

Dedicated To Excellence In Photography

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February 2005

Advanced Photographic Tips

by Andrew Hudson

"Emphasis on technique is justified only so far as it will simplify and clarify the statement of the photographer's concept". - Ansel Adams

1. Use a Narrow Tonal Range

Photographic film can't handle a wide tonal range. When you photograph very bright things and very dark things together (sunlight in water and shadows in trees) the film will lose all the detail and you'll end up with stark overexposed white and total underexposed black. Instead, look for mid-tones with little difference between the brightest and darkest highlights. Flowers and trees for example are often best photographed on overcast, drizzly days.

Your eye can handle a difference in brightness (a 'dynamic range') of about 2,000:1 (11 camera 'stops'). Print film is limited to no more than 64:1 (5 stops) and slide film is even worse, at 8:1 (3 stops). Ansel Adams' 'Zone System' divided light levels into 11 'zones' and advised using a narrow zone (or tonal) range.

2. Work The Subject, Baby!

As film directors say, film is cheap (although it's not always their money!). Work the subject and take different shots from different angles. The more you take, the more likely you are to get a good one. Don't be afraid to take five shots and throw four away. Find different, unusual viewpoint. Shoot from high and from low. It's often said that the only difference between a professional photographer and an amateur photographer is that the professional throws more shots away. National Geographic magazine uses only 1 out of every 1,000 shots taken.

3. Hyperfocal

A popular 'pro' technique is to capture great depth by combining a close foreground and deep background. Use a wide angle lens (20-28mm), get a few inches from the foreground (often flowers), put the horizon high in the frame. Using a small aperture (f22) keeps everything in focus (hyperfocal). Use a hyperfocal chart to correspond distance with aperture, or just use the smallest (highest f-number) possible.

4. Expose For Highlights

When a scene has a mixture of very bright and very dark areas the light meter in your camera will have difficulty finding the right exposure. In such high-contrast

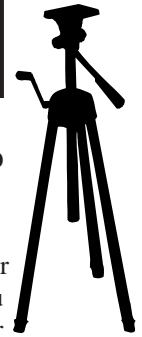
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What's New

IPG Program - Ed Sambolin - LI Photo Hot Spots	February	7
PFLI Competition	February	11
IPG Critique Night	February	14
Long Island Photoshop Meeting	February	16
President's Day Holiday - NO MEETING	February	21
PFLI Selection Committee	To Be Announced	

Quick Tips for February

Photographing Memories of a Trip by Andrew Hudson



• Tell a Story

Always think how your prints will look when you show them to your friends and relatives. You'll be narrating a story at the time so take shots to illustrate your story. Take photos of your traveling companions before you leave home, while traveling to the airport, and when you get back. Hopefully you'll see a change in your sun tan! Photograph yourselves in front of "Welcome to..." signs to use as "chapter headings."

• Take a Small Camera

Despite having a lot of large 'professional' equipment, the camera I use most often with friends is a small, "compact" camera. I have a really tiny model that I can slip easily into a pocket and carry around with me. That way, whenever something unexpected and fun happens, I'm ready to capture the moment.

• Photographing People

The most useful tip for photographing people is to get closer. Try and fill the frame with just the faces. Ask your subjects to stand or sit closer together, so there's less "wasted" space in the photo. Turn the flash on, even when you're outdoors, to highlight the faces.

• Understand Your Flash

I often see people trying to photograph a live show or concert. Unfortunately this is almost impossible to do with a normal camera. Most on-camera flash units are only effective for about eight to ten feet - anything further away will just appear black on the photo. Whenever you use a flash indoors, make sure that you're between two and eight feet from your subject.

• Don't Forget the Fun!

Many of the fun times occur between sights. Capture these with "ordinary" shots - checking in, waiting in line, at the shops, having dinner with friends, with people you meet.

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PNYISI Photo Group

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IPG Meeting Information

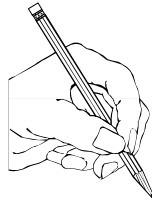
IPG meetings will be held from 7:30 - 10:00 PM on the 1st, 2nd, and 3rd Mondays of each month, except for holidays, at our meeting room located at:

Ellsworth Allen Park
101 Motor Avenue
Farmingdale, NY 11735

Critique Nights will be held the 3rd Monday of every month

All IPG members can submit 2 photos in each of the following categories:

Color Prints, B&W Prints and Slides



President's Message

At our *January Critique Night*, I had the distinct impression that some members took the comments about their work a bit too personally.

We need to remember a couple of things:

- The reason we went to this format as opposed to "*competition night*" was to use critique night as a learning tool.
- The suggestions made by the 2 critiquers are *their opinion* of what they would do to improve the image.
- We can disagree with each other, as long as we do it with civility.
- When we ask the maker to comment on the photo being presented, it is an opportunity for that photographer to tell us why the image was shot the way it was, why it was cropped and mounted the way it was.
- Some of us are not as "expert" or as technically proficient as others, and we hope to pick up some information which will help us improve.

If all 36 IPG members went on a field trip and shot the same scene, we would likely wind up with 30 different versions of the subject. The photographs would probably also be cropped, printed and mounted several different ways. This is not a bad thing. It just means that 36 photographers went out for a day to enjoy their hobby and came away with images of their vision of a particular scene. In the final analysis it comes down to this, you took the photograph and if you are happy with it so be it.

Finally, I urge those of you who would like to become part of the "*Critique Team*" to let me know and I would be more than happy to give you the opportunity to teach the rest of us something.

Charlie



Charlie Bowman, IPG President

Don't Miss The Next IPG Program Night

Date: Monday, February 7, 2005
Time: 7:30 PM

Guest Speaker: Ed Sambolin

Topic: Hot Spots for Photography on Long Island

Ed is a full time nature and wildlife photographer published in numerous magazines.

- Leonard Victor Award winner
- Best Ornithology Award at Amherst
- Many other PSA medals

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shots, try to expose for the highlights. To do this, walk up to, zoom in to, or spot meter on the most important bright area (a face, sky, detail) and half-depress the shutter release button to hold the exposure (exposure lock). Then recompose and take the shot. To be on the safe side, take several 'bracketed' shots.

5. Under(over)expose for Deeper Colors

On slide film, a slightly underexposed image (on print film a slightly overexposed image) can give deeper, more saturated colors. The deeper color also makes the subject appear heavier. On a manual SLR camera, select the next shutter speed up (1/250 when 1/125 is recommended by the meter). On automatic camera, set the exposure compensation dial to -1/2 or -1. Similarly you can underexpose for paler, lighter images.

The effect is dependent upon your camera and film so try some test runs to find the best combination. On my camera (a Minolta X-700 with Fuji Velvia film) the recommended exposure works best and underexposure just lost detail.

6. Bracketing

Always expose for the most important highlight. When in doubt about the correct exposure, take several 'bracketed' shots. You 'bracket' around a shot by taking one regular shot, then a second shot slightly darker (-1 stop) and a third shot slightly lighter (+1 stop). Some cameras offer this as an automatic feature.

How To Get Deep Colors

1. Use a polarizer filter
2. Shoot in the late afternoon
3. Use 'saturated' slide film
4. Use a narrow tonal range

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Did You Know?

by Glenn DeBona

What does it say about a nation when its national bird is threatened? Luckily, the bald eagle's story is one of recovery.

With the banning of chemicals such as DDT, this majestic bird has made a comeback. While there are still many threats, its future looks good.

*DID YOU KNOW...*its voice is squeaky, cackling with thin squeals. Its diet is primarily fish, but also ducks, rodents, snakes and carrion. It uses tall trees for nesting and roosting near clean fish filled water in undeveloped areas. When bald eagles pursue their prey they rarely enter the water as an osprey does. They snatch the fish from the surface with their talons. Where ospreys are common, the eagles obtain their food by stealing it from the smaller "fish hawk". Eagles mate for life.

Nesting: they lay two to three eggs yearly and build nests that they may expand year after year, sometimes producing nests 10 feet in diameter and weighing one ton. Nests are usually made of sticks in a tall tree or less frequently, on top of a cliff. They often nest within 100 miles of where they hatched. Bald eagles incubate their eggs for about 35 days. The chick will measure four to five inches at hatching and weigh only a matter of ounces. It's feathers are light grey, and turn dark brown before leaving the nest at about 12 weeks of age. Only ten percent of chicks survive to adulthood, or five years old. Most die of starvation.

The male does the hunting, while the female does the majority of the feeding. Bald eagles migrate from northern parts of the range heading south for the winter, gathering in roosting areas along waters with abundant fish.*

Eagles can only lift about half their weight in flight, and I personally can attest to that. As I photographed one with a large halibut in tow, it dropped it, ate half, and took off with the remains. They can fly at speeds of about 30 miles per hour in level flight, and up to 100 miles per hour in a dive. They can reach altitudes of 10,000 feet or more, and can soar aloft for hours using natural wind currents.

**In our area that would mean the upper Hudson Valley, the Delaware Water Gap, Eastern Pa. and Md. water ways.*

Stay Focused,
Glenn

Quick Tips continued from page 1

• Don't Forget You!

The problem with being the photographer is that you don't appear in the photos. Stand your camera on a wall or table and use the self-timer feature, or ask someone else to take the photo. Chances are they'll have a camera too and will ask you to return the favor!

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