From the Editor

Spring is in the air, and with that comes even more opportunities to get out and shoot! Our board has been very active in adding additional opportunities for everyone. We really hope you are enjoying the additions.

Our club still continues to grow each and every month. We are currently at 105 members strong. This is absolutely amazing considering where we were just a couple of years ago.

Our club is the envy of other clubs, given our programs, outings, growth and learning opportunities. Now we need to sustain the enthusiasm, keep our interest up and make our club even better next year. The only way to do that is for more members to become involved, not only in attending meetings and outings, but also in the operation of the club by participating on a committee or joining the board. You are invited to become even more a part of this wonderful club.

You will see and hear more detailed information of the positions available. Please see any current board member to offer your services.

Margie Hurwich

Dates to Remember

April 10  CACCA Competition
April 17  Shutter Cafe
April 22  Program Night: Critique Night
April 24  Photo Excursion: Naper Settlement
April 30  “Curves” Assignment and Challenge Due
May 6  Program Night: Nighttime Photography and Painting with Light

2009-2010 Board Members

President  Jason Wyckoff
Vice President  Jim Ross
Secretary and Newsletter Editor  Margie Hurwich
Treasurer  Marsha Ross
Webmaster  Don Chen
Competition Chair  Gina Borkowski
DPI Chair  John Williams

Questions or comments, please contact info@lakecountycameraclub.org or visit our website at www.lakecountycameraclub.org

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The Lake County Camera Club is a proud member of the Photographic Society of America and the Chicago Area Camera Club Association.
Competition Results

CACCA Competition

Small Color Award
• “Hoarfrost on Pine”, Score 23

![Hoarfrost on Pine](image1.jpg) © Jeff Bark

DPI Award
• “Winter River Sunset”, Score 24

![Winter River Sunset](image2.jpg) © Quintin McGrath

Small Color Honorable Mention
• “Awakening”, Score 24
by Terry Ferguson

PSA Competition

2nd Nature Interclub Competition Honorable Mention
• “Evening Lion”, Score 12

![Evening Lion](image3.jpg) © Quintin McGrath

Additional congratulations to Michelle Cox, Daoud Ghaussy and Mark Shahaf for their wonderful scores in the CACCA competition and to Quintin for our first acknowledgement from PSA.

Interested in Attending CACCA?

If you are interested in going to the April CACCA Competition on Saturday, April 10, please contact Jim Ross at jim.ross@lakecountycameraclub.org or John Williams at john.williams@lakecountycameraclub.org to arrange a carpool. Everyone is invited to attend and shouldn’t be missed!
**Tips, Tricks and Ideas**  
**Review of 0-360 Panoramic Lens Optic**  
by Paul Kurek

Introducing The 0-360 Panoramic Optic™!  
360 degree panorama Virtual Tours made easy, with Just One Click™

From the website www.0-360.com:  
The **0-360** One-Click Panoramic Optic™ is a specially designed camera panorama lens attachment, with an exclusive optical reflector which captures an entire 360 degree panoramic virtual tour with a single shot (*no more stitching of multiple photos!*). With the 0-360, you can capture an entire panorama (115x360 degree field of view) with one photo. In fact, the 0-360 Panoramic Optic has the highest field of view of any one-shot virtual tour lens system on the market. And our free* software makes it easy to publish your image as a virtual tour on your web site. The fast and easy way to take one shot virtual tours and panoramas! This 360 degree 'lens' is the fastest, easiest virtual tour system on the planet!

You use the free software to open your image and process it into a 360 panoramic which can be used on any website. The software allows you to convert your image into a quick time movie, java or HTML format, or a flat jpeg image which can be later retouched if necessary. It’s really that simple. Check their website for compatible cameras that can be used.

Compatibility with an SLR camera depends entirely on the lens used as SLR cameras have interchangeable lenses. The simplest solution is to use the Optic with the following:

- A good lens, with good depth of field at close distance, and a zoom that travels through 45-55mm. (e.g. 18-55mm, 28-70mm, 28-105mm lenses go through this range)
- A close-up diopter (~$25-$30), may be needed to allow your lens to focus more closely. (Many SLR lenses cannot focus closer than 1.6ft)
- A stepping ring (~$8) may be needed to match the filter threads on your lens to the Optic. The Optic can come with 52mm, 58mm or 62mm threads.

Well that’s the ad but how well does this optic work? The optic is attached to your lens and can be manually or auto focused provided the lens you use can focus closely.

What you get is a doughnut shaped image.

The optic is actually a glass mirror and can be awkward to carry on a hike since it is about a foot in length but it comes with a protective carrying tube that will fit into a medium sized camera bag for protection.
**Tips, Tricks and Ideas**

**Review on 0-360 Panoramic Lens Optic – continued**

To use it you simply attach it to your camera’s lens using the threaded adapter, hold the camera and optic over your head and look into the camera viewfinder. Focus on the projected image, zoom in or out to fill the mirror, set the correct f. stop for exposure, and then take the picture. A quick tip though, since the optic takes a 360 degree picture it will also take a picture of you standing under the optic unless you curl up into a ball while holding it or hide under your tripod. As stated before, you can auto focus or manually focus your lens and you can use your camera’s manual or auto exposure features to get a good average exposure for your scene. With a stitching method you need to adjust the exposure for images facing the sun to avoid burning out the frames. You should also be able to use this optic for producing quick 360 degree HDR panoramics if you shoot your scene in both manual focus and manual exposure settings using RAW mode on your camera. You would bracket three exposures, one for highlights, one for shadows and one somewhere in the middle and use PhotoShop or Photomatix in post processing to composite and tone map these images to give you a final HDR image. The trade off between methods (Optic vs. stitching) is that the quality of the resulting image using the 0-360 optic is not as sharp as taking individual images with a panoramic head and stitching your images together. The image quality is degraded because you are photographing a reflected image off of a mirror but the benefit is that the panoramic is quick to make, simple and not complicated, no alignment problems to deal with and of course there are no hours of laborious stitching required. You can easily shoot your panoramic in a few seconds after setup. You need to remember however the applications for 360 panoramics are primarily for the web so high quality is not necessary in most cases. If you need to make high quality panoramic images for prints or publishing media, stitching individual pictures together is still by far the better method.

Although there is no need to use a tripod or level the optic since what you see is what you get in your viewfinder, using a tripod is still a good habit to get into when making any panoramic image. With the stitching method you must level your tripod since you will need to start and end at the same place otherwise your panos will be off. If you need to repair or replace a broken or scratched Optic mirror, 0-360 gives you a pretty reasonable discount. I once dropped my optic off of a ravine in Sedona, smashing the mirror into pieces very much like breaking a thermos and it only cost me $100 to replace!

There are a number of similar products available on the market today but this model in my opinion has the largest angle of view, does not require any software cost to use, comes as a PhotoShop plugin or stand alone application for Mac and PC users, and the company has great customer service. The optic has come in handy for photographing interiors for real estate websites, vacations, and an occasional restoration of commercial interiors. It’s a fun tool to have in your arsenal! If you get one let me know how it works for you!

*Some photos and diagrams courtesy of 0-360.com.*
Tips from Controlling Backgrounds in Macro Photography by Joseph V. Smith

WHAT I USE FOR MACRO
• Nikon D 200 and D 300 bodies
• RAW—NEF files
• Nikon 200mm f 4.0 AF macro lens
• Nikon 105 f 2.8 AF macro lens
• Nikon 55mm f 2.8 AIS manual focus macro lens
• Tripod and monopod
• Flash when needed, full and fill

MACRO LENS
Any good quality lens can be used as a macro lens when extension is added. Most common macro lenses are 50mm, 105mm and 200mm. They allow reproduction from .5 - 1.0 : 1.0. Extension is built into the lens. Most have very small f stops (i.e. f/16, f/22 and f/32).

CONTROLLING BACKGROUNDS
Perfection -- Nothing is behind the subject, the color is natural and appropriate, the light on the subject is non-contrasty and no distracting light is on the background. An in-focus subject against a distinctly out of focus background is what you want. If the day is sunny, how is lighting controlled? Use a diffuser, umbrella, dome kit, wait for clouds, create shade where it is needed, etc. If the background is busy, you can use full flash to make it go away, but the background will go black. If the background is distracting, use large f stop like f/2.8, because wide openings create blurred backgrounds.

MACRO LENSES AND DEPTH OF FIELD
Depth of Field--Definition: "The area in front of and behind a focused subject in which the photographed image appears sharp".

• Maximum DOF is not always necessary!
• If the subject image size remains the same, then at any given aperture all lenses will give the same depth of field. Yes, this is true! 55mm, 105mm and 200mm (and other focal lengths) all yield the same depth of field!
• If the subject size changes, and distance remains the same, DOF changes with focal length and f stop:

Range of Focus--Macro Lenses
Inches in front of and behind point of focus

<table>
<thead>
<tr>
<th>Camera--Nikon D 200 or D 300</th>
<th>Circle of Confusion--.02mm</th>
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</thead>
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http://www.dofmaster.com/dofjs.html
Tips from

Controlling Backgrounds in Macro Photography – continued

Range of Focus—Macro Lenses
Inches in front of and behind point of focus

Camera--D 200 or D 300
Circle of Confusion-.02 mm

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* minimum focusing distance 1.7 feet

WHAT DO THESE NUMBERS TELL YOU FOR A 200MM LENS?
• The DOF is pretty small no matter what f stop you use at short distances.
• What do I gain by using a small f stop?—a little more DOF and background problems.
• What do I lose??—possible image sharpness.

• One third in front/two thirds behind DOF rule does not apply in macro.
• AF is just about useless. More accurate and quicker to use manual focus.

SHOOTING PRACTICES—BAD AND GOOD
• Most shoot with a small f stop to get maximum DOF.
• But does that small f stop give you sharp images? You need to know your lens’ sharp f stops.
  ▪ While the smallest f stop gives the most depth of field, it almost never gives you the sharpest images! Why, because of diffraction!
  ▪ And diffraction gets worse as you add extension!
  ▪ For my Nikon 105mm and 200mm macro lenses, sharpness decreases after f/11.
  ▪ Best practice—avoid any f stop smaller than f/16. Pick the f stop for control of backgrounds and sharpness.
• Use extension up to life size or 1:1.
• To help keep things sharp, use a higher shutter speed, or higher ISO, or TTL flash.

FOCAL LENGTHS
• Focal length of lens has impact on background shown. Less background is shown with longer focal lengths.
• A 55mm lens will include more background in a shot for the same size subject than a 105mm lens.
  ▪ Also true for a 105mm vs. 200mm.
• A 105mm lens can work nearly twice as far from the subject as a 55mm macro to get the same magnification, which is helpful if you’re photographing timid subjects.
  ▪ Also true for a 200mm vs. 105mm.

http://www.dofmaster.com/dofjs.html
**Tips from**

*Controlling Backgrounds in Macro Photography – continued*

**ADVANTAGES OF A LONGER FOCAL LENGTH MACRO LENS**
- A longer focal length will give you a flatter perspective and a greater working distance from the subject.
- Narrow angle of view gives you a tighter background and eliminates distracting elements.
- Great for insect shots, spider webs, some types of flower shots, and some portraits.
- And most have a tripod collar mount.
- 300mm f4.0 and f 2.8 lenses make great macro lenses!

**ADVANTAGES OF SHORT FOCAL LENGTH MACRO LENSES**
- A shorter focal length will give you more perspective.
- Great for flower blossoms where you want to see more perspective in the blossom.
- Adding a reasonable amount of extension gets you get good magnification.
- But they do not have a tripod collar mount.
  - Unless you shoot Nikon with the PN-11 tube.
- Much less control over backgrounds.
- Shorter working distances.
- Can replace your “normal” lens—you do not need two 50mm lenses.

**RECOMMENDATIONS**
- Shoot all macro images on a tripod, monopod or beanbag.
- Use manual focus, not AF.
- Use depth of field preview button to preview image.
- To improve composition, move camera/lens back and recompose. And increase focal length.
- Move camera to get image flat against the sensor.
- Sensor must be clean. The smaller the f stop used, the more pronounced will be your dust spots!
- Lighting should be soft to avoid distracting highlights.
- To control backgrounds, use a large f stop like f/8.0, f/5.6 or f/4.0.
- To insure sharp images, lens must be a good quality lens set at a sharp f stop and mounted on a sturdy tripod. Shutter speed fast enough to stop action.
- To minimize sharpness problems caused by diffraction, use f stops of f/16 or less and keep extension to life size.
- Test your macro lenses for sharpness at different f stops and extension and come up with your own standards.
- Always use a lens hood and your hat to shield lens from sun.
- For backlit/side lit shots, remove all filters to prevent flare.
- Trigger shutter with a cable release or self timer or mirror lock up.
- Shoot in RAW so you can make those needed adjustments during processing.
- Underexposure is better than overexposure.
- Use aperture priority and take image at three different f stops.
- Use fill flash if needed, slow synch or rear curtain synch, so ambient light is dominant.
- Use full flash if needed.
- Use a piece of camo cloth to hide distracting backgrounds.
- Break these rules when needed.

*From Luminous Landscape*

Resolution is the more familiar of the two perceptual factors contributing to sharpness. We've already looked at how much resolution is needed. You may start at 100 lp/mm (though typically not more
Tips from

Controlling Backgrounds in Macro Photography – continued

than 50 lp/mm) but along the way if you end up with 10 lp/mm on a print you’ll have a very crisp image indeed, and even 5lp/mm on a print is considered critically sharp by many observers. (*To be scientifically accurate you actually should have somewhat more resolution than this (maybe 30 lp/mm) on a low contrast image because of acutance effects*).

Acutance is the less understood characteristic of sharpness. Acutance isn't about resolving detail; it's about the transition between edges. In other words when an edge changes from one brightness level to another. This is what Sharpening in digital parlance is all about. Scanning and digital capture softens acutance and so we apply a (*ill-named*) process called an *Unsharp Mask* to increase edge sharpness back to what it should be. Remember, this has *nothing* to do with resolution, the other aspect of sharpness. Unfortunately some anti-digital Luddites still confuse the two.

**Diffraction**
Every photographer wants both maximum resolution and maximum depth of field. But unfortunately these two demands can be mutually exclusive. As you stop down the aperture on a lens the light passing through tends to diffract, reducing sharpness, though DOF is increased. The reason for this is that the edges of the diaphragm blades in the lens tend to disperse the light. At larger apertures this diffracted light is only a small percentage of the total amount of light being recorded. This is why it’s important to test each lens in your arsenal for the point at which they are visibly affected by diffraction.

**Perspective**
This is an easy item to address because “perspective” depends only on the position of the camera lens and is unaffected by the focal length. The focal length has no effect on the perspective and only determines the size of the image. No matter what size camera/sensor we use, we just have to position the lens in the same place. The idea that we can change perspective by switching to a wide angle lens is, therefore, incorrect. The perspective only changes when we move relative to the subject.

**Naper Settlement**
Get ready and join us on our next photo excursion on April 24, when we go to Naper Settlement. Enjoy the experience as your pulse slows and you breathe a little easier in this 19th century world located in Naperville. You can photograph the grounds and building exteriors, however interior photography is prohibited. If you will be attending, a car pool has been set up. We will meet at the lower level, north east corner of Sears at Hawthorne Mall at 8:45 a.m. and leaving no later than 9:00 a.m. If you plan on meeting us Naper Settlement, we will be arriving around 10:00 a.m. Naper Settlement is located at 523 S. Webster Street, Naperville. Admission is $8. All attending are responsible for liability and travel arrangements. The photo excursion is subject to weather, no rain date. If you will be attending, please contact Margie Hurwich at (847) 362-5945 or margie.hurwich@lakecountycameraclub.org.
Accomplishments and Accolades

• Don Chen has been submitting photos to stock agencies for some time. Many of his images have been found used for book covers and in book illustrations. The first two photos in the collage below were used as book covers and the last three photos were used as book illustrations. Don believes the last three to be “snap shots”, two from camping trip and one from the snowy day when he sent his son to the school bus stop. To quote Don, “Don’t leave home without a camera!”.

• Margie Hurwich has three more book covers published with her photographs.

   Border Wedding and Footsteps is published in the UK and La Diablosse is published in France.

   Congratulations to Don, Paul, Daoud and Margie!

Places to Shoot

Here is a place in our area that you may want to check out to shoot:

• Anderson Japanese Garden

   These gardens located in Rockford have two gardens. The Japanese garden, with The Guest House, Teahouse and machiai and the Garden of Reflection which is a contemporary international garden with a strong Japanese influence. The gardens offer water for its soothing and reflective qualities; rock for its sense of permanence; and plants for their textures and shades of green. Visit in the spring to photograph the cherry blossoms. For more information, please visit http://andersongardens.org/. Tripods or monopods are NOT allowed.

   If you know of other places of interest, please send them to submissions@lakecountycameraclub.org.
Glossary

Just what is all of the terminology used in photography? Find out right here…each month new terms will be shared.

FILTER - Tinted glass, gelatin or plastic discs, squares or rectangles that modify the light passing through them. Filters are used in photography to change the appearance of a scene by emphasizing, eliminating or changing color or density, generally so that the scene can be recorded with a more natural look, on a particular film.

FISHEYE - Describes an extreme wide-angle lens that has an angle of view exceeding 100 - sometimes more than 180 - and that renders a scene as highly distorted.

FIXED FOCAL LENGTH - Descriptive of the lens in a camera that has one lens only that cannot be interchanged for another lens and that cannot be zoomed.

FIXED FOCUS - Refers to a lens, the focus of which cannot be changed. Found in simple cameras, the focus is preset (or fixed) by the factory, usually at the hyperfocal distance, resulting in image sharpness for most common shooting conditions for snapshots.

FLARE - Light that doesn’t belong in an image, often taking the shape of the aperture, generally caused by shooting towards the light source. The source may appear in the image as a reflection from the interior of the camera or from the lens. Flare often results in an overall reduction of image contrast.

FLASH - (1) A brief, sudden burst of bright light from a flashbulb or an electronic flash unit; (2) An artificial light source that provides brief, bright illumination of a subject in order to properly expose photographic film; (3) Often used in reference to the actual unit that produces the flash, as in "My flash is built into my camera."

FLASH FACTOR - Also known as "Guide number," a number which serves as a guide to proper exposure when using flash. The number is based on a flash unit’s light output and the film speed. When the flash factor is divided by the flash-to-subject distance, the correct aperture for proper exposure is determined. Flash factors may be quoted in meters or feet, according to which system is used for the measurement of distance.

FLASH FILL - Flash that is used in a supplementary manner to fill in a subject’s shadow area with light, thereby reducing contrast. Better known as “fill flash” or “fill-in flash.”

FLASH METER - Exposure meter designed to measure the light from electronic flash.

FLAT LIGHTING - Illumination that provides little contrast on the subject and light or imperceptible shadows.

FLOODLIGHT - Continuous (non-flash), artificial light source, generally used in the studio for evenly-spread illumination. Also known as Photoflood or Flood lamp. Has a color temperature of 3400 on the Kelvin scale.

FOCAL LENGTH - Focal length is the distance between the focal point of a lens and the film plane when the lens is focused at infinity. It is used to designate the relative size and angle of view of a lens, expressed in millimeters (mm). A particular lens' focal length can generally be found engraved or printed on the front of the lens.

FOCAL PLANE SHUTTER - A camera shutter situated directly in front of the film, composed of an opaque curtain that contains a slit that moves directly across in front of the film, permitting light to strike the film.

FOCAL POINT - (1) The central or principal point of focus. (2) The optical center of a lens when it is focused on infinity.

For more definitions, you can visit www.photographytips.com.
“Focus”

This month we put the “focus” on club member Laurie Ferri.

Laurie grew up in Glenview. Her family took a lot of family vacations growing up and she was the one who had a camera and documented their travels. She also became an avid equestrian and artist (pencil sketches mainly of animals). The camera followed her to college where she again documented. Laurie guesses photography was a great way for her to remember all the special events in her life.

Laurie took 20 years off of riding to go to college (U. of IL where she received a BS in biology, graduate school (Boston U where she received an MS in occupational therapy), get married to her husband David in 11/90, move to Deerfield (1992), have kids (Ariel, their high school senior and Joshua, their high school sophomore), and work (currently for Illinois Bone and Joint as a certified hand therapist). Throughout the equestrian hiatus, Laurie’s camera still accompanied her. First was an Olympus point and shoot film camera. Her first digital camera, a Kodak DC 4800, followed this. After some 12,000 photos, the Kodak just quit. Laurie had returned to riding at this point along with her daughter. She was unhappy with the lag between pressing the shutter button and the actual photo being taken. This made action shots of her daughter jumping the horse over a jump challenging. So, Laurie upgraded to her first DSLR, a Canon Rebel XTi.

Laurie has taken several classes at CLC.

She also took an online class from a photographer out of Lincoln Park, John Batdorff. She also tries to do a lot of reading and is currently reading “Learning To See Creatively” by Bryan Peterson. Additionally, she receives weekly emails from Digital Photography School. Laurie says “I also enjoy our camera club. Everyone is so generous with their tips and tricks.”

Laurie lives in Deerfield with her husband of 19 years, David, a computer consultant. Her children are growing fast. Ariel (17) leaves for college next fall (go U. of MN!) and Joshua (15) is a sophomore. They have 2 dogs; Oreo and Shai, and one hamster, Chewy (named after Chewbacca). They enjoy traveling and have been to Israel a numbers of times, Australia, England, France, Italy and Switzerland to name a few.

Laurie says, “I look forward to becoming more involved in the camera club and getting to know everyone.”

Here are just a few of the wonderful photographs in Laurie’s portfolio.

© Laurie Ferri