



THE VIEWFINDER

FIRST QUARTER 2010

**A PUBLICATION OF THE AMARILLO AREA PHOTOGRAPHY
CLUB**

Well. It's the start of a new year, and I hope that we can get a newsletter up and running each quarter. I can use some ideas, articles and images. I would like to include all member images that earned 15 points, so if those can be submitted to me that would be helpful. I will try to include articles regarding some of our members' recent trips and some of the images they captured. Also, I need any ideas, that can make this publication more interesting. I will incorporate articles from other publications, that may be of interest to our members, especially "How To" ideas.

This issue will feature some member pictures that I have. They may not have earned 15 points, but, they will fit.



Butterfly by John Willis

How To Photograph Lightning

[POPPHOTO.COM](#)
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[HOW TO](#)

Follow these steps and you won't miss that one-in-a-million shot.

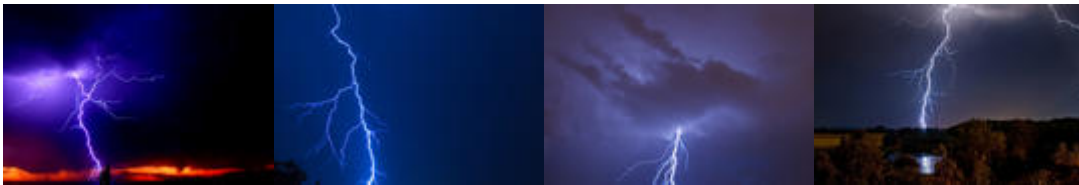
By Kathleen Davis Posted September 30, 2009



JASON HARRIS

Photo courtesy of Jason Harris.

GALLERY PREVIEW



It's surprising how easy it is to photograph lightning—it's mostly a matter of setting up your tripod and waiting. When a storm hits, watch for a few minutes to better anticipate the lightning, and keep your distance to avoid being struck or soaked. Here are three ways to make sure you don't miss a one-in-a-million shot.

1. Choose Your Storm

The most dramatic? Flash lightning bolts that go cloud-to-ground and are less than 15 miles away. Sheet lightning, where the lightning illuminates clouds from behind, is very photogenic, but it's much less predictable—and more dangerous. Set your tripod far enough away from the storm that wind and rain don't affect your image.

2. Compose Your Shot In Advance

Frame your image with a low horizon—the action in the sky is your main subject. But be sure to keep an interesting shape (e.g., a building or tree) in the foreground to give perspective and context. Set your focus manually to infinity, so that your camera's AF doesn't go hunting in the dark.

3. Shoot In Manual Mode

Set a wide aperture (unless you want to capture details in the near foreground) and a low ISO. If you're shooting at night, set your shutter to Bulb—which keeps it open until you release it—and wait for lightning to strike. You may be able to simply leave the shutter open while you wait, but when there's a lot of light pollution, your frame may overexpose in just 30 seconds.

In daytime storms, underexpose 1 or 2 stops from the camera's meter reading to help the bolts stand out against the background. Set your shutter for 1/15 or 1/30 sec—long enough to catch the strike but short enough to maintain contrast.

Once you see the first strike, just start snapping.



Fall Scene by John Willis

Cynthia has announced some changes to our normal scheduling. The first Monday meetings will not have judging. Instead, we are asked to bring two images, prints, slides or digital. The can be shown and evaluated. An open discussion should help us to improve our skills.

In February, our club will be participating in First Friday Art Walk. Prints should be no smaller than 11x14 and placed in a white matte, surrounded by a black frame no larger than 16 x 20.

Black metal frames of different sizes can be obtained at Hobby Lobby at a reasonable cost. Often these frames are on sale for ½ price. The frames can be configured to different sizes, (you purchase them in packets of two sides) and with a screw driver can be assembled and reassembled to accommodate a multitude of print configurations. Having all white mattes and black frames will contribute to the professionalism and uniformity to our exhibitions. I am still working with Judy to get us a dedicated display wall.

Cynthia is wanting volunteers to be at the display from 5 PM until 9PM. We also need members to donate wine, finger foods or desserts and plastic glasses and napkins and plates.



Collared Lizard by Sherry Adkins



Harvest by Terry Brandt

How To Photograph Moving Vehicles

POPPHOTO.COM

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[HOW TO](#)

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A step-by-step guide to capturing that perfect motion shot.

By Peter Kolonia Posted December 2, 2009



DONALD MIRALLE

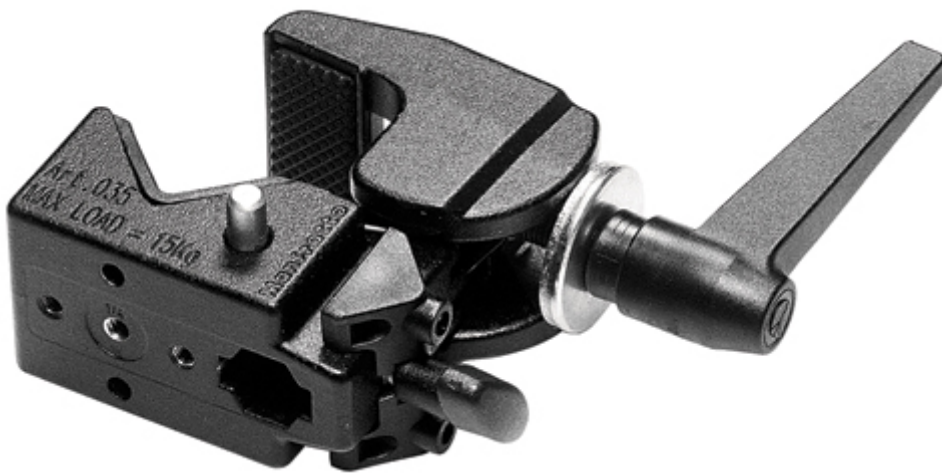
To find the right amount of motion blur, Miralle played with exposures. He started at 1/60 sec, and worked his way down to 1/10 sec before settling on 1/15 sec at f/13 (ISO 50). He also bracketed each frame by 0.67 EV. A neat trick: He chose a bike with a shiny gas tank to bounce fill light up onto the rider's face.

When the German magazine *Stern* approached Donald Miralle (www.donaldmiralle.com) to shoot a new line of Harley-Davidson motorcycles, the Carlsbad, CA-based commercial and editorial photographer was thrilled. Then it hit him: "I'd had very little experience shooting moving vehicles!"

It helped, though, that Miralle had a particular image in mind—the one shown here. "My aim was to find an angle on this subject that no one had yet documented," he says. "While I may not have entirely succeeded, I feel I did place my own perspective and spin on it."

Capturing that image required some very specialized gear. Miralle attached his camera to the Harley using a redundantly secured set of clamps and brackets from Manfrotto. Riding just ahead, in the back of a fiatbed pickup, he tripped the shutter using a pair of PocketWizard Plus II Transceivers (\$170, street).

If you try this, start slow. Even motorcycle speeds of 5–10 mph can produce thrilling motion blur. And they're safer.



Two Manfrotto Magic Arms (\$110, street) and three Super Clamps (\$27, street, shown here) held his Canon EOS-1Ds and 15mm fisheye lens on the bike.

Step 1 Get The Right Gear: A full-frame camera (Miralle used a Canon EOS-1Ds Mark II) captures a wider view than APS-C-sized sensors. To get full views of both the bike and the background, Miralle chose a 15mm f/2.8 Canon EF fisheye lens.

Step 2 Scout Locations: Shady sites will allow the slower shutter speeds you need to record motion blur. "Here, I liked the way the trees and blips of sky created a visual texture," says Miralle. "A plain blue sky wouldn't have conveyed speed or motion." For sharpness, seek out smooth roads.

Step 3 Secure And Stabilize The Camera: Miralle attached two Manfrotto Super Clamps to the bike's front fender rail. Then he used two Manfrotto Magic Arms extended from the Super Clamps, attaching one to the base of the camera and the other, with another Super Clamp, to a metal stud in the hot-shoe. Finally, he secured everything possible using safety cables that he'd attached to the bike.

Step 4 Play With Shutter Speeds: You need a long shutter speed for beautiful motion blur. But set it too long and you risk a blurry biker. Best: 1/10 to 1/30 sec.

Final Step Shoot Like Crazy: The cool part about this assignment? Miralle only needed one good shot. The uncool part? It took hundreds of pictures and two days to get it.

So, Santa didn't bring you that large format printer, you asked for. Well, now is the time to use that Home Improvement loan to update your home with quality prints.

Printer Test: Epson Stylus Pro 3880

This new 17-inch model prints more colors and is built to last.

By Philip Ryan Posted December 17, 2009



EPSON STYLUS PRO 3880

- 2880x1440 dpi
- 17-inch wide
- \$1295, street
- \$1,495 with ColorBurst RIP Software

What's Hot

- New Vivid Magenta inks

What's Not

- It's big, heavy, and expensive

Who It's For

- Photographers who print a lot
- Anyone considering selling prints

Serious home printing demands a serious printer.

With its new Stylus Pro 3880, a long-awaited follow-up to the well-received Stylus Pro 3800, Epson refines some of the innovations it introduced in that model, while adding some features that trickled down from its more expensive large-format printers over the past year.

The main boost: Epson's reformulated magenta inks. It still uses Epson's UltraChrome K3 pigment-based ink set, but it has replaced its old Magenta and Light Magenta cartridges with Vivid Magenta and Vivid

Light Magenta. These join Cyan, Light Cyan, Yellow, Light Black, Light Light Black, Photo Black, and Matte Black. That's a total of nine inks, though the printer uses only eight at any given time.

Through the printer's menu you tell it to switch between Photo and Matte Black depending on the paper you're using. That's one benefit of the 3880 over Epson's Stylus Photo R2880 (\$800, street), which makes you physically switch the Photo and Matte Black cartridges.

Epson says that the Vivid Magentas should provide more intense blues and violets, and we did see a wider range of those colors in the test prints we made. These colors have long been difficult for inkjet printers to reproduce and are usually one of the biggest color shifts you'll see when trying to print an image of flowers—if the African violets in your prints don't look purple, you might want to try the 3880.

Another trickle-down technology is the ink-repellent coating on the MicroPiezo AMC print head. This helps to keep ink away when the head's not in use, so there's less chance of it drying up and causing clogs.

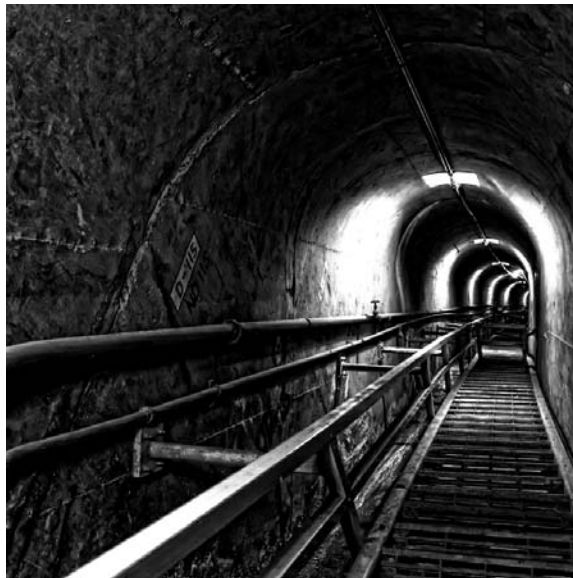
It's generally a good idea to turn your printer off when it's not in use so it will park the print head and let it cool down, again, to avoid drying. Ink can be expensive. You don't want to waste any by running cleaning cycles that could've been avoided.

When it introduced the 3800, Epson debuted a new set of screening and color-lookup table algorithms created in conjunction with the Munsell Color Science Laboratory at the Rochester Institute of Technology. Now called AccuPhoto HD2 technology, it's responsible for how the printer maps the colors in a photo to the colors it is able to create and how it lays them down on the paper.

The main benefit? Smoother gradations in areas that transition subtly from one color to another, or from light to dark — often in the out-of-focus areas of photos, such as the backgrounds of portraits or macro shots. You may have encountered banding problems in such areas before, where some printers create too big a step in brightness. Not so with the 3880.

Photographers who work in black-and-white will appreciate the Advanced Black and White mode, which makes converting to a neutral or lightly toned monochrome really easy. Annoyingly, years after its introduction, this part of Epson's driver still doesn't show an actual preview of your image.

Instead, it always shows the same portrait of a woman to preview the relative effects of your settings.



Dam Tunnel by Chris Snazyk

	November Judging Results					
3	ARC OF LIGHT Q	GARY SCHROEDER	4	3	3	1
4	CLOUDS AND TREES	NORMAN STUPPI	4	4	4	1
5	SUN SHAFT Q	KAREN SCHROEDER	4	5	4	1
6	LAS VEGAS STRIP	BETTYE STICKLEY	4	3	3	1
7	SATURDAY NIGHT ON 6TH STREET Q	CLYDE STICKLEY	3	4	4	1
8	ST LOUIS Q	GARY SCHROEDER	4	5	5	1
9	CHINA TOWN JEWELRY STORE Q	BETTYE STICKLEY	3	4	4	1
10	BOBBY IN BARN Q	TERRY BRANDT	5	4	5	1
11	GATE SHADOWS Q	KAREN SCHROEDER	3	4	4	1
12	UPSIDE DOWN	STEVE PARDY	3	3	3	9
13	JERRY BY WINDOW LIGHT	CLYDE STICKLEY	5	5	5	1
14	DESERT SUNSET	NOERMAN STUPPI	5	5	5	1
15	HALF MOON	STEVE PARDY	5	4	4	1
16	LEAVING Q	TERRY BRANDT	5	4	4	1
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	Title	name				
1	HIGHWAY SKY Q	HOPE AMER	4	4	4	12
2	EVENING JET TRAIL Q	CLYDE STICKLEY	4	4	4	12
3	TWILIGHT Q	AGNES SNAZYK	5	5	4	14
4	MISSISSIPPI CIVIL WAR HOMESTEAD Q	DICK JETTON	3	4	3	10
5	CLOUDS Q	CHRIS SNAZYK	4	5	4	13
6	CAPROCK CANYON MORNING Q	CHARLES HENRY	4	4	4	12
7	MORNING AT GOOSE ISLAND Q	JOHN WILLIS	5	5	5	15
8	BURNING SHIP	TATE ATKINSON	4	5	4	13
9	FIRE Q	GREG HINDERS	4	4	4	12
10	SPACE INVADERS	ED COMMOM S	5	5	5	15
11	HOT AIR	DIANE HINDERS	4	5	4	13
12	WEED AT SUNDOWN Q	CLYDE STICKLEY	4	4	4	12
13	COLOR ON THE NATCHEZ TRACE Q	DICK JETTON	4	4	4	12
14	BALLOON Q	TERRY BRANDT	5	4	5	14
15	GOLDEN TRAIN Q	TATE ATKINSON	3	4	4	11
16	FISHING Q	AGNES SNAZYK	5	5	4	14
17	GALVESTON SUNSET Q	BETTYE STICKLEY	4	3	5	12

18	OUT OF AIR	DIANE HINDERS	3	4	4	11
19	EVENING AT OXBOW BEND Q	JOHN WILLIS	5	5	5	15
20	LIVESTOCK TRANSPORT	CHARLES HENRY	4	5	4	13
21	COOL CAT	GREG HINDERS	4	5	4	13
22	GRAIN ELEVATOR Q	TERRY BRANDT	5	4	5	14
23	PACIFIC SUNSET Q	BETTYE STICKLE Y	4	4	4	12
24	WELCOME TO THE MACHINE	CHRIS SNAZYK	5	5	5	15
25						

Well ,that's news for this quarter. Hope to have more next time