

Central Iowa Camera Club

Sharp Focus

MARSHALLTOWN, IOWA
NORTH CENTRAL CAMERA CLUB COUNCIL MEMBER

Club Contest for April!
Churches
7:00pm 4/7/2011



Volume 35
Issue 8

March
2011

Spring is Springing!!!!

It looks like Mother Nature is finally preparing for the arrival of Spring. Bug-shooting weather is not far away. Of course there are also the small birds, geese, ducks, wild turkey, spotted deer, etc. sure to start showing up soon. And then the photo opportunities that come with all of these.

And today is St. Paddy's Day. I'm American first, but of Irish descent. No rainbow with a pot of gold today or Leprechauns or four-leaf clovers. But still a good excuse to swill a couple of Killians Reds with friends.

Before we all get too involved with the coming photo opportunities in the great outdoors we need to prepare for the upcoming club contests. In April our contest has the theme 'Churches'. There were questions at the last meeting about what qualified for this topic. Quite simply any photo with a church or component of a church as the main subject. In May we will have a special print only contest/critique with the topic 'Our World in Motion'. This echoes the special division theme at the Iowa State Fair Photography Salon for 2011. We are looking to have a guest participate in judging/critiquing. Our final club contest of the year comes in June with the topic 'Agricultural Scenes'. Living in Iowa should provide a large selection of images for all of us to enjoy.

Critiques have filled much of the club calendar lately. And with good reason as these are exceptional learning opportunities. The editing demonstrations and conversations that followed during the February meeting on what could be improved or what made these good images seemed to be well received by the members present. The board is considering another form of image critique that we will discuss more at the April meeting. This club activity would consist of submitting a couple of digital images that would be critiqued individually by three or four members between club meetings. Each participant would then receive their written critiques at the following meeting. We are thinking that this would provide a learning experience in possibly a less intimidating setting than what can be provided at the general membership meetings.

The track record for weather cooperating on the day of the club Christmas Party the last few years has us thinking we need to move the date of the event up to October. We can also discuss this more at the April meeting.

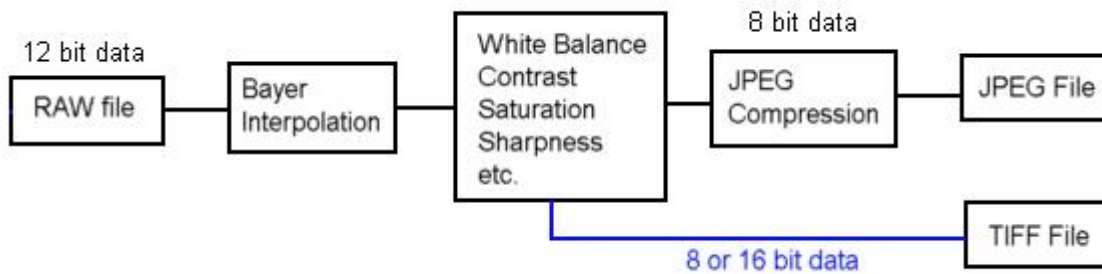
Well I'm off to see if I can find the pot of gold at the end of a rainbow created by the light of the silvery moon. Slainte!

Mark Hays



RAW to JPEG or TIFF conversion

If you save the RAW data, you can then convert it to a viewable JPEG or TIFF file at a later time on a PC. The process is shown in the diagram below:



You're doing all the processing on a PC rather than in the camera. Since it's on a PC you can now pick whatever white balance, contrast, saturation, sharpness etc. you want. So here's the first advantage of saving RAW data. You can change many of the shooting parameters AFTER exposure. You can't change the exposure (obviously) and you can't change the ISO, but you can change many other parameters.

A second advantage of shooting a RAW file is that you can also perform the conversion to an 8-bit or 16-bit TIFF file. TIFF files are larger than JPEG files, but they retain the full quality of the image. They can be compressed or uncompressed, but the compression scheme is lossless, meaning that although the file gets a little smaller, no information is lost. This is a tricky concept for some people, but here's a simple example of lossless compression. Take this string of digits:

147452965333333659762888888356789

Is there a way to store this that doesn't lose any digits, but takes less space? The answer is yes. One way would be as follows

1474529653[5]6597628[6]356789

Here the string 33333 has been replaced by 3[5] - meaning a string of 5 3s, and the string 888888 has been replaced by 8[6] - meaning a string of 6 8s. You've stored the same exact data, but the "compressed" version takes up less space. This is similar (but not identical) to the way lossless TIFF compression is done.

The data could be stored as an 8 or 16-bit TIFF file. RAW data from most high end digital camera contains 12 bit data, which means that there can be 4096 different intensity levels for each pixel. In an 8-bit file (such as a JPEG), each pixel can have one of 256 different intensity levels. Actually 256 levels is enough, and all printing is done at the 8 bit level, so you might ask what the point is of having 12 bit data. The answer is that it allows you to perform a greater range of manipulation to the image without degrading the quality. You can adjust curves and levels to a greater extent, then convert back to 8-bit data for printing. If you want to access all 12 bits of the original RAW file, you can convert to a 16-bit TIFF file.

Why not a 12-bit TIFF file? Because there's no such thing! Actually what you do is put the 12 bit data in a 16 bit container. It's a bit like putting a quart of liquid in a gallon jug, you get to keep all the liquid but you have some free space. Putting the 12 bit data in a 8 bit file is like pouring that quart of liquid into a pint container. It won't all fit so you have to throw some away.

When to shoot RAW, when to shoot JPEG?

The main reason to shoot JPEG is that you get more shots on a memory card and it's faster, both in camera and afterwards. If you shoot RAW files you have to then convert them to TIFF or JPEG on a PC before you can view or print them. If you have hundreds of images, this can take some time. If you know you have the correct exposure and white balance as well as the optimum camera set parameters, then a high quality JPEG will give you a print just as good as one from a converted RAW file, so you may as well shoot JPEG.

You shoot RAW when you expect to have to do some post exposure processing. If you're not sure about exposure or white balance, or if you want to maintain the maximum possible allowable post exposure processing, then you'll want to shoot RAW files, convert to 16-bit TIFF, do all your processing, then convert to 8-bitfiles for printing. You lose nothing by shooting RAW except for time and the number of images you can fit on a memory card.

Note that some cameras can store a JPEG image along with the RAW file. This is the best of both worlds, you have a JPEG image which you can quickly extract from the file, but you also have the RAW data which you can later convert and process if there's a problem with the JPEG. The disadvantage is, of course, that this takes up even more storage space. Many cameras also store a small "thumbnail "along with the RAW file which can be read and displayed quickly without having to do a full RAW conversion just to see what's in the file.



Tim McMahon Will be holding a class on Photography on April 4th at the Fisher Community Center

The class is sponsored by the Central Iowa Art Association (CIAA). This title is Intermediate Photography. The focus is on how to use your DSLR or high end Point and shoot. We cover the components of a camera and how they work (the lens, sensor, shutter, view finder, etc), the exposure triangle (aperture, speed and ISO), the different settings of the camera and their impact on a photo. We discuss depth of field, what it is and how to impact it, deciding on a shutter speed for various effects and the decision of what ISO to use. We also cover shooting in the aperture priority mode, speed priority mode, manual mode and program mode and when to use each.

Next class in the 1st Monday in April (April 4, 2011) from 6:00 pm to 8:30 PM. It is held in the Fisher Community Center in the room we use to have camera club in. Individuals interested should register by contacting the CIAA at 641-753-9013. Cost is \$25.

Where the intermediate Photography Class is focused primarily on the Technique side of the equation, there is also a beginning photography class that focuses more on Composition and Interest.



Dick is our club librarian and has been holding the books and VCR tapes on educational materials pertaining to photography. These items have been in the library for many years for club members to use and some are relevant for today but most are outdated. He will be bringing these items to the next two meetings and you are welcome to take whatever you would like. Those that you don't want will be pitched. Dick has suggested that we go digital for educational material. The link below is for the N4C and has much photographic educational information. He will also come up with other educational sites, like YouTube and other web sites that will be helpful.

http://www.n4c.us/photography_links.htm

February N4C contest Winners

Mark George 2nd Digital Creative



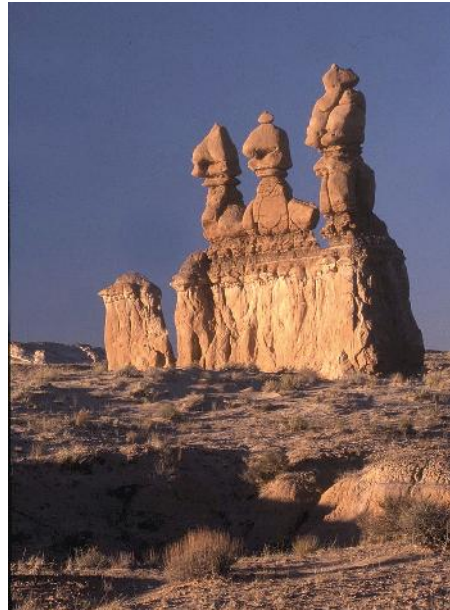
Teresa Vokoun H.M. B&W Print



Ed Siems 3rd 2 1/4 Slide



Ed Siems H.M. Photo Travel Side



Framing Elements

In this image the corral provides the framing elements for the horse inside.



Photographers use all sorts of tricks and techniques to make their pictures. Some are technical and others are creative, but they all work toward the same goal, of trying to get others to stop and look at the picture. And if someone looks, you want them to see immediately what the subject of the photo is. One way to do that is to use framing elements, which are simply compositional elements that help guide the viewer's eye to the main subject in your photograph.

Think of it this way, when you point your camera at a subject and look through the viewfinder, you're making a choice about what you want to show. The act of including or excluding things is a compositional choice that starts with framing of the image. At its simplest, framing elements are usually darker areas that help guide the eye to what you want it to see. Classic framing elements that are often used are windows and doorways. Other objects—leading lines—lead the viewer's eye through an image can be used to frame your subjects as well, such as paths or roads, railings and fences, power lines, rows of trees and bushes, and railroad tracks. Looking at photographs that utilize such framing elements, you can see how your attention is grabbed by the framing element or leading line and brought through the image to the main subject.

Framing elements can be used in other ways as well. If you've found a scene you like and it includes a lot of sky, the viewer's eye could be pulled away to that open area. And if it is a blue sky full of big fluffy clouds, it will be even brighter, causing more of a problem. In that case, look for something to include in your framing of the shot that will be darker and help block some of that sky. Trees or branches can be great for that, especially if they have leaves. Leading lines, on the other hand, are not always as obvious as a framing element, but they work just as well to bring your eye through a photograph. Leading lines can be straight or curved, but they are always dominant elements that cause you to follow them through a scene.

A leading line should lead your eye through an image, and, like most framing elements, should begin in the foreground of a photograph, but not necessarily a foreground object that takes the focus of the image off the main subject. The direction your subject is facing can also be a framing element, if the subject takes up a large part of the frame and is facing into the frame. When the viewer's eye follows the subject's line of sight, they will be brought into the photograph.

There are also times you look for framing elements to add interest to a shot. For instance, if there's a nice full moon, it might be too small an object in the sky, however, if you can find something else to include in the shot, such as a rock wall, a tree, a cliff or a person, suddenly you're adding not only framing, but also an element of interest. These can even be silhouettes, as it's more the shape than the detail that is adding the interest to the picture. When composing images with framing elements, you want to keep a few things in mind—make sure your camera focuses on the subject, not the framing element; and if shooting from a darker area to a lighter area (i.e. through a window), remember that it's the outside area you want exposed properly, not the inside. In that case, you may need to utilize exposure compensation (such as -1.0), or spot meter on your [exterior] subject.

Once you start looking for framing elements and leading lines you'll find them everywhere. And then you'll find that they can really improve your photos.



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Weekend Photography Workshops

The Art of Seeing; Des Moines, Iowa,

April 30-May 1, 2011
Our 8th year in Des Moines!

This is our all-new two day digital workshop! These intensive two-day workshops are a great way to take your photography to the next level. The workshops are limited to 25 participants; this ensures plenty of one on one instruction in both the field as well as classroom.

During the workshop you will have the opportunity to work one on one with an instructor during the field-shoots. Each workshop includes two field sessions to ensure practice of principles covered during lectures. Your work from the field sessions will be reviewed in an honest, and supportive atmosphere where you may learn from successes as well as mistakes.

Our teaching philosophy is based upon the belief that learning through experience is the most thorough and enjoyable process of learning.

We will cover all the basic camera functions of a digital SLR type camera, fundamentals of the photographic medium, and most importantly how to SEE photographs.

For more information see the sample schedule listed below or call us at (218) 830-0767.

We offer gift certificates for this and all our workshops! For details call us.



Location: Des Moines, Iowa
Des Moines Botanical Center
909 Robert D Ray Drive
Des Moines, IA 50316



Christian Photo

■ April 24-25, 2010

Workshop Fee: \$199.00 Tuition includes a complete set of notes. Does not include room and board.



Before signing up for a workshop please read our [Cancellation Policy](#).

Sample Schedule Subject to change.

Saturday:

- 9:00 am: Workshop begins at Des Moines Botanical Center
- 9:30am Camera technique lecture subjects covered include:
 - How your camera works
 - Using your light meter to calculate exposure
 - Depth of field
 - Composition, previewing your image
 - The art of seeing
 - How to get the most out of natural light
 - Use of filters
 - photographing nature and landscapes



- 12:00pm Break for lunch
- 1:00 pm:Field Shoot at Botanical Center
- 4:00 pm End of day one.

Sunday

- 8:30am Field Shoot at location to be announced.
- 12:00 pm Reconvene for review of images and question and answer session at Des Moines Botanical Center.
- 3:00 - 4:00 pm Workshop ends.

To register by phone call (218) 830-0767, (frequently I am out of cell range, please leave a message with your phone number and a good time to return your call.)

To register by mail send a check to: ColdSnap Photography, 628 First Ave, Two Harbors MN 55616.

Central Iowa Camera Club 2010-2011 Board of Directors

President

Mark Hayes 641-485-3622

Vice-President

Danny Barker 641-752-5989

Secretary-Treasurer

Teresa Vokoun 641-485-0626

Recording Secretary

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Sharp Focus Editor

Jim Svec

N4C Representative

Jim Svec 641-752-5265

Contests

Jim Davis

Photographer - Duane Freese

Field Trips - Ed Siems

Education Coordinator

Danny Barker

Yearly Awards

Jim Davis

Librarian - Dick Eberhart

Webmaster - Jim Svec

webmastercicc@centraliowacameraclub.com

Statement of Purpose

The Central Iowa Camera Club exists to promote the understanding and practice of photography in Central Iowa. Membership is open to persons without regard to their photographic knowledge, experience, sex, age, race, or creed.

Meetings are held at Fisher Community Center at 7:00 p.m., the first Thursday of the month - September through June. Programs are planned to be of interest to beginning through advanced photographers and to those who enjoy viewing the photographic art.

Dues are \$10.00 student, \$20.00 single, \$27.00 family, and are due the first meeting in September.

Deadline

Sharp Focus articles are due to the Editor no later than **10th of every month!**

CICC ON THE WEB

Web Address

<http://centraliowacameraclub.com>



Technique

Focus, Lighting, color rendition, exposure, print quality, mounting.

Composition

Arrangement of all elements within the picture area so that the subject matter is presented as a harmonious well balanced photograph.

Interest

Originality, imagination interpretation, subject, impact, mood, humor, etc.

2010-2011

Contest Schedule

October	Open
December	Nature
February	Creative
April	Churches
June	Agriculture

N4C NEWS BULLETIN

To receive the N4C News Bulletin
email jlsvec@gmail.com

Need Help With Photoshop?

If any of you have questions,
please send me an email kandsjohnson@mchsi.com.

I will research your question
and write an article about it in the next issue.

Ken Johnson

N4C Handbook & N4C Directory 2010-2011

Available free in PDF format and can be read by Acrobat Reader

On a CD for \$3.00

On a 3.5 Diskette for \$3.00

Request the copies sent to you via email and it is **Free!**

OR

Printed copies for N4C Handbook \$7.00

N4C Directory \$8.00

Contact Mary Jane for further information or to place an order.
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