# PHOTOGRAM

**Redlands Camera Club**
*Established 1896*

**Redlands Camera Club** is a group of amateur, serious-amateur, and professional photographers who are interested in sharing experiences and advancing their skills.  Anyone with similar interests is encouraged to attend a meeting: no cost or obligation.

We meet at 7:00 pm on the first and third Mondays of every month at
**Redlands United Church of Christ**, 168 Bellevue Avenue, Redlands, CA.

## *January 2013*

### *Happy New Year!*

### *It's a good news/bad news edition*

This month's newsletter is light on some information
and heavy with others.

*The bad news:*  Some of the articles you normally find are missing this month.  Some are explained on page two, others simply had no new info to share.

*The good news:*  This unused space provides for a lot more photo-related tips that many of you report enjoying.

So I've delved into my little "bag of tricks" to find a bunch of new tips or techniques that I hope you will find of interest.

## COMING ATTRACTIONS

**January 7**
PORTRAITS & VOICES OF THE SALTON SEA
Christian Lange

**January 21**
A PASSION FOR NATURE PHOTOGRAPHY
Robert O'Toole

**February 4**
MEMBERS' NIGHT
with a twist
Bring up to 3 images

**February 18**
VIDEO TECHNIQUES
John Goolsby

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**PHOTOGRAM**

Distributed on the 1st of each month.
Deadline for all submissions is the
**Last Thursday** of each month.

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# PREZ SEZ
### Jerry Reece

Let's ring in the new year together with our mutual enthusiasm for photography in general and for Redlands Camera Club in particular. I must assume that high on your list of resolutions is getting out and taking pictures and more pictures. With digital memory cards, "film" is <u>cheap</u>. For you "younger" members film is to a darkroom as a memory card is to a computer. Oh, what fond memories, smells, and frustrations from those film days! How lucky we are to have this modern miracle of digital photography. What will they think of next?

Happy New Year

***Editor's Note:*** *At the time of publication, Jerry & Bessie's son-in-law had recently passed away and they were in the Sacramento area helping the family deal with everything. Therefore, Jerry had time only for the short message above, and Bessie was unable to compile her usual Membership article.*

*Our condolences go out to the family and ask for your understanding during these difficult times.*

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## Optimize Image First, or Re-size first?
### (excerpted from Ask Tim Grey eNewsletter December 14, 2012)

**Question**: When working with a high-res image for ink jet printing, is it best to resize (enlarge) before or after image optimization? I understand sharpening is preferable to be the last act, but not sure when to enlarge -- before or after optimization, or does it not matter?

**Answer:** From a workflow standpoint, I recommend that you optimize the image first (exposure & color adjustments, touch-up, etc.).

The reason is that this approach results in a "master" file that can be used as the source for all future output.

That master image should not be cropped or resized from the native size of the capture. I also recommend using adjustment layers (if using Photoshop or Elements) so you're taking a non-destructive approach to the image optimization.

The master file then gets saved.

Then, anytime you want to produce output for any reason (prints, emails, etc.) you open that master file and flatten it, resize it, sharpen it, convert to another profile as needed, print it, and save the result with a new file name. I usually add the size to the end of the master name (for example: merced reflection 8x10.jpg) depending on your intended output.

But it is best not to resize an already resized image - instead, re-use the master file.

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# PROGRAMS
*Steve Oberholtzer*

## JANUARY 7TH
### *Portraits & Voices of the Salton Sea:* *Christian Lange*

The aim of my Salton Sea project is to gain support in a viable restoration project. In the first half of the program, I will focus on the making of the project from the initial idea to travelling from the UK to the desert and putting together a story. I will talk about my photographic journey for the first three years, the baby steps and milestones, getting grants and gaining confidence, doing exhibitions and growing with the project.

In the second half, I will focus on the journey from 2011 to the present. I returned in 2011 after quitting my job in the UK, as I knew I had to come out for a longer period of time. I came up with the idea of putting together a book of photographs, portraits, and interviews done with the people who live and work here. That is precisely what I ended up doing.

## JANUARY 21ST
### *A Passion for Nature Photography:* *Robert O'Toole, a Sigma Lens representative*

Robert O'Toole is an award winning professional photographer, as a BBC/Shell Wildlife "Photographer of the Year" competition award winner and the American Bald Eagle Foundation "Photographer of the Year" for 2008.

As a professional wildlife photographer, Robert OToole travels across the world routinely enduring extreme temperatures, sometimes hiking loaded down with gear for miles in total darkness to capture images of nature. In this presentation, Robert will share his inspiration, passion, and creative vision that drives his photography. Robert will share some of his favorite images and the equipment, techniques, and stories behind them.

## COMPETITION
*Russ Trozera*

Redlands Camera Club Winter Competition was a smashing success. Congratulation to all those who won ribbons and to all those who participated. There were a lot of great photos. Larry Huddleston won "Best of Show" with his image *Fabulous Ford*. Our Spring Competition is on March 5, 2013; you can upload your images from Feb. 5 to Feb 20, 2013.

I hope that everyone had a great time over the holidays; lot of places to go and things to do. I like taking pictures of the family get-togethers. Photography is a great way of saving family memories

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**Rotate thumbnails after downloading your digital camera's pics onto the computer**

Your vertical images will display sideways until you rotate them.
Use the Photoshop File Browser to rotate them all at once without having to open each file.

1. click on the first image that you want to rotate.
2. hold down the Control key (MAC = Command) and click on all other images to be rotated
   (use the Shift key if they are contiguous images).
3. click on one of the Rotate buttons in the Browser's menu bar.
   Or from the Browser's menu bar, select Edit, Rotate 180o, Rotate 90 CW (clockwise), or Rotate 90 CCW (counter-clockwise).

   This process rotates only the thumbnails in the File Browser so that you can preview them easily.
   If you want to also rotate the full-sized images, you need to take one extra step.
4. from the Browser's menu bar, select Edit, Apply Rotation.

# FIELD TRIPS

*Judith Sparhawk   909-793-1876   jsparhawk746@yahoo.com*

Our January field trip will be on Saturday, January 26, 2013, to **San Diego Safari Park**.  This is always a fun photo shoot, with lots of opportunities to see and photograph animals, birds, plants, and those strange two legged "animals" that come to look at the four-legged kind.  A good zoom lens will be helpful to get close up to the animals, although other lenses may be good for a variety of shots.  Once you go through the entrance, you will be carrying whatever you take in, so consider this when packing your equipment.

The park hours are 9-5.  I suggest being there before opening time, arriving by 8:30 or 8:45 am.  This allows time to pack up, use the restroom, purchase your ticket, and be ready to go in at 9 am.  Tickets are $44 for adults.  There does not seem to be any discounts any more for seniors or Auto Club, although you may ask.  Parking is $10 per vehicle, so carpooling makes sense.  Members of the SD Zoo/Safari Park have free entry, and $7 parking.  If any of you are Diamond Members, parking is free.  There are plenty of places to have lunch, with a good variety of items at fairly high prices.  Count on $12-$15 for food.  You can bring in your own food, but would need to pack it around, or go back out to the car to retrieve it at lunch time.

Safari Park is about 90 miles from Redlands.  From Redlands, go west on the I-10, take the 215 south toward Riverside.  Exit at the 60 freeway east, toward San Diego, and then the I-215 south toward San Diego.  After 42 miles, the I-215 becomes the I-15.  Go 35 miles to exit 27, Via Rancho Parkway, turn right on Via Rancho Parkway, which becomes Bear Valley Parkway South.  Turn right on San Pasqual Road, and follow the signs to the park, which will be on the left.  It will take about an hour and a half from Redlands.  Carpoolers will meet at Coco's in Redlands, at 6:45, to leave by 7 am, for an 8:30 am arrival.

# WEBMASTER

*Wayne (Woody) Wood*

Starting with the most recent competition (Winter 2012), you will be able to download a video slideshow of the winners.  ***Just go to the menu bar: Competitions > Competition Awards > Digital > 2012 > Summer 2012 > Download Winner Videos. Select the video you want and click on it to download.*** The video files are in the .ZIP compressed format and will have to be unzipped before they can be seen.  Simply double click on the ZIP file and follow the instructions.

Due to popular request, the website images of our competition award winners can now be viewed in two sizes.  The thumbnail images showing the winners can now be enlarged to see them better.  Simply click on the thumbnail and the image will expand to show a larger one.

I received a call recently from a member who wanted to know how to get an instruction manual for his camera.  It just so happened that the manual he wanted was already on our web site.  There are over 70 instruction manuals for various makes of cameras on our site.  Just go to **"Downloads"** on the menu bar, then **"Camera Instruction Manuals"**.  If anyone has any requests for a manual that isn't listed, just email me and I will try to find it.

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### What's the best way to adjust colors; Color Balance, Selective Color, or Hue/Saturation?

The Color Balance adjustment is used to correct the overall color throughout the entire image.  In other words, when you apply a Color Balance adjustment, you're affecting pixels of all colors within the photo.

The Selective Color and Hue/Saturation adjustments enable you to apply adjustments that only affect a specific range of colors.  The Selective Color adjustment doesn't allow you to fine-tune the range of colors the way Hue/Saturation does, but both do allow for the adjustment of a range of colors rather than all colors.

With Color Balance you're not able to focus on a range of colors (though you can focus on a range of tonalities, and naturally you could use a layer mask in conjunction with any of these adjustments).  So for a basic correction of color for the entire image, Color Balance is the first stop.  But when a specific range of colors in an image (for example, just the greens) doesn't look quite right, you can use Hue/Saturation or Selective Color to focus an adjustment on just those specific color values.

# *Redlands Camera Club School of Photography*

**Adobe Photoshop Elements**   Tuesdays 6 to 9 p.m. for six weeks, beginning Jan. 8, 2013

Digital photographs offer the potential for enhancements that equal anything that could ever have been done in the traditional wet darkroom – and so much more. Using Adobe Photoshop Elements, you'll learn how to manage your growing collection of digital files and how to realize your own personal vision through the amazing power of image editing. Packed with most of the power of its "bigger brother" Photoshop, Photoshop Elements is both easier to learn and much less expensive to buy. Tuition: $60. Textbook required: *Adobe Photoshop Elements 11 Classroom in a Book* by Adobe Press. Software: Photoshop Elements 11 (if you already have version 10, you may want to wait and see if updating to ver. 11 makes sense for you. In either case, the textbook must be the ver. 11 edition. You will not need to bring a computer to class. Prerequisite: RCC membership.

The class will be taught by Certified Professional Photographer Frank Peele. Classes will meet in the Education Building of the Redlands First United Methodist Church, 1 E. Olive Ave. Registration is now ongoing through the RCC website using PayPal: http://www.redlandscameraclub.com    Click on *About RCC > Education/Workshops*

Questions? Email them to educationworkshopsrcc@gmail.com

## Sharpening Techniques in LAB & RGB Color Spaces
(excerpted from Ask Tim Grey eNewsletter February 5, 2009)

Question:  I read somewhere that you should eliminate noise in one color channel and sharpen in another.  But I don't recall the procedures, nor do I recall whether it is in the LAB or RGB modes.

Answer:  What you're describing does indeed relate to the Lab color model.  This color model is device-independent, meaning it is able to describe color accurately without relying upon the specific behavior of a particular monitor or printer.  That's because it describes color based on the way it is perceived by the human visual system, not based on the way particular devices reproduce color.

The Lab color model divides the description of color into separate luminosity (the "L" channel) and color (the "a" and "b" channels) information.  Among the variety of benefits this provides, it does enable you to sharpen only the luminosity channel and thus not impart any color shifts into the image when sharpening it.  It also enables you to resolve color noise without causing issues in the textures created by luminosity variations in the image.  There is a variety of other potential benefits to working in the Lab color mode, and if you're interested in exploring these I highly recommend the book *Photoshop Lab Color: The Canyon Conundrum and Other Adventures in the Most Powerful Colorspace* by Dan Margulis.

There's no question the Lab color mode provides a variety of benefits in working on your images.  At the same time, there are other alternatives for achieving similar benefits.  For example, if you're concerned about color shifts caused by the application of sharpening for an image in the RGB color space, you could keep the image in RGB mode, apply sharpening, and then choose Edit > Fade from the menu and set the Mode to Luminosity and click OK.  This will cause the sharpening to only affect the luminosity (brightness) and not the color in the image.

In short, there is a variety of approaches you could take when optimizing your images, and there's not necessarily anything inherently right or wrong about each different approach.  They're just different approaches, each with their particular benefits.

## Exposure vs. Brightness adjustments in Lightroom
(excerpted from Ask Tim Grey eNewsletter August 19, 2011)

**Question:** Recently you answered a question regarding dodging and burning in Lightroom. You said to use the Brightness slider on the Adjustment Brush.

I have been using the Exposure slider. Can you explain why it is preferable to use the Brightness slider? I imagine the Brightness slider affects the mid-tones while the Exposure slider changes the black and white points, but is there a perceptual difference?

This question illustrates one of the great beauties of Lightroom. Assume I have made dodge/burn adjustments using the Adjustment Brush Exposure slider, and assume you convince me that the Brightness slider produces better results. I can go to the image in Lightroom, select the Adjustment Brush, activate the dodge/burn adjustment, zero the Exposure slider, and adjust the Brightness slider to the desired effect. I'm done. The whole process takes less than 15 seconds.

**Answer:** Your assumption about the difference between Exposure and Brightness in Lightroom is correct. The Exposure adjustment can be thought of as a white point adjustment, much like the white point adjustment in Levels or Curves in Photoshop. In effect, you're "stretching" the tonal range of the image by brightening the white point, and leaving the black point alone. Naturally this also brightens the overall image, since essentially all tonal values within the image will be affected.

The Brightness slider is effectively a midtone adjustment, much like the middle tone (or gamma) slider in Levels or an anchor point placed at the middle of the curve in a Curves adjustment in Photoshop. You're brightening or darkening the overall image without affecting the black or white points, with an emphasis on the middle tone values. As such, the Brightness adjustment is more appropriate for a dodging and burning effect because it is affecting the overall midtones without the risk of blowing out highlights or potentially reducing the brightness of highlights too much, as would be the case with the Exposure adjustment used for this purpose.

And you're absolutely right about this being a good example of how mistakes can be so easily fixed in Lightroom. Obviously a non-destructive workflow is a big part of the Lightroom advantage, though it is also possible to achieve similar benefits if you focus on a non-destructive layer-based workflow in Photoshop.

## How to find the fold points in a Tri-Fold flyer (Photoshop & Elements)

Making a tri-fold flyer from an 8 ½" high x 11" wide paper and you want to find the exact fold points? Hard to do using inches (11" ÷ 3 = 3.666666"). But not so hard if you change your ruler to picas. There are 66 picas in 11 inches; so you simply set Guide Lines to 22 and 44 for those fold points (66 ÷ 3 = 22).

How to change from inches to picas?
Open an 8 ½" x 11" document in Landscape format. Ensure the rulers are visible (View > Rulers); position the cursor inside either of the two rulers and right-click the mouse. Measurement options will appear; click on Picas.
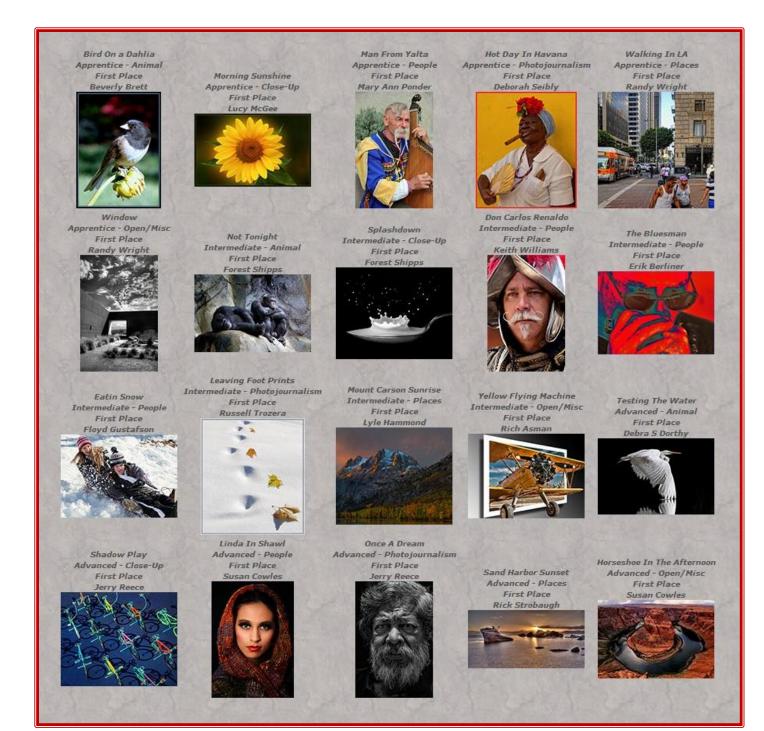
How to create Guide Lines?
Position the cursor inside the vertical (left side) ruler; hold down the left mouse button and drag the mouse to the 22 pica position on the horizontal (top) ruler; a Guide Line will be set at that spot. Repeat the process and drag another Guide Line to the 44 pica position.

Bird On a Dahlia
Apprentice - Animal
First Place
Beverly Brett

Morning Sunshine
Apprentice - Close-Up
First Place
Lucy McGee

Man From Yalta
Apprentice - People
First Place
Mary Ann Ponder

Hot Day In Havana
Apprentice - Photojournalism
First Place
Deborah Seibly

Walking In LA
Apprentice - Places
First Place
Randy Wright

Window
Apprentice - Open/Misc
First Place
Randy Wright

Not Tonight
Intermediate - Animal
First Place
Forest Shipps

Splashdown
Intermediate - Close-Up
First Place
Forest Shipps

Don Carlos Renaldo
Intermediate - People
First Place
Keith Williams

The Bluesman
Intermediate - People
First Place
Erik Berliner

Eatin Snow
Intermediate - People
First Place
Floyd Gustafson

Leaving Foot Prints
Intermediate - Photojournalism
First Place
Russell Trozera

Mount Carson Sunrise
Intermediate - Places
First Place
Lyle Hammond

Yellow Flying Machine
Intermediate - Open/Misc
First Place
Rich Asman

Testing The Water
Advanced - Animal
First Place
Debra S Dorthy

Shadow Play
Advanced - Close-Up
First Place
Jerry Reece

Linda In Shawl
Advanced - People
First Place
Susan Cowles

Once A Dream
Advanced - Photojournalism
First Place
Jerry Reece

Sand Harbor Sunset
Advanced - Places
First Place
Rick Strobaugh

Horseshoe In The Afternoon
Advanced - Open/Misc
First Place
Susan Cowles

The Traveler's Eye

Photographs by Penny E. Schwartz and Caroline McAllister

Gresham Art Gallery
San Bernardino Valley College
January 14 - February 7, 2013

Please join Penny Schwartz and Caroline McAllister at their gala show reception from 5 to 7 p.m. January 22.
The *Gresham Art Gallery*
at San Bernardino Valley College
is located at 701 S. Mt. Vernon Ave.
Gallery hours are 10 a.m. to 2:30 p.m.
Mon. to Fri.
The show runs from Jan. 14 to Feb. 2.
For information, call (909) 384-4432.
Reception parking is free in Lots 3, 4 & 5.

## CALENDAR OF EVENTS

*A club calendar is provided for your planning convenience. Please check various sections of the website, the Photogram, and information distributed at club meetings for details and updates. The Calendar on the web site is updated mid-month. Field trips are always subject to change due to changes in venue, weather, etc.*

| Jan 7, 2013 | Club Meeting | Salton Sea Visions: Christina Lange |
|---|---|---|
| Jan 8 | Class | Photoshop Elements – 1st Class Session |
| Jan 21 | Club Meeting | Wildlife Imaging: Robert O'Toole, a Sigma Lens rep. |
| Jan 26 | Field Trip | San Diego Safari Park |
| Feb 4 | Club Meeting | t.b.d. |
| Feb 16 | Field Trip | Chinese New Year Parade; Los Angeles |
| Feb 17 - 22 | Field Trip | Death Valley Nat. Park – see Steve Felber for details |
| Feb 18 | Club Meeting | t.b.d. |
| March 23 | Field Trip | Santa Rosa/San Jacinto Mountains Monument |
| April 27 | Field Trip | Descanso Gardens, La Canada |