



In Focus

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NFRCC Annual Fall Seminar featuring Ian Plant

World-renowned professional nature photographer, writer, and adventurer Ian Plant has been photographing our natural world for almost twenty years. Ian is a frequent contributor and blogger for Outdoor Photographer Magazine, a Contributing Editor to Popular Photography Magazine, and a monthly columnist for Landscape Photography Magazine. Ian is the photographer/author of several dozen print and electronic format books.

PRESENTATION ONE—"Visual Flow: Mastering the Art of Composition"

What makes a great photograph? Is there any one aspect of the process which separates the merely good from the truly magnificent? Many candidates immediately spring to mind, but one aspect clearly rises above the rest. Composition—the artistic arrangement and placement of visual elements within the picture frame—is the most difficult aspect of the art of photography to master, and also the most important. Although the emotion evoked by a photograph's subject matter and mood cannot be underestimated, likewise the primal visual response evoked by a skillful composition cannot be ignored or forgotten.

PRESENTATION TWO—"High Concept Photography"

Great art isn't made by capturing that which everyone else sees. Instead, great art is made when the photographer pushes past the obvious, revealing something hidden and unique. In this presentation, Ian will discuss moving past "low concept" photography—merely picking the proverbial low hanging fruit—showing you instead how to supercharge your artistic vision and create "high concept" art which will get your work noticed. This presentation features Ian's images taken from around the world, and discusses what he considers to be the most essential techniques for telling the hidden story of your subjects. Ian will show you how to use dramatic weather, unconventional angles, artificial and natural light, the magic of the moment, and other creative techniques to take your creative vision to new heights, and to completely revitalize and inspire your photography.

The Fall Seminar will be held at Michael's Banquet Facility in Hamburg, NY on November 9, 2013. Tickets are \$50 before October 27 or \$55 after and can be purchased through the NFRCC. For more information, visit <http://www.nfrcc.org>

November Program

Next Month, we welcome back Doug Hansgate from Twin Cities Camera Clubs, and owner of Advantage Media Productions in North Tonawonda (advantage-media.com). Doug's program will discuss the finer point of portraiture posing and how to get the best look from your subject.

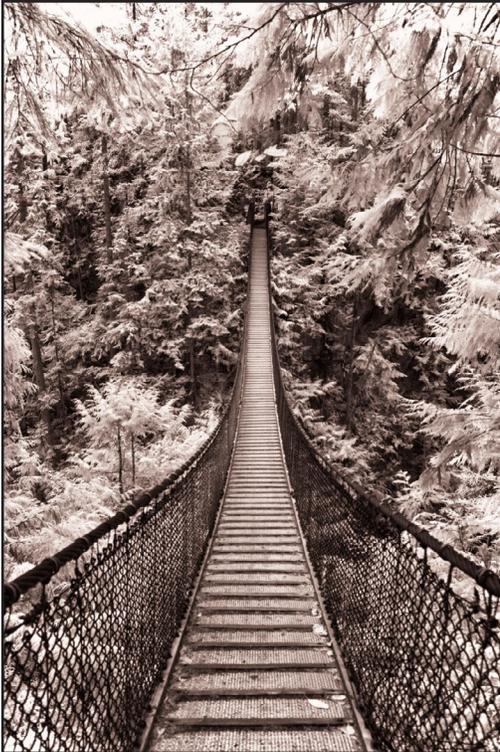
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Introduction to Infrared Photography

by Eric Baloga



For about the past seven years, I have been intrigued by Infrared (IR) Photography. Its artistic value and look was something I just had to get into. IR is nothing new to photography. It has been around since the 1940's for military applications. Infrared digital or film records wavelengths of light not seen by the human eye. The effects on a photo can be best seen by any plant matter appearing white, sky will show high contrast clouds, and people may have a more interesting (though sometimes not very flattering) appearance.

My first attempt at IR photography was with a Nikon D70 and a screw-on Hoya R72 filter attached to a 35-135 mm lens. A custom white balance had to be set, and all photos had to be taken using a tripod. Most exposures ranged from 3 to 20 seconds at F-11, even on the sunniest of days. Good results can be obtained using a filter but it is a very time consuming process.

When I upgraded my Nikon D70 camera to a Nikon D300, I decided to have the D70 permanently converted to a full time IR camera and chose Lifepixel.com, located in the United States, to do that. To convert any camera, the company completely takes apart the camera, the glass filter that removes IR light is removed, and a different glass filter that amplifies IR light is installed in its place. A converted camera can then be used hand held, with any lens, and at any speed or F-stop that an unconverted camera normally can be used.

The cost for an 'in-camera conversion' (the filter is changed inside the camera rather than have an added external filter) is approximately \$250.00, including calibration. Lifepixel.com offers six different filters to choose from, with different strengths of filters (lighter to darker), and a variety of colours.

When taking photos with an IR camera it is pretty well the same as with an unconverted camera. The photos will be a little void of contrast and will need some work in the processing end, with adjustments to brightness and contrast. From my own experience, I found that I had to rely a lot

on the histogram on the play back menu and I also had to study the pictures on the LCD screen to see if I had enough contrast in the picture.

Between using my Nikon D70 and the D3100 converted cameras, I found the readings from the in-camera meter were very rarely a properly exposed picture. Compensating by either one or two F-stops was very common to get a properly exposed picture. The best indicator is to view the picture itself, then compensate. Over-exposure in an IR camera will lead to totally washed out areas of white with no information present.

It is best to fully research Lifepixel.com (or any similar company's) website before deciding to go ahead with a camera conversion to see if it is right for you. Understand and appreciate all involved with IR photography first before you do anything. It can be an expensive move if you aren't happy with your new converted camera. There is no turning back - or at least no inexpensive way - if you want to change back. Be sure this is what you want to do.

After the photos are taken the real fun starts. Photos can be processed in colour or black and white. A knowledge of photo editing is a must when working with IR photography in a program such as Photoshop, Apperture, or Lightroom. The Lifepixel.com website is quite helpful, filled with information, tutorials, and videos on the processing and conversions of cameras and photos.

Infrared has opened up a whole new creative world for my photography.



Digital Image Competition

	Name	Entries	HA	Score
Bronze	Pat Lizmore	2	2	28
	Christine Hess	2	2	32
Gold	Denis Grantham	2	2	31
	Derek Bottomley	2	1	29
	Cliff Empey	2	1	27
	Jim Koniar	2	1	26
	Jim Arcangeletti	2	0	23
	Laurie Rees	2	0	23
	Lorraine Pichette	2	0	23
	Cindy Phillips	2	0	21
Diamond	Chris Empey	2	2	35
	Scott Simons	2	2	34
	Laura Cardwell	2	2	32
	Terry Babij	2	1	29
	Karen Fulham	2	0	24

Colour Print Competition

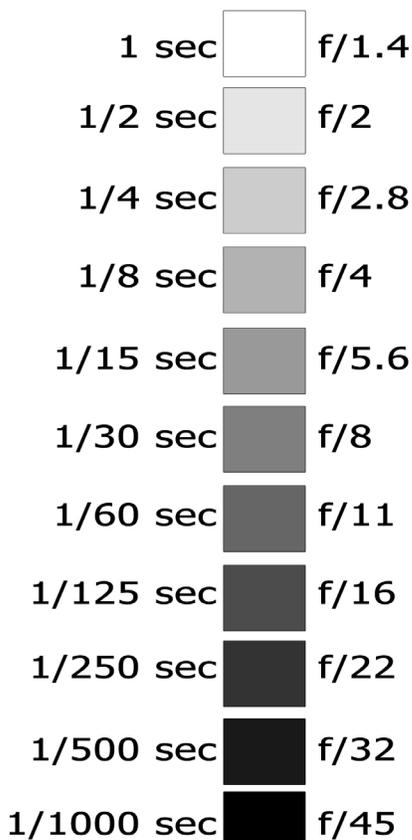
	Name	Entries	HA	Score
Bronze	Jim Kershaw	1	1	13
	Chuch Martyk	2	2	31
Gold	Jim Koniar	2		22
	Bill Feder	2		22
	Lorraine Pichette	2		22
	George Beehler	2	1	30
Diamond	Terry Babij	2	1	29
	Karen Fulham	2		23

Monochrome Print Competition

	Name	Entries	HA	Score
Bronze	Bill Feder	2	2	29
	Lorraine Pichette	2	2	31
Gold	Jim Koniar	2		22
	Chris Empey	2	2	34
Diamond	Terry Babij	2	1	29
	George Beehler	2	1	28

Aperture and Shutter Speed a Brief Explanation

This month Scott and Chris present a program outlining the advantages of taking your camera out of program and using some of the manual modes on the camera, Aperture Priority, Shutter Priority and Manual.



Aperture and shutter speed are linked together in that together they form the building blocks of exposure. Knowing this scale will help you take control of your photography by allowing you to operate in the manual modes on your camera.

The diagram at left shows the progression in full stops for both shutter speed (on the left) and aperture (on the right). Each move down one side of the scale represents halving the amount of light, and in turn, darkening your exposure. Alternatively, moving up the scale (again, using only your aperture or only your shutter speed) represents a one stop increase in exposure.

A one stop decrease in shutter speed (from 1/30 to 1/60) when combined with a one stop increase in aperture (from f/8 to f5.6) will result in no change in exposure. If you are confused now, be sure to come out to the presentation on October 7 where it will all be explained!

Scavenger Hunt Topics

September ... Self Portrait October ... TBA
 October ... TBA November ... TBA
 November ... TBA December ... TBA
 December ... TBA January ... TBA
 January ... TBA February... TBA
 February... TBA March ... TBA

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