PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

January 2019

Photogram Editor - Wayne (Woody) Wood – Debra Dorothy
Deadline for entries is the 25th of every month

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

Eye On The World

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 **Jim Selby** at jim1423@earthlink.net to reserve the ColorMunki.
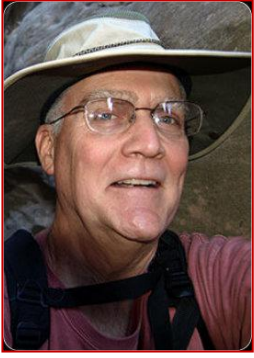
Puppy Portraits Help Shelter Pets Find New Homes

Click **HERE** for Slide Show

RCC Member Debra Dorothy helps shelter pets find new homes by taking portraits of them. The photos of these furry creatures were taken at the Redlands Animal Shelter.

Want to learn more about your hobby?
Click the link below to go to *B&H Learning Video Site:*
**Click HERE**

Programs – Jim Hendon

Jan. 7 – Elevate Your Photography with a Photo Project

A photo project can elevate your photography to a whole new level. Join RCC shooters Gary Jefferson, Judith Sparhawk and Jim Hendon at 7 p.m. Monday, Jan. 7, as they share images and lessons from their recent projects – and hopefully inspire others. Jefferson produces a "living, online gallery" of street portraits of Redlands people on Facebook; Sparhawk shot and compiled her images of American birds for a local Audubon Society presentation; Hendon produced *Colors of Heaven: Exploring the Hidden Stained Glass Windows of Redlands*. Anyone can do a photo project, on any topic, and get great creative satisfaction. Projects generally have themes, goals, target audiences and/or stories to tell. So they push us to pinpoint our subjects, master our equipment, optimize composition, produce and organize collections of photos both technically and artistically strong – often against a hard deadline. The meeting at John Knox Hall, First Presbyterian Church, Redlands, is free and open to the public.

Jan. 21 – Rosamond Purcell's Vision: An Art That Nature Makes
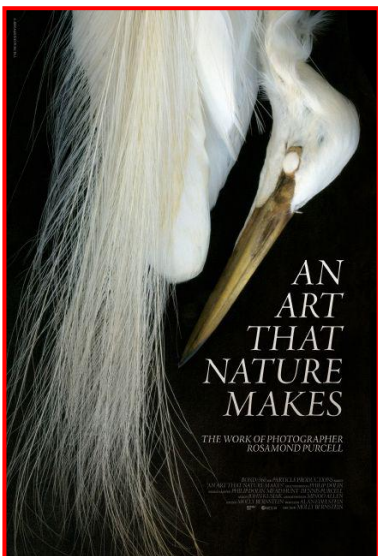
Want to be a better photographer? Study the work of great photographers. Join us at 7 p.m., Monday, Jan. 21, for *An Art that Nature Makes*, a close look at the haunting visions of Rosamond Purcell. This unique photographer is fascinated with the natural world, the discarded and decayed, from a mastodon tooth, to preserved museum specimens, to the delicate beauty of a fish skeleton. Purcell, whose work has been featured in *National Geographic* and at major museums, has published 20 books including *A Glorious Enterprise: The Museum of Natural Sciences of Philadelphia*. The film offers a special focus on Purcell's 20-year photographic "excavation" of a Maine junk yard, chronicled in her book *Owls Head: On the Nature of Lost Things*. A *New York Times* Critics Pick in 2016, the film was described as "extraordinary, illuminating and beautiful." The screening at John Knox Hall, First Presbyterian Church, Redlands, is free and open to the public.

Field Trips – Carl Detrow

Redlands Camera Club
January, 2019, Field Trip

---Orange Empire Railway Museum---

The only way to get around in southern California is by car on a busy freeway. But it wasn't always like that. Time was "Red Car" did not refer to a Toyota the same color as a fire engine. This area has a rich history on the rails, and the Orange Empire Railway Museum in Perris, CA, has a great collection of artifacts from the era. The museum is billed as "the West's largest collection of railway locomotives, passenger and freight cars, streetcars, interurban electric cars, buildings and other artifacts dating from the 1870's." Check out their website at www.oerm.org .

The museum is sponsoring a "Behind the Scenes," event on January 19 and 20, 2019 and we will visit on Saturday the 19th.

Carpools will depart Coco's in Redlands at 8:30 AM. If you choose to drive yourself, we should be at the museum in Perris by about 9:15-9:30. The Orange Empire Railway Museum is located at 2201 S. "A" Street, Perris, CA. Parking is free, and admission is only $12, quite a bargain for all there is to see there. Some of the displays are indoors so you may want to bring a tripod to deal with low light conditions. So far I have been unable to determine if tripods are allowed, but if they're not, we'll just leave them in the car.

If you plan to attend, please contact Carl Detrow, home phone 909-792-6341, or cell 909-553-9494, or csdetrow@verizon.net .

Membership - Stephanie Billings

Hope all had a Merry Christmas full of love and the precious gifts you desired.

Redlands Camera Club had a great year, our membership grew this year and many of these new members have jumped in with both feet and have become very involved with the club!

I'm looking forward to the new year and meeting all the potential members that will be coming through our doors.

Our camera club has a group of very friendly and enthusiastic photographers, so let's all make a big effort to greet all visitors and new members.

Have a safe and happy new year, and we will see you next year.

~~~Stephanie Billings~~~

NEWS FLASH!

You may now join RCC or renew your membership via PayPal
Just go to our Website at www.redlandscameraclub.com and
Click on the link

**Photo
By
Larry Huddleston**

Competitions - Russ Trozera

The Redlands Camera Club would like to congratulate Alex Mitroff for winning the best of show with his image Boulder Bay - Big Bear in our winter competition. Alex Mitroff is a recent member of our club.

The judges gave some excellent suggestions on how members could improve their images.   Images need to be in focus or sharp where they need to be sharp and blurry where they need to be blurred. Some images needed to be cropped as they had too much sky or foreground showing. Some images would be viewed better if presented in a panorama. Items that distract from the image should be removed. Horizons need to be straight. Images need to be properly exposed, hot spots need to be toned down, foregrounds or backgrounds lightened or darkened as needed. Members could use a Neutral Density (ND) filter for slower shutter speeds to show water movement. Images could make a better presentation by adding a complementary stroke or boarder around the image.

This last year one our speakers spoke about high ISO and noise in an image. He stated that if an image was properly exposed noise was not a problem when shooting at high ISO. I am looking forward to many more speaker and competitions to help improve our photography

May all of you have a blessed, safe and prosperous New Year. May you have a great time in capturing the world around you.

Happy New Year

**Photo
By
Debra Dorothy**

Mentoring Session- Rick Strobaugh

---Shooting Panoramic Images---

Sometimes, a scene is just too big to capture in one shot unless you use a really wide, wide-angle lens. The result though, is everything except for the foreground, appearing much smaller. The option is to shoot multiple photos, zoomed in closer, as you shoot from one side to the other then later merging together in what are called panoramics. This can result in really wide photos that have very sharp details. But, there is a specific process in shooting these and the resulting files can be huge.

First, a good tripod. You can try shooting hand held but the chances of getting a good, sharp panoramic is cut down tremendously. Have a tripod with a bubble level. Your base, the tripod, needs to be absolutely level or your image will travel up or down as you pan through your image. Next, the camera has to be level on the tripod. Test your leveling by panning the camera through your coverage area and making sure the camera level, stays level.

Camera settings are extremely important. First, take off any polarizer filter, especially if there is any blue sky. Polarizer will result in different powers of the polarizer affecting different areas of your final image. So, you would have dark to light blue sky across the final image as you move closer to the sun. Turn the auto focus off so it is not changing focus distances as you pan across and set your f-stop and shutter settings manually. Make your initial manual settings based on the brightest area of the photo so you don't wind up blowing out the bright areas. Always shoot in RAW format because it gives you much more leeway to work with the image during post processing.

You can shoot in horizontal or vertical camera positions but zoomed in panoramics in vertical position will usually give much more detail over a larger area. Wide angle, vertical shots, has one major problem to address. It is what is called the Nodal Point. This deals with the position of your camera on your tripod. This relates to how close your camera is positioned in the absolute middle of your tripod. If the camera is not in the middle of your rotating images, the photos will be taken at slightly different view points and may be distorted in final processing. Horizontally, it is usually always in the middle but vertically, the camera is always to one side of the middle or the other, unless on an L-bracket so it is mounted in vertical position above the center of the tripod. You can get great vertical results with camera not exactly centered vertically if you are zoomed into the scene a ways and not getting a close foreground in the photo. If you are trying to get a good foreground, the camera's movement as you pan through the scene, is going to keep changing the view of the foreground, which is usually distorted with a wide angle to make it bigger anyway and even more so in this situation. Trying a panoramic this way, will usually result in your close foreground being really distorted and misshapen in your final image.

Panoramics can be shot from side to side or up and down, such as working your way up a waterfall, or a combination of both. Series should usually be shot from left to right in sequence and have a 20%-30% overlap. Not enough overlap and the processing program may find it hard to determine where the

photos should be blended together. Scene with high contrasting elements will be easier than those with very little contrast. The final processing software will recognize contrasting points to lock onto easier than those with very little.

I always shoot a photo of my hand in front of the lens before and after shooting a series for a panoramic. This way, when I get back from my trip and going through my photos, I'm reminded that a panoramic series is there. Compose with extra room at top, bottom and both sides to allow for slight bowing in the initial stitched image. Most likely to not be straight horizontal or vertical edges so you will be cropping in a little. Try to be quick but efficient in shooting your shots. Fast moving clouds can really look strange later if shot too slowly. Include any moving object, such as a boat, train or car, in only one shot. It won't line up later if overlapping or may have multiple shots of the same subject in different places. Can be done purposely too for that result, the same person walking in different locations of the photo.

There are kits you can buy that will automatically rotate through and shoot the photos for you, usually, with a telephoto lens. You establish the upper and lower corners then the photos are taken side to side then down a little and side to side again til the whole scene is covered. Can be 20 photos to over 100 photos, depending on what you set it for. But, you better have a computer that can handle that size of file. Results in phenomenally sharp detail throughout the entire photo and ability to enlarge to a huge print.

Photo by Rick Strobaugh

Deborah Seibly - S4C Coordinator

The S4C December Competition results are In.

Redlands Camera Club members Dave Ficke and Russ Trozera were winners in the most recent recent S4C Photo comp. Dave won an Award in the category of Nature General for his Image "Under Construction" in skill level E. He also won two Honorable Mentions in the category of Photo Travel for "Mojave Mine " and "The Courthouse ".

Russ won an Honorable Mention in the category of Nature Wildlife at skill level E for his image "Big Horn Sheep Portrait".

Russ and Dave's images will be entered into the End of Year competition against all other winners in their categories and skill levels. The January competition is now open through from December 19th through January 5.

Photo By Jerry Reece

Photo By Christine Pence

Here's What I Think - John Williams

Here's What I Think!
This article covers different Adobe **Photoshop/Lightroom** *tips. The views expressed in this article are those of the author and do not necessarily reflect the views of Redlands Camera Club.*
By John Williams

==**Need help?**== If you have any questions about processing an image using Adobe Lightroom or Photoshop, email me at jhwr@earthlink.net (for RCC members only) and I will try to assist you.
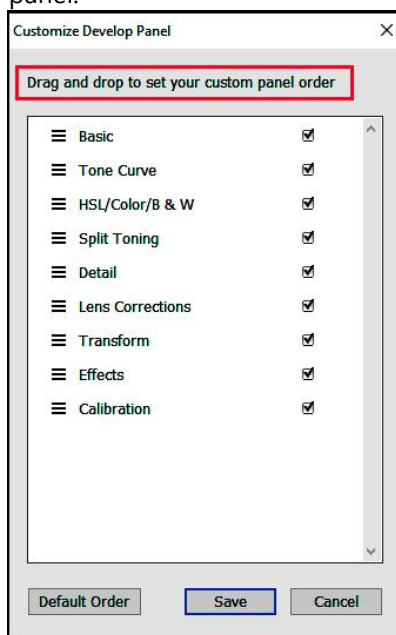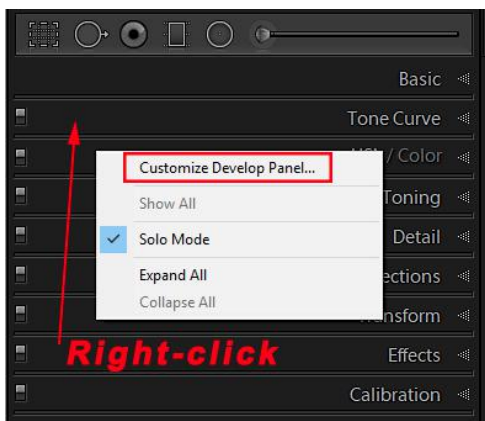
Adobe won't support older operating systems:

To take advantage of the latest operating system features and technologies, the next major release of Creative Cloud will not support Windows 8.1, Windows 10 v1511 and v1607, and Mac OS 10.11 (El Capitan). Most Creative Cloud applications receiving updates in the next major release will still support Windows 7. Lightroom and Photoshop will continue to support Windows 7. According to Adobe, 'focusing its efforts on more modern versions of Windows and Mac operating systems allows Adobe to concentrate on developing the features and functionality most requested by members, while ensuring peak performance that takes advantage of modern hardware.'

Lightroom Classic CC 8.1 Updates (December 11, 2018 release):

- **Customize the order of Develop Module panels:**
    1. Right-click (Win) / Control-click (Mac) on the header of any panel.
    2. From the popup menu, select Customize Develop panel.
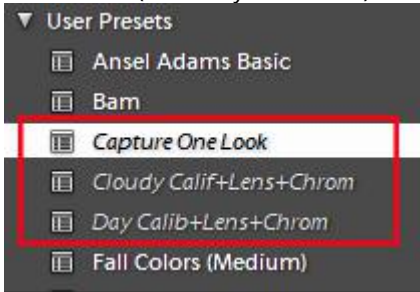

    3. In the Customize Develop Panel dialog, drag the panel name in the desired order.
    4. Click the Save button.
    5. Relaunch Lightroom Classic to see the Develop panels in the new order.
- **Cancel on exit dialog:**
    With this release, you would see a confirmation dialog on exit so that you can choose to cancel exiting from Lightroom Classic CC. If you select Don't show again checkbox from the confirmation dialog, you need to reset warning dialogs (Preferences > General > Reset All Warning dialogs) to see the confirmation dialog on exit again.
- **Presets:**

- First choose **Edit>Preferences** and click on the **Preset tab**. Then check the **Show Partially Compatible Develop Presets** box.
- In the Preset Panel, all Presets will show. However, presets that are not compatible with the selected photo (normally JPEG files) will be italicized as show in the figure below:

- **Other updates:**

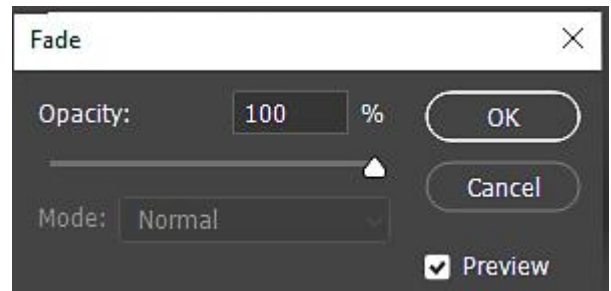 Going from the Library Module to the Develop Module seems to be faster with this update.

  To see a full explanation of other updates that many photographers don't use go to the following web site: https://lightroomkillertips.com/december-2018-lightroom-classic-lightroom-cc-release/

Photoshop Tips:

Fade Tool:

- Immediately after applying just about any filter, adjustment command (Image>Adjustments) or after using many of Photoshop's tools, you can adjust the effect with the Fade command, found under the Edit menu. Keep in mind that Fade is available only *immediately* after using a filter, adjustment, or tool. With Fade, you can reduce the Opacity of the previous command or tool, thus reducing its impact on your image. You can also change the *blending mode (for some but not all commands),* which alters how the command or tool interacts with pixel colors prior to your change.
- To use the fade command with the Patch tool, do the following:
  1. Duplicate your Background layer (**Ctrl+J**).
  2. Select the Patch tool. Make sure that the Mode in the Options bar is set to **Normal** and **Source**. Using the Patch Tool, draw around the areas you want to clean up. Then, click and drag the selected area to a nearby area (for a portrait, use a skin area that is similar in texture).
  3. Choose **Edit>Fade Patch Selection**. A pop-up Fade dialog will open allowing you to change the Opacity of the patched area. Adjust the Opacity slider until the patched area looks natural and has a nice faded edge. Generally, anywhere between 50-60% creates a nice natural fade. The change will be visible if you **check the Preview box.** Once you are satisfied with the change, press **OK** button to accept the adjustment.
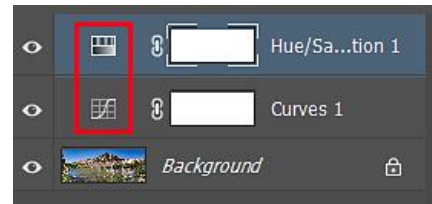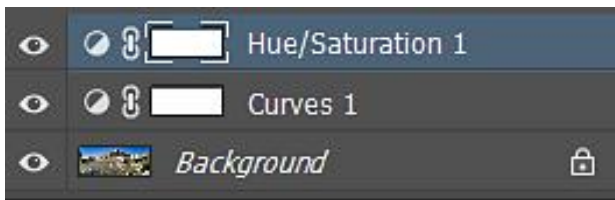

Adjustment Layer applied to entire image — remove Mask:

When you add an Adjustment Layer and **apply it to the entire image**, it's recommended to click on the associated Mask (all white) and drag it to the Trash Can icon. Then when you revisit the document, you know that no areas were painted black/gray to hide the adjustment.
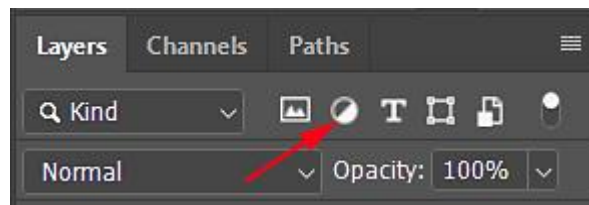
Adjustment Layer Tips:

- **Adjustment Layers icons:** If you right-click on a Layer Thumbnail (or on the empty areas below the Background layer) and select **Small Thumbnails**, you will get the generic icons for Adjustment Layers (figure on left, below). However, if you selected **Medium/Large Thumbnails**, the layer icon will show the adjustment icon (as shown below, right).
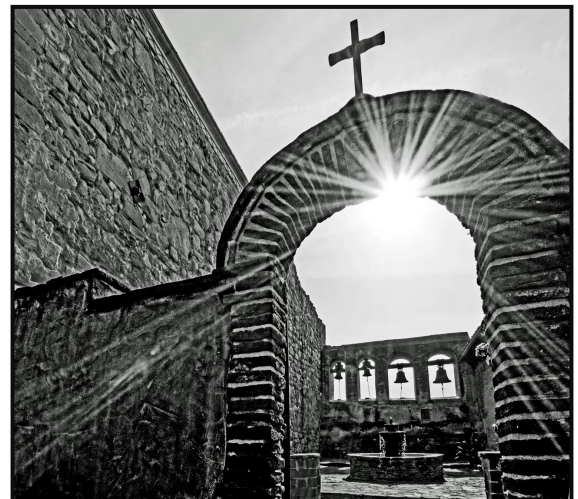
NOTE: If the image is very wide (panoramic), you may get the generic icon for each Adjustment Layer.

- **Copy and Paste Adjustment Layers:** If you have two or more documents that were opened in Photoshop, you can Copy (**Ctrl+C**) an Adjustment Layer in one document and Paste (**Ctrl+V**) into any other document.

- **Filter only Adjustment Layers in the Layers Panel.** Near the top of the Layers Panel is a generic Adjustment icon (red arrow in figure below). If you click on it, only Adjustment Layers will display in the Layers Panel. This can be useful when you have a complex document with several Layers and only want to see Adjustment Layers. To readjust an Adjustment Layer, click the Adjustment Thumbnail which will open the Properties Panel. To show all your layers again, click on the generic adjustment icon again.

- **Retouching an image with Adjustment Layers:** It's important to place your retouching (Clone Stamp, Healing Brush, etc.) layer below the Adjustment Layers. If you need to retouch again, add another Transparent Layer below the adjustment layers to do your retouching on, making sure you turn off the Adjustment Layer visibility icon(s) to OFF and then do your retouching. You should place a Transparent Layer above the Adjustment Layers to do your retouching on when problems are introduced by any of the Adjustment layers such a Halos.

- **Add a document into another larger document:** If you want multiple images on a large document composed of images from several other documents, then do the following.

  o On the smaller sized documents, Group all the layers (a Background Layer can't be grouped); therefore, duplicate the Background Layer. Highlighting all the layers (except the Background layer) and depress the **Ctrl+G** keys to group the layers.

  o The Blend Mode for the Group Layer will be **Pass Through**. When you Copy and Paste the Group into the larger document, all the Adjustment Layers will affect the entire larger document. To restrict the blending of layers to within the Group, change the Layer Group's blend mode to **Normal**.

Photo By Jim Hendon

Announcements

Contact John Williams for some over-the-shoulder coaching in photo editing, a great way to learn. Using your selected images, John will work with you at your level to improve your understanding of key tools and techniques to make the most of your photos. John is a regular contributor of articles on Lightroom and Photoshop to the RCC Photogram. Reach John at jhwr@earthlink.net or talk to him at our meetings.

RCC Members: Unique opportunity to make a difference
Frank Peele, Education/Workshops Chair
Museum of Redlands
This newly-established museum needs quality photography of items in its collection, and has asked RCC for support. This sounds like a win-win situation, both for the museum and for our members who want to develop skills in "product" photography. I envision a workshop to teach the fundamentals, and one or more shooting sessions to get into creating great images for the museum's use. If you're interested in being part of this service to the community, or just want to find out more about the opportunity, shoot me an email: educationworkshopsrcc@gmail.com Thanks, Frank
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Where the world's top nature photographers gather to connect, learn and share!

NANPA's 21st Nature Photography Summit and Trade Show provides a wide variety of opportunities for nature photographers at all levels of experience to meet, share their work, learn more about both the art and business of nature photography, get hands-on practice, discover new tools and services, and more. Join us at the Westgate Las Vegas Resort and Casino, February 21-23, 2019.

Photo By Deborah Seibly

RCC Photo Blog – Stan Fry

We are up to 70 users and almost 1,100 images on the RCC Photo Blog. 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. Other Members' images can help you find some inspiration (and perhaps some motivation).

We are working on the image color issue for some images. When images are submitted they are resized to fit different screens. In this process, they are desaturated a bit. We don't know the cause of the problem yet, but are working on a solution.

I got tired of sifting through photography sites and blogs trying to find useful learning material. In response, I created pbdigest.com – a curated (sort of) collection of photography articles from over 100 photography blogs. Given that this site helps me keep track of useful learning resources, I though club members may benefit too. I would also be interested in any feedback you might have. Thanks for taking a look and I hope the site is helpful to you.

Film cameras and Lenses Needed

A group of photo-enthusiasts at Riverside Community College needs FILM cameras and lenses to use in their studies. If you have such equipment you're willing to donate to a worthy cause, please contact RCC member Constance St Jean and let her know what you have. **Contact her by email at** constancestjean@gmail.com

Member's Award Recognitions

Competition Results
Southern California Council of Camera Clubs

"UNDER CONSTRUCTION" by DAVID FICKE

Award
Skill Level E
Nature - General
December, 2018

Competition Results
Southern California Council of Camera Clubs

"BIG HORN SHEEP PORTRAIT" by RUSSELL TROZERA

HM
Skill Level E
Nature - Wildlife
December, 2018

Competition Results
Southern California Council of Camera Clubs

"THE COURTHOUSE" by DAVID FICKE

HM
Skill Level E
Photo Travel - General
December, 2018

Competition Results
Southern California Council of Camera Clubs

"MOJAVE MINE" by DAVID FICKE

HM
Skill Level E
Photo Travel - General
December, 2018

For Sale: New in Box

Tascam DR-60D Digital Audio Recorder

Want to greatly improve the audio quality of videos made with your DSLR, Mirrorless or other digital camera? Tascam, the professional division of Teac Audio, has your solution – the DR-60D 4-channel audio recorder. Built to mount under your camera either on or off a tripod, this recorder offers 2 professional balanced XLR or ¼" TRS mic inputs plus a 3.5 mm stereo mic input. Its many modes allow you to capture very high-quality sound, tailor the sound to your preferences, and use microphones of widely different types. The LCD screen is fully visible in any lighting condition (even direct sunlight), and complete controls put you in charge of your recordings. In addition to its potential for recording audio for video, its many capabilities make it an excellent choice for any high-quality audio recording – music, voice or you-name-it. Unit is in original box, has never been used, and comes with all included accessories. Sells on Amazon for $179; priced for quick sale at $119.

Frank Peele, 909.798.7999, or email to FrankPeele@verizon.net

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An AOC and Yamakazi 28inch 4k monitors for sale. Less than a year old. $150 apiece or $300 for both.

Contact: Wayne Wood (Woody) wayneswood@verizon.net **or 951 231-3639**