



Sioux Scope

A Newsletter for the Sioux City Camera Club

January 2007

January Program

Chad Goosemann will show a photo essay of images of the conversion of the old El Fastero Building into The Heinemann Law Building on downtown Historic 4th Street.

Bill Hittle will demo his program for creating Panoramic Images. He says this program is very easy and user friendly.

Why are Digital Images Being Called "Slides"?

NOTE: This article was reprinted with permission from the December N4C Bulletin.

A question was raised about the new N4C Digital Pictorial Slide Contest. Why are pictorial digital images being called "slides"? Aren't "slides" pieces of film enclosed in plastic or cardboard mounts? The contest chair, **Ken Johnson**, was asked for a clarification.

It is correct that they are not "slides" in the strictest sense of the word. However, that word was adopted by the N4C Digital Advisory Committee to distinguish the category from prints and to indicate that they are projected - similar in that way to slides. I don't know the origin of the word "slide." I suppose in early projectors the mounted film transparency would 'slide' across the screen as the next image was moved into position and thus they were called "slides." That also distinguished them from "film strip" projectors. Remember those in school with the audio on 78 speed records?

"Image," used alone, is not a specific format. A "digital image" could be represented as a print, it could be viewed on a computer display, or projected with a digital projector. PSA, the last time I checked, uses "electronic imaging" to describe what we are doing.

We should use terminology that which is commonly used in the industry. "Digital," rather than "electronic," seems appropriate to me as it is consistent with digital cameras, and digital projectors.

January Assignments

Jan. 11	Kevin Smith (Snacks)
Jan. 25	Bob Gillespie (Snacks)
	Steve Paulson (Slides)
	John Andeson (Prints)

Join Us for Dinner at Strykers in
the Quality Inn (1401 Zenith Drive)
@ 6 p.m. for January meetings.

Unless "digital" has something to do with your fingers (or toes), sometimes called digits, we relate digital to computers. When we began the contest in the Central Iowa Camera Club it was called "digital projected." I think Dwight Tomes on the Committee began using the word "slide" because in the Des Moines Camera Club, they have a club "slide" contest that alternates months with "print" contests. On slide nights, there are both 2x2 and digital categories.

I did some searching for terminology in software and publications. I found "digital slide" produced 147,000 web references using Google to search. ProShow Gold software, commonly used for photo essays, has the following product description in their literature: "slide show and presentation software.

"The Windows XP operating system has a viewing option to see a folder of images to "view a slide show." Microsoft PowerPoint software uses the terminology "slide show". Adobe Acrobat says to "use the Full Screen button to view documents as a slideshow".

Many photographer's web sites offer galleries that can be viewed as slide shows. My Nikon digital camera has a playback option "slide show" to view images on the memory card using the camera's built in LCD display. Right or wrong, my conclusion is that "slide" has become the term used most universally within the industry. As long as we use it with the adjective "digital" I think the meaning is clear.

Another interesting question: Is there a distinction between photograph, picture and image? Maybe someone else will help with that one.

Ken Johnson, N4C Digital Slide Contest Chair



January 2007

SCCC Winners December 2006

Large Prints Color

1st	Grand Canyon Storm	Chuck Peterson
2nd	Fireworks Swirl	Ron Nicolls
3rd	Mesa Verde	Vernice Kingsbury
4th	Autumn Leaves	Jack Bristow
H.M.	Christmas Cactus	Jerry Pospeshil
H.M.	I Need A New Coat for Christmas	Jack Bristow
H.M.	City Square at Sunset	James Hollander
H.M.	Watching	Chuck Peterson

Large Prints B & W

1st	Tetons & Snake River Bend	Steve Paulson
2nd	Honey, B & W	Chuck Peterson
3rd	Hi Mon	Francis Kingsbury
4th	Dry Dock	Vernice Kingsbury
H.M.	Grand Staircase in Infratred	Steve Paulson

Small Prints Color

1st	Chicken of the Night	Connie Wahlstrom
2nd	Sunset Bridge	Jerry Weiershauser
3rd	Cushing Fire Dept.	Kevin Smith
4th	Eagle Side View	Bill Hittle
H.M.	Waiting Out the Storm	Paula Warp

Small Prints B & W

1st	Rough Neck Falls	Connie Wahlstrom
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2 x 2 Slides

1st	Fishin'	Bob Gillespie
2nd	Bacillica	Steve Paulson
3rd	Trumpy Tulips	Steve Paulson

Entry Dates for January

- I will need your January slide submissions by Saturday, January 13th by Midnight. Both sizes of slides are judged this month.

Steve Paulson

- The January Prints should be on Steve's porch also by Saturday, Jan. 13th by Midnight.

John Anderson

N4C Contest Winners-SCCC

Nature Slides--November 2006

H.M.	Framed	Ron Nicolls
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Color Prints Large--November 2006

1st	Watching	Chuck Peterson
H.M.	Awesome Harley Nights	Larry Crabb

Contemporary Slides--November 2006

2nd	Purple and Silver	Tom Atkinson
3rd	Stuhr Museum	Chuck Peterson

Contemporary Prints--November 2006

H.M.	Where's the T.V.	Jerry Weirerhauser
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Stereo Slides--November 2006

H.M.	The Southwest	Francis Kingsbury
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Photojournalism Prints--November 2006

1st	Hawkeyes Win	Bob Rasmus
H.M.	Awesome Harley Nights	Larry Crabb

Photojournalism Slides--November 2006

H.M.	Hose Her Down	Ron Nicolls
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Photo Travel Prints--November 2006

1st	Yellow Mounds	Robert Gillespie
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2 1/4 Slides--October 2006

2nd	Spring Cardinal	Larry Crabb
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***Update of winners will be forwarded as the results become available.**



January 2007

From Ron Nicolls

The City of South Sioux City is having a "Winter Wonderland Photo Contest", and the grand prize is a "40 in Big Screen HDTV"

For information go to www.southsiouxcity.org
<<http://www.southsiouxcity.org>>

Maybe we will get some snow and have some entries.

Also, according to Ron website says that the Sioux City Camera Club is judging the contest.

Sharpness

by Lincoln Camera Club President **Clark Springman**

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 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.

(Continued on page 4)



January 2007

Sharpness

(Continued from page 3)

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 lock-focus 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