



Fireworks and Carnivals



By Tim

It *is* that time of year again. Whenever I think of the month of July, the 4th is bound to come to mind.

That means fireworks! And just how do I get good pictures of fireworks?

The first thing you need is a camera that can manually change shutter speeds. This allows you to lock open the shutter during the firework display.

The second is a sturdy tripod. Very useful for helping deliver sharp images. Some exposures can be from a few seconds to a few minutes—kinda hard to hand hold for that long.

Third, a good location. It's a good idea to scout out where you want to shoot

from ahead of time. It's not a good idea to be at the Queen Mary this year—only because we won't have any fireworks, though.

Fourth, a good cable release or a self-timer.

If you are unsure of the exposure, we sell a useful little book called a black-cat guide. This helps in determining a starting point for all exposures in areas where your built-in or hand-held light meter will fail.

For instance, depending on what ISO film or digital you have, when shooting carnival rides, you might start off with ISO 400 and a bulb setting of *f*16. Leave the shutter open during the duration of the

movement and bracket the exposures.

When shooting fireworks set the same ISO speed to *f*22 while leaving the shutter open during the duration of the bursts. Lock your focus to infinity and cover the lens with a cap in between fireworks.

This will help get multiple shots on one frame. For owners of point & shoot digitals look for your firework display scene. You will also need a tripod or monopod and a self-timer or remote control.

Above all be safe, know your surroundings and have fun.



Family Pictures

Point and shoot cameras, that's what I use. Yes, I work in a camera store but I'm not a photographer.

I do take photos, lots of photos: photos of my family with my little point and shoot camera. I even take good photos—almost al-

ways. I think point and shoot so I point and shoot. It isn't quite so simple.

The great photo folks at Terry's taught me some simple tricks that give me wonderful results.

One trick is to focus on one

by Angelica

individual in my shot. I press half-way down on the shutter button and then compose the picture. Now I get the people in my shot in focus instead of the background in focus.

Too often, I've had one of

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Special points of interest:

- *Special end of year report for your income taxes. Ask anyone at Terry's, we can set you up so that at the end of the year you get a free report from us that lists all your purchases. Want it? Just ask.*
- *Introduction to Digital Photography class is on July 16th and the 21st. For more info go to www.terriscamera.com and click on Classes.*

Crop and Combine: Don't trust photocopies, ever.

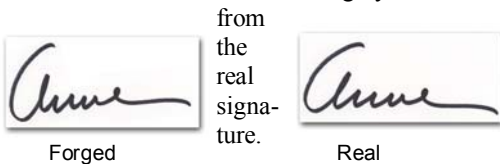
Howard Rile's article about the forged signature got me thinking about how it was done. Here's how I'd do it if I were a thieving, lying forger—of course, using Photoshop.

Adobe Photoshop

by Anne

So I don't run a fowl of the law, I'm going to forge my own signature for you. Howard Rile inspired this particular desire.

One of my signatures is an original that I scanned. The other is a forgery I made



Forged



Real

If you knew me, you'd know that either of these signatures look like mine.

The two tools you need are the crop tool and the move tool.

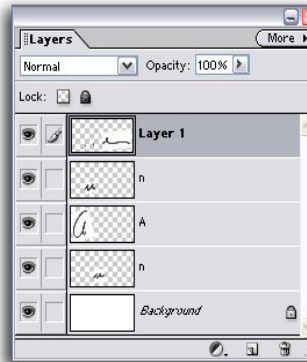
I began by scanning my signature with at least 300 pixels/inch on a good scanner.

Then I made a new file with a white background.

To create the new, changed signature I simply  cropped out one letter at a time and  moved it to the new file.

That way, each letter is on its own layer. I also named each layer to keep track easily.

The layer's pallet looks like this in Elements 3.0:



Notice that even though the letters are out of order in the stack, my forged

signature looks fine.

Once stacked up, I used the move tool to move and tilt the letters. I did tweak some of the connections by painting either in the dark color or the light color to smooth out the connections.

So, here's what Howard Rile says about this: make sure if you are signing important documents or receiving important documents with signature on them that you get duplicates with original signatures, not photocopies. It's just too easy and too quick.

This forgery? The one on the left took about 15 minutes.

Enjoy!

Barney



The PhotoZoomer, is a pretty amazing machine. You've probably seen it, it's hard to miss being huge and bright orange and purple and all... (hence the name *Barney*). We have fans of the

David and Barney

PhotoZoomer who make a beeline for it the minute they walk in the door—everyone from students to photographers to artists.

What does it do, you ask? It scans your photo (or artwork) or takes the image from your digital media or CD and enlarges it to as big as a 2' by 3' poster. You can play with your scanned image and crop it or adjust the contrast and

brightness and color levels.

Of course you don't have to go poster sized. You can make 4X6's, 5X7's 8X10's and on up...it even does custom sizes. Also, the pigmented ink used on Epson Premium Lustre photo paper creates 100 year archival prints.

So, if you have anything you want to blow up or replicate, give Barney a try.

by Tania

The Art of Seeing

Camera in hand, backpack loaded with the tools of my passion, I venture forth with my shutter button finger twitching in search of a subject. Lots of possibilities out there—right?

Overwhelmed with possibilities, I start my personal *Art of Seeing* mantra. You may find it helpful, too.



First, I relax while remaining attentive. I check my surroundings—it's the ocean north of the arctic circle near the archipelago of Svalbard.

Second, what draws my interest? The ocean in like glass reflecting a deep blue sky,

with chunks of sea ice floating all around the ship. It's gorgeous!

Third, distilling my vision. What's in my mind's eye requires exercising my imagination to evoke a similar reaction in whoever views my picture.

Fourth, I start abstracting and selecting. By selecting parts of the whole to simplify and fortify my vision I concentrate on just one isolated "berg-bit."

A common questions we still get asked at Terry's is "what kind of film should I use?" All you really need is some basic information and you'll know exactly what to ask for.

Film comes in a wide range of sensitivity to light that is indicated by the film's ISO (International Standards Organization) or ASA

(American Standards Association that has been replaced by the ISO) or, as most of us refer to it: the film's speed.

The higher the number, the more sensitive the film is to light. The same is true for digital ISO settings.

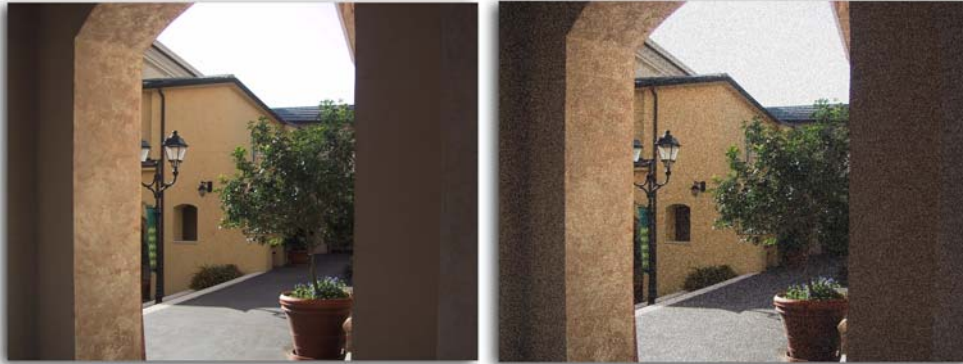
Because digital cameras have ISO settings, the higher the ISO in digital the more sensitive the sensor is to light.

For example, if you are shooting outside on a bright sunny day, you will usually use 100 speed film because you have a lot of available light to work with, and your

film doesn't need to be very sensitive.

If you're shooting in a low light situation, you want to use a high speed film like 800 because you need the film to be very sensitive to what little light is available.

ISO 400 is usually considered general purpose for alternating between both indoor and outdoor.



One picture with little grain and one Photoshopped to add graininess

Another factor to remember is that the higher film speed you use, the grain-ier the film is. It may not always be noticeable in 4X6 prints, but this factor is very important if you have the intention of making enlargements.

Pictures shot with high-speed film often make poor enlargements. Always try to use the slowest film speed possible for

optimum picture quality.

If you need to use high speed film, we suggest Fuji press film. It has the least amount of grain of any high speed film that we're aware of.

Lastly, another factor to consider is that of a moving subject. For example, just because you have enough light to shoot at

ISO 100 doesn't mean that you can shoot sports pictures and stop the action. When shooting moving subjects, such as athletes, you have to shoot at faster shutter speed to avoid motion blur. Shooting at higher shutter speeds means you need more light.

If you're using a high-power zoom, you need even higher shutter speeds and even more light. For that reason, 100 speed film often doesn't cut it for outdoor sports photography. Consider 200, 400 or 800 speed film or digital ISO settings depending on the available light conditions.

Those are the basics but there are also advanced factors that can come into play.

Featured Customer: Howard C. Rile, Jr.

Howard has been a customer of Terry's since he relocated his office in 1996. Maurice has helped Howard with a variety of different problems ranging from printing microfilm to his introduction to digital photography.

Howard is a Forensic Document Examiner for 34 years. And, while he is a nice guy, we don't want to meet him professionally. If we do, we probably have a nasty law-suit.

He is consulted when there are allegations of forgery primarily involving sig-

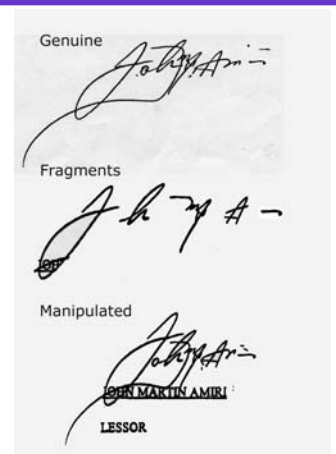
natures and anything related to documents.

For example, the image shows a recent case involving a photocopied signature that turned out to be a genuine signature that had been significantly modified and then transferred to a bogus document.

Howard has testified over 500 times and has a perverse enjoyment of being cross-examined. Go figure.

His wife, who once watched him testify, said it was the only time he ever answered a question concisely and to the

point.





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Story on
page 1.

my kid's faces disappear because their cute face was in shadow. Now when I'm outside, I turn on my flash and like magic you can see a beautiful face appear.

It's those little things that make a difference. Thanks everyone at Terry's for your patience to teach me little tricks for my family photos.



This is the before where the background is sharp and the faces are out-of-focus



This is after. All the kids are sharp-cool, too.

Featured Photographer: Robert Brouillette

Mr. Brouillette began his work in photography in the early 1950's with his father in the darkroom. His father was majoring in journalism at Louisiana State University right after World War II and "Bobby" began to learn how to mix developer, stop bath and fixer. They lived in an old house in Baton Rouge and con-

verted the small kitchen into a darkroom at night. As Bob recalls it, "I can remember my father using a closet to roll 35mm film into a daylight tank and when he told me it was okay, I would turn on the lights."

As he got older his interest in photographing different subjects would be a hobby and in the 1960's the family moved to southern Mississippi. Robert entered the Coast Guard and went to the Pacific Northwest working on small boats and eventually large commercial maritime vessels. His interest with a variety of cameras from 35mm to 4X5 large format. With the exception of using a 4X5 from time to time, Robert uses a Hasselblad 500CM and

either an 80mm or 150mm lens. He likes the Hasselblad because of the interchangeable backs.

He eventually arrived in the Long Beach area via the Marine Fireman's Union and the US Navy Shipyard. Through the years, he has developed an interest to travel and photograph America in the way it is today. "I wish I had the background and knowledge of photography in the early 1960's that I do today and had been able to photograph all of the old stores, cotton-gins, one-mule sugar can mills, and rustic barns along the roadsides of rural Louisiana. They are all gone now."

Eventually he would like to return to Louisiana and Mississippi and carry on the tradition of the Farm Security Administration photographers. With the help of his sister, he would like to create *Visions of the Pelican State*, *A Look at Louisiana* and *Visions of the Magnolia State*, *A Look at Mississippi*.

