PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

February 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

Photo
By
Phillip Tenpenny

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 and Kitty 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

Prez Sez ~ Dave Ficke

I would like to introduce you to Lonesome George, the last member of *Chelonoidis abingdonii*, a species of giant tortoise endemic to the tiny island of Pinta in the Galapagos Islands. He was the last of his species and now he, as well as the rest of his species are all gone.

And here is Lonely George, a Hawaiian tree snail—and the last known member of the species *Achatinella apexfulva*. George died on New Year's Day, 2018. He was 14, which is quite old for a snail of his kind.

This stark reality is that I can only introduce you to Lonesome George and Lonely George is by a photograph. Like so many other species of plants and animals around the world within the last 100 years, they are gone, and gone forever.

Scientists around the world are saying that our planet is experiencing a 6th extinction, and it appears that we (humans) are the cause of this. The book *The 6th Extinction* by Elizabeth Kolbert documents accounts of several species that were once plentiful that are now on the verge of no longer inhabiting this earth. The reasons for this range from the sport of hunting to illegal poaching, to the toxic air from our cars and industry. These pollutants travel across borders, and as the rain falls from the clouds, they poison our streams and lakes, accounting for the disruption of the lifecycles of amphibians. As we ignore drug warnings and dispose of our medications down the toilets, we now find endocrine disruptors in our drinking water. 7.6 billion people on the planet have contributed to massive habitat loss, and there is nowhere for many species to go. As Rachel Carson told us, in *Silent Spring*, that DDT was a disruptor in the formation in bald eagle eggs, humanity's toxic reach across the planet continues.

Just up the road to the north of us is the San Bernardino Mountain range, covering approximately 800,000 acres. The San Bernardinos are home to some 1,600 plant and 440 animal species, including many endangered species. Some of these are the San Bernardino flying squirrel, the California Spotted Owl, and the Mountain yellow-legged frog to name a few. Between 2012-2016 over 148 million people visited the San Bernardino Mountains; the stress on the infrastructure is immense, but the ecological impact, with its effects on habitats, is being pushed to new limits.

So you may ask, where is the photography connection? We are excited about two great programs revolving around these profound issues scheduled for February, and we want you to have a heads up so you can be sure to be here. So get your cameras ready and for an exciting February!

Programs – Jim Hendon
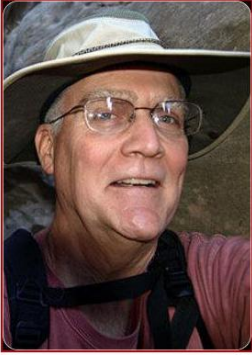
Feb. 4 – Tabletop Wildlife: How Photographers Can Help Save Species
We know that photographing wild animals and sharing their images can help protect them. At our first February meeting, we'll learn more about this opportunity, and at our second meeting, we'll do it for real – so plan to attend both meetings. On Feb. 4, we'll see an inspiring a video clip about Joel Sartore, whose Photo Ark project is documenting endangered species before they disappear. Member Christine Pence will share her experience participating in a recent wildlife shoot staged by the Photographic Society of America. And President Dave Ficke, a former science teacher, will tell us what we'll need to make the most of RCC's first Tabletop Wildlife photo event on Feb. 18, presenting real creatures in a controlled environment, with studio-quality lighting and natural setups. Both programs start at 7 p.m., John Knox Hall, First Presbyterian Church.

Feb. 18 – Tabletop Wildlife Photography Night – Members Only
Learn how to photograph wild creatures in studio-style settings when Redlands Camera Club hosts its first Tabletop Wildlife event for members. We'll hear first from Dr. Bill Hayes, professor of biology and director of the Center for Biodiversity and Conservation Studies at Loma Linda University, who frequently shares animals at schools to familiarize kids with wildlife. Bill and his team will employ light boxes and lighted stands to pose several species in critter-friendly configurations for photography. We're expecting a tarantula, a Desert Hairy Scorpion, Bearded Dragon lizard, horned lizard, Ball Python, Green Tree Python, colorful parrot and possibly a Peregrine Falcon. You'll need a tripod and a zoom lens (at least 200MM recommended). Members only, please, 7 p.m., Feb. 18, John Knox Hall, First Presbyterian Church.

We are in need of the following items for the Feb. 18th program.

Light boxes (6)
Lights (6)
Extension cords
Black background

If you can donate any of the these items to use on that night please contact Jim Hendon at **jimthendon@gmail.com**
                                or
Dave Ficke at
mailto:yosemitedave1@hotmail.com

Photo

By

Debra Dorothy

~3~

Field Trips – Mary Ann Ponder & Carl Detrow

FEBRUARY FIELD TRIP

Take a walk on the wild side at the Living Desert Zoo and Gardens, 47900 Portola Avenue, Palm Desert on Wednesday, February 20th. The zoo is open 9-5 daily and admission is $20. A park shuttle is available for $7. See their website if you are interested in safari tours(prices vary).

The winter months are the best time to visit the Living Desert. We will carpool from the Bob's Big Boy 540 Sandalwood Dr, Calimesa, CA 92320 at 8:00AM. Let me know if you decide to drive on your own and we can arrange a meet-up at the zoo. Pack a lunch or purchase food at park facilities. We will return to Coco's sometime in the afternoon.

Signups are required for club field trips but there is no charge. Please contact Mary Ann Ponder at least one day before the event at 909-213-5108 or by e-mail maponder@yahoo.com

Photo by Ann Kramer

Membership - Stephanie Billings

We continue to collect the dues owed on Monday nights and you can easily pay on our RCC website. Please make a concerted effort to renew your membership as-soon-as possible. Think of all the benefits you receive for a mere $35.00. Only currently paid members can take part in our excellent educational classes, competitions, events, free workshops, and field trips. Dues are the primary source of club revenue and this allows us to provide you with quality programs and training. Contact Stephanie Billings at HeartandSoul4@yahoo.com 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 help you become a better photographer. 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.org), clicking on the "Downloads" tab and then clicking on "Membership Application" tab. Follow the instructions on the form and your all set!

All members please introduce yourself to our newest members and help direct them to members who can assist them with their photography needs.

Photo By Beverly Brett

# *RCC School House – Education – John Williams & Carl Detrow*
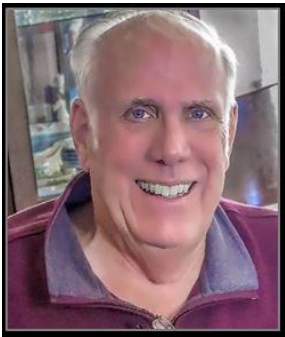
Adobe Lightroom Classic CC and Lightroom App for Mobile Phones
Presented by John Williams and Carl Detrow.

Classes held: Tuesdays February 19, 26, and March 5, 2019 6:00 p.m. – 9:00 p.m.

Location: Class sessions are held at Redlands First Presbyterian Church (100 Cajon St., Redlands, CA), in the courtyard classroom immediately adjacent to our main Redlands Camera Club meeting room and restrooms.
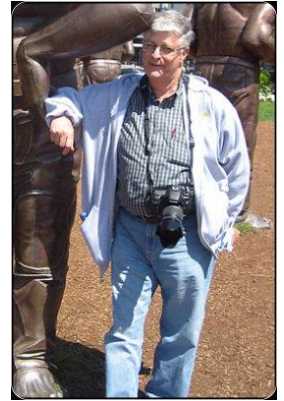
Prerequisites for Course: This course requires attendees to be subscribed to Adobe Creative Cloud (Photography Plan [$9.99/month]:   https://www.adobe.com/creativecloud/photography.html). You will need to have Lightroom Classic installed on your computer and Adobe Photoshop Lightroom CC installed on your Mobile device. LR CC also works on an iPad or android tabled that has a camera. This is a hands-on workshop where you will learn by doing so you are highly encouraged to bring your laptop computer and Smart phone/device (Apple or Android) to the class. ***It's imperative that you have a good working knowledge of your computer, operating systems, using a mouse, keyboard, standard menus and commands.*** If you don't have a laptop computer, the instructor will accommodate you so you can learn the procedures/techniques presented.

Course Description: This is a beginners' course that will cover the main features of Lightroom's Library and Develop modules. You will learn how to import photos, Catalog settings, various view options, organizing folders, culling, key wording, collections, and post-processing an image using the Develop Module. Additionally, the course will cover capturing, editing and sharing your photos using your mobile device. Support photos, files and materials are included for this course. You will receive a handout which will sufficiently cover all topics presented, so you are not required to purchase any books.

Tuition:$30. No Textbook required. Practice photos on an USB drive and a 54-page handout will be provided.
If you have any questions, call John at (909) 793-6861 or email me at: jhwr@earthlink.net

Note: Anyone can sign up for the course. However, if you are not a Redlands Camera Club member, a membership fee will be included when you register ($35). ***Maximum of twelve people***, so ***enroll soon*** to reserve your spot. If you are not able to enroll and want to attend, email me to be placed on a waiting list.

You can register for this class w through the Redlands Camera Club website: http://www.redlandscameraclub.org/ Click on the **About RCC** tab and in the popup dialog, click on **Education**. At the top of the announcement page, click on the **Buy Now** button.

Photo
by
Russ Trozera

Competitions - *Russ Trozera*

The Redlands Camera Club is pleased to announce their annual Spring Image Competition on Mar. 4, 2019. Image upload begins on Feb. 4, 2019 through Feb. 18, 2019 at 11 PM. Members can enter 2 images in this competition.

Judging the competition will be held on Mar. 4, 2019. Ribbons will be awarded on our annual installation and award ceremony Mar. 18, 2019. Judges will critique each of the images and score them. Members can select from three levels of photography, Apprentice, Intermediate and Advanced. There are six categories that you can enter you images in, Animals, Close-up, People, Places, Photojournalism, Open-Miscellaneous, and In-Flight. Best of show will be awarded on the best image displayed over all three classes of photographers.

Category X this time will be "IN FLIGHT". The definition of "IN FLIGHT" for this competition is anything that takes flight, animals, insects, things; let your imagination juices flow...

For any questions regarding this competition please call Russ Trozera at 760 486 5269

Thanks Everyone

Best of Show

Photo by Alex Mitroff

2018 Winter Competition
1st Place Ribbons

Best Of Show

Boulder Bay - Big Bear
Alex Mitroff

Smile
Dolly West

Desert Heat
Andrea Johnson

Falls Kirkjufell Iceland
Debbie Strong

Flight
Judith Sparhawk

Glacier Lagoon Iceland
Debbie Strong

Sorry! I Guess You Like Nectar Too!
Ann Kramer

Light At The End Of The Tunnel
Annette Gregory

Who's beating who
Stan Fry

Rough and Civil
Jenise Brennan

On Top Of It
Bitsy Bernor

Light At The End Of The Tunnel
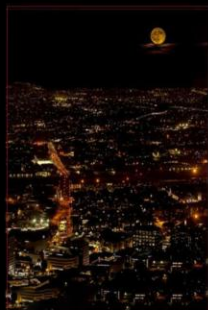Annette Gregory

Sunset on the Rocks
Rick Strobaugh

Winged Jewel
Bitsy Bernor

Very Special Buick
Deborah Seibly

Helianthus annus
Phillip Tenpenny

LA by the Full Moon
Stephanie Billings

Threes A Crowd
Debra Dorothy

Electric Zipper
Bruce Herwig

Member Awards Recognitions

Congratulations to one of our very own member's, **Deborah Seibly** who was contacted by NANPA (North American Nature Photography Association) for her image "Cranes at Bosque del Apache, Bosque del Apache, New Mexico".

She placed in the top 250 of the NANPA Showcase competition "Altered Reality" and as a result will appear in the 2019 " Expressions" journal- both online and in print.

"Cranes at Bosque del Apache, Bosque del Apache, New Mexico"

S4C Coordinator – Deborah Seibly

The Results from the January S4C Competition are Announced.

Redlands Camera Club members receiving awards and honorable mentions for their images in the January competition are Beverly Brett, Dave Ficke, Ken Randall and Russ Trozera.

Beverly received an HM for her image –Butterfly on an Orange Flower in the Pictorial –Individual Color category –level A.

Dave received two awards. His image –A Study in Profile-received an award in the category Naturel-General –skill level E. His second award was for his image- It's Not Easy-in the category of Photojournalism –General at skill level E.

Ken also received two awards for his images –Face Paint and Queen of the Dead-in the category Pictorial-Monochrome at skill level A.

Russ received an award in the category of Pictorial-Individual Color for his shot-Washington Capital at Night-skill level E.

Awards and Honorable Mentions are given when an image scores as follows:

Skill level E-22-23 points out of a possible 27 for an HM. An award is received for an image that scores 24+. For level A (a more advanced level) an HM is earned when an images scores 23-24 and an award when that images scores 25+. For levels AA/AAA, images must score 24-25 for an HM and 26+ for an award.

"WASHINGTON CAPITAL AT NIGHT" by RUSSELL TROZERA

Award
Skill Level E
Pictorial - Individual Color
January, 2019

"BUTTERFLY ON AN ORANGE FLOWER" by BEVERLY BRETT

HM
Skill Level A
Pictorial - Individual Color
January, 2019

"FACE PAINT" by KEN RANDALL

HM
Skill Level A
Pictorial - Monochrome
January, 2019

"ITS NOT EASY" by DAVID FICKE

Award
Skill Level E
Photojournalism - General
January, 2019

"QUEEN OF THE DEAD" by KEN RANDALL

HM
Skill Level A
Pictorial - Monochrome
January, 2019

"A STUDY IN PROFILE" by DAVID FICKE

Award
Skill Level E
Nature - General
January, 2019

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 viewpoints 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 until 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.

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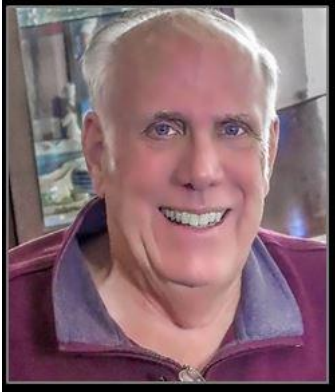
This article covers different Adobe Lightroom/Photoshop tips. The views expressed in this article are those of the author and do not necessarily reflect the views of Redlands Camera Club.
By John Williams

<mark>Need help?</mark> If you have any questions about processing an image using Adobe Lightroom Classic CC or Photoshop CC, email me at jhwr@earthlink.net (**for RCC members only**) and I will try to assist you.

<mark>Calibrate your monitor:</mark> Whenever you open, select, or edit you're digital images and creatively correct or enhance them in Lightroom, you are relying on a display device—a monitor connected to or built into your computer or laptop. To show you an accurate representation of the colors, color saturation, monochrome tonality, contrast and other characteristics of the images captured by your camera, you need to calibrate your monitor. If what you see on the monitor does not match what the camera captured, the prints made from these files will never look quite as you had envisioned them—the color balance may be off, certain colors may be washed out or overly intense, or the pictures may have an overall color cast. That's why photographers who are serious about creative image control, maintaining an efficient workflow and minimizing frustration always make sure their monitors are correctly calibrated (**Redlands Camera Club provides a calibration device free to members**). By far, the best way to calibrate your monitor, and keep it accurate is to recalibrate at regular intervals, is to acquire a good monitor-calibration tool. Calibration devices usually comprises a package that includes calibration software to install on your computer, a calibration device (essentially a precision colorimeter) that plugs into the USB port and reads directly from the monitor screen. If you want to purchase a calibration system, X-Rite company makes excellent calibration hardware: https://www.xrite.com/categories/calibration-profiling

The preview in Lightroom's Develop module is the most accurate preview, because it is rendered in real time based on the original capture combined with the adjustment settings you have applied. In other modules (Library module, etc.) a JPEG preview is generated and stored in a preview cache to speed up display performance. If you calibrate the display properly, then the preview images in both the Library and Develop modules will generally be a nearly perfect match.

LIGHTROOM TIPS
## <mark>Directional Story Telling:</mark>

- If your subject is facing to the left, then they are looking to their **Past**. If your subject is facing to the right, then they are looking to their **Future**. If we want to portray a person as dynamic, progressive, positive and forward-thinking, you ought to have them looking right .In Western culture, we write from left to right and this pattern seems logical to us. Therefore, we unconsciously perceive left-to-right movement as normal and positive, as moving towards the future and towards a goal. When a person in the photo looks from left to right, it seems as he or she is looking at the future, and it's perceived as "natural." This is also true for animals; for example, a bird floating on water should be going/facing to the right (as shown below).

- To flip your image, click on the crop tool and right-click to bring up the popup menu. Select **Photo>Flip Horizontal** and compare the before/after flipped view. You generally be surprised what a psychological difference that can make.

Adding Color Wash using the Graduated Filter Tool:

1. In the Develop Module, depress the **M key** to launch the **Graduated Filter Tool**.

2. Click your cursor off to the side of the image and drag a small distance away from the photo. The Pin for the adjustment will be slightly off the image area. Depress the letter **O** to show the overlay (normally red) to make sure the entire image areas is covered with the overlay.

3. Double-click the **Effect labe**l at the top of the panel to reset all settings in the filter.

4. Click the **Color swatch** at the bottom of the panel to open the Color Picker.

5. With your cursor, over the color field (cursor turns into an Eyedropper tool). Then click and hold the cursor down a move onto the image to sample a color from the photo. Make sure you do not release your mouse. Choose the dominant color in the image.

6. In most cases, the color you selected will be oversaturated. Therefore, reduce the saturation by moving the Saturation slider to the left (red arrow below).
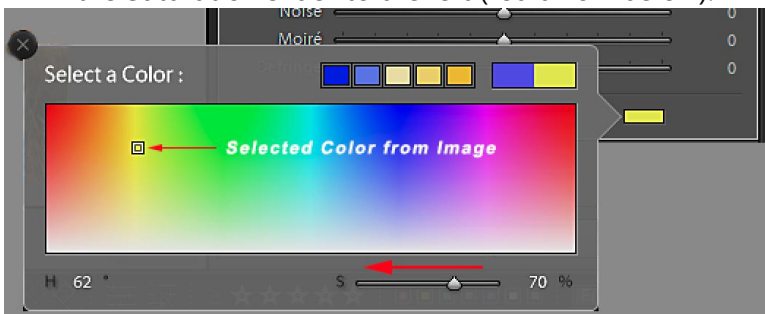
7. Depress the switch at the bottom left of the panel to turn off the Graduated Filter to see a Before View. Then continue to turn on/off the switch to determine how the image looks. If necessary, go back to the **Select a Color** popup panel and adjust the Saturation or pick another color from the image until you are satisfied with the color wash.

8. To help improve the color wash adjustment limit the adjustment to shadow, midtones, or highlight areas using the Range Mask at the bottom of the panel. Choose Luminance and adjust the Range sliders so you are limiting the adjustment. Bring the left slider towards the right to limit the Shadow areas and the right slider to the left to limit the Highlight areas from receiving the effect. You can click the center area the Range slider which will move the left and right sliders simultaneously to adjust the mid-tones.
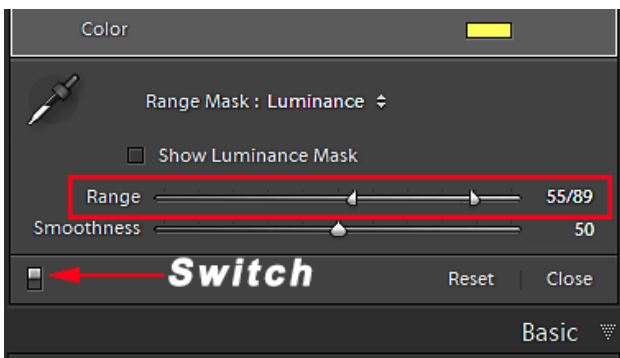
PHOTOSHOP TIPS

**January 2019 (version 20.0.2) Photoshop CC release:**

   This update fixed several bugs including when opening an image from Lightroom Classic for editing in Photoshop (Edit In > Adobe Photoshop CC 2019), the menus and commands in Photoshop CC were disabled.

HSB/HSL filter:

- **HSB/HSL Filter** was last installed in Photoshop 2.5 (some 25-years ago). This filter allows you to convert your images to either **Hue/Saturation/Brightness** or **Hue/Saturation/Luminosity** mode. This will allow you to make adjustments and make selections base on how colorful or how bright the image appears. Selections based on the basic color of an image are technically known as Hue Masks and selections based on how color appears in an image is known as a Saturation Mask. This tutorial will make a Saturation Mask attached to an Adjustment Layer.

- **To download and install** the free HSB/HSL filter from Adobe do the following:

  1. Quit Photoshop.

  2. Download the HSB/HSL filter from: https://helpx.adobe.com/photoshop/kb/optional-file-format-plugins.html several filters will be listed and move down the page to the "Electric Image & HSBHSL (Optional Multiplugin)" section. Select the appropriate download (MAC, or Windows 64/32-bit).

  3. After you download the plug-in file, double-click it to decompress it (zip file). If asked, extract all the files.

  4. Install the plug-in to one of two locations:

     - **Version-specific location** - which will only load the installed plug-in for a specific version of Photoshop CC (e.g. only Photoshop CC 2014). File location is: **Hard Drive[drive letter]\Program Files\Adobe\[Photoshop version]\Plug-ins**

     - **Shared Creative Cloud location** - which will load the plug-in for all installed versions of Photoshop CC without having to reinstall the plug-in. File location is: **Hard Drive\Program Files\Common Files\Adobe\Plug-Ins\CC**

  5. Relaunch Photoshop.

- **Steps using the HSB/HSL Filter as a Saturation (Colorful) Mask:** This adjustment technique will turn your less colorful (less saturated) image colors into Black & White and revealing only colorful (saturated colors) in your photo.

  1. Duplicate the Background Layer in Photoshop (**Ctrl+J**).

  2. With the Duplicated layer active, choose **Filter>Other>HSB/HSL**. The **HSB/HSL Parameters** dialog window will launch. Choose **RGB** for the *Input Mode* and **HSB** for the **Row Order** (figure below).

Then click OK. The image will turn to colors that are entirely different looking. Ignore the colors. This will convert your RGB image to an HSB image.

NOTE: The Input Mode should be the mode you are currently in. Since your duplicated layer is RGB, the Input Mode should show RGB selected.
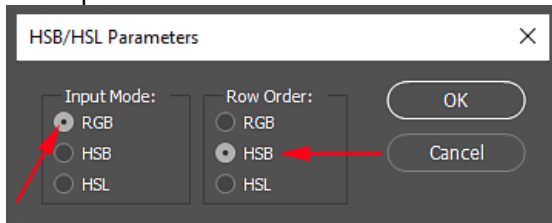
3. Open the **Channels Panel**. The *Blue channel* represent the Hue in your image; the *Green channel* represents the Saturation (white areas are most saturated); *Blue channel* represents the Brightness (white being the brightest in the image).
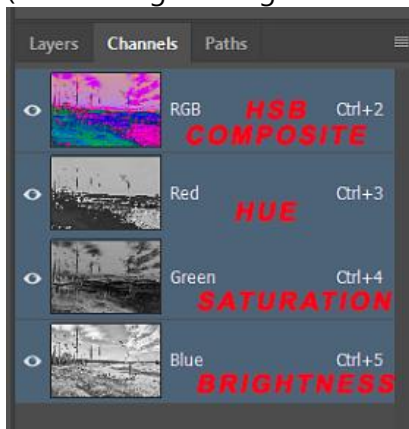
4. *Select the Green Channel*. This channel represent the saturation levels in your image with black/dark gray the least saturated and white the most saturated areas in your image. **Ctrl-click** on the Green channel (Saturation) thumbnail to make a selection (brighter areas will be selected).

5. Next click on the *RGB thumbnail* to get back to full color (the weird color).

6. Open the Layers panel which will show you a selection with your Background and HSB layers. You no longer need the weird color layer (HSB layer), so delete the HSB layer by clicking on the layer and dragging it to the Delete Layer icon (trashcan).

7. Since the most colorful areas are selected, your want to reverse the selection (**Select>Inverse**) so the least colorful areas are selected.

8. Add a **Hue/Saturation Adjustment Layer**. Move the Saturation slider all the way to the left changing the least colorful areas into a Black & White image.

9. With the Saturation Mask selected, choose **Image>Adjustments>Levels** to adjust the contents of the mask. When you move the Curves *Black slider* to the right, the more colorful areas of your image will not be affected and the darker areas of the mask will become black resulting in the more colorful areas becoming more saturated. Next move the White slider to the left which will make the lighter areas of the Mask whiter. Finally, move the middle slider (left or right) to fine tune the transition between the white and black areas of the Mask. The resulting mask will have eliminated most of the gray areas with only white and black areas remaining.

10. To bring back the color in areas that have been masked by the Saturation Mask, insure the Mask is active and paint with a semisoft-edged *Black Brush* over the areas you want to return to their original color. To remove areas of color, paint with a semisoft-edged White Brush over area you do not want to see color (make those areas Black & White).

Announcements

New – Personal Lightroom Coaching with John Williams

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
Stephanie Billings*

RCC Photo Blog – Stan Fry

Are you a member of the Redlands Camera Club? Come and join our new Members Only group where you can share images, tips, tricks, offer support or insights, ask questions and interact with other members without all the other distractions of an open group. Please read the rules and you must be a Redlands Camera Club member to join!

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.


Photo

By

Judith Sparhawk

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

Photo
By
Woody Phillips
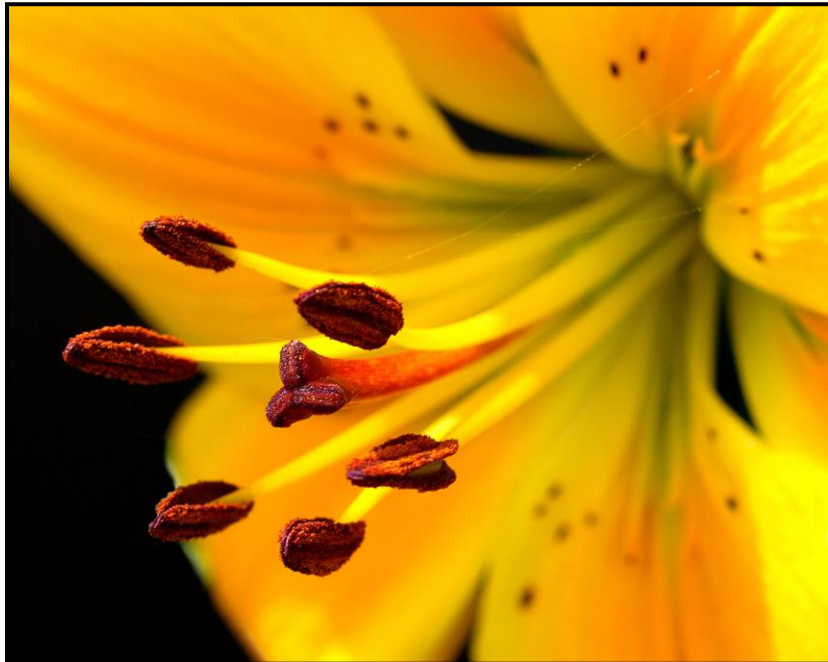
For Sale: New in Box

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**

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A Note from The Photogram Editor

Debra Dorothy

I would like to introduce a monthly theme for the Photogram. This month's theme is "Flower's" in honor of St Valentine's Day.

March's theme is going to be "Close-Up".

If you would like to see your image in the next Photogram for all to enjoy, please send one of your favorite flower images to:

mailto:debbiedsd.dorothy@gmail.com