



EXPOSURES



www.wrps-photo.coms.ph

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February 2005

Member

Perfection

To believe in a perfect solution is the start of confusion. —Tom Ang

I spend a lot of time at the bookstores, know the girls behind the counter at the café by name, and have read most of the books in the photography section at least twice. The shelves in my own library are bowing from the weight of the many books that I just had to have, and I go to bed each night, curled up with my tattered copy of John Shaw's *Close-ups in Nature*. Am I obsessed, ask my wife...

But most of the books I read are how-to type reads. Designed to teach me how to get the perfect exposure, the perfect composition, the perfect pose, the perfect bird blind, or even the perfect sunset. With all the talk of perfection, I sometimes forget that photography is an art... as well as a science. And although there is certainly plenty of science involved in film structure, or CCD sensors, sometimes I find it important to look at photography in the broader sense. I recently picked up a book called *The Tao of Photography*, by Tom Ang, in which Ang applies a western philosophy to the art and science of making pictures. It's a very interesting book, if you don't mind getting in touch with your internal yang (feminine) side. The basic premise is that in photography there is no absolute perfection; that the art is a series of compromises between yin and yang. Western philosophy has a way of putting things into perspective, especially in our 21st century lifestyles.

I think there is a lot of pressure to do it just right. Whether it's photography or any other aspect of your life, there is always a fear of doing something wrong. This past spring I trekked out to West Woods Nature Center in Geauga county, where I had hoped to find wood ducks rearing their fluff-ball ducklings in the marsh grasses just a hop skip and jump away from the nature center. I packed up my gear and headed down the path. When I got to the overlook deck, the silence was deafening. There were no ducks. Not one little puffball on the water. I waited, but patience

By Jim Hooper

is my Achilles heel, so after a few minutes, I slung the tripod over my shoulder, and left the platform. Entering the nature center with all my stuff, I must have looked like I'd lost my dog. A naturalist asked me if I'd gotten any good shots, but all I could do was to quietly shake my head and say "no" as I thumbed through the trail maps looking for the next perfect photo op. They suggested the Old Mans Cave, handing me a trail map. It's a good walk, they said, but the cave is really interesting. I figured I'd schlepped all my stuff this far, what did I have to lose?

After a good long walk, I arrived at the boardwalk surrounding the cave. From the boardwalk, I looked up the rock-faced walls, seeing the trees defying gravity, hanging precariously over the edge. I saw the photo unfolding in my eyes. Feeling that I was entering the "zone", I was pre-visualizing, and feeling great. I wanted to experiment with my meter readings, and I knew that the high noon sun was going to wreak havoc. I took spot meter readings near the sun, on the trees, and on the royal blue skies. I did some rudimentary calculations in my head, and came up with what I thought was the perfect exposure to retain details in the dark tree bark, while not totally burning out the aura around the sun. But I'm smart, so I have learned to bracket my exposures. I shot three frames from that position, confident that one of them would be absolutely perfect. I spent the rest of the day shooting in or around that cave.

A week later, when I got my slides back, I almost cried. They were terrible! There wasn't a single frame (I shot two full rolls that day) that gave detail in the shadows or the highlights, let alone both. So much for my careful spot metering, calculating exposures, and bracketing. I had wasted two rolls of film.

Standing at the light table in the lab, I got called away for a moment, leaving my awful slides on the table for all the world to see my mistakes. And that was when another photographer spied this frame amongst all the garbage.

(cont'd on page 3)

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February 2005

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4 Nature's Palette	5 Photo Show
6 Photo Show	7	8 7:30 Meeting	9	10	11	12
13	14	15 7:30 Board Meeting	16	17	18	19
20	21	22 7:30 Pictorial Competition	23	24	25	26
27	28					

Schedule of Events

4th: 7-10 pm Opening of Nature's Palette at Pen. Glen Nature Center.

5th-6th: 2nd Annual Photography Show at Great Lakes Mall

8th: Adirondack's, Fall in New England & New Castle Camera Club Year-End judging. **"Patterns"** images **due** for inter-club competition.

15th: Board meeting at Marilyn Beasley's

22nd: Pictorial Competition.

LOOKING AHEAD — **March 22** is a WRPS competition titled **"GET CLOSE"** - see page 6 of this issue for definition and some inexpensive MICRO tricks.

We will also have an interclub competition with **Erie Shores** in **April**. Topic will be **"Seasons"**. This competition will be open to prints, slides **AND** digital!. *Details to follow as they become available.*

New Members

Please help welcome our two newest WRPS member. **Stewart Helberg** from Mentor joined WRPS in December.

We will be having the next **new member orientation** on February 22. These orientations take place at the last meeting every month, immediately

following the regular program of the evening. These mini meetings help explain things from the new member packets. Anyone that has recently joined, but not attended one of these, is encouraged to do so.



New Member Profile

by Jim Hooper

Subra Aswathanarayanan was quite literally adopted into the WRPS family back in September 2003, when Eileen Findak was presenting her program on portraiture. She was building a "family" set, when she picked Subra out of the audience to play the "son" of the family. When she asked him his name, she quickly introduced him to the group as "Bill"!

Subra is a 25-year old photographer, living in Richmond Heights. He is relatively new to photography, purchasing his first

camera just a year or two ago. He chooses to shoot completely digital, using his Canon 300D Digital Rebel. He enjoys architectural photography, and can occasionally be seen with his tripod on the streets photographing the buildings. He has recently returned from an extended visit to India, where he shot more than enough images to fill his memory cards!

Choosing to start his photographic career with a digital approach, Subra is encouraged to experiment with a variety

of techniques. Without the risk of wasting film, and paying for bad images, he can photograph subjects, and know instantly whether his technique captured the subject. Joining WRPS sounded like an opportunity to learn from a collection of skilled photographers. He looks forward to participating in group outings, where he can work with others to learn valuable skills. When it's all said and done though, Subra still enjoys a quiet venture on his own to experiment, working at his own pace, and learning from trial and error.

Perfection (conclusion)

by Jim Hooper

(continued from page 1) "I really like that one", he said, fidgeting this shot to the side and lifting the loupe to get a better look. Shocked, I took another look, and thought to myself "It's ok, I guess..." But I printed a 6"x9" just to see what happened. It wasn't too bad, I thought, so I tacked it to the wall at my desk, with all the other "almosts". It took several weeks before it dawned on me that I really liked it. It wasn't technically perfect by a long shot. The trees fell into silhouette, the sun burned such an intense highlight in the center it nearly melted the film. But it touched my Yang, and I wanted to see

it bigger! I guess I'd been so concerned with finding perfection that I almost lost this image. I'm glad I don't have to be perfect. Please go to <http://wrps-photo.coms.ph/photo.html> and view the image "Reaching For The Sky".

I've since printed this picture in a larger size and framed it out to 16"x20". I don't know what you think, but it was worth it to me. I'll have it hanging at my next art show, and perhaps someone will forget that I screwed up the exposure, and take it home anyway.

Weekend Workshop

The Rocky Mountain School of Photography is holding their weekend workshop in Columbus this year. If we get five or more to attend, we get a \$30 discount (\$20 is normal, Lori Diemer got us \$10 more). It is being held April 23 & 24, 2005 at the Columbus Convention Center. If you are interested, you MUST register BY PHONE! Call RMSP:1-800-394-7677 ask for Becky or Bob regarding the Weekend Festivals. Tell them you are with the WESTERN RESERVE PHOTOGRAPHIC SOCIETY GROUP. **Everyone** must register **BEFORE March 23rd** to receive the discounted rate of \$139 instead of \$169. For more information or class schedule, log onto <http://www.rmisp.com/index.asp?fuseaction/weekends.main/prog/4> (Please note, hotels must be booked separately)! See Lori for more information.

Refreshments

Thank you to those that brought refreshments in January:

Jan. 11: Don Keller
Karen Miller

Jan. 25: Tom & Joan Lally
Dee Hudson

February refreshments will be provided by:

Feb. 8: Ben Ricci
Anna Greenfield

Feb. 22: Chris Bradlee
Stewart Helberg



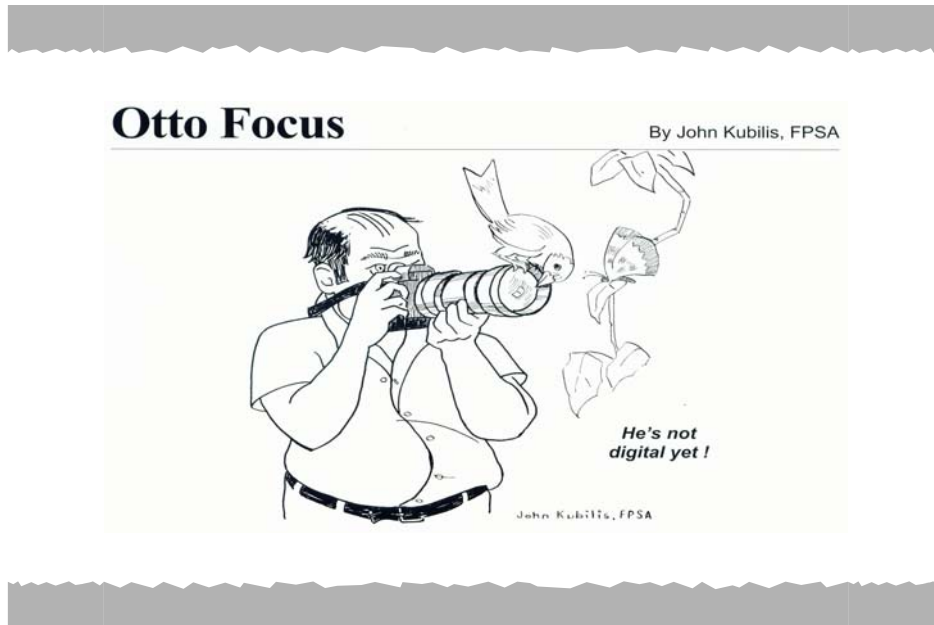
KUDOS!

Submitted by: Frankie Leighton

Long time member, Paul Goode, has received the award of Master Photographer Regnant (M.P.R) with an Honorary Degree of Excellence. Each recipient of a Master Photographer Regnant Diploma has the inherent life time right to use the distinguished mark of M.P.R. following his or her name. This award is from the institutes of American Image Press & the International Freelance Photographers Organization.

CONGRATULATIONS, PAUL!!!

Just for fun!



Upcoming WRPS & PSA Competitions

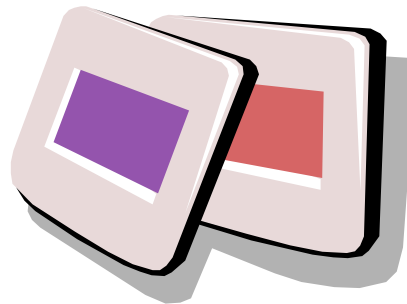
WRPS

February 22

Pictorial

Photograph of anything! Anything goes here—including manipulations, sandwiches, special techniques, etc.

Limit: 2 slides, 2 B&W prints, 2 Color prints and 2 Digital entries per person.



See complete competition schedule for exact definitions and rules.

PSA

Feb. 8 (none)

Feb. 22 (none)

Mar. 22 PSA Color

Limit 2 slides per person

EXTRA FYI'S!

Skip Stotzer would like to pass along some recent information he found regarding online auctions and how to NOT get ripped off. It is a rather long article, so please use the following URL to read the entire article: <http://photonotes.org/articles/auctions/>

Here are some highlights:

"Here are some comments and opinions on the subject of buying camera equipment from auction sites. Note that I'm not talking about small purchases here. Auction sites are fine for buying inexpensive accessories and this and that, and I often use them for this sort of thing myself. But camera gear is another subject altogether. The stuff is generally worth more and so the chances of fraud are much higher. It's one thing to buy a \$5 US plastic case for my Palm handheld organizer; quite another to consider buying a \$500 US camera or \$1500 US lens."

"Find out what the thing is actually worth. Don't bid higher than what you realistically think it's worth. In the case of camera equipment, B&H Photo Video's prices seem about the lowest around and are a useful benchmark for new pricing. Compare to B&H's grey market pricing, as grey market products are guaranteed by B&H itself and not necessarily the manufacturer, so the price is much lower."

CLEANING DIGITAL CAMERA SENSORS

found by Frankie Leighton

Digital cameras produce similar gunk on the sensor. The combination of dust and other contaminants along with the natural humidity in the air produces dust that sticks like glue to the filter in front of your imaging sensor. As a result, you need a cleaning solution with something you can actually rub with some (gentle!) force on the surface of that filter.

There are two ways to get your camera clean. One is to send it to the manufacturer for service, which involves putting your camera out of service for a period of time. The other is to clean it yourself whenever it needs it, although this puts you in the position of responsibility if it gets damaged. If you're going to clean your camera yourself, be very, very careful.

If you do choose to clean your camera yourself (and I certainly do), I recommend educating yourself first on safe and effective processes for doing so. A student in one of my workshops operates a website with excellent information about the various tools and techniques you can use for cleaning your imaging sensor.

The site is www.cleaningdigitalcameras.com, and it offers excellent information.

Article from Kim Komando's Tip of the Day — Digital gear and x-rays

submitted by Frankie Leighton

Q. What damage might be caused by "gadgets" passed through security screening at airports (cell phones, digital cameras, portable computers, recorders, etc.)?

A. Airport screenings can be a real problem, but not for digital equipment. That gear should sail through without a problem. The real issue arises when film goes through x-rays. The result can be fogged film. If you have to take a film camera through the screening, ask that it be checked by hand. Otherwise, your film could be ruined. I have never had trouble with any digital gadget (and I've got a bunch!) being damaged at the airport. Indeed, SanDisk, a major manufacturer of memory products, says there should be no problem at all. If you're concerned, ask the people manning the stations to check your equipment by hand.

Heidi Wintersteen had some printed info on workshops given by ROD PLANCK. Here is the website: www.RodPlanck.com

I recently learned that a directory of cell phone numbers will be published soon. This opens the door to solicitors calling our cell phones using up our minutes. The Federal Trade Commission has set up a do not call list. You must call FROM the number you wish to register, or go to their website at <http://www.donotcall.gov/> to be included on the do not call list. The number is 1-888-382-1222. I did it on line and also registered my home phone! It was VERY easy!!

Micro made easy!

By Jim Hooper

Looking for a way to get sharp EXTREME close-ups? Try stacking 2 lenses face to face. Buy a stacking ring at a local camera shop for about \$15, and you can mount the larger lens on the camera, then screw on the ring (it mounts like a filter). Then simply screw in the other lens, face to face with the longer lens. Divide the focal length of the longer lens by the focal length of the shorter lens to determine the magnification rate. For example, if you mounted a 50 mm on the front of a 200 mm lens, you would end up with an image 4x life size (on the negative). Keep the shorter lens opened up to it's largest aperture, and the exposure should read accurately through your TTL meter. Don't forget to use a sturdy tripod!

March 22, 2005 is the WRPS **"GET CLOSE" Competition**. Here is the definition to help you determine if your image qualifies for this competition: "Photograph in whole or in part of one subject". Examples include: single bloom filling the frame or detail of an object. NOT a landscape!

Upcoming Holden Arboretum Photo Class

Macro photography: Orchids
Sun. Jan 30 2-4-pm
Instructor: Bob Zyromski
\$20 Arboretum Members
\$25 Nonmembers

for more information:
www.holdenarb.org

Thinking of purchasing a MACRO lens? If you can wait a month or two, WRPS might be getting a nice offer exclusive to us. Details to follow as they become available, or see Dee Hudson for more details.

Library Corner

Recommendation from Audrey Buchina

If you are like most of us, you pick up a photography magazine and they have a great article and a brief how-to on something done in Photoshop. You read the article fifteen times and still sit there asking "how'd they do that?" Well, Audrey Buchina has found one answer, she was browsing the shelves at Borders one afternoon and found a photo techniques magazine from the UK. She has since subscribed to this monthly publication because along with EVERY technique in EACH issue, you receive a CD that actually SHOWS you how to achieve what was printed in the magazine. Audrey said that even a foreign subscription saves you \$2 per issue over the book store price. To subscribe to *Digital Photo Effects*, log onto www.dcmag.co.uk.

"An Evening in the High Peaks" Exhibit featuring the Photography of **John Radigan**

Opening Reception Friday, January 28, 2005 7-9 pm (show ends February 25, 2005)

High Peaks Coffee Shop

Mayfield Road (.9 miles west of Rt. 306)—Chesterland, Ohio—440-729-2499

See www.hubbub.com/radiganopening.htm for additional information.

Please note, there is a group of (at least) 8 WRPS members planning to have dinner together BEFORE John's opening. If you are interested in joining the group, please contact Frankie Leighton no later than Wednesday, January 26 so that she can get you added to the reservation. Frankie can be reached via e-mail at frankiejoyce@aol.com or by phone at (440) 255-1885.



*Developing Photos and Friends
for over 30 years.*

Meeting location:
Penitentiary Glen Nature Center
8668 Kirtland Chardon Rd.
Kirtland, Ohio 44094



Basic Info: (440) 946-5008
www.wrps-photo.coms.ph

Mailing address:
P.O. Box 714
Willoughby, OH 44096-0714

Since 1967, The Western Reserve Photographic Society, has been a source of creativity, camaraderie, and education for many photographers in Northeastern Ohio. We meet twice a month to compete, present ideas, critique, welcome guest speakers, and participate in a variety of photographic outings. We have an annual awards banquet each May where the membership comes together to socialize and recognize the previous year's competition winners. Visitors are ALWAYS WELCOME!

F Y I !

By your fellow members

SURGE SUPPRESSORS & LIGHTNING

There are problems with surge suppressors: They can't handle lightning. Some make grandiose claims about lightning, but experts have dismissed them. They say lightning is just too powerful for a surge suppressor to shunt aside. Some utilities sell lightning breakers for the service entrance. But these are expensive.

There's only one certain, inexpensive way to block lightning damage: Turn off the computer. **Disconnect it from the wall outlet AND the telephone.**

Suppressors are essential for protecting your computer from garden-variety surges. But don't count on lightning protection!

WEATHER FORECASTING

If the weather is bad the day of a meeting we may cancel the meeting. We will try to make a decision to cancel the meeting BEFORE 5:00 pm. If you have questions if a meeting is cancelled, please **CHECK YOUR E-MAIL**. An E-Mail will be sent only if the meeting is CANCELLED. If you do not have access to e-mail, please call Ed Hodina at (440) 975-0910.

If anyone else has a similar "story" or tip, please submit to Michelle Drackett by the 3rd Tuesday of the month.