exposed.

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