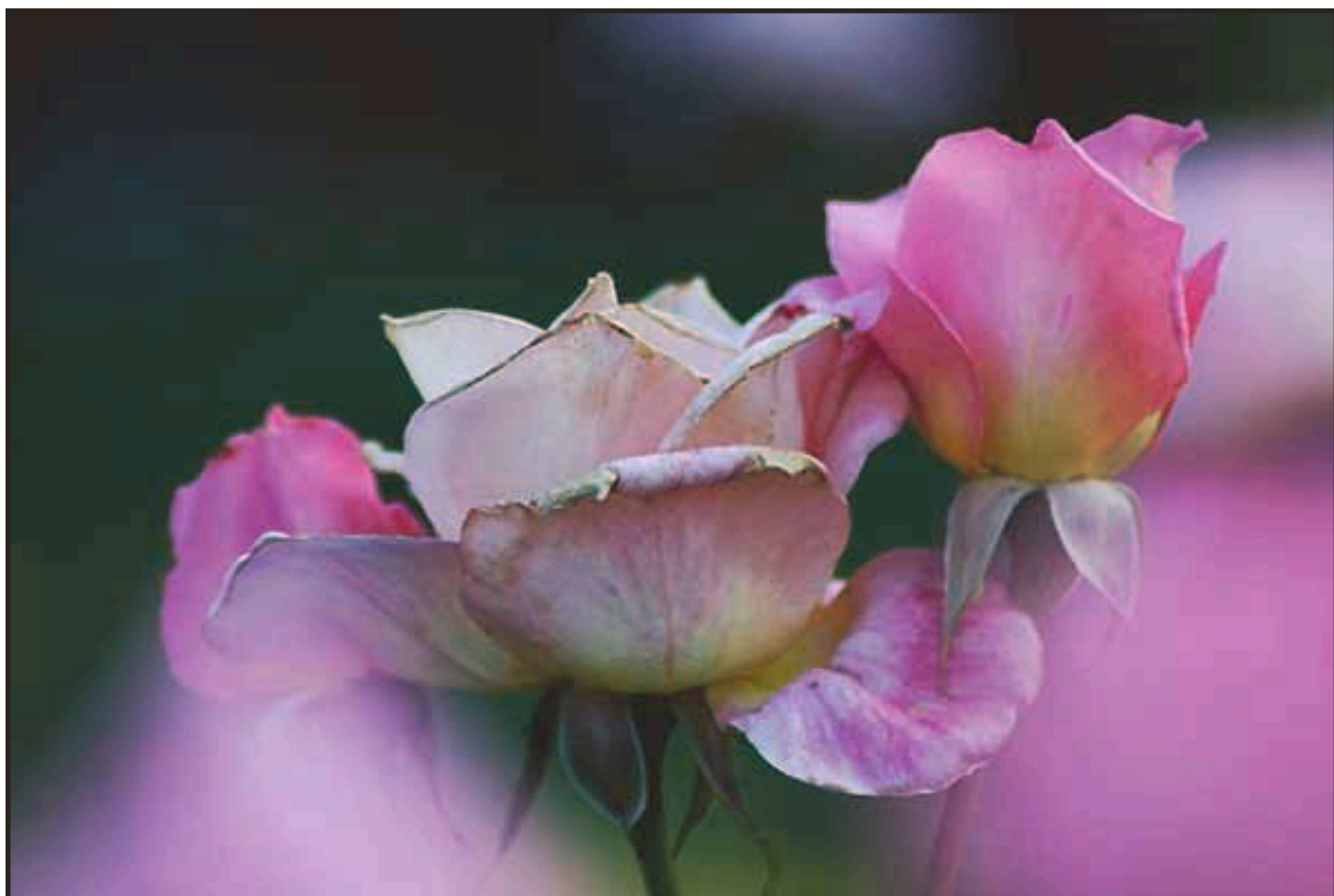


Sierra Camera Club of Sacramento, Inc

GAMMAGRAM



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"Roses" by Bob Hubbell

Meeting Schedule

Tuesday July 14, 7:30 p.m.

Flash Photography

Truman Holtzclaw will be leading a workshop on flash photography.

No meetings in August

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DIGITAL REPORT

By Dolores Frank

Hello everyone....and, Happy Summer to You!!!

This is just a reminder....you don't have to do anything for the July Digital Meeting. Now, isn't that nice.

However, you do need to attend if you want to learn about Flash Photography.

I will be away and, in my place, Truman Holtzclaw will be conducting the meeting and he will be presenting a workshop on Flash Photography. This will be the entire evening presentation.



"Red Rose" by Joan Scheer

Truman is so terrific at taking pictures at events and weddings and because of that, I asked him if he would share some of his skill and tricks with the flash with all of us. He agreed to do this and I'm sure you will all enjoy the meeting. This is the one program I wanted to see, and I'll be away. So, if there are notes, I'm standing first in line for a copy.

I'll be in Iceland....land of snow and ice and "rain" by the most recent weather forecast reports. I hope to come back with some unique photography and praying that the rain won't interfere too much.

Remember, there will not be an August meeting as the Garden & Arts will be closed for "work". "NO AUGUST MEETING".

We will have a competition in September and I'll let you know who the judge is as soon as Joan Melamed lets me know who we will have judging.

LIGHTROOM 2

By Dolores Frank

For once, I'm going to offer a recommendation. After listening to Albert DeBruijn give an in-depth workshop on Lightroom 2, I'm convinced it is a program that has functions that will make our life easier. If you have a lot of images on your computer or on your back-up drives, this program will absolutely make it easy to find any image you are searching for. All it takes is a little organizing as you load the images into Lightroom.

I owned the program for 9 months and fiddled with it a little bit and never saw the need for it until our June workshop. After the workshop, I came home and in the last five days, I have successfully loaded over 20,000 images into the Lightroom Library with key words. It isn't difficult. Now, for example, if I want to see all of my images of my daughters, I just search for them by the keywords with their names...or, if I want to see all of my images of flowers, I do a search by the keyword flowers. The search will bring up all of the images with the keyword and I can see where they are located in my backup drives, or on my computer, or both places. It isn't hard to assign keywords and takes a lot less time than doing it in individual folders in the Bridge. I have had a lot of fun doing this because I've had a chance to look at images I took on various trips and just ignored when the trip was over.

And, the best part is that the job has been relatively effortless. So, if you have "lots" of images, this program is for you.

One more thing; opening and working RAW images is much easier. Instead of opening your image in a separate program, i.e. RAW (or whatever your camera usually brings up), you work the image directly in the "develop" area of Lightroom. I haven't done much with this yet, but, the little I've tried makes it seem very easy.

Then, you can edit the program in Photoshop or Elements and simply "save" and the image will be saved in the folder and also in the Lightroom library.

So, I'm sticking my neck out and saying...It is well worth the investment of \$262 in Amazon if you are a new purchaser.

At the same meeting, we also had a chance to meet Dianne Poinski. She made a brief introduction to her hand-painting workshops. Her site is www.diannepoinski.com and her prices are not outrageous. I'm sorry her presentation time was so brief, but she has agreed to come back and do a longer one in the future.

PRESIDENT'S MESSAGE

By Bob Hubbell

Ohhh; ahhh. After bending over all those rose bushes, I need a President's Massage. Anyway, several of us had a good time in the Rose Garden Saturday after the Macro Workshop. Plenty of lovely roses, and the wind was gentle.

Lots of Photo Ops in July. First, there's Eppie's Great Race, Saturday, July 18. <<http://www.thegreatrace.org>> You can photograph the start, with all the racers looking tense and excited, or any of the exchanges where they change from running to kayaks or bicycles, or the finish, where they come in flushed with having finished the race. Also, there are lots of fireworks around July Fourth. Check the Sacramento Bee for locations. Old Sacramento usually has two shows, one in early evening and the other one later. My suggestion: Watch where the fireworks are exploding---most are in the same area of the sky, so aim your camera in that direction. Then set your camera on Bulb and open the shutter for 10 to 30 seconds. Start at ISO 100, f-8, shoot a few, then look at your monitor and change the f-stop if necessary. Also in July Old Sac has had a waterfront festival with high-speed boats, diving, etc. Want something calmer? The City Cemetery at Riverside and Broadway has lots of blooms right now. And of course, there have to be flowers up in the Sierras this time of year. No excuses: This is not the Sit-Back-and-Daydream-Club, this is the Camera Club. Get to clicking!

MORE ON CLOSE-UP PHOTOGRAPHY

By Bob Hubbell

Three ideas I'd like to add to the close-up workshop from the Nature/Travel meeting last June. First, you can use any lens you've got. In Addition to long lenses, try a wide-angle or even a fisheye if you have one. Move in as close up as possible. You'll have deeper depth of field and a much wider view, and maybe some distortion. You may need to crop out extraneous stuff along the edges.

Second, flowers that are in decay, past their prime, or even dried out, offer wonderful textures and colors. And, you can take them indoors where there's no wind!

Third, if you want extreme close-ups, consider a reversal ring. This allows you to take another lens, say a 50mm, and screw it backwards onto the front of your macro lens; that is, the front of the 50mm lens is face-to-face with the front of the macro lens. The reversal ring allows you to do this. Both lenses have to have the same diameter for their front elements. This will give you the magnification of a junior grade microscope. Not easy to use because you will have an extremely shallow depth of field, but hey, reversal rings are cheap!



The hands-on Macro Workshop at our June Nature/Travel Meeting. Photo by Gay Kent

MOUNTAIN HIGH

Landscape Photography Workshop

By Gay Kent

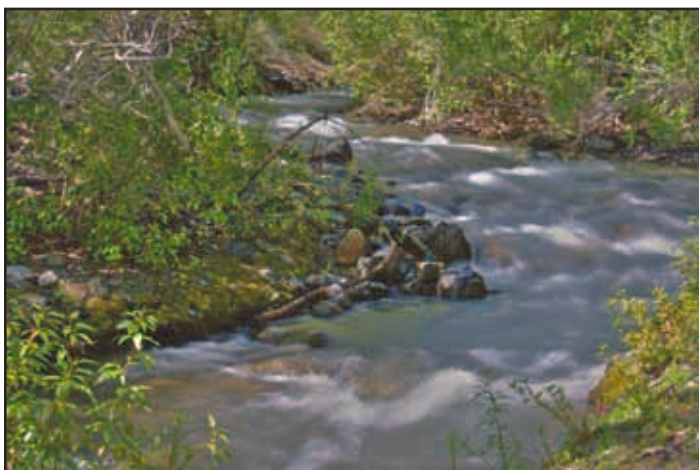
It was several months ago that I picked up a pamphlet for the Mammoth Lakes Landscape Photography Workshop. They had been sent to our President, Bob Hubbell and were laying on a table at one of our meetings.

We signed up for the workshop because it was taking place in one of our favorite areas which we wanted to further explore.



“Old House on HW 395” by Gay Kent

We have only been doing photography seriously for a little under 4 years. During that time we have done 10 photo trips, (7 guided tours and 3 conferences). The Mountain High Workshop turned out to be one of the best. There were 19 participants from the US, Australia, Hong Kong and Indonesia. The four instructors had met and planned this workshop on line. Most of the participants learned about the workshop on “Flicker”. The participants were all intermediate and advanced photographers. The instructors were outstanding.



“Mc Gee Creek” by Dave Kent



“Convict Lake” by Gay Kent

The first afternoon was a critique of about 20 images. It was very valuable for us and the instructors got to know the participants. For the next 4 days we did the usual, up at 3 a.m. for a sunrise shoot, a morning shoot and a sunset shoot. The unusual part was the several hours of classroom time each afternoon. We were impressed with the quality and diversity of the instruction. A couple of participants even gave presentations. The workshop was well organized by Bill Wight.

The schedule was grueling but well worth the effort. We stayed with the “light hiking group” while others did some serious hiking to get their images. The whole experience was most rewarding both in learning and the images that we came away with. Oh yes, we also had some great photographic weather; snow, hail, rain, sun, wonderful clouds and sunshine.



“Bodie Window” by Gay Kent

We are looking forward to more workshops by this group. I will keep you informed of future tours.

You might be interested in looking at the instructors web sites.

- Bill Wight www.flickr.com/photos/wwwca
- Jeff Sullivan www.jeffsullivan.biz
- Kevin McNeal www.kevinmcnealphotography.com
- James Neeley www.grandtetonimaging.com
(or) www.jamesneeley.com

NATURE / TRAVEL REPORT By Donna Sturla

On Wednesday, June 17 we had an excellent program on Macro Photography, presented by President Bob Hubbell. We learned all about lenses, reflectors, diffusers, apertures, composition, lighting, and in particular, TRIPODS. Yes, those things we hate but love at the same time. We had plastic flowers as well as some real ones brought in by Linda Candilas and others. And, Dorothy Sorenson was kind enough to provide wonderful cookies and coffee, which people not only ATE, but also Photographed ! Thank you to Bob, Linda, and Dorothy.

Then on Saturday morning, a number of us brave souls came quite early to the McKinley Park, Rose Garden, to practice our newly-learned skills. Despite our efforts to get there before the cars made it windy, it was WINDY anyway! But we had a good time. Thank you, again, President Hubbell, we do appreciate you !

Our next Nature and Travel meeting will be the third Wednesday in SEPTEMBER, so please don't show up in July or August for the Wednesday meeting. We will announce what the meeting will consist of -- probably a competition, so keep on taking those pictures !!



"Soft Focus" by Joan Scheer



"Red Flower" by Linda Candilas



"Dream Rose" by Linda Candilas



"Rosebud Opening" by Donna Sturla



"Lily" by Donna Sturla

Angles-of-View A Cure for Chronic Millimeter Malaise

From B&H Camera on line By Allan Weitz

In an earlier chapter of my life I taught photography part-time at a local community college. One of my co-workers, a fellow named Pietr, whose last name I could never pronounce let alone spell, had a novel way of introducing his Photo 101 students to their cameras. He would start off by having them wander about, focus on things that catch their eye, and before pressing the shutter button, peer over the viewfinder and try to visualize where the borders of the image were based on what they saw in the viewfinder.

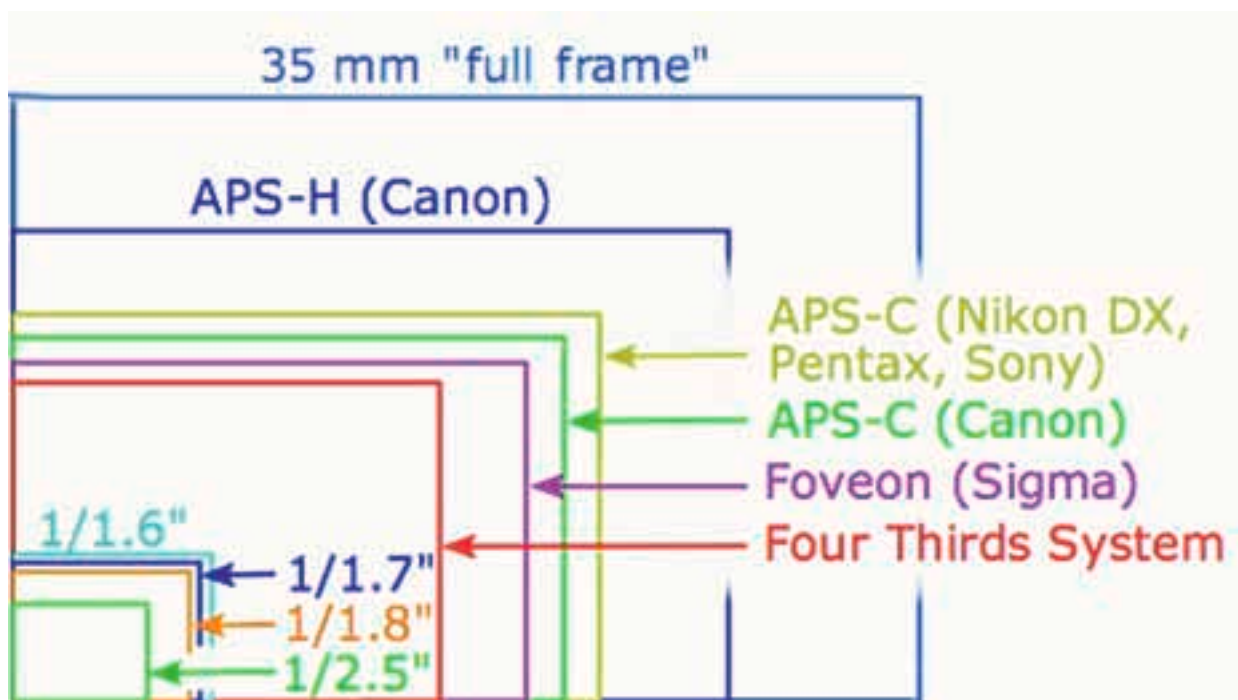
When he felt they understood the point of this exercise, he gave them their first assignment. But before they left for the day he did one more thing... he covered the viewfinders of each of their cameras with black tape. Like pilots flying a plane in pea soup fog, they had to shoot the assignment by 'feel' (minus the crash-and-burn factor). What was interesting is how many strong images were produced by many of the students, and I attribute it to Pietr's methodology of teaching them to be able to pre-visualize the image based on an understanding of the camera lens's angle-of-view.

In the beginning...Not long ago, when film was the only game in town the angle-of-view (AOV) of any given lens was a known entity. This was due to the near-universal acceptance of 35mm film as the format of choice among professionals and amateurs alike. Medium-format and larger-format cameras had their place in the world, but for the vast majority of photo enthusiasts, 35mm film was the mother tongue of photography.

As such, it was easy to describe a lens according to its focal length. A 28mm lens was always a wide-angle lens and a 105mm lens was always the ideal portrait lens. Shooting sports? You'll want a lens of at least 300mm, maybe longer. But that logic no longer holds up in practice.

But that was then... and now we're digital. Today the parameters and logic of the traditional 35mm camera system are greatly compromised by the multiple format choices made available by camera manufacturers. Currently there are 5 DSLR sensor sizes; full-frame, APS-H (1.3x), APS-C (1.5x & 1.6x), Foveon (1.7x), and 4/3 (2x). Add to this equation the 5 quirkiest-sized sensors found in point-and-shoot digicams (2/3", 1/1.6", 1/1.7", 1/1.8", & 1/2.5") and you wind up with a total of 10 distinct imaging formats.

For the record, only the 5 larger DSLR sensor formats have reliable magnification factors (1.5x, 1.6x, 2x). For the 5 smaller point-and-shoot cameras, it's still the Wild West when it comes to the measurement standards. That said it makes sense to focus on the AOV factor when comparing lenses from one format to another. To better illustrate the differences between the various imaging sensors we've included the following sensor-size comparison chart.



OK... now what? The result is we can no longer accurately reference lenses in terms of millimeters because depending on which camera you are using, a 100 mm lens, a 50mm lens, and a 17mm lens can produce images with near-identical fields-of-view.

To eliminate all this confusion, perhaps it's time to stop thinking of lenses in terms of millimeters and instead identify lenses in terms of their angles-of-view. Angles-of-view (AOV) are a constant. An 84° AOV will always identify the lens as a wide-angle. On a DSLR containing a full-frame (24x36mm) sensor this would translate into a 24mm lens, while on a Leica M8 (1.3x) it would be closer to an 18mm lens, and a 12mm lens on a 4/3-system camera (2x). There will be subtle differences between each of the resulting images based on the sensor size, but the angle-of-view will always appear the same.

Note- The angle-of-view (AOV) and field-of-view (FOV) of a lens are similar but distinct in the way they describe the measurements (length, width, and/or diameter) of a photographic image. The field-of-view is a linear measurement of the image in feet, inches, meters, etc, while the angle-of-view is the length, width, and/or diameter of the image described in terms of degrees of viewing coverage.

To (hopefully) shed light on the subject, I have assembled the following AOV chart, which illustrates the relationships between the focal lengths of lenses and the 10 format options afforded by our cameras. Because of the variety of point-&-shoot chip sizes – and the way manufacturers measure them – we decided to enter focal-length ranges instead of specific fixed focal lengths because breaking it down to exacting focal lengths would be akin to water boarding.

In a sense, this point-of-view is the opposite of the way manufacturers describe lenses as being ‘equivalents of a such-and-such millimeter lens on a 35mm camera’. By letting go of the 35mm reference points you can start thinking of lenses in terms of their respective (and easier to reconcile) angles-of-view regardless of the optic’s millimeter ranking.

		Full-Frame 35 mm <small>(24x36 mm)</small>	APS-H 1.3x	APS-C 1.5x <small>(Nikon, Sony, Pentax)</small>	APS-C 1.6x <small>(Canon)</small>	Foveo n (1.7x)	4/3 (2x)	Point & Shoots Digicams*		
	Angle-of-View	Actual Millimeters	Approximate Millimeter Equivalent	Approximate Millimeter Equivalent	Approximate Millimeter Equivalent	Approximate Millimeter Equivalent	Approximate Millimeter Equivalent	Approximate Millimeter Range	Angle-of-View	
Ultra-Wide	114°	14 mm	None Currently Available	None Currently Available	None Currently Available	None Currently Available	7 mm	None Currently Available	114°	Ultra-Wide
Ultra-Wide	108°	16 mm	None Currently Available	10.5 mm	10 mm	None Currently Available	8 mm	None Currently Available	108°	Ultra-Wide
Ultra-Wide	100°	18 mm	14 mm	12 mm	10.6 mm	None Currently Available	9 mm	None Currently Available	100°	Ultra-Wide
Ultra-Wide	99°	20 mm	16 mm	14 mm	12.5 mm	11.6 mm	10 mm	None Currently Available	99°	Ultra-Wide
Wide	84°	24 mm	18.5 mm	16 mm	15 mm	14.1 mm	12 mm	4.4 mm (approx)	84°	Wide
Wide	74°	28 mm	21.5 mm	18 mm	17 mm	16.4 mm	14 mm	4.7 - 7.1 mm (approx)	74°	Wide
Wide	62°	35 mm	24.5 mm	23.5 mm	22 mm	20.6 mm	17.5 mm	5.7 - 8 mm (approx)	62°	Wide
Normal	46°	50 mm	38 mm	35 mm	31.3 mm	30 mm	25 mm	7 - 8 mm (approx)	46°	Normal
Short Tele	28.5°	85 mm	65.5 mm	55 mm	53 mm	50 mm	42.5 mm	12.8 - 16.5 mm (approx)	28.5°	Short Tele
Short Tele	20°	100 mm	77 mm	66 mm	63 mm	59 mm	50 mm	17 - 21.6 mm (approx)	20°	Short Tele
Short Tele	18°	135 mm	105 mm	90 mm	84.3 mm	80 mm	67.5 mm	20 - 24 mm (approx)	18°	Short Tele
Mid-range Tele	13.7°	180 mm	138.5 mm	120 mm	112.5 mm	106 mm	90 mm	32 mm (approx)	13.7°	Medium Tele
Mid-range Tele	12.3°	200 mm	154 mm	134 mm	125 mm	118 mm	100 mm	34 - 45 mm (approx)	12.3°	Medium Tele
Mid-range Tele	8.2°	300 mm	230 mm	200 mm	188 mm	176 mm	150 mm	55 - 60 mm (approx)	8.2°	Long Tele
Long Tele	6°	400 mm	308 mm	267 mm	250 mm	235 mm	200 mm	68 - 75 mm (approx)	6°	Long Tele
Long Tele	5°	500 mm	385 mm	333 mm	312 mm	294 mm	250 mm	75 - 95 mm (approx)	5°	Long Tele
Long Tele	4.2°	600 mm	461.5 mm	400 mm	400 mm	353 mm	300 mm	90 - 100+ mm (approx)	4.2°	Long Tele
Long Tele	3.1°	800 mm	612 mm	533 mm	533 mm	470 mm	400 mm	None Currently Available	3.1°	Long Tele
Long Tele	2.5°	1200 mm	923 mm	800 mm	750 mm	700 mm	600 mm	None Currently Available	2.5°	Long Tele
Long Tele	1.5°	None Currently Available	None Currently Available	None Currently Available	None Currently Available	None Currently Available	800 mm	None Currently Available	1.5°	Long Tele