

TRI-STATE IN FOCUS

Tri-State Photographic Society

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"And Then It Rained"

By Joy Sallee

Settings: ISO200, f/22 for 30 seconds

Beware your Mistakes.....

They May Make Great Photographs!

How often have our mistakes turned out to be very popular photographs? Consider Light Painting, at first I did not know what it was. Then once I did, I realized that I've done it many times usually thinking it was a mistake. Now I've put it in my arsenal of things to do at night.

In the photographs taken on the field trip, the subject was static and the lights were also static. However, here is a question, what would happen if you move the light? OR What would happen if you moved the camera and left the light still?

There was an article a few year's back that showed some stunning photographs of street scenes. The photographer made sure the car windshield was extremely clean. Then, he securely mounted the

camera tripod into the passenger seat of the car. The camera was set for long exposure, manually focused at infinity and set with a small aperture (f16-32). Using a remote shutter control connected to the camera, he was ready to go. He went for a drive in the city at night, and took several 30 second shots while he was driving. The designs made by the city lights were very interesting in an abstract way.

As we have night scenes as an upcoming topic, maybe this type of light painting could be used for making your night scene photographs. This type of night scene combined with light painting is something I would like to try. Who knows it may turn into something very popular!

Donna

Light Painting Field Trip



Nancy Beers

From Jerry: Our July 18th field trip was to the garden area of the Campbell County Cooperative Extension Service facility to experiment with light painting. This night time shoot (9-10pm) was a new and rewarding experience for most of the 8 members who participated. We had fun adding colored lights to our shots of statues, an old wagon with rusty wheels,

and white flowers. For those who missed the field trip, there are some tips below so you can try this technique on your own.



Jerry Carpenter



Joy Sallee

From Joy: Both pictures (this one and the one on page 1) were shot with manual settings using ISO 200, f22 with exposure of 30 seconds. While the shutter was open, I used Jerry's stained red, yellow and/or blue stained glass

and shined light from a small LCD flashlight through the glass on either the left or right sides of the tripod or over its top. The shots using the colored gels I felt were not as appealing as the colors on the white flowers were too subdued.

Basic Light Painting for TSPS

Submitted by Jerry Carpenter

Light painting can bring out your **creative** use of **colors** in a photo.

Equipment that is useful:

Camera with zoom lens
Cable release or remote control
Electronic flash units

Tripod
Flashlights
Colored gels, or colored plastic folders, or stained glass

Settings and Procedures:

- 1) Find a moderately **dark** place (outside after 9pm, basement, garage) and some interesting **subjects** that won't move (statue, pagoda, flowers, building, or entire landscape).
- 2) Put camera on **tripod** with **cable release** (or set for remote control).
- 3) Set mode on "**Manual**" and set shutter speed at **30 sec.** and aperture small (**f22-32**). **Manually focus** on subject (since camera may not focus well in low light).
- 4) **ISO** should be **low** (e.g., 100-200) to reduce graininess of long exposures.

- 5) **Trigger** camera & **shine flashlight** with color on 1 side of subject for ~10 sec., then shine flashlight with different color on other side (or different part) of subject, or manually fire **electronic flash** from 2 different areas during 30 sec. exposure.

Check results and **modify variables** to get different results:

- A. to modify **exposures**: vary apertures, ISO, distance between light and subject, length of time light is shining on subject, or strength of flash (e.g., 1/2 power)
- B. to modify **colors**, vary white balance and colored filters (thickness and tint).

More on Macro Photography

During Jerry Frisch's trip to Ault Park taking (or attempting to take) Macro Photographs, the concept of not being able to accurately see the depth of field focus areas was an issue. While I was able to see the focus of the picture in front of me, as well as the blurred background, I was not able to see in my tiny camera window *exactly* how much of the subject was *accurately* in focus – particularly with my aging eyesight. This started me thinking about the relationship of distance, focal length and aperture with depth of field.

While doing some research on the internet, I found a website which includes an online depth of field(DOF) calculator. The following chart shows the DOF for a 50mm lens at a distance of 1ft, 2ft, 3ft, 4ft and 5ft.

50MM

| Distance To Subject | F-stops | | |
|------------------------|---------|-------|-------|
| | 1.8 | 4 | 5.6 |
| 12 inches | 0.08" | 0.19" | 0.26" |
| 24 inches | 0.36" | 0.82" | 1.16" |
| 36 inches | 0.84" | 1.89" | 2.53" |
| 48 inches | 1.56" | 3.42" | 4.84" |
| 60 inches | 2.4" | 5.39" | 7.64" |

What struck me was just how small the sharp focus depth was. Even at 3 ft and an f-stop of 5.6, it was 2.5 inches. With an f-stop of 1.8 at 3ft, it was only .84 inches – *less than an inch*.

I like to photograph flowers as practice subjects. Most flowers are about 1 to 3 inches in diameter or about the length of your index finger. What f-stops would I need based on the lenses I have, to have a clear sharp photograph of a flower 1-3" deep? The next charts are the result of using the online DOF Calculator at www.dofmaster.com/dofjs.html to determine the f-stop for a subject for which I need 1-3" deep of sharp focus. It is based on focal lengths for my lenses and are approximate. I think the best way of using this chart is to "bracket" the shots – start with the one you think it is, then take one with a larger f-stop and a third one with a smaller f-stop until you learn what you and your camera are capable of.

Note: Grayed values my current lenses cannot do.

50mm Lens (non zoom)

| Distance To Subject | 1 inch | 2 inches | 3 inches |
|------------------------|--------|----------|----------|
| 12 inches | F22 | F45 | F64 |
| 24 inches | F5 | F10 | F14.3 |
| 36 inches | F2.2 | F4.3 | F6.4 |
| 48 inches | F1.2 | F2.4 | F3.6 |
| 60 inches | <F1 | F1.5 | F2.2 |

18mm (for my 18-55 zoom lens - min dist - 10")

| Distance To Subject | 1 inch | 2 inches | 3 inches |
|------------------------|--------|----------|----------|
| 12 inches | F2.5 | F5 | F7.1 |
| 24 inches | <F1 | F1.2 | F2 |
| 36 inches | <F1 | <F1 | <F1 |
| 48 inches | <F1 | <F1 | <F1 |
| 60 inches | <F1 | <F1 | <F1 |

55mm (both of my Zoom lenses use this)

| Distance To Subject | 1 inch | 2 inches | 3 inches |
|------------------------|--------|----------|----------|
| 12 inches | F28 | >F64 | >F64 |
| 24 inches | F6.4 | F11 | F18 |
| 36 inches | F2.5 | F5 | F8 |
| 48 inches | F1.4 | F2.8 | F4.3 |
| 60 inches | <F1 | F1.8 | F2.7 |

200mm (for my 55-250 zoom lens - min dist- 36")

| Distance To Subject | 1 inch | 2 inches | 3 inches |
|------------------------|--------|----------|----------|
| 36 inches | F45 | >F64 | >F64 |
| 48 inches | F22 | F45 | F64 |
| 60 inches | F14.3 | F27 | F40 |
| 72 inches | F9 | F18 | F27 |

While I have always been aware of my distance from the subject, my focal length and my f-stop, I have added the size of my subject to this list. If the subject is smaller than my index finger, I know have reduce the size of my aperture to get the entire subject as a clear sharp image. This is the chart that will go on a 4x6 card and into my camera bag.

For those of you who know all of this already, thank you for sharing knowledge! For those that don't, if you have questions, I'm sure those that know are willing to give you an answer.

Donna

Possible Photographic Opportunities for August 2009

There are always lots of events going on in the Tri-State area. Many of these events can be opportunities for photography. I usually find out about these events after the fact on the news. This year I took a few afternoons and looked up these events on the internet. Most of these events are in Ohio because that's where I live. If you have events elsewhere, please let me know and I will list them. - Donna

Cincinnati Museum Center

Dinosaurs Unearthed Feb. 13-Sept 7 (\$)
I don't know if the Dinosaur exhibit will let you take photographs but you can take them elsewhere.
www.cincymuseum.org

Newport Aquarium

Frog Bog
www.newportaquarium.com

Cowan Lake near Wilmington.

April 4 thru October 31, 2009. Most weekends they have Regattas(Racing Sailboats). It is customary to begin the race between 10 and noon and end about 4 PM. www.clsa.us/schedule_of_events.com.

Krohn Conservatory is closed until Aug 28, 2009 for construction. They are replacing/repairing the tile floor. And the wood bridge near the waterfall will be replaced with a donated iron bridge. However, the surrounding grounds/park will be open.
www.cincyparks.com/krohn-conservatory/krohn-program-listings/index.shtml.

Ohio Camera Swap – Aug. 29 & 30
& Nov. 28 & 29.

NEW Location: St. Ilija Macedonian Orthodox Church Banquet Hall,
8465 Wuest Road, Cincinnati, OH.

Times: Sat. 10-4 & Sun 10-3.

Admission is \$5.

Directions: From Rt. 275 on the northwest side of Cincinnati take Exit 31 - Ronald Reagan/Blue Rock Road. Go left on Blue Rock. Travel 1.5 mile to the third traffic light and go left on Galbraith Road. The first left (about 100 yards) is Wuest. Travel about .4 mile to Street Number 8465. Look for the gold dome.

www.cameratradeshow.com.

July Pictorial - Open - Formal

Slides - Accomplished

- | | | |
|---|----------------|------------------|
| 1 | Devine, John | Fire Glass |
| 2 | Jones, Richard | Putple Gallinule |

Prints - Tyro

- | | | |
|---|----------------|---------------------------|
| 1 | Kempf, Becky | Toddler In Fountain |
| 2 | Flowers, Trudy | Reflections Of Yesteryear |
| 3 | Kempf, Rob | Sleepy Marina, Jamestown |
| 3 | Schafer, Lane | Competition |

Prints - Accomplished

- | | | |
|---|------------------|------------------------------|
| 1 | Kraus, Mark | Lily |
| 2 | Carpenter, Jerry | The Race Is On |
| 3 | Voelker, Dale | Grandfather Mountain Sunrise |
| 4 | Deering, John | Carrie |
| 4 | Leiby, Dave | Springtime In the Rockies |

Black & White - Accomplished

- | | | |
|---|----------------|----------------|
| 1 | Taylor, Harold | Lollipop Girl |
| 2 | Ihrig, Bob | Carmen's Calla |

July Nature - Ducks - Informal

Slides - Accomplished

- | | | |
|---|-----------------|------------------------|
| 1 | Jones, Margaret | Fulvous Whistling Duck |
| 2 | Everman, Wilda | Duck At Levi Jackson |
| 3 | Walter, Garry | Whistling Duck |

Prints - Tyro

- | | | |
|---|-------------------|-----------------------------|
| 1 | Flowers, Trudy | Let's Go |
| 2 | Kubler, John | Mallard Enjoying a Fall Day |
| 3 | Geiger, Ken | Ducks |
| 4 | Sallee, Ramona | I'm a Hurry |
| 5 | Miller, Katherine | Northern Pintail |
| 5 | Sallee, Joy | Ducky Duck |

Prints - Accomplished

- | | | |
|---|------------------|--------------------|
| 1 | Carpenter, Jerry | Handsome Wood Duck |
| 2 | Jones, Richard | Flapping Malard |
| 3 | Kraus, Mark | Shoveler |

TRISTATE PHOTOGRAPHIC SOCIETY COMPETITION CATEGORIES - 2009

| <u>Pictorial (1st Friday)</u> | <u>Month</u> | <u>Nature (3rd Friday)</u> |
|--|--------------|---|
| Voting on Competition Issues | January | Insect Close-Ups Slides/Informal Prints |
| Horses Slides/Informal Prints | February | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | March | Animals Longer Than 8 Feet In Length, Width, Height, Or Wingspan Slides/Informal Prints |
| Timepieces Slides/Informal Prints | April | Birds In Flight Slides/Informal Prints |
| Open Slides/Informal Prints | May | Open <i>Formal</i> Prints/Slides |
| Working People Slides/Informal Prints | June | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | July | Ducks Slides/Informal Prints |
| Boats Or Ships Slides/Informal Prints | August | Mostly White Or Mostly Black Slides/Informal Prints |
| Open Slides/Informal Prints | September | Open <i>Formal</i> Prints/Slides |
| Wheels Slides/Informal Prints | October | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | November | Sea Life, Flora Or Fauna Slides/Informal Prints |
| Two Photos Of Same Subject (Before/After, Seasonal, Etc.) Slides/Informal Prints | December | Open Slides/Informal Prints |

Reminder:
Limit 1 print for Competitions.

*Additional print(s) will be for
Display and Discussion.*

TRISTATE PHOTOGRAPHIC SOCIETY COMPETITION CATEGORIES - 2010

| <u>Pictorial (1st Friday)</u> | <u>Month</u> | <u>Nature (3rd Friday)</u> |
|---|--------------|---|
| Open Slides/Informal Prints | January | Wild Animal Babies Slides/Informal Prints |
| Books Slides/Informal Prints | February | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | March | Sand Slides/Informal Prints |
| Rural Images Slides/Informal Prints | April | Peaks Slides/Informal Prints |
| Open Slides/Informal Prints | May | Open <i>Formal</i> Prints/Slides |
| Nightscapes Slides/Informal Prints | June | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | July | Animals With Antlers Or Horns Slides/Informal Prints |
| Musical Instruments Slides/Informal Prints | August | Poisonous Or Venomous Slides/Informal Prints |
| Open Slides/Informal Prints | September | Open <i>Formal</i> Prints/Slides |
| Hobbies Slides/Informal Prints | October | Open Slides/Informal Prints |
| Open <i>Formal</i> Prints/Slides | November | Raptors Slides/Informal Prints |
| Architectural Detail Slides/Informal Prints | December | Open Slides/Informal Prints |

What is that ?

This Month: Not all pixels are created equal

My niece in Florida recently got a new Canon point-and-shoot camera with 12MP and 12x zoom. Sounds good on paper but she is not happy with picture sharpness in low light and cannot blur the background as much as she likes. Here is what I told her about sharpness: (about the blur, wait till next month).

There is a general belief that an increase in pixels on the sensor in a digital camera will directly translate into sharper pictures and an ability to make larger acceptable prints. After all isn't that one of the key factors when selecting your next camera?

Let's compare three cameras at widely different prices:

Nikon Coolpix S620 - compact point-and-shoot
Nikon D300 - prosumer D-SLR
Nikon D700 - pro D-SLR

What is the one thing they have in common? They all have 12 mega pixel sensors. Does that mean that they all produce equally sharp pictures? A picture taken with each of these cameras in perfect light condition and printed on 4x6 or even 5x7 paper will be very close in sharpness. The difference is much more noticeable in lower light conditions and with larger print sizes. There are a number of reasons for this, but I want to talk about just one: The difference in Pixel Density (PD). PD is a measure of number of pixels per square centimeter of sensor surface. In

other words, how many pixels have they stuffed into a very small piece of real-estate? Each of the listed cameras have different size sensors with the resulting difference in PD:

Nikon Coolpix S620 very small sensor - 43 MP/cm²

Nikon D300 - APS size sensor - 3.3 MP/cm²

Nikon D700 - Full frame sensor - 1.4 MP/cm²

Some difference, but what is the real effect? The higher the density, the smaller the pixels. Therefore, less light is absorbed by the smaller pixels even at the same shutter speed. In turn the processor in the camera needs to amplify the signal from the sensor more than a signal from a lower density sensor. The more you amplify a signal, the more noise you generate, hence the lower quality image (grain, noise and color shift).

Reviewers on various web sites claim that a D300 will do real well until ISO 400 while the D700 will get outstanding results at much higher ISO. In other words if you want to shoot in low light with no flash you may consider trading in the D300 for a D700. As far as the point-and-shoot cameras and many compacts with equally small sensors, you will do well in good daylight and with flash. Even though the camera will let you adjust the sensitivity to ISO 1600 do not be surprised of the poor result.

Mogens

Refreshments

August: Dale Voelker, Don Wiedeman
September: John Devine, Dave Leiby,
Cyndi Curfiss, Tate Graham
October: Margie Stigler, Melissa & Harold
Taylor
November: Donald Haskell, Jerry Carpenter
December: Everybody

Programs

August: Photo Editing with Photoshop
September: Photo Editing Followup
October: Composition by Donna Loughry
November: Open

Trip to Cuba, Anyone?

Are any members of the Club interested in a photo-journey to Cuba in 2010? Has anyone been to the island? Are there travel operators that organize (legitimate) tours? Is everything through Canada?

Please call Tom Conway to discuss. 513.564.9100 (o) or 513.560.2873 (cell). Email: tconway@conwaycompany.com. Thank you!

E-mail Address Change Reminder.

If you change your e-mail address there are lots of people to notify, and it is easy to forget someone who needs to know your new address.

Remember to let Bob Ihrig (rdihrig@fuse.net) know of any address change so he can update this on the List-Serve. Please put "Tri-State" in the subject box.

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