

OLYMPIC PEAKS PHOTO NEWS

Olympic Peaks Camera Club, PO Box 1452, Sequim, WA 98382

Jan – Feb 2011 MESSAGE FROM THE PRESIDENT

Help! Organizations flourish in direct proportion to the imagination and energy given to it by all its participants. Our camera club benefits every one of us. But it is incumbent upon every member to contribute to its operation.

A large number of our members already volunteer to perform essential club functions. But we need more participation, especially by those who have not yet stepped up to the plate. I ask each of you to consider asking “*What you can do for your*” club.

At the moment we need someone to volunteer to be the Digital Projection Coordinator. Tim O’Neill has been doing this unselfishly for the past four years. He will train whoever accepts this responsibility, and he will continue to serve as the on-going substitute. Please contact Tim or me to declare your intention to take on the Digital Projection Coordinator role.

Web Site. If you haven’t recently checked out the club’s web site (“olympicpeaks.org”), I urge you to do so. It has been updated significantly and will be maintained frequently to become the club’s bulletin board for coming events, a repository of helpful information for members and outsiders, as well as an archive of club history. We will display each month’s competition Top Picks. One can find there most newsletters, published since 2004, in their entirety. And a special Gallery will allow members to showcase their own work. When you are ready for this, let me know.

Also I ask that you notify me whenever you find anything that needs correcting on our web site. Remember that the world-wide-web is a global resource and our club’s web site can be viewed all over the world. So let’s show our true photographic colors, displaying the professionalism of all of us.

Suggestions. Door-to-door solicitors are usually unwelcome. But I’m soliciting, member-to-member, for your recommendations for presenters and workshops, and

suggestions for field trip locations. Likewise, if you can make a group presentation or conduct a workshop, your offer will be graciously accepted.

Thank You! As your new president I thank you all in advance for the assistance you are giving me and will provide in this Year of the Rabbit, 2011. (BTW—I was born in the Chinese Year of the Rabbit.)

Ed Marx, OPCC president

Special Subjects for Competition

March 10th - Motion

April 14th – Black and White

May 12th - Table Tops

June 9th - Opposites

July 14th - Shadows

August 11th - Glass

September 8th - Water

October 13th - Color

November 10th - Buildings
(architecture, windows, doors)

Article

Flare Is Not A Dirty Word

by Bill Black, APSA, EPSA

Granted that flare can often unexpectedly spoil an otherwise carefully planned shot. But, handled with relative confidence and an open mind, flare serves to enhance many a photograph.

While lens makers try to minimize flare with interior baffles, flat black paint on the barrels, multi-coating and lens hoods, many creative photographers wander the world deliberately using “ghosts” and other manifestations of stray light to enhance their photographic creations. These picture-creators think of flare not as a defect, but as creative tool and even a virtue.

A virtue, you might ask? Well, surely you've seen shots of lithe long-legged models emerging from the sea with the late afternoon sun at their backs and the light spilling forward and suffusing the entire photograph with a romantic mood. Is that the way it appeared in reality? Probably not, although it may indeed have been the way the photographer felt it. It could have been a lucky accident with the lens, and possibly even the camera body, causing the flare. Or it could have been that the photographer actually wanted flare and thus employed one of several techniques to create it.

To understand flare and use it creatively, however, we should understand what it is and what it looks like. Basically, there are three flare categories that affect photography: subject flare, lens and camera flare, and induced flare. Subject flare happens in the real world, which means that there's not much you can do about it except take its picture. Some examples are: the sun's rays streaming down through a cloud, or the bright ring that surrounds a street lamp on a foggy evening. Subject flare usually looks quite beautiful, but it's not something the photographer creates.

In the “old days” you might get some color slides or prints back from the processor and find, to your horror, that your model, who was standing on the beach with the sun going down behind her, is obscured by bright blotches of light. (Nowadays you know immediately by looking at your camera’s LCD screen or subsequently on your computer monitor.) Either way you've just been had by lens flare, and possibly by some from the camera body's internals as well. All sorts of disasters can occur in the space between the front lens element and the film plane: floating hexagons called ghosts; a multi-pointed star instead of a nice, round sun; the loss of recognizable edges on the subject.

If the lens, and only the lens, is to blame, you could have predicted the effects of flare by stopping down the shooting aperture and looking carefully at the viewfinder screen. Often, however, the camera body accentuates, rearranges or even creates its own flare effects, so there's no way you can foresee the final result with 100 percent accuracy. This is why this kind of flare technically is considered a defect. Also for this reason, we can sympathize with the lens makers in their emphasis on multi-coating, because the name of the game is control.

This brings us to our final category, induced flare, which, unlike the first two, is created by the photographer and remains within his/her control. It usually involves fogging, blurring, greasing and otherwise altering the front of the lens to create the kind of flare effect you desire. The means are relatively simple and inexpensive

such as breathing on the lens. This is the simplest and cheapest. But you can sacrifice a skylight or UV filter by scratching it, coating it with petroleum jelly, or just letting the dust accumulate. However, there are also inexpensive special filters that can provide a variety of interesting effects.

The results are varied: you can mimic the kinds of flare the lens itself could produce, or create as-yet unseen permutations - and, by using a stopped down to working aperture, what you see is what you get. Best advice - do all your dirty work on filters since lenses are far too expensive to toy with.

The essential point is that flare isn't the dirty five-letter word it's reputed to be. There are times when it looks fantastic, just as there are times when it's totally inappropriate.

Use lens flare with a little thought and preparation and luck to produce a dramatic picture. But don't depend on what you see in the viewfinder because some flare can be created in the camera body. For a starting point I suggest an aperture of f8. Full frame metering can be used for an initial shot followed by spot metering at several portions of the scene. The results will be quite varied ranging from significant under and over exposure to radial scattering of flare that causes diffraction and ghosts.

I have assembled some examples of flare below, but I will leave it to you to try to exhaust the myriad of possibilities.

Subject, Lens and Camera Flare



1. Just catching the sun at the edge of the tree produced both star burst and diagonal ghosts.



2. Shooting directly toward the sun behind dramatic clouds produced backlighted crepuscular rays also referred as "God rays."



3. A walk in the woods, usually in the early morning, can produce God rays due to such things as dust, moisture, and pollen.



4. An early morning trip to Ruby Beach resulted in a striking image due to ocean spray and mist.



5. A gathering of water stars can easily be captured when ripples are present.

Filter Flare



6. With patience and care a simple star burst can be captured without secondary filters.



7. Employing a crystal cross star filter changes the dramatics of the image.



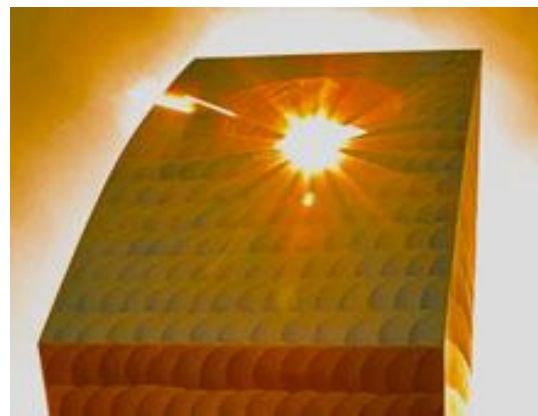
8. Using a color cross star filter with the sculpture at the Sequim water reclamation area adds a focal point and interest.



9. A cross star filter enabled a double flare to be dramatically captured at the Carrie Blake pond.



10. Focusing at the very edge of the sculpture and using a rayburst halo filter helps fill frame with colored accent.



11. Finally, using halo software and color modification "Flare Blast" was created.

Competition Results

January 2011

Projected Images – Group A General

- | | |
|---------------------|-----------------------|
| 1. Tim Snyder | Sunset Heron |
| 1. Keith Ornduff | Church on the Prairie |
| 2. Keith Ornduff | Old Red Heap |
| 2. Valerie Henschel | Bell Hill Elks Club |
| 2. Tim O'Neill | Mount Baker Moonrise |
| 3. Keith Ornduff | Fall Aspens |

Projected Images – Group A Special Snow

- | | |
|---------------------|-------------------|
| 1. Tim O'Neill | Icicles |
| 2. Valerie Henschel | Sharing |
| 2. Ken Timm | Touching |
| 2. Steve Bailey | Snow Stars |
| 2. Valerie Henschel | Snow Nose |
| 2. Steve Bailey | Snowfall and Deer |
| 3. Tim Snyder | Moon Over Baker |
| 3. Bob Haspel | Low Tide |

Projected Images - Group B General

No entries

Projected Images - Group B Special (Snow)

- | | |
|----------------|-------------------|
| 1. Ed Marx | Blue and White |
| 2. Sandra Wolf | Wyoming Sunset |
| 3. Ed Marx | Glacier Sentinels |

Prints – Group A General

- | | |
|-------------------|--------------------|
| 1. Larry Barnes | History Preserved |
| 2. Duane Babinski | Manicure Time |
| 2. Bob Haspel | LaPush Surf |
| 3. Roy Kropp | Cabin in the Woods |

Prints – Group A Special (Snow)

- | | |
|--------------------|---------------------|
| 1. Bob Schlechter | Autumn Meets Winter |
| 2. Barbara Lippert | Hurricane Ridge |
| 2. Bill Kuss | Snow Shadows |
| 3. Bill Kuss | Natural Wonder |

Prints – Group B General

- | | |
|-----------------|-------------------------|
| 1. Rich Sherman | McDonald Creek, Glacier |
| 2. Rich Sherman | In the Badlands |
| 3. Mary Crooks | Reflections |

Prints – Group B Special (Snow)

- | | |
|---------------------|-------------|
| 1. Sandy Schlechter | Frosty Sip |
| 2. Sandy Schlechter | Max |
| 3. Mary Crooks | Fir Snow |
| 3. Mary Crooks | Autumn Snow |



© Turkish Towel seaweed by Ken Timm



© Reflections by Mary Crooks



© Battery, March St., Boston by Roy Kropp



© La Push Surf by Bob Haspel



© Frosty Sip by Sandra Schlechter



© Manicure Time by Duane Babinski



© McDonald Creek, Glacier NP by Rich Sherman



© Autumn Meets Winter by Bob Schlechter



© History Preserved by Larry Barnes



© Foot Prints in Fresh Snow by Dick Hazelton



© Sharing by Valerie Henschel



© Dark Skies by Jeanne Phelps



© Blue and White by Ed Marx



© Mount Baker Moonrise by Tim O'Neill



© Heading North by Bob Gray



© Sunset Heron by Tim Snyder



© Little Church on the Prairie by Keith Ornduff



© Broken Down by Bill Black



© Wyoming Sunset by Sandra Wolf



© 2009 Snow by Jim Martin

February 2011

Projected Images – Group A General

- | | |
|------------------|--------------------------|
| 1. Keith Ornduff | Hotel Meade |
| 2. Bob Reavis | Glacier NP Waterfall |
| 3. Keith Ornduff | Rusting Away |
| 3. Bob Reavis | Bull & Harem |
| 3. Tim Snyder | Lake Havasu Sunset |
| 3. Ken Timm | Heading Upstream |
| 3. Jean Phelps | Is It Coming Yet? |
| 3. Bob Reavis | Rust-Colored Hot Springs |

Projected Images – Group A Special (Body Parts)

- | | |
|-------------------|------------------------|
| 1. Witta Priester | Slinky Man |
| 1. Ted Gagne | Cat Nap |
| 1. Steve Bailey | Tanya |
| 1. Bob Reavis | Chelsea #3 |
| 1. Bob Gray | Strength |
| 2. Ken Timm | Mandrill |
| 2. Dick Hazelton | Just a Pat on the Back |
| 2. Steve Bailey | Otway Smith |
| 2. Dick Hazelton | Bob |
| 3. Witta Priester | The Mannequin |
| 3. Tim O'Neill | Dreamy |
| 3. Tim O'Neill | Star Burst |
| 3. Jim Martin | Active Kids |

Projected Images - Group B General

No entries.

Projected Images - Group B Special (Body Parts)

- | | |
|-----------------|--------------------------------|
| 1. Steve Rankin | I Really Hate to Say This, But |
| 2. Steve Rankin | Miss Aileen |

Prints – Group A General

- | | |
|---------------------|----------------------|
| 1. Duane Babinski | Old Chevys Never Die |
| 2. Larry Barnes | Falls |
| 2. Larry Barnes | Co-Op Elevator |
| 2. Valerie Henschel | Come, Salmon, Come |
| 3. Duane Babinski | Gettysburg Farm |
| 3. Valerie Henschel | Alert |

Prints – Group A Special (Body Parts)

- | | |
|-------------------|---------|
| 1. Bob Schlechter | Gorilla |
| 2. Bill Kuss | Buddies |
| 2. Bill Kuss | Ray |
| 3. Bill Kuss | Fat Cat |

Prints – Group B General

- | | |
|-----------------|----------------------------|
| 1. Rich Sherman | Mesa Arch, Afternoon Light |
| 2. Mary Crooks | Gull |
| 3. Mary Crooks | The Road Behind |

Prints – Group B Special (Body Parts)

- | | |
|-----------------|-----------------------|
| 1. Rich Sherman | Desert Big Horn Sheep |
| 1. Rich Sherman | George in Profile |
| 1. Rich Sherman | Blowing a Kiss |



© Starburst by Tim O'Neill



© Meade Hotel by Keith Ornduff



© Lake Quinault by Tim Snyder



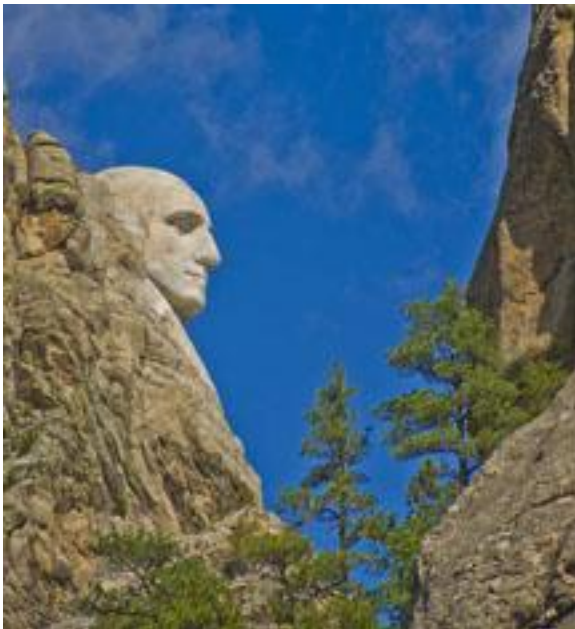
© Cat Nap by Ted Gagne



© Tanya by Steve Bailey



© Heading Upstream by Ken Timm



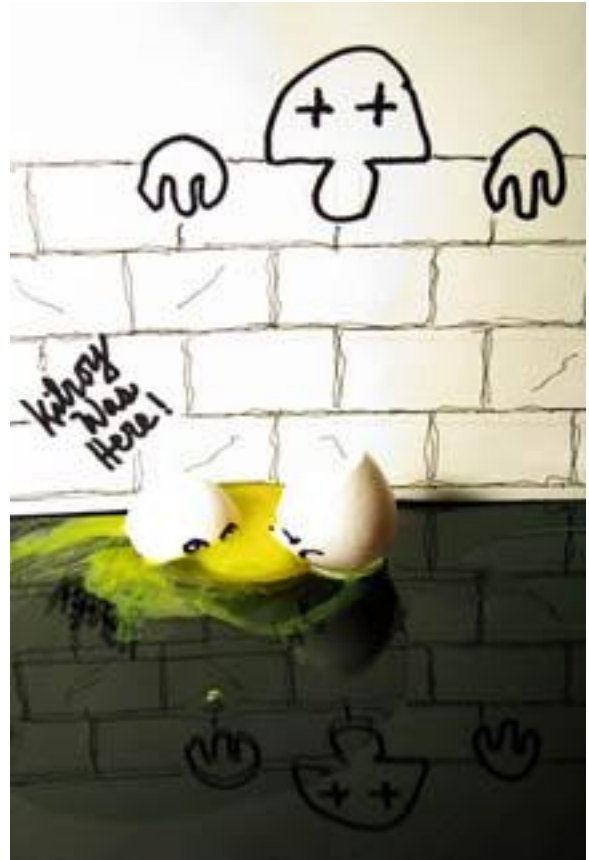
© George in Profile by Rich Sherman



© Chelsea #3



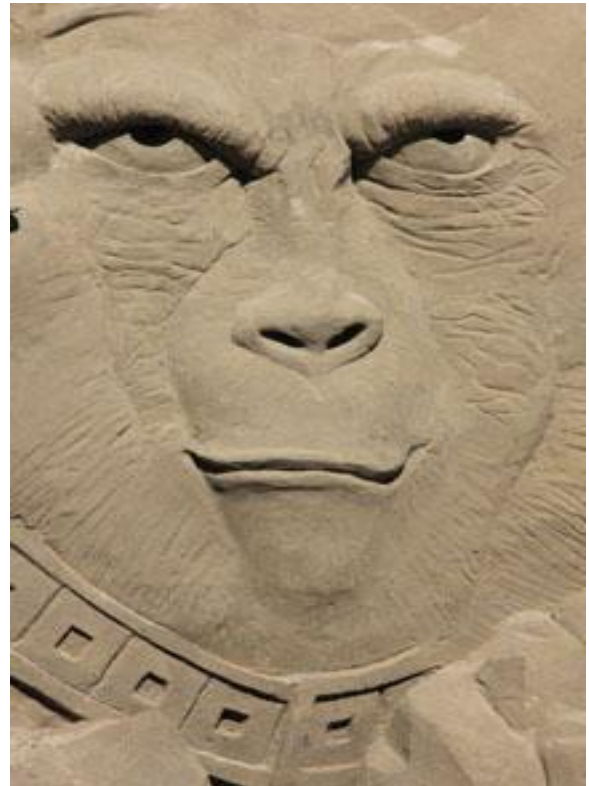
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