



# PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

## February 2016

Redlands Camera Club meets: 1<sup>st</sup> & 3<sup>rd</sup> Mondays, 7:00 pm  
First Presbyterian Church - 100 Cajon St - Redlands, CA  
*Guests are always welcome*

**Spring Competition Image Submissions** – TheRCC Spring Competition is already here. Image submissions will begin on February 1<sup>st</sup> and will run through the 15<sup>th</sup>.

**February Field Trip** – There is a great field trip planned to The Nethercut Collection & Museum on February 18<sup>th</sup>. Advanced reservations are required for the tour portion of the trip. If you plan to attend, please contact Debra Dorothy by February 11<sup>th</sup>. More details are on page 5.

**ColorMunki** – Have your photos submitted for QuickPix, Members' Night, or competitions not looked the way you expected? The problem is probably a difference in how your computer and the club projector display colors and brightness. You can fix this by calibrating your computer the same way our club calibrates our projector – with the ColorMunki. Set up is simple and the calibration process only takes a few minutes. Contact Beverly Brett at [bbrett55@hotmail.com](mailto:bbrett55@hotmail.com) to reserve the ColorMunki.

**Photogram** – If you have photo equipment that you are looking to sell, why not let club members know. Send your submissions to [carl.oday.rcc@gmail.com](mailto:carl.oday.rcc@gmail.com) by the third Thursday of the month to be included in the following Photogram.

## Programs for February & March 2016

February 1 <sup>st</sup>	February 15 <sup>th</sup>	March 7 <sup>th</sup>	March 21 <sup>st</sup>
<b>An Introduction to Digiscoping</b>	<b>Secrets of Zoo Photography</b>	<b>Spring Competition</b>	<b>Competition Awards</b>
With Bob Turner	With Ron Garrison	Submit Images February 1 <sup>st</sup> -15 <sup>th</sup>	And Potluck

*Details for the current month's programs may be found in the Programs article, starting page 3.*

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## Prez Sez

*Carl Detrow*

Our VP, Jim Hendon, has been after me for some time to submit a better picture to be used next to this column. The old one was not so good, a tripod-based selfie, taken with my wife next to the backyard orange tree, and cropped to take out the good parts. I went through my Lightroom library and couldn't find a decent replacement, so I finally gave in and let him shoot me after lunch the other day. I love photography, but for some reason hate to have my picture taken (or "made" as we say in some parts of the country.)

It was fun watching Jim work. We went around the corner in downtown Redlands to find one of the murals to use as a backdrop. Jim announced that this was the place and I agreed, so he posed me in front of it and took several shots. The results were most satisfactory – my wife liked it too.

Why do I so hate having my picture taken? It could be something deep-seated from my childhood, or maybe I've just never had a good one done. Most shots have been bad snapshots, and that got me thinking about what goes into taking a good casual portrait. Portraits have long been the main source of income for professional photographers, but what I'm talking about here is the snapshot-portrait of a friend or family member on the spur of the moment.

The first thing to think about is location, location, location. Jim chose the spot because it was in full shade around the corner. The old days of requiring our subjects to face the sun are long gone. Those pictures were always squinty-eyed, and gave the pained expression of not wanting to be there. If there is some direct light, position your subject so that it comes from the side. And pay attention to exposure. A dark face against a bright background doesn't flatter the subject. If the lighting needs help, consider fill flash, but don't ever use direct flash as your primary lighting source.

Think about your background. Good portraits focus on the subject, and generally blur the background. Think about your subject, and concentrate on him or her. If there's a beautiful mountain in the background don't try to get both in the same shot. Again, you won't flatter your subject by being too far away to see any detail. Take that landscape later, perhaps using your subject for scale. Jim shot me against the mural, but carefully selected a corner of it which would not be too distracting.

Not everybody looks great with a big toothy smile, and I think I'm one of them. Work for a pleasant expression, not necessarily a toothpaste ad. Take several shots and have fun doing it. Your enthusiasm and joy will find their way to your subject's face.

Watching Jim work (and listening to Marc Piron last month) has made me a little more enthusiastic about photographing people – something new to try in the new year. I hope you'll try something new this year, too.

Happy shooting!



## Programs

*Jim Hendon*

### February 1<sup>st</sup> – Introduction to Digiscoping: *With Bob Turner*



Think you've seen it all? Join us Feb. 1 for a special presentation on digiscoping -- capturing digital images through a spotting scope -- with Bob Turner, a former biomedical photographer whose professional career spanned more than 40 years. Based in Encinitas, Bob began digiscoping about seven years ago as a way to help transition to retirement, and now he's hooked on this powerful and surprisingly versatile technology. Bob will review the history of digiscoping (invented just 17 years ago); explain his own approach; and share natural-science still images and video clips. Bob also plans to give us a live digiscoping

demonstration. Because the digiscope has proven to be a powerful tool for wildlife photography, RCC will invite members of the San Bernardino Valley Audubon Society to this program. Also, we'll plan to hear from Deb Seibly on the latest from S4C. For further information about our speaker's career and award-winning photography visit *The Journal of Biocommunication* at: <http://www.jbiocommunication.org/issues/39-1/showcase1.xml>



### February 15<sup>st</sup> – Secrets of Zoo Photography: *With Ron Garrison*



Like no other subject, animals attract the photographer's eye. They're often hard (or impossible!) to shoot in natural habitats, but zoos and wild animal parks give photographers special access. Learn how to make the most of these unique environments with Ron Garrison, former head of photography for the Zoological Society of San Diego. Ron doesn't call himself a wildlife photographer, but instead a "captive animal photographer." So he'll share tools, tricks and technical tips for working around glass and steel barriers; studying and anticipating zoo animal

behavior; and focusing on the best times, locations and subjects, particularly at the San Diego's Zoo and Safari Park. Ron is a former U.S. Army and aerospace photographer who spent 38 years in photography at the San Diego Zoo. He has photographed animals, people and numerous other subjects on seven continents, and his work has been widely published. Still an avid shooter, he teaches workshops and judges competitions in San Diego County.





## Membership

*John Williams*

**Thank you for renewing your Membership for Fiscal Year 2015-2016.**

We have a total of **153 members** in good standing. Please help make our new members welcome and direct them to members who can help them with their photography. We try to get a brief Bio from each of our new members. Contact me by email ([jhwr@earthlink.net](mailto:jhwr@earthlink.net)) if your Bio has not appeared and you wish to have it included.

**Prospective members please note:** You can obtain an application form at one of our regular meetings or from our website ([www.redlandscameraclub.com](http://www.redlandscameraclub.com)), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and either bring your dues/application form to the next meeting or mail them to the address indicated on the form. Dues are the primary source of club revenue allowing us to provide you with quality programs and training. Only currently paid member can take part in RCC classes, events, free workshops, field trips and competitions.

**Membership Renewal:** The club's fiscal year begins April 1st and we will start the renewal process beginning with the first meeting in March (7th). There will be a printout of all the data base information for you to validate. Please bring a check made out to Redlands Camera Club or \$25 cash.

Please welcome our newest members who joined in the month of January:

**Gary Applebee  
Bill Johnson  
Richard O'Donnell  
Xu Xiao-Ping**

**Anna Dewey  
Peter King  
Cristina Turlea**



## RCC Mentoring Program

*Rick Strobaugh*

### **Input From Portfolio Reviews/Members' Night Critiques**

Four club members did portfolio reviews of quite a few members' photography recently in a workshop. That, along with critiques at the last Member's Night, several primary suggestions to improve photographs was identified. Number one on the list by all was shot selection. Remember, you want to have an immediately obvious **main subject...of great interest**. No matter how perfect I shoot a photo of an old bowling ball in my yard, it is still not going to be an attention grabbing photo. You want the viewer to feel an immediate, emotional connection to your photo. Second on the list was Cropping. Try to always Crop in-camera. Don't include distractions or areas which do not contribute to the main subject. Less is almost always, more. The most common distraction was bright areas that drew attention away from the main subject. A standard 9x16 crop will often eliminate excessive or distracting foreground or sky to focus more attention where you want it. **Learn post processing!** Quite often, simple, basic adjustments would have brought a lot more to a photo.



## Field Trips

*Debra Dorothy*

### The Nethercut Collection & Museum



Date: February 18<sup>th</sup> Thursday

Location: The Nethercutt Museum, 15151 Bledsoe Street, Sylmar, CA 91342

If you have never been to the Nethercut Collection and Museum I encourage you to check out their web page at <http://www.nethercuttcollection.org/>

Tripods are not allowed. They have no food facilities on the premises.

**ADVANCED RESERVATIONS** are required for the tour, so please contact me by February 11<sup>th</sup> if you plan on going so I can call and

make reservations. If you don't call me you can still go on the trip but you will not be able to participate in the tour. I took the tour recently and I found it to be the most interesting part of the trip.

We will meet at the Coco's Bakery Restaurant 1140 W Colton Ave, Redlands, CA 92374 at 8:00am and leave at 8:15 to carpool to event. Please email me ahead of time to let me know if you are attending and also if you want to carpool. [Debbiedsd.dorothy@gmail.com](mailto:Debbiedsd.dorothy@gmail.com)

If you have any questions you can call me at 909 633-2913 or email me at [Debbiedsd.dorothy@gmail.com](mailto:Debbiedsd.dorothy@gmail.com)

Hope you all can make it!



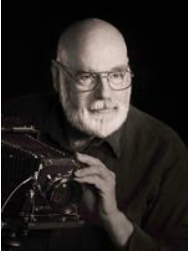
## New Member Bio

*Stephanie Billings*

### Gary Applebee

Hi my name is Gary Applebee. I have been coming to the Redlands Camera Club for about three meetings. Stephanie asked me how I got the camera bug. I'm not sure I have the bug yet. I got a Nikon D3300 camera for Christmas.

I like to fly fish and backpack. The guys I go backpacking with think if we don't go for at least a week we feel like it's a waste of time. On these trips I've seen some incredible stuff. I thought it would be good to get a better camera than my point and shoot to take pictures with so I could show my wife who doesn't backpack. The amazing wonders in the backcountry. I just hope I can remember the big round end goes out front and you look in the little eyehole. I've got some really good photos of my right eye.



## Education/Workshops /Exhibits

*Frank Peele*

### RCC School of Photography Courses and Workshops

#### **Advanced Image Editing** beginning Tuesday, Feb. 16

Using Adobe Photoshop software, students will learn how to enhance their digital images to a very high standard. Topics covered include Photoshop's screen layout, tools, adjusting exposure and color, working with layers, making selections, retouching, creating panoramas and much more. In addition to the capabilities of Photoshop, third-party plugins will be surveyed.

Tuition is \$70. Textbook is *Adobe Photoshop CC 2015 Release Classroom in a Book*. Class sessions are held from 6:00 to 9:00 p.m. Additional meetings of this class will be Feb. 23, Mar. 1, 8, 15 and 22.

#### **Field Photographic Techniques** beginning Tuesday, Apr. 19 at 6:00 p.m.

This course consists of an introductory classroom meeting and 4 field shooting sessions, each of which is followed by a classroom critique of that week's student photographs. Field sessions will be in photogenic locations in and around Redlands, on days and at times arrived at by mutual agreement of the class members. Students will photograph a variety of subject matter in differing lighting conditions, putting into practice the principles learned in earlier lecture and discussion courses. Because of the extensive one-on-one coaching involved, enrollment is limited to 15 students. Tuition is \$100. Classroom sessions are held from 6:00 to 9:00 p.m. Additional classroom meetings will be Apr. 26, May 3, 10 and 17, in addition to the field sessions.

Classes are taught by RCC Past President and Professional Photographers of California Hall of Fame member Frank Peele. For full information about these classes or to register, click [here](#). If you have specific questions about these classes, call (909) 798-7999 or email Frank at [educationworkshopsrcc@gmail.com](mailto:educationworkshopsrcc@gmail.com)

#### **Workshop: Beyond Automatic**

Today's digital cameras are marvels of intelligence, getting things like exposure and focus right much of the time. The thing no camera can know on its own, however, is just what **you** want the final photograph to capture. In this workshop, we'll explore how to control your camera and lenses so that your images have the right look and feel to express your personal artistic vision. If you're most comfortable in Auto or Program mode, this workshop will show you the expanded possibilities of using Aperture Priority, Shutter Priority and Manual modes. Bring your camera and a lens in the wide-angle to normal focal length range (zoom or fixed focal length).

Date: Monday, Feb. 22, 2016, 6:00 to 9:00 p.m.

Place: Our usual classroom in the First United Methodist Church, 1 E. Alive Avenue, Redlands  
If you have questions, send an email to [educationworkshopsrcc@gmail.com](mailto:educationworkshopsrcc@gmail.com)

*If you have any questions, please email: [educationworkshopsrcc@gmail.com](mailto:educationworkshopsrcc@gmail.com).*



# RCC Featured Photographer - February 2016

*Wayne (Woody) Wood*

## Nancy Felber



I have had a mild interest in photography since receiving my first Brownie camera for Christmas when I was about ten. I really wanted it, but didn't use it much. Years later, when I graduated from college and started teaching, I decided to purchase a Polaroid camera for use in the classroom. From there, I bought several point and shoot cameras that I used for many years. This allowed me to collect "magic moments" of my students throughout the school year, to be used in a memory book keepsake for their parents. Not much award winning photography going on, but it was a start and it was fun.

After retiring 13 years ago, my real interest began when my husband Steve joined the Redlands Camera Club, and after our first "leaf peeping" RV trip to the East Coast with Jerry and Bessie Reese. On this trip, I didn't have a camera, so spent many days reading in the car while everyone else had all the fun. Upon our return, I also joined the Redlands Camera Club and purchased my first Nikon from Bessie. Now my journey of landscape photography had begun.

I mostly like to photograph landscapes and flowers, as we travel across the country in our RV. From the Oregon Coast and the Olympic Peninsula, across the country through Yellowstone and Glacier National Parks, to the coasts of Nova Scotia and Prince Edwards Island, The Smokey Mountains and back through Moab and Monument Valley, I have come upon numerous photo opportunities.

Cannon Beach



Pretty Flower



Half Dome Reflection



St Louis Arch



Hurricane Ridge Road



Twisted



# Members Gallery

## 2015 Winter Competition – Second Place

**What Are You Looking At**  
Apprentice - Animal  
Second Place  
Lynn Thorsheim



**Castle At Night**  
Apprentice - Places  
Second Place  
Peter Burke



**Making Waves**  
Intermediate - Animal  
Second Place  
John Williams



**Katydid**  
Intermediate - Close-Up  
Second Place  
Christine French



**The Welder**  
Intermediate - People  
Second Place  
Lucy McGee



**Inside And Outside**  
Intermediate - Photojournalism  
Second Place  
Connie St Jean



**Sun Lit Arches**  
Intermediate - Places  
Second Place  
Mary Grossman



**Splish Splash**  
Intermediate - Open/Misc  
Second Place  
John Williams



**Towel Please**  
Advanced - Animal  
Second Place  
Bruce Bonnett



**Circles And Leaves**  
Advanced - Close-Up  
Second Place  
Lisa Evans



**Macro Photographer**  
Advanced - People  
Second Place  
Deborah Seibly



**Charo Plays**  
Advanced - Photojournalism  
Second Place  
Steve Felber



**Lorreto Chapel**  
Advanced - Places  
Second Place  
Jerry Reece



**Mountain Peaks In The Clouds**  
Advanced - Places  
Second Place  
Rick Strobaugh



**Mist Over Tenaya**  
Advanced - Open/Misc  
Second Place  
Manny Castellanos



## Club Calendar

*Information that was available to the editor at the time of publication.*

<b>February 1</b>	Introduction to Digiscoping With Bob Turner
<b>February 1-15</b>	Spring Competition Image Submissions
<b>February 15</b>	Secrets of Zoo Photography with Ron Garrison
<b>February 16</b>	Advanced Image Editing course begins
<b>February 22</b>	Workshop: Beyond Automatic
<b>March 7</b>	Spring Competition
<b>March 21</b>	Competition Awards and Pot-luck
<b>April 19</b>	Field Photographic Techniques course begins



# For Sale

## Fuji Photo System for Sale

With Bessie's passing, I am cutting down on duplicate items. We found the shoot went better if we basically had our own equipment and did minimal equipment sharing.

<u>Item</u>	<u>Asking Price</u>
X-T1 Body (weather sealed)	\$875
X100T Camera w/23mm f2 lens with accessory LH100 Hood	\$795
14mm	\$650
27mm	\$310
60mm macro	\$400
18-135mm (weather sealed)	\$630
55-200mm	\$455
MCEX-11 Extension tube	\$50
MCEX-16 Extension tube	\$50
EF42 Flash	\$100
RR90 Remote Release	\$25

All are in like new to excellent condition

***(The 18-135 was Bessie's go to lens with her X-T1)***

Let me know if you are interested

Jerry Reece

Home: [951-845-2950](tel:951-845-2950)

Cell: [909-223-8052](tel:909-223-8052)

[bjreece@verizon.net](mailto:bjreece@verizon.net)

# Here's What I Think!

*(Note: The views expressed in this article are those of the author and do not necessarily reflect the views of the Photogram or of Redlands Camera Club.)*

## Adding A Vignette in Adobe Photoshop By John Williams

### 1. Use Camera Raw as a Filter (only available in Adobe Photoshop CC):

- Open Camera Raw as a filter by choosing **Filter>Camera Raw Filter**. Select the Effects tab (third from right).
- Choose a Style:
  - **Highlight Priority:** Applies a vignette while protecting highlight contrast but may lead to color shift in dark areas of the image.
  - **Color Priority:** Applied vignette while preserving color hues but can cause a loss of detail in bright highlights.
  - **Paint Overlay:** Applies a vignette while blending the image colors with black/white. Use where a soft effect is desired but may reduce highlight contrast.
- Adjust the vignette using the following sliders:
  - **Amount:** Negative values (moving slider left) will darken the vignette and positive values lighten the vignette.
  - **Midpoint:** A higher value moves the vignette closer to the corners.
  - **Roundness:** Positive values results in a more circular vignette while negative values make the affect more oval.
  - **Feather:** Higher values increase the softening between the affect and surrounding pixels.
  - **Highlights:** Controls the degree of highlight punch in bright areas.

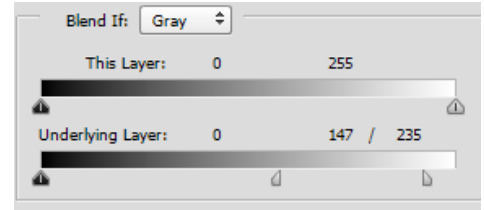
### 2. Add a vignette using Adjustment Layer:

- Add any Adjustment Layer such as **Levels**. Change the Blend Mode to **Multiply** to darken the image.
- Click on the Adjustment layer mask choose **Ctrl+I** to change the mask to black and hide the effect.
- Select the Brush tool and select White as the Foreground color. Paint over the corners of the image to add a vignette.
- To reduce the effect. reduce the Opacity.

### 3. Third way to create a Vignette:

- To add a vignette depress the **Create a new layer** icon at bottom of Layers panel. Then depress **Shift+F5** keys to bring up the Fill dialog box and select Black.
- Reduce the layer Opacity (65–75%) in order to see the underlining image. Add a Mask and select black for the Foreground color.
- With a soft edge black brush, paint over the image where you want the viewer attention to be directed.

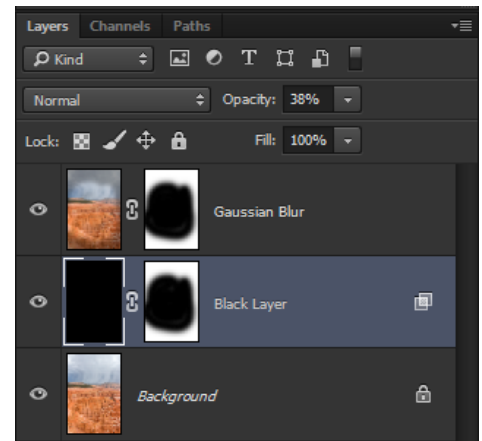
- When a vignette is applied to very white areas it will look like tone compression or a gray wash. To protect those areas double-click on the right side of the layer to bring up the **Layers Style** Dialog box. Move the white slider left to an approximate value of 235 in order to protect the pure white areas. Split the white slider (hold the **Alt** key down and click on slider) and move the left half of the slider to the left until you see highlight areas peek through. This technique will help prevent washed-out highlight areas in the vignette areas.



Note: you can use this technique in the above two described methods.

- Reduce the layer Opacity to taste (normally 55–60%).
- **Add a subtle blur to the vignette area:**
  - Make a stamp layer of all visible layers (**Ctrl+Shift+Alt+E**).
  - Go to **Filter>Blur>Gaussian Blur** and blur the photo a significant amount (Radius to approximately 20-pixels).
  - Move a copy of the Vignette Mask to the blur layer by holding down the **Alt** key and moving the mask up to the blur layer.

Finally, reduce the Layer Opacity to subdue the blur.



**Redlands Camera Club P.O. Box 7261 Redlands, CA 92375**

[www.RedlandsCameraClub.com](http://www.RedlandsCameraClub.com)

**Officers (2015-2016)**

President: *Carl Detrow* Vice President/Programs: *Jim Hendon* Secretary: *Judith Sparhawk*  
 Treasurer: *Rick Strobaugh* Past President: *Steve Oberholtzer* Member-at-Large: *Jerry Reece*

**Chairs (2015-2016)**

Color Munki: *Beverly Brett* Competition: *Russ Trozera* Education/Workshops: *Frank Peele*  
 Facebook/Event Photographer: *Bruce Woodcock* Field Trips: *Debra Dorothy*  
 Historian: *Bruce Bonnett* Hospitality/Events: *Lucy McGee* Librarian: *Mary Ann Ponder*  
 Membership: *John Williams* Mentor: *Rick Strobaugh* Photogram: *Carl O'Day*  
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