

CLIX



Roll 49, Exposure 5

March 2010

STATEN ISLAND CAMERA CLUB

President's Message by Tony McKay

At the end of the season our new president, Eric Mayr will be taking over. We are already hard at work making plans for the new season and beyond. We hope to keep the club as interesting as possible for our members.

The club will be purchasing two sets of professional lighting equipment to be used for club work shops and by club members who would like to borrow them for personal projects. In addition a bulb for the projector will be purchased shortly to ensure that a competition will never be ruined because a bulb burnt out.

We will be adding a third monthly meeting to our schedule in the 2010/2011 season. We are going to start out by doing this every other month to see if it is well attended. The added meeting will be used for hands on workshops.

In addition the Avant Garde category will be getting its own night and the scores will count towards the yearly standings.

We have plans for three exhibits to held over the summer. Thanks to Marilyn Kiss for securing the Spotlight Gallery at Wagner College in June and the CPG Gallery in August. We will also be exhibiting at Art by the Ferry 2010. So as you can see there are many exciting things on the horizon. If anyone has any other ideas you think would make our club better please don't hesitate to bring them to our attention.



Palm Fronds by Hilda Rubin

Happy Shooting!

New Club Officers for 2010/2011 Season

President-Eric Mayr	ericmayr@ericmayr.cnc.net
Vice President-Dave Schrager	davidrxesq@yahoo.com
2nd Vice President-Tony McKay	amckay@si.rr.com
Treasurer-Trish Riley	priley@si.rr.com
Secretary-Jeanne Killackey	mjkillackey@earthlink.net

Upcoming Meetings: 7:30PM

Making the leap from hobbyist to- freelance photographer-Feliano Nebiar	4/1
Competition-Judged by Roz Rosenblum	4/15
Presentation and Matting-Club Members	5/6
Competition-Photos of the Year-Judged by Phil Echo, Sara Signorelli, and Chuck Pine	5/20
Year End Dinner and Awards-TBA	6/3

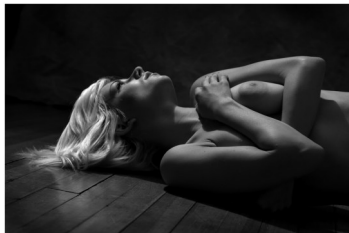


Hot August Night by Dennis Arculeo

Balancing Flash with Ambient light by The Strobist



Waiting for Papa by
Stanley Martyniak



Solitude by Anthony Penza

**“The camera is
an instrument
that teaches
people how to
see without a
camera.”
Dorothea Lange**



Lake Scene by Ed Higgins



More than maybe anything, the quality of light in a photo comes down to the lighting ratio. On one level, it creates the whole look of your photo. On another, your lighting ratio will likely be the key variable in determining whether your paper can reproduce the information in the shadows. It's all about the shadow detail - either you want it or you don't. And *you* want to make the call on what reproduces in the paper.

Balancing with ambient is the same process, whether you are lighting an interior portrait or fill flashing a headshot outside. Always think in terms of *balance* instead of fill. The concept is less limiting. And it will not predispose you to use the sun as your main light when the strobe might be the better choice in a given situation.

I am gonna make the assumption that not every one here owns a flash meter (I have one somewhere, but I no longer use it) and give an approach that will allow you to just eyeball your way to a good balance. Flash meters are great, but they are one more thing to carry around. And if you get used to lighting intuitively, you'll find you really do not need them.

Let's start with the example of balancing flash with ambient light in a room. In this case, we'll be using strobe as the main light, with ambient as fill.

Back in your Neanderthal days, you'd pop the flash on the camera (by now, the thought, "*on-camera flash: bad*" should have just run through your mind,) put the aperture on f/8 and set the shutter at the camera's highest synch speed.

Great depth of field. Horrid light.

We humanoids typically light our interiors to about 1/60th at f/4 at ASA 400. While this may be rapidly depleting our fossil fuels and sending our global climate spiraling out of control, it works out just peachy for photographers. It is a very flexible light level, and we'll use it to run through the idea of balancing strobe and ambient.

OK, so without strobe, you'd be shooting at 1/60th, f/4, ASA 400. And there are many times when you will happily bang away without strobe. Go to 1/125 - f/2.8 if you need the speed, or 1/30th - f/5.6 if you need depth of field. But this is also an easy position from which to create a nice, balanced ambient/strobe look. And we are all about that here.

So, we're going to balance to use your strobe as the main light source, with the ambi-

ent providing the fill. Assuming you have solved your florescent/daylight/tungsten color issues (which we will tackle after we learn balancing,) you now have two, color-consistent light sources: flash and ambient.

Let's say for the sake of argument that you are going to shoot some hotshot New York designer in his apartment filled with dead, stuffed animals, as in the above photo. You throw a shoe-mount flash onto a stand and bounce it up into the ceiling at a 45-degree angle to him. Why? Because you only have a couple of minutes before the guy becomes fatally bored with you. And you want something safe that will not give you too many things to worry about. (You'll be way past this soon.)

You park him on his couch just behind his genuine, stuffed-rhino-foot planter(!) and get ready to shoot him.

Bearing in mind your original ambient exposure was a 60th at f/4, you want to drop the ambient down, say, two stops. This will create your shadows - but with detail. Assuming your camera can synch at up to a 250th of a sec, you have several choices.



Hell of a Day by
Anthony Penza

Balancing Flash with Ambient Light-cont.

You can stay at a 60th and go to $f/8$, for depth, but your flash will have to work a little harder to put out the extra light to support that aperture.

You can keep the aperture at $f/4$ and go to a 250th of a sec., which might be a good choice if you are powering with AA's and/or want faster recycle times for better chance at grabbing moments.

You could split the difference and go to 125th at $f/5.6$. Whatever. The idea is to build an ambient-light-only exposure that would result in an *underexposure* of 2 stops. That will be your lighting ratio. You can choose another ratio (and you should experiment) but 2 stops is a good starting point.

So, now that you have a 2-stop-underexposed ambient photo, you simply dial your strobe up or down on manual until he looks good well lit. If this sounds a little seat-of-the-pants, it is and it isn't.

One the one hand, lighting is a little like horseshoes and hand grenades. Close enough

is close enough if it looks good. You will quickly start to learn to judge what your display (and histograms) are showing you. But the advantage to working this way is that it is fast and intuitive.

And this is not to say that you want to be lazy. Fast is important because you (a) frequently do not have a lot of time, and (b) you want to get to making well-lit photos of him before you have used up all of his good will waiting for you to get your light just right. Hey, he's got stuff to design, right? So lose the idea of the Minolta meter and tenths of f /stops and learn to quickly go with the flow.

You'll light more often and your photos will look much better.

Besides, as we'll talk about later, you'll quickly get the kinda-scary ability to set your flash's manual setting very close to where it needs to be on the first attempt. I find that I am rarely more than a stop off on my first guess now. It is a very quick, intuitive way of working that fits well with the variables you need to solve when shooting an assignment.

In our case, this lighting scheme can be completely set up in about three minutes with

a little practice. And that is including 30 seconds to pop few test frames to adjust the strobe's main output to nail the exposure down.

"If your out there shooting, things will happen for you. If you're not out there you'll only hear about it."
Jay Maisel

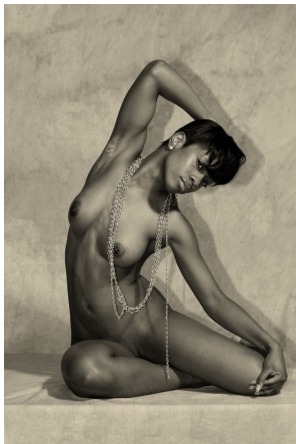


Figure Study by Mark Harris

Upcoming Events:

March 27 in Snug Harbor Egg-Stravaganza Noon-4 PM, east Meadow. Egg hunt
MS walk Clove Lake Park, 8 Am, meet at the park April 17 volunteer check in
Ms walk, south street, 8 Am, meet at south street seaport. April 18 volunteer Check in
March 24, bird walk William t Davis wild life refuge, Travis Ave. 10 Am. Meet at Travis Ave. Ed Johnson Leading
May 1,2 Annual Plant Sale / Orchard Show/ Tree Giveaway at Snug Harbor



Adoration Chapel by Steve Wakschal

Digital Black and White Results

# of		Total		
Entries	Member	Score	Award	Honorable Mention
12	Eva Callahan	91		Leaf Abstract
12	Hilda Rubin	91		Depth In Infrared
12	Stephen Wakschal	88		Snowy Walk
12	Anthony Penza	87	Solitude	Last Tree Standing
12	Dennis Arculeo	81		
12	Stanley Martyniak	80		Waiting For Papa
11	Sue Iverson	79		Death Valley
12	Carol Mayr	74		Viewing Bridge At Sun- set
12	Mike Casso	72		
10	Larry Featherstone	64		
8	Mark Harris	57	Figure Study	Clerk
6	David Schrager	36		
4	Greg Conroy	28		
5	Andrew Wakshal	28		
3	Mary Fulks	21		
4	Dennis Smith	26		
3	Jeanne Killackey	18		
2	Tony McKay	16		
2	Liz DeJesus	11		
1	Howie Fischer	8		
1	Margie Fernandez	6		
1	Steven Wakeman	6		

Color Digital Results for 3/18/2010

COLOR				
# of		Total		
Entries	Member	Score	Award	Honorable Mention
12	Anthony Penza	100		Hell of A Day
12	Hilda Rubin	90	Palm Frond	
12	Paul Rubin	89	Parrot's Profile	Yellow Water Lily
12	Eva Callahan	85		Winter Fun
12	Dennis Arculeo	81		Hot August Night
12	Mike Casso	78		Posing
12	Larry Featherstone	78		
12	Carolyn Flynn	77		
12	Stephen Wakschal	77		Adoration Chapel
11	Dennis Smith	75		
11	Sue Iverson	74		
12	Carol Mayr	74		
12	Stanley Martyniak	72		
10	Denise Canlon	71		
10	Marge Fernandez	68		Tuscan House
10	Mark Harris	66		
10	Andrew Wakschal	65		
9	Howie Fischer	61		
7	Ed Higgins	48		Lake Scene
8	Dave Schrage	48		
7	Mary Fulks	42		
5	Jeanne Killackey	35		
5	Dieter Bieler	33		
4	Greg Conroy	26		
4	Carl Quattrocchi	26		
4	Sal Romano	24		
2	Doreen Galante	11		
2	Marilyn Kiss	11		
1	Steve Wakeman	6		

Print Report for 3/18/2010

BLACK & WHITE

# of		Total		
Entries	Member	Score	Award	Honorable Mention
12	Anthony Penza	101	Clove Lake	Ripples
12	Eva Callahan	89		Predator
				A Pair of Peeps
12	Eric Mayr	80		Scholar Garden In Winter
12	Carolyn Flynn	79		
12	Carol Mayr	78		Orchid
12	Stephan Wakschal	77		Boardwalk Reflection
8	Larry Featherstone	57		
8	Bruce Block	52		
7	Dieter Bieler	50	Paul	
7	Andrew Wakschal	43		
5	Paul Robinson	40	Spot	Back
6	Mike Casso	39		
6	Trish Riley	38		
6	Liz DeJesus	33		
3	Dennis Smith	24		
4	Jeanne Killackey	23		
3	Miguel Angel	17		
3	Stanley Martyniak	17		
2	Dennis Arculeo	14		

Color Print Report 3/18/2010

COLOR				
# of		Total		
Entries	Member	Score	Award	Honorable Mention
12	Anthony Penza	101	Red Rock Canyon Zabriski Point	
12	Eva Callahan	86		Bad Hair Day
12	Dennis Smith	84		
12	Larry Featherstone	82		Autumn Leaves
12	Carol Mayr	78		Lotus Pod Double
10	Barbara Feist	77		I Love New York
12	Eric Mayr	77		
12	Stephen Wakschal	77		
12	Bruce Block	76		
12	Carolyn Flynn	73		
7	Dieter Bieler	58		Amaryllis Lady Slipper with Bud
8	Paul Robinson	54		
8	Andrew Wakschal	51		
6	Jeanne Killackey	40		
6	Mike Casso	39		
5	Stanley Martyniak	39		

Staten Island Camera Club-Staten Island's friendly camera club!

STATEN ISLAND CAMERA CLUB



Email us at-
sicamerclub@yahoo.com
CIIX Editor: Tony McKay



The Staten Island Camera Club has been in existence since 1954. We meet the first and third Thursday's of the month, at 7:30pm, from September through May. Our meetings are held at the Staten Island Museum, 75 Stuyvesant Place, Staten Island, NY 10301.



We're on the Web!

www.sicamerclub.com

Useful information

Club Officers:

President-Tony McKay
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Committee Heads:

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Websites of interest:

www.popphoto.com
www.nyip.com
www.strobist.com
www.exposure.com
www.life.com
www.photography-now.net
www.bhphoto.com
www.adorama.com
www.photojojo.com

