



# Sioux Scope

A Newsletter for the Sioux City Camera Club

**January 2008**

## January Program to Focus on Digital Pictorial & More

The January 10th program will consist on the following:

1. Members are asked to have items for the "Forum": Questions about photography Photoshop Mounting or any other subject where members can share knowledge
2. I will show the November N4C Digital Pictorial entries and comments are invited.
3. A quick program of transforming an out of camera image to either a "Previsualized Image" or a "Post Visualized Image" . In other words from out of camera to print and the steps between.

Remember to Join Us  
For Dinner @ Charlies

**Just a reminder that we meet before both our January meetings for dinner at Charlies Restaurant (Holiday Inn) on Hamilton Blvd at 6 p.m. Join us and bring a friend!**

### *January Assignments*

<b>10-Jan</b>	Treats	Jim Hollander
<b>31-Jan</b>	Treats	Dolie Thompson
	Slides	Needed
	Prints	John Anderson

**Reminder:** All prints and slides are due by January 12 by 5 p.m. on Steve Paulson's porch @ 2420 Jackson Street.

## *Tips For 'Shooting' Wildlife*

Let's say you're just an ordinary tourist with an ordinary camera. Here's what you can do to improve your photographs:

- \*Move in as close to your subject as is expedient.
- \*Use a high resolution, low ISO index emulsion (50 to 100).
- \*Wherever possible, use a tripod and slow shutter speeds that are consistent with midrange aperture stops.
- \*Make lots of pictures of each subject; bracket exposures and make conscious effort to make each one a better composition than the preceding one.

\*Have your photofinisher make enlargements of the cropped portion of the negative that you are interested in

\*Break the rule that says to keep the sun behind you over your right shoulder, but remember to shade your light meter cell from direct contact with the light source.

\*Devote first and last hours of daylight to wildlife photos.

\*Have a center of interest, a focal point, in your scenics.

\*Watch backgrounds so that they complement rather than compete with the subject.

— *The Forum "Travel"*



## January 2008

### SCCC Winners Dec. 2007

#### Large Prints Color

1st	Red Bellied Woodpecker	Jack Bristow
2nd	Winter Pond	Chuck Peterson
3rd	Smokies Sunset	Larry Crabb
4th	Out of My Way	Fran Kingsbury
H.M.	Lilac Breastd Roller	Val Christensen
H.M.	Orange Lily	Chuck Peterson
H.M.	Yellow Swallowtail # 1	Chuck Peterson

#### Large Prints B & W

1st	White Cross	Vernice Kingsbury
2nd	Old Railroad Bridge	Bob Gillespie
3rd	Tracks	Fran Kingsbury
4th	One White Cloud	Chuck Peterson

#### Small Prints B & W

1st	Swan # 2	Steve Paulson
2nd	Omaha Skyline Reflected	Steve Paulson
3rd	Fouir Wheeling	Scott Bricker
4th	Calvary Pines Baptist Church	Kevin Smith

#### Small Prints Color

1st	Fog on the Missouri River	Roger VanKlombenburg
2nd	Alter-Notre Dame	Steve Paulson
3rd	Red Tail Hawk	Roger VanKlombenburg
4th	Wild Roses and Bugs	Steve Paulson

#### 2 x 2 Slides

1st	Gathering Moss	Larry Crabb
2nd	Sea Stacks	Randy Williams
3rd	Swan Love	Steve Paulson
4th	Loon	Kevin Smith
H.M.	Clear View	Vernice Kingsbury
H.M.	Sinking Moon	Bill Cullenward

### The Quest for Sharpness

The quest for sharpness is not new; "Group f/64" was organized in 1932 by Ansel Adams, Edward Weston, Willard VanDyke, Imogen Cunningham, and others, to promote "straight" photography.

The group was in response to the "artistic," soft-focus, pictorial type of photography which was popular at the time.

Emphases was placed on "pure" photography, sharp images, maximum depth-of-field, smooth glossy printing paper, emphasizing the unique qualities of the photographic process.

If you look at their photos, you will see that they achieved a high level of sharpness, at a time in the history of photography when sharpness was not easily reached. To succeed, they used very large format cameras, up to 8"x10" film size, and exercised meticulous care of their lenses and focusing.

How can we achieve those levels of sharpness today with digital cameras, on sensors smaller than a 35mm frame? The steps are easy, but none can be ignored.

1) Use a tripod! People will tell you that they can hand hold a camera at 1/8 second, etc., but a hand-held photograph will not be as sharp as one taken from a tripod. Image stabilization programs are nice, but still don't beat a tripod. Plus, if you use a tripod, you will find yourself studying your images more, taking more time for composition, and noticing the distractions more.

2) Keep your lens immaculately clean. But don't go at it with a scouring pad! Read up on lens cleaning steps. I've narrowed mine down to blowing off dust with a small bellows; brushing away any remaining dust with a camel hair brush (don't ever touch the brush; if you do, throw it away, or else you will be brushing oil from your

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## The Quest for Sharpness

hands onto the lens); breathing, not blowing, onto the lens to create a little moisture, and wiping with a micro fiber cloth) bellows, brush, and cloth are all available at camera supply stores and on line. Others will have different methods that work for them.

3) Use the highest f-stop (smallest aperture) that you can. If you are shooting a point-and-shoot camera, with no control of the aperture, use the "Scenery" setting or similar; usually those settings will give you the greatest depth of field.

4) Focus carefully. Manual focusing is always more positive than auto focus. But, if all you have is auto focus, be sure you focus on the right point. If you have two people in your photo standing side by side, and you frame on them and shoot, your auto focus camera will be focused on the wall or tree behind them. This is the most common mistake made with auto focus cameras. How do you correct it? First focus on one of the people, press the shutter button down half way and hold it, then frame the picture the way you want it. Virtually every point-and-shoot camera has this lockfocus feature. The same method can be applied to any scene.

5) Understand hyper focal distance; the distance to focus on to get the greatest depth of field (range of apparent sharp focus). This is even important with a point-and-shoot camera when on the "Scenery" setting.

6) Sharpen our images. Every digital camera sharpens images internally in processing. After you get the image into your editing software, you may see that it can be improved with more sharpening. But be careful not to go to far. I work at 5X magnification when doing this step; if the image looks normal at this scale, I'm okay; if it looks strange, I've gone too far. With a little practice you can tell the difference.

7) I always have a UV filter on my lens to protect it. The filter is a lot cheaper to replace than the lens. But when I am in a safe situation and want very sharp photos, I remove the UV filter, because it is just one more piece of glass to cause lack of sharpness. Outdoors, it stays on!

Once you get on this quest, you will find more little tips to improve the sharpness of your photos. The point is, get on the quest; your photography will be more rewarding.

–Clark Springman

Simply look with perceptive eyes at the world about you, and trust to your own reactions and convictions. Ask yourself: "Does this subject move me to feel, think and dream? Can I visualize a print - my own personal statement of what I feel and want to convey - from the subject before me?"

-Ansel Adams, "The Best of Popular Photography" by Harvey V. Fondiller, ISBN: 0871650371, page: 280

### Sioux City Camera Club

The Sioux City Camera Club is a member of the North Central Camera Club Council (N4C) and the Photographic Society of America (PSA)

#### Club Leadership 2007-2008

**President** - Jack Bristow

**Vice President** - Mike Dunlop

**Sec./Treasurer** - Roger VanKlombenburg

**N4C Contact** - Carl Hardy

**Newsletter Editor** - Carl Hardy