PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

July 2016

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

Summer Competition Image Submissions – the image upload page for the summer competition will be taken down at 11:00pm on July 4th. Be sure to have your images in before then. For those that are new to the club or have yet to enter our competitions, it is a great way to get feedback on your work (and allow others to see how great it is).

Membership Renewal – Don't forget that it is membership renewal time. $25 is a great deal for all of the benefits that Redlands Camera Club offers... Like the Night Sky, Milky Way and Exotic Creatures workshop back in May and field trip in June. These workshops are only available to members in good standing and are free! Details on renewing your membership or joining the club are on Page 4.

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 Lois Ritchie-Ritter at loisritchie@yahoo.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 by the third Thursday of the month to be included in the following Photogram.

Programs for July & August 2016

July 4th	July 18th	August 1st	August 15th
Happy 4th of July	**Summer Competition**	**Competition Awards and Pot Luck**	**Members' Night** **With Live Edit**
No Meeting	**Image Uploads June 20th – July 4th**		

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

Prez Sez
Carl Detrow

What a month June has been for us. We started out with an exhausting trip to Borrego Springs to photograph the night sky, then watched a very interesting documentary on street photography called Everybody Street. Lessons learned – photography can be a demanding business, and you don't always get what you want. Sometimes you get something even better.

On June 20, Troy Miller of Imagery Concepts dropped by to talk about photography as a business. I'm sure most of us have considered trying to make a little money on our art. Once, when I hung a print in a small art show, I was invited to include a price for sale. The agony I went through trying to determine the value of my art in shekels convinced me that the commercial world was not for me.

But Troy is one of the most successful photographers in California, and he's gotten to that point through a true passion for his art as well as a real sense for business. Of course, the business sense is really the domain of his wife, Marjorie, who keeps the financial ship afloat while Troy provides the creative juices. (Marjorie is also a fine photographer in her own right, and assists Troy on wedding shoots.) Both agree, however, that personal relationships play a large part in their business as well as their art.

When Marjorie first talks with a prospective client, she spends at least an hour getting to know the couple. The bride's first question is often, "How much is this going to cost?", but Marjorie and Troy need to know the couple before they can decide what kind of package to offer them. And Troy does the same before and during the shoot. I've seen him work, and he is constantly talking to his clients, getting to know them and building trust.

I'm sure you've noticed how much easier it is to shoot a casual portrait of a close friend or relative than it is to get a quality photo of a complete stranger. It's even true of pets – you get a much better shot of your dog or cat who trusts you than of some strange animal you encounter in the park. It's the relationship that makes the shot work.

Many of us are not comfortable shooting people, and the number of photo blog images submitted in the "People" category versus the number in the "Places" category seems to confirm that. You can't, however, build a relationship with a static subject like a landscape. Or, can you?

Ask Rick, Debra, Frank, or Jerry, or any of the other excellent landscape photographers in our club about building a relationship with their subjects. They will all tell you that you can't get a good photograph of a beautiful landscape by shooting it out the window of your moving car on the freeway. You've got to get off that main road and get out of the car. You've got to stop and smell the roses (or sagebrush). You've got to get to know the area and what lives and grows there. You need to think about what it might look like as it awakens in the morning, or quietly fades from view at sunset. Spend an hour forming a bond with your subject and the light. Then in post processing, think about how your experience with your subject made you feel, and make your image reflect that feeling.

Artists have been building intimate relationships with their subjects for centuries. No reason why we can't do the same.

Happy shooting!

Programs
Jim Hendon

July 4th – No Meeting – Happy 4th of July!

July 18th – Summer Competition
Image Uploads June 20th – July 4th

August 1st – Competition Awards & Potluck

August 15th – Members' Night
With Live Edit!
More details to come

Membership
John Williams

Now is the time to renew your Membership for FY 2016-2017!

Membership Renewal – Please note if you haven't already paid your club dues, your Membership is now **PAST DUE**. $25 is a great deal for all of the benefits that Redlands Camera Club offers... Like the recent Light painting and Milky Way workshop and field trips. The workshops and field trips are only available to members in good standing and they are free! Contact John Williams at jhwr@earthlink.net if you have any questions about your membership renewal.

Prospective new members please note: At Redlands Camera Club you'll find a group of photo-enthusiasts with a wide range of interests, a ton of experience and a willingness to share. Our regular club meetings offer stimulating programs, members' nights and competitions; in addition, we offer field trips, workshops, classes and opportunities for mentoring. You can obtain an application form at one of our regular meetings or from our website by going to the club web site (www.redlandscameraclub.com), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and your all set! Dues are the primary sources of club revenue allowing us to provide you with quality programs and training. Only currently paid members can take part in RCC classes, events, free workshops, field trips and competitions.

Please help welcome our new members and direct them to members who can help them become a better photographer. We try to get a brief Bio from each of our new members. Contact me by email (jhwr@earthlink.net) if your Bio has not appeared and you wish to have it included in the Photogram.

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

Ray Rothfelder

Douglas Steger

Field Trips
Debra Dorothy

Old Fort MacArthur Days

Date: July 9th

Location: 3601 S Gaffey St, San Pedro, CA 90731
Ticket Price: $10.00

They open at 10:00AM and close at 4:00PM

For those wanting to carpool: we will meet at the Coco's Bakery Restaurant 1140 W Colton Ave, Redlands, CA 92374 and leave at 8:00am.

Old Fort MacArthur Days is the west's largest continually running re-enactment and living history timeline event! For more than twenty years now the Fort MacArthur Museum has sponsored what has turned into the west's largest multicultural celebration of world military history. What began as a small gathering of cannon enthusiasts has blossomed into a truly spectacular event showcasing the history of military activity from around the world and across time.

The hours of this year's show are 10 a.m. - 4 p.m. both days. Tickets cost $10.00 per person and benefit the restoration, preservation, and education programs of the Fort MacArthur Museum. Tickets can be purchased at the front gate to the museum beginning at 10:00 a.m. on both days and as always parking is free. Food and drinks will also be available at an additional charge.

Special Notice About Parking

OFMD is an event with free parking however we encourage all our guests to carpool in order to reduce the number of vehicles within the park area. Please check the parking information page for the latest information. Parking and traffic control is being provided by the Civil Air Patrol. Please follow the directions of the uniformed cadets.

If you have any questions you can call me at 909 633-2913 or email me at Debbiedsd.dorothy@gmail.com

RCC Mentoring Program
Rick Strobaugh

Pre Meeting Mentoring Session – July 18th

The next pre-meeting discussion for members will be at 5:30, prior to the July 18 competition meeting. This is for anyone wanting more information/training on whatever subjects that you are interested in. Contact me at rpdrunner@msn.com to let me know who is attending and send me any subjects that you would want me to cover. That way, I will know the interests of those attending rather than trying to guess what to cover. The goal is to help improve everyone's photographic results and answer your questions.

S4C Update
Deborah Seibly

The End of Year judging and awards for S4C were announced in early June and our RCC members did well. In the monthly competitions, each photo is judged on each own merits and scored as such. There is no ranking among submissions. But in the End of Year competition, all photos that received awards are competing against all other winning photos for honors and medals. Like Redlands Camera Club, the photos and photographers compete at their assigned skill level. Judges are recruited from throughout the USA and world.

A gold medal was awarded to Deb Seibly in the category of Pictorial Creative for her photo-"Flight in Time".

Bronze medals were awarded to Beverly Brett and Deb Seibly in the same category (different skill levels) for their photos" Make Mine a Coke "and "Brooke" respectively.

Honors were awarded to Bessie Reece, Jerry Reece and Deb Seibly in the categories of Pictorial Individual Color, Monochrome, Pictorial Creative, Photo Travel and Photojournalism Human Interest.

S4C competitions begin again in September 2016. I encourage RCC members to enter. S4C offers many levels of competition , differs from RCC and is a lot of fun.

Competitions
Russ Trozera

2016 Summer Competition

I can't believe that winter is gone, spring has sprung and summer is almost here.
It seems like yesterday we just I was giving out ribbons for our spring competition. Now our summer competition is upon us. The Redlands Camera Club is pleased to announce our summer competition for 2016. It will be a bit different from last year. This year with 4th of July being on Monday. The Competition will be held on July 18, 2016. Our members can upload three images for the competition. The uploading process begins Monday June 20, 2016 and ends at 11 pm Monday July 4, 2016. The ribbons will be awarded for the competition on August 1, 2016. Our members have some very outstanding images have you looked at our photo blog yet?

Thanks to our Veterans and God Bless America
*If you have any questions, please email Russ at:* **photosbyruss@verizon.net**
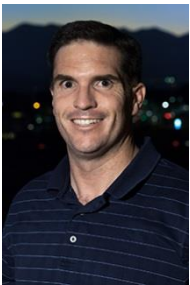
RCC Photo Blog
Carl O'Day

44 users and 244 images later the RCC Photo Blog is still going strong. If you do not already have an account, send an e-mail to signup@rccphotoblog.com and we will get you set up.

The blog is a great place to get input on your images – particularly with a competition coming up. Other Members' images can help you find some inspiration (and perhaps some motivation).
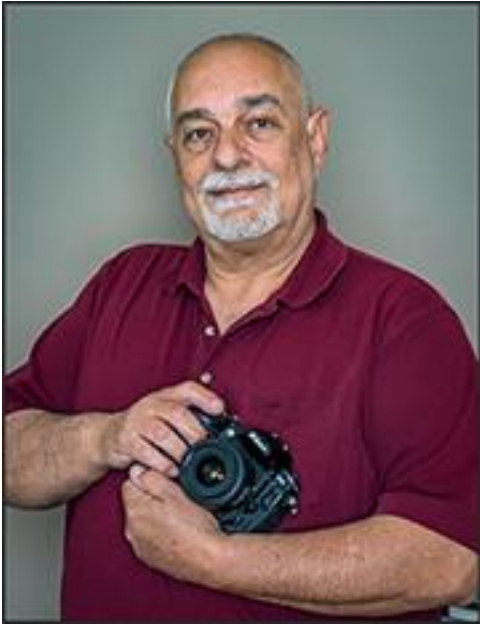
Sign up today!
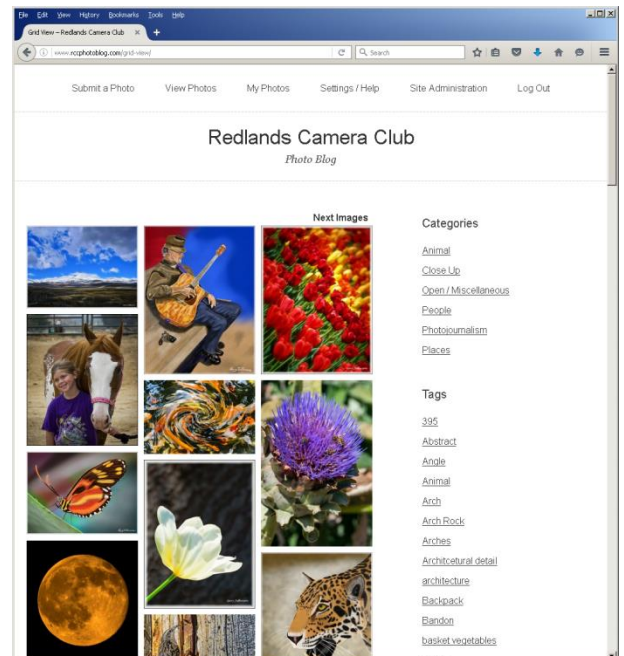
RCC Featured Photographer - July 2016

Wayne (Woody) Wood

Joe Ligori

My fascination with photography began in the 1980's when I first took some shots of Zoo animals with a point & shoot camera.

Then, for about 10 years I dabbled in 35mm mostly shooting slide film.

With the advent of the digital era and with a lack of time to devote to the hobby I lost interest and sold my equipment. Since then I've had a few digital cameras, but mostly point & shoot cameras. I ultimately bought an Olympus system and tried to re-kindle my interest, but found I was digitally challenged and just took snapshots of the grand-kids and the occasional flower.

After being retired for a few years I became determined to re-ignite my interest in photography. I started learning more about digital cameras and found Redlands Camera Club in May of 2015. Over this first year with RCC I've learned a lot about digital photography and I've become an avid enthusiast. I'm looking forward to many more years at RCC.

Big Horn

Blue Dragon

Snowcap View

Spring Bud

Taking Flight

Working Bee

Members Gallery

2016 Spring Competition – Honorable Mention

Alaska Barnhouse
Apprentice - Places
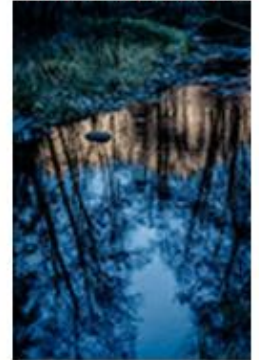Honorable Mention
Lynn Thorsheim

Extravagance
Intermediate - Close-Up
Honorable Mention
Bitsy Bernor

Lots Of Rocks
Intermediate - Open/Misc
Honorable Mention
Mary Ann Ponder

Reflections
Advanced - Places
Honorable Mention
Bruce Woodcock

Club Calendar

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

July 4	NO MEETING
July 18	Summer Competition – Details to follow
August 1	Competition awards and pot-luck
August 15	Members' Night with live edit
September 5	RCC Round Table Discussion – ask questions and provide your input into club activities

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.)

Lightroom's Transform Panel
By John Williams

With the release of Lightroom CC 2015.6, the Lens Corrections panel has been changed and a new Transform panel has been added. This article explains their use.

Lens Correction Panel (Ctrl+6):
Lightroom tries to address one of the following three lens corrections in the Lens Corrections and Transform panel:

1. **Vignetting:** This appears as a progressive darkening toward the edges of the image.

2. **Distortion:** This appears as otherwise straight lines bending inwards or outwards.

   - Pincushion Distortion: Appears when otherwise straight lines curve inward. Typically caused by telephoto lenses, or at the telephoto end of a zoom lens.

   - Barrel Distortion: Appears when otherwise straight lines curve outward. Typically caused by wide angle lenses, or at the wide end of a zoom lens.

   - Perspective Distortion: Appears when otherwise parallel lines converge. Caused by the camera not facing these parallel lines perpendicularly; with trees and architecture, this usually means that the camera isn't pointed at the horizon.

   - With landscapes, distortion of the horizon and trees are usually most detectable. Placing the horizon along the center of a photo can help minimize the appearance of all three types of distortion.

3. **Chromatic Aberration.** Chromatic aberration (CA) appears as unsightly color fringes near high contrast edges. Unlike the other two lens imperfections, chromatic aberrations are typically only visible when viewing the image on-screen at full size, or in large prints. Colors are often cyan/magenta, along with potentially a blue/yellow component.

- **Profile tab:**

   - **Profile Correction:**
     Check **Enable Profile Corrections**. If the metadata matches Lightroom's camera data base, the camera information will automatically show and correct distortion and vignetting automatically. If the auto adjustment is insufficient to adjust your image, use the Distortion slider to adjust your leaning images. Len Vignetting is used quite often to darken the edges of the photo by moving the slider to the left. If the image is cropped, the effect is applied to the original image, not the cropped version.
     If the Make, Model, and Profile are all set to **'None'** choose your camera's **Make** (from the Make pop-up menu, i.e., Canon) and most

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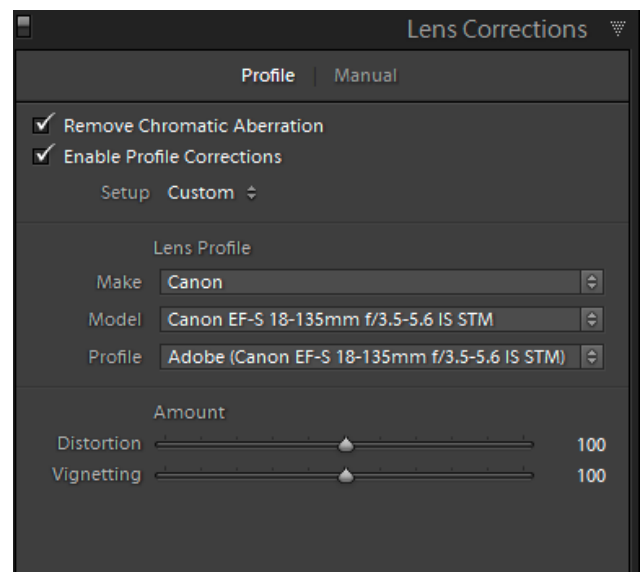
often the other two fields will suddenly be filled in properly.

If Lightroom doesn't actually select the exact profile for your lens, then click on the "Model" pop-up menu which will list the lens profiles it thinks are closest. Select each profile listed to find which one of the profiles looks best for correcting your image and use that one for your Profile Correction.

NOTE: If you have a newer mirrorless camera, most likely the camera has applied a profile and you would not check the **Enable Profile Corrections** box.

- **Chromatic Aberration Correction:**
  In order to automatically remove chromatic aberrations, you need to check "**Remove Chromatic Aberration**" checkbox, or manually correction chromatic aberration under the "Manual" tab

- **Manual tab:**

  - **Distortion section:**

    - **Amount:** Drag to the right to correct barrel distortion and straighten lines that bend away from the center. Drag to the left to correct pincushion distortion and straighten lines that bend toward the center.

    - **Constrain crop:** Constrains the crop to the image area so that gray border pixels are not included in the final photo.

  - **Defringe section:**

    - When you check **Remove Chromatic Aberration** (Profile tab), Lightroom will automatically reduce Chromatic Aberration (this will normally all you need to do). Sometimes the automatic setting will make a big difference but not entirely remove the chromatic aberration. Then it will be necessary to remove the purple/green fringe lines by manually defringing areas using the eyedropper tool or manually moving the Defringe sliders.

    - **Eyedropper tool:** To remove global purple and green fringes with the eyedropper tool, click on the eyedropper tool in the Manual tab.
      Press the spacebar to pan and zoom into the fringe area. Setting your default zoom to 2:1 or 4:1 helps you view the fringe colors.
   Click on a purple and green fringe color.
      The Defringe sliders (Amount & Hue) will automatically adjust for that color. If you click a color outside of the purple or green hue ranges, you'll see an error message (**Cannot set the purple or green fringe color. Please sample a representative fringe color again**).
      A **Pick a fringe color** dialog box will appear next to the eyedropper and will change to purple or green color when you hover over a chromatic aberration area.
      Press **Esc key** to dismiss the eyedropper sampling.

    - **Defringe sliders:**
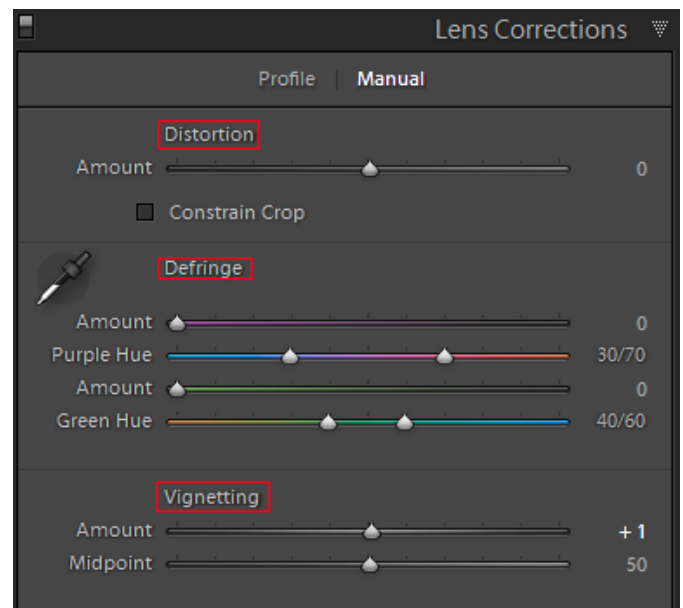
If you hold down the **Alt** key and the click on one of the Amount sliders, the document window will show you the areas in the image affected by fringing. White is not affected and you will see any areas affected by purple or green fringing.

➢ **Purple Hue Amount:** Increase the top **Amount slider** until the purple is gone (just go far enough until you see the purple disappear). To adjust Amount it is best to depress the **Alt key** and see the changes. At a 0 value you will see the defringe areas and slowly move the slider to the right to reduce the fringing.

➢ **Green Hue Amount:** If you see a Green fringe, drag the next Amount slider down to the right until it's gone.

➢ **Hue sliders** If you increase the amount of either and the color isn't affected, then you can drag the Purple Hue or Green Hue slider left (or right) until you see the fringe disappear. The hue slider has two knobs, which determine the endpoints of the hue range. Click-and-drag the central bar (the part of the slider between the two knobs) to move both endpoints at the same time. Double-click the central bar to reset both endpoints to the default. If you hold down the Alt key and the appropriate Hue slider, you will be able to view the range of hues being fixed. Black areas are already being targeted and any remaining purple or green color indicates residual color fringing. If you lose color when defringing, you can use the Adjustment Tool to go in and paint over the areas with a defringe value of -100.

▪ **Vignetting section:**

o Amount Move the Amount slider to the right (positive values) to lighten the corners of the photo. Move the slider to the left (negative values) to darken the corners of the photo.
o Midpoint Drag the Midpoint slider to the left (lower value) to apply the Amount adjustment to a larger area away from the corners. Drag the slider to the right (higher value) to restrict the adjustment to an area closer to the corners.

Transform Panel (Ctrl+7):

- **Correcting Perspective buttons**: At the top of this tab you will see buttons labeled **Off**, **Auto**, **Guided**, **Level**, **Vertical**, and **Full**. These buttons (except Guided) are used to apply quick horizontal or vertical leveling and perspective correction. By default, all images will be set to "Off", but you can manually trigger this behavior and apply it to an image by clicking on any of these buttons. The four Upright modes correct and manage distortion and perspective errors. The best setting varies from one photo to another; therefore, experiment with the four settings before deciding on the best possible Upright mode for your photo. Surprisingly, perspective correction actually works very well on images with defined lines, like buildings. Sometimes when a perspective correction is make you will end up with white triangular gaps. You can fix this by 1) Crop those areas away with the Crop Overlay tool, 2) drag the Scale slider to the right to scale the photo up in size, or 3) do a Content-Aware Fill in Photoshop. When you have white triangular areas, then check Constrain Crop box to auto-crop away those areas. Explanation of the modes follows:

    ▪ **Auto**: Balanced level, aspect ratio, and perspective corrections. Auto seems to work the best and doesn't overcorrect.

    ▪ **Guided:** This feature can straighten images, fix horizons, and reduce or eliminate the
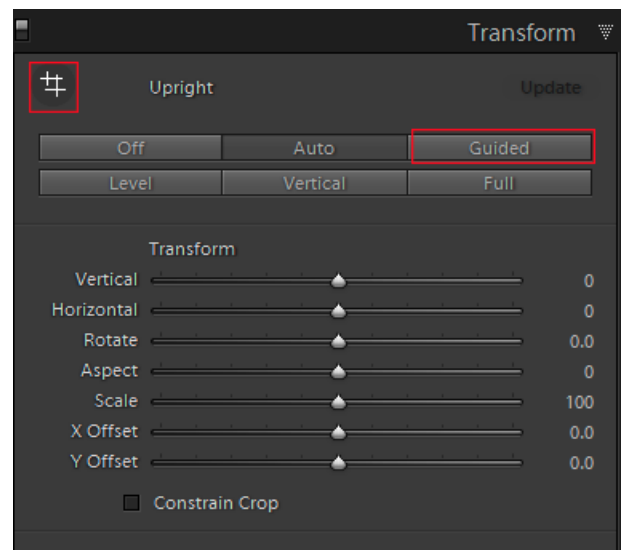
keystone effect in buildings. Upright works well when there are prominent vertical and horizontal lines.   Not all images contain prominent lines, limiting the effectiveness of Upright. To use this feature do the following:

- o Enable **Lens Profile Corrections** first. Upright works better with Lens Profile Corrections.

- o Click on the "**Guided**" button or on the cross-hatch icon (top left of panel). Shortcut key is **Shift+T**.

- o With your cursor, draw 2-4 guides on the image. When you move your cursor onto the image a crosshair along with a magnifying loupe will appear. You need to draw two sets of lines either vertically and horizontally. The program works best when the set of lines are far apart. Lightroom will transform the image once you draw at least 2 guides. A maximum of four lines can be drawn.

- o When your click on Upright, the tool bar will change so you can select a **Tool Overlay** option (**Always**, **Auto**, **Never**) allowing you to always see the lines or only when you hover your cursor over the image. Also make sure the **Show Loupe** box is checked to see the magnifying loupe when placing lines.
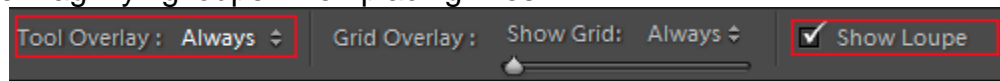

- o Fine tune the results (if needed) with the manual transform sliders, including the new X and Y transform sliders. They can be used for repositioning/moving the image within the canvas after applying strong perspective corrections to choose which part of the (warped, non-rectangular) image to show within the rectangular canvas

- o To delete a line, hover over any part of the line and depress the **Delete** key. To move a line, move your cursor over one of the end control point boxes (cursor will turn into a hand tool) and drag to a new position.

- o After a transformation, you may have white areas around your photo. Either crop them off (Constrain Crop or go into the Crop tool) or use the Scale slider to enlarge what remains. The X and Y Offset sliders can be used to fine-tune what portion of your photo remains. You can also hold down **Ctrl +Alt** and drag in your photo to move it on the canvas.

- o To accept your changes, click the cross-hatch icon or the '**Done'** button or the right side of the Tool panel. Note if you click on the Off button, it will undue all transformations when the Upright tool is active.

- o **IMPORTANT:** If you plan to use this tool, make sure when taking your photo you have plenty of space around the edges because this tool will crop important edge features.

- **Transform section:**

- o **Vertical** corrects perspective caused by tilting the camera up or down. Makes vertical lines appear parallel. Use this correction if buildings are tipping back or forward.

- o **Horizontal** corrects perspective caused by angling the camera left or right. Makes horizontal lines parallel.

- o **Rotate** corrects for camera tilt. Uses the center of the original, uncropped photo as the axis of rotation.

- o **Aspect** corrects for images that look squashed/squatty or thing and stretched upward.

- o **Scale** adjusts the image scale up or down. Helps to remove empty white triangular areas caused by perspective corrections and distortions. Displays areas of the image that extend beyond the crop boundary.

- ○ **X Offset:** Moves the image left or right.
- ○ **Y Offset:** Moves the image up or down.
- ○ **Constrain crop** Constrains the crop to the image area so that gray border pixels are not included in the final photo.
- ○ **Grid lines:** Grid lines are place over your image when you place your cursor over one of the seven **Transform sliders**. You can also select grid lines behavior by:
  Along the grey tool bar at the bottom of the Preview area you will see a triangular down arrow on the very right side. Click it and select Grid Overlay. The grid overlay control will appear on the left side of the tool bar. Change the Show Grid from **Never** to **Auto** or **Always**. You change the grid spacing by sliding the slider.
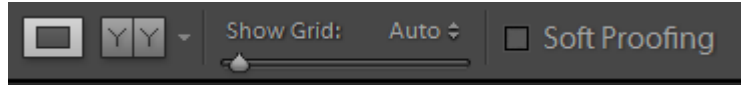
For Sale / Member Announcements

Outdoor Portraiture Practice
I need some serious portraiture practice and would like a little help with that. Are there to or three of you that would like to get together on evening (heat permitting) in the next few weeks to get a little practice in? I have a reflector and a few speed lights (with triggers for Canon cameras) that we can play around with as well. Drop me an e-mail at carl.oday.rcc@gmail if you are interested.