



CONTACT SHEET

July 2008

Editor, Janet Cartwright

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METRO CAMERA CLUB MEETING

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 36th Street, Oklahoma City, Oklahoma. Socializing starts at 6:45 pm. Meeting starts at 7:15 pm.
www.metrocameraclub.org

Just a reminder: Starting with the first camera club meeting in July (July 14), the meetings will start at 7:15 pm. On Competition nights, entrants will need to have their entries in by 7:00 pm and must be present to compete.

Summer Photo Tips

By Charlotte K. Lowrie

[Making the most of those sun-filled days](#)

Congratulations! You're the family photographer, and it's summertime - prime time for an unending succession of can't-miss photo moments. While the others slither into their swimsuits without a care, you're left alone, wracked by performance anxiety. You flash forward to the once-in-a-lifetime family reunion lurking around the corner, frolicking boat excursions and picturesque picnics, playful kids splashing in the pool, and the family's dream vacation next month - all the summer fun that begs to be photographed.

You, as the family photographer, are the sole person entrusted to capture all these tumultuously happy scenes in images that the rest of the family will cherish for years. Pretty heavy responsibility. And this responsibility makes you, like all photographers, moody. You can become giddy with pleasure visualizing yourself taking crisp, postcard-perfect shots. But you can just as easily become glum remembering summer photos past: Grandpa's eyes, barely distinguishable as dark shadows, and your sister's newly blonde hair that merged seamlessly into the overexposed sky behind her.

You can ditch the gloom. To get measurably better summer pictures, you only need to understand the particular challenges of summer photography. The following is a rundown of common summer shooting scenes and alternatives to avoid the mistakes of summers past.

Sunny summer days

Not surprisingly, summer is known for strong, harsh sunlight. This means that photographs taken in direct, bright sunlight will have deep, hard shadows. It's true that bright sunlight can produce intense color, but the strong light may also cause lighter colors in highlight areas to wash out entirely. How does this apply to pictures you're taking?

For example, you're at the family reunion, and you take a picture of Grandpa in bright, direct sunlight. You can count on

Grandpa having deep shadows under his eyes, nose, and chin, and a bright, bleached-out glare in highlighted areas. Worse, the shadows in Grandpa's wrinkles will make him look downright scary. Just know that bright sunlight does not make a flattering and priceless portrait.

If you don't have time to wait for kinder lighting conditions (morning or late-afternoon light), you can:

- **Move to different lighting.** The easiest solution is to move Grandpa, or whoever you're photographing, into open shade. But don't use partially shaded shelter where dapples of sunlight will cause overexposed bright areas within the picture.
- **Use fill flash.** Stay where you are and use a fill flash to fill in the deep shadow areas. This works best if the camera has a fill-flash setting, so that the flash doesn't overpower the ambient lighting.
- **Use a reflector.** Enlist the help of a friend to hold a reflector (white poster board or one of those fold-up windshield screens) to either block some of the sunlight or fill the shadow areas. To block the sun, hold the reflector between the subject and the sun. To fill shadow areas, hold the reflector next to the subject and bounce light onto the side opposite the sun (the same principle as fill flash).
- **Use a scrim.** You can diffuse bright light using a "scrim," white translucent fabric stretched and fastened onto a frame. Hold the scrim between the subject and the light source to reduce the intensity of the light. Scrimms are available at most camera stores. Or you can make your own using muslin fabric or a white plastic shower curtain glued to a frame of lightweight plastic pipe or wood.

Also, in extremely bright light, the camera meter may underexpose the subject. It's a good idea to take a meter reading on the subject's face, and use that exposure for the image. Alternatively, you can bracket the shot by increasing the exposure by one f-stop.

This doesn't mean you have to take a siesta during the high-noon hours. It does mean that you can turn this contrasty lighting into a creative advantage by shooting subjects that are enhanced by harsh lighting. Be sure to expose for the highlights and let the shadows go dark. For example, you'll find that the color of water is intensified by direct midday sun, with or without a polarizing filter. The midday sun is also great for revealing the stark contrasts between dark and light subjects, for capturing deep, hard-edged shadows cast by buildings or

structures, and for shooting bold color compositions, such as with a polarizer.

Sunny f-16 rule In case you need to set exposure manually on a sunny day, remember the sunny f-16 rule: In midday sunlight, set the aperture to f/16 and the shutter speed to the reciprocal of the ISO. So if you're shooting at ISO 200, the exposure is f/16 at 1/200. This rule works when shooting a subject that is front-lit on a cloudless or nearly cloudless day.

Not-so-sunny scenes

Even during summer, there are plenty of lower-light scenes ranging from partial and full shade to indoor shots. Partial shade can provide nice lighting. If you're using a digital camera or a compact camera that offers settings for varying lighting conditions, such as full or partial shade, remember to change settings to match the lighting conditions before you shoot.

If you take the time to master any one piece of your camera gear this summer, the piece to master is your flash. The flash is a good starting point because you can use it to your advantage not only in low-light scenes, but also in bright-light scenes. Start by reading the flash guide and memorizing the shooting range, and then always shoot within the recommended range. Spend an hour experimenting with the flash at different distances, with and without exposure bracketing, to see what produces the best results.

If you consistently get pictures that are too light and washed out when shooting with the flash, and if you are certain that you're not standing closer to the subject than the flash range recommends, chances are the flash is too strong. You can try reducing the output by taping fabric or translucent paper over the flash head or, better yet, by using exposure compensation. If you have an external flash, tilt the flash head so the light bounces off a wall or ceiling and onto the subject for a softer lighting effect.

Quick tip: Cameras with focal-plane shutters (most SLRs) require that you set your shutter to fire at a speed no faster than 1/125th or 1/60th of a second (check your camera's guide) so that the shutter won't be covering part of the image when the flash is fired.

Lakes, pools, beaches, and other bright surfaces

Water and other bright surfaces introduce extremes of lightness and darkness that can fool the camera meter, not to mention cause glare. To avoid pictures that are too light (overexposed) or too dark (underexposed), you may need to compensate for the camera's automatic exposure.

Metering and compensation Say you're on vacation shooting a scene that includes several small, light-colored boats on a large expanse of darker water. Many camera meters will overexpose the boats because the meter sees a preponderance of dark tones. To compensate, reduce the exposure by one to two stops. To reduce exposure by one stop, use an f-stop number or shutter speed that is one increment larger than the current f-stop or shutter speed (for example, f/16 instead of f/11, or 1/250th of a second instead of 1/125th of a second).

Conversely, in beach scenes, the camera's automatic meter reading may underexpose the scene. If you're photographing a person on the beach, move in close to the person, take a meter reading on the person's face, and set the exposure-lock function or note the exposure reading. Then move back, override the automatic exposure (if necessary) to use the close-up exposure setting, recompose, and take the picture.

To compensate for extreme lighting, you can also use your camera's exposure-compensation function. For more details on metering, read *Mastering the Basics: Metering*.

Quick tip: If you're taking quick shots of the kids in the pool, and there are bright reflections from the water, take a meter reading on either the skin tones (move close to the children and meter their skin), or meter a midtone value such as a blue sky, your blue jeans, or a gray camera bag. Then use the exposure-lock function (partially depress the shutter button) to set that exposure, recompose, and shoot. Or switch to manual mode, meter a midtone as described above, and then set that f-stop and shutter-speed combination to shoot the scene.

Glare and reflections Another common problem is reflections and glare from the water's surface. A polarizing filter will reduce or eliminate the problem and make the colors of the sky and foliage deeper. Polarizing filters are handy in overcast light, where they reduce glare on wet foliage and increase color saturation. A polarizer can also be used to remove unwanted reflections from glass, plastic, and painted surfaces. However, the polarizer does not remove reflections from shiny metal surfaces.

Most polarizers reduce glare by restricting the light reaching the camera to only the rays that are perpendicular to the lens and filter. As a result of the reduced light, the polarizer will cost you a stop or two of exposure, but the results are worth it.

To use the polarizer, begin by standing at a 30-degree angle to the water or glass, and then rotate the polarizer to see the effect. If the reduction in glare or the increase in color saturation is not enough, adjust your angle, and repeat until you have the degree of polarization you want. In most scenes, you don't want maximum polarization because it can oversaturate the colors and darken the overall image.

You can buy both circular and linear polarizers at camera stores. Most SLR cameras with through-the-lens (TTL) viewing and autofocus require circular polarizing filters. When the polarizing filter is attached to the lens, you can see the effect of the polarizer as you rotate the filter. Compact, range-finder, twin-lens reflex, and manual-focus cameras usually take linear filters. If the camera has different lenses for viewing and capturing the image, you will not be able to see the effect of the polarizer as you rotate it. Be sure to check your camera guide to see which type of filter is recommended before buying one.

Sports and action pictures

You can move beyond the blurry sports shots of last year to action-stopping or motion-blurring pictures that capture the heat of the competition with a few guidelines.

- If possible, find a spot near where peak action is likely to occur, such as to one side of the catcher in a baseball game, or near the net in a soccer match. Preferably, find a spot where you aren't shooting into the sun. Set up your camera and tripod before the action begins. Make sure that the horizon is level, the scene is framed nicely, and you can move the camera easily to follow the action. Then it's a matter of anticipating the action and shooting at the peak moment. This is a great time to use the burst mode if your camera offers that function.
- To stop action, choose a fast shutter speed (1/500th or faster), and a fast film or ISO equivalency setting (ISO 400 or faster). To achieve a close-up view when shooting at a greater-than-normal distance, use a telephoto lens such as 200 or longer, and choose an f-stop that provides depth of field great enough to keep the players in sharp focus. With the longer lens, you'll need a tripod (or at least a monopod) to ensure tack-sharp images.
- To show motion as a blur, adjust the shutter speed to a slower setting. You have a choice at really slow shutter speeds: You can let both the subject and the

background blur artistically, or you can keep the subject in focus but blur the background by panning with the subject. Panning is the technique of holding the camera very steady (ideally on a tripod) as you move the camera to follow the subject's movement. To ensure a sharp subject and a blurred background, try setting the shutter speed at 1/30th second or slower, and be sure to move the camera at the same speed at which the subject is moving across the frame. In other words, the subject should constantly maintain the same position relative to the edges of the frame.

Metro Camera Club **Programs**

JULY 14, 2008:
Joe Wilson

Viewpoint Competition

August 11, 2008:
John Jernigan

With over thirty years experience in the fields of advertising and editorial photography, John Jernigan continues to finesse and refine his art, bringing us some of the most visually stunning images of our time. His work appears in numerous periodicals and is part of many public and private art collections. John garnered experience while traveling the world with his family. He was also employed by David Fitzgerald and now operates his own commercial photography business in Oklahoma City. He is a proud alumnus of East Texas State University.

He will speak about taking International images. How to prepare, what to take. What equipment should be used and what not to use.

John's web site can be viewed at: www.JohnJernigan.com

SEPTEMBER 8, 2008:

Dennis Burian

Treasure Hunt

And

Ice Cream Social

METRO CAMERA CLUB
VIDEO LIBRARY

RENTAL FEE - \$1.00 per DVD. DVD is to be returned at the next club meeting.

LATE FEE - \$2.00 per DVD. A \$2.00 late fee will be assessed if the DVD is not returned at the next meeting.

REPLACEMENT FEE - \$5.00 per DVD. If the DVD is lost or damaged, the member will be required to pay a \$5.00 fee as cost of replacing the video.

VIDEO DVD TITLES

- 1) THE LANGUAGE OF LIGHT by KODAK: Learn how to deal with textures and shadows.
30 Minutes
- 2) NATURE PHOTOGRAPHY by KODAK: Equipment, shutter speeds, techniques, birds, animals, flowers, tracking tips
30 Minutes
- 3) WHAT'S WRONG WITH THIS PICTURE? by ART LEATHER: Poses that sell well, ways to increase your portrait bookings, how albums make more money, communicating with your clients, increasing the size of orders.
150 minutes
- 4) SCENIC PHOTOGRAPHY by KODAK: Composition, lenses, framing methods, camera angles, positioning, depth of field.
30 Minutes
- 5) MOUNTAIN LIGHTS by GALEN ROWELL: Extreme photography, backpacking and rock climbing.
45 Minutes
- 6) PHOTOGRAPHERS EDGE #904: PAINTING WITH LIGHT
Telemarketing, calendars, computers, portrait packets.
60 Minutes
- 7) PHOTOGRAPHERS EDGE #902: Environmental portraits, senior portraits, mother and child.
60 Minutes
- 8) NEW PERSPECTIVES PHASE III: MAKING THE SALE By KODAK
60 Minutes
- 9) ON ASSIGNMENT: PHOTOGRAPHIC DESIGN by MEDIA WEST: Camera choice, lens choice, framing, selective focus, design principles, light direction, light quality, controlling light & color, psychology of color.
90 Minutes
- 10) ANSEL ADAMS: A DOCUMENTARY FILM: PBS March 17, 2008
90 Minutes
- 11) ON ASSIGNMENT: THE DARKROOM: by MEDIA WEST: Darkroom layout and equipment, chemicals and paper, developing b&w films, proofing, making an enlargement, negative and print faults, special printing methods, understanding color, developing color films, color printing.
90 Minutes
- 12) GALMOUR PHOTOGRAPHY by KODAK: Full length to close-ups in the studio, lighting and shadows, simple lighting and reflectors, props as framing elements and reflectors, foil for wraparound lighting, fill flash in bright sunlight, strobe backlighting and flash fill, composition, emphasizing the best, action poses, standard and improvised poses, makeup, locations, action at the beach.
30 Minutes
- 13) DUPLICATE OF 12.
- 14) COMTEMPORARY PORTRATURE by DEAN COLLINS:
60 Minutes
- 15) PHOTOGRAPHER'S EDGE #905: Camera room tips, studio of the 90's, hi-key on location, lab tips.
60 Minutes
- 16) GLAMOUR PHOTOGRAPHY FOR MODELS AND PHOTOGRAPHERS: by NEIL MONTANUS An exciting visual demonstration on the creation of beautiful pictures of a young woman who wants to become a glamorous model.
70 Minutes
- 17) ON ASSIGNMENT: THE STUDIO by MEDIA WEST: Studio and product lighting, Large format cameras, people photography.
90 Minutes
- 18) LEARNING PHOROGRAPHY by KODAK: THE ART OF COMPOSING PICTURES:
45 Minutes
- 19) FASHION / LOCATION by DEAN COLLINS:
30 Minutes
- 20) WHICH FILTER SHOULD I USE? by TIFFEN: Demonstrates the effects of different filters on the finished photograph.
30 Minutes
- 21) EXISTING LIGHT PHOTOGRAPHY by KODAK: 30 Minutes
- 22) PHOTOGRAPHERS EDGE #903: Wedding sales, wedding marketing, mini park

60 Minutes

23) PHOTOGRAPHERS EDGE #901: Home portraits, pricing policy, in-camera masking, children's portraits.

60 Minutes

24) UNDERSTANDING EXPOSURE by JOHN SHAW: Seeing the light, exposure controls, understanding medium tones, estimating exposure, calibrating light meters, metering medium tone subjects, understanding the "range of tones", Exposure with automatic camera, reciprocity failure.

90 Minutes

25) SUCCESSFUL CLOSEUPS by JOHN SHAW: Understanding closeup photography, a camera system for closeup work, correct lens selection, extension tubes and bellows, zooms and closeup lenses, focusing rails, teleconverters.

90 Minutes

26) THE ART OF MAKING MONEY, THE LEGENDS TOUR OF 1994 by AL GILBERT and MONTE ZUCKER: A seminar for professionals and aspiring professionals.

90 Minutes

27) ACTION PHOTOGRAPHY by KODAK: Lenses and techniques for action subjects, pre-focusing, how to follow and stop action, combination lighting conditions, creating a picture story, covering wide-ranging events.

30 Minutes

28) CREATING THE PRINT by KODAK: Learn from the masters of black & white print making.

50 Minutes

29) COMMERCIAL ILLUSTRATION TABLETOP by DEAN COLLINS: 30 Minutes

30) GLAMOUR WITH THE SOFT TOUCH (NUDE PORTRAITURE) by STEVEN PALEN

60 Minutes

31) SENIORS AND MODELS by CHARLES J. LEWIS: A complete photographic session.

60 Minutes

32) HOW TO MAKE TOP DOLLAR by CHARLES J. LEWIS: 60 Minutes

33) HOW TO MASTER THE ART OF PHOTOGRAPHING PEOPLE by CHARLES J. LEWIS

60 Minutes

34) NEW BACKGROUND TECHNIQUES by CHARLES J. LEWIS: 60 Minutes

35) POSING THE MALE by CHARLES J. LEWIS: 22 most effective poses for men.

60 Minutes

36) POSING THE FEMALE by CHARLES J. LEWIS: 25 most effective poses for women.

60 Minutes

The results from the PDI Competition on June 23rd will be posted in next month's Contact Sheet along with the results from the July Print + Slide Competition on the 28th.

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