



Eye On The World

PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

May 2020

Photogram Editor – 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



Photo by Wayne "Woody" Wood

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 Carl Detrow at csdetrow@verizon.net to reserve the ColorMunki.

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

Click [HERE](#)

President's Message – Russell Trozera



Dear Members of the Redlands Camera Club

We at the club hope to find you all well and safe during the Covid-19. This virus has certainly impacted our lives. It has made us have to temporarily change the way we do things.

When life deals you lemons, you make lemonade. So that is what I did. Does it look good?

I not only get to play with my food but eat it too. I am enjoying photographing while keeping my social distancing. I also did some focus stacking.



Italians love parsley in their recipes, at least my grandmother did. I did some more table top photography.



I am working on my craft and I hope you are all doing the same.

We had a wonderful video presentation by Bruce Herwig II on shooting the Milky Way and adjusting our images.

Thank you so much Bruce for sharing your knowledge with us!

The sessions were recorded and are on the Web page.

Tuesday night I was able to go out to the Trona Pinnacles and practiced shooting the Milky Way again.

The camera saw this:



This is my picture after making adjustments in lightroom and photoshop



I asked Bob Fletcher what he thought he made the following adjustments wonderful and some people think this is just a photo some people think this is just a photo.



Photography is art. The other night someone asked during Bruce's presentation what was the true color of the Milky Way. I discovered the correct answer.



I have during this time brought out some skeletons out of my closet

Well I hope you are have fun.

I try to do things with my photography that allows me to keep my social distancing. A few weeks ago I went to the San Jancinto Wildlife Area. Who did I see there Ann Kramer, Debra Seilby and later that day Debra Dorothy was going out there and by the way we all kept our social distancing and none of us told the other that we were going out there.

Here is one of my combined images.



Title: Hey there is a photographer coming get ready.

May 4th will be members night send Carl Detrow two image at csdetrow@verizon.net.

We will have a panel of three photographers reviewing the images and this will be done via Zoom.

Members need to remember to log into Zoom through the web site to log in. The meeting starts at 7 PM

I hope all will be safe and well.

Vice President/Chairman Program Committee – Dave Garner



I have been asked to take over as VP and chairman of the Program Committee until the next election. We have been having video conferences to plan programs for the club. It looks like the club meetings will be held as video conferences for the foreseeable future.

On May 3, 2020, we will have a Members Night to present images furnished by members for critique by some of the more experienced members. Their input can be very valuable in preparing images for competition. Deadline for uploads (maximum of 2 images) is May 1, 2020. Email them to csdetrow@verison.net subject line "Members Night".

The Program Committee will be doing a phone survey of the members to get their input on programs. After all, the programs should be something of interest to the membership.

Some of the things we will be asking are:

What are your ideas for future programs?

Do you have a photo skill that you would be willing to share at a meeting?

How do you feel about having meetings online?

How long would you want to wait to attend meetings in person after the quarantine is lifted?

The Program Committee is planning to have a Picnic in the Park after the quarantine is lifted, to celebrate being able to again socialize with other members, after having to be isolated for so long. It will be a reasonable time after the quarantine so members will feel safe in attending.



Photo by Stan Fry

Mentoring Chair – Rick Strobough



It is a challenge to try keeping up a normal life in these unusual times. Fortunately, I have a full gym at home so, have been able to keep up my gym workouts.

I am still running 35 miles or so a week, just running by myself now instead of meeting my running buddies. Saw an old barn in back of a property I had not run by for quite a while a few days ago. Contacted the owner and got permission to shoot photos of the barn and old tractor. But all this doesn't fill up a whole week of activity.

I have made several solitary day trips for photography to Salton Sea, San Jacinto Wildlife Preserve and local locations. All locations I've gone to are very isolated from people. Have also taken a couple day/night trips with another member for photography. We wore masks in the SUV with me in the driver's



seat and the other in the back seat to maintain distance. When out of the vehicle, shooting photos, we still maintained distance. Shot Milky Way photos with Bruce Herwig in isolated area near the south entrance to Joshua Tree National Park. Again, maintained our social distance, wore masks and no one else around.

With all the March/April rains, my 3/4 acre of land at home has lots of yard work, weeds to pull and hedges to trim. I have lots of different flowers blooming in my yard and have been going out to shoot macro photos in the yard. Of course all this shooting photos does require the processing of photos afterwards so that has filled a lot of time too. I still have photo shoots that I have not even had time to get to yet.

Get outdoors, there are lots of ways to still shoot photos and get exercise to help your mental status. There are plenty of places to go that are isolated and away from people. Even simple things like doing yard work, gives you good exercise and you get to feel good about the results of your work.



Field Trips – Mary Ann Ponder



May Field Trip

It looks like May will be another month without a field trip. It would be pretty difficult to get together and still practice mandates for physical distancing and sheltering in place.

Many stores, parks and public beaches are closed and carpooling would be impossible. I hope that everyone is taking pictures at home and staying in their communities. (Also, you can consider taking advantage of online tutorials and Zoom presentations such as Bruce Herwig's night skies on April 6th and 20th.)

Warm weather is ahead and there is no excuse why camera club members can't find subjects worthy of photographing right at home. Stay safe, stay strong. Keep the faith that better times are ahead.



Photo by Mary Ann Ponder

Competition Chair – Carl Detrow



Competition

Summer 2020 Competition July 6

Our next competition will be Summer 2020 on July 6 with awards to be presented on July 20.

Category X Will be "HDR." High Dynamic Range images have come a long way from the old over-saturated clunky looking days. Now they show the unique combination of better technology with the creative technique of the photographic artist.

They may not even look like and HDR image, but on closer examination will reveal a broad range of tonal levels that could not be otherwise captured by a camera.

Other categories are People, Places, Animal, Photojournalism, Closeup, and Open/Miscellaneous.

Members choose their own class of competition: Apprentice, Intermediate, or Advanced. Up to two entries per member will be accepted on the website June1-15. The entry form will be taken down at 11:00 PM, June 15. Entry fee to cover awards, equipment, and judges honoraria is \$10.00 whether you submit one or two entries.

Images must be JPG, no more than 4000 pixels on the long side, sRGB color space, and may not exceed 3.5 MB.

Be sure to have a title and filename available before you start the entry process. See the website for information on the differences between titles and filenames. Shorter titles are preferred (30 characters or less) so that they can fit on your ribbon when you win one.

Good shooting and good luck!



Photo by Carl Detrow

Spring 2020 Competition
2nd Place Awards

2020 Spring Competition
2nd Place Ribbons



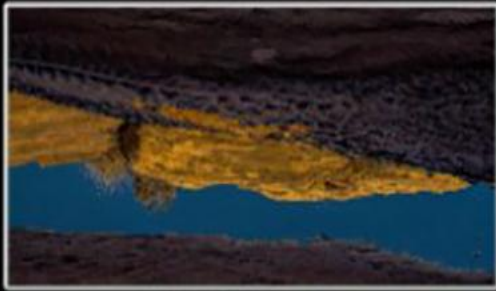
White Faced Ibis
Russell Trozera



Taking Off
Russell Trozera



Autumn At Lake Sabrina
Beverly Brett



Golden Reflections
Cheryl Callanan



Clay Plus 3
Clay Hodson



Kite Builder
Debra Dorothy

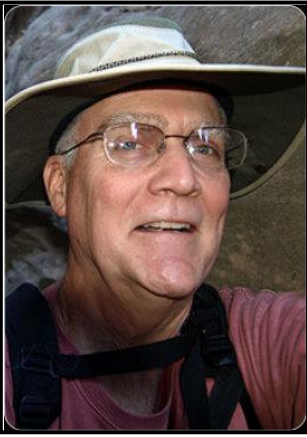


Cumberland Falls
Phillip Tenpeny



Through The Arches
Judith Sparhawk

Jim Hendon – Past Vice President



Stalking the Elusive Marsh Wren at San Jacinto Wildlife Area

By Jim Hendon

A hazy morning at San Jacinto Wildlife Area.

The Marsh Wren was only a few feet away, singing madly, and invisible. I knew I'd find these wrens, having heard their very loud, territorial chattering on previous trips to San Jacinto, about 30 minutes from Redlands. Two hours and 250+ frames later, I had a good image, thanks to a fast lens, tripod, a lot of patience and a bit of bird-behavior study.

I used an Olympus EM1 Mark II with a 20 megapixel, micro-4/3 sensor and a 40-150MM Olympus PRO lens (80-300 equivalent). The rig is compact and lightweight, although not as sharp as full frame. I set the shutter at 1/2000th and the camera on shutter priority in burst mode of 8 frames per second. At ISO 250, this gave my images an aperture range of 2.8 to 5.6. I worked in both autofocus and manual focus.

Every substantial patch of reeds and cattails had its own Marsh Wren, so I had plenty of targets. An early shot of a bird high on a single reed about 20 feet away was clear but not sharp. The subject was tiny in the frame. I had to get closer.

Eventually, I got another clear shot, but focus was fuzzy. By then, I had figured out that Marsh Wrens move back and forth across their territories, following a pattern. So, I set up and focused through a wall of reeds on a



well-lit spot about 8 feet away where a bird had perched briefly before. The wren came back and started loudly proclaiming its territory. I was close enough for a good shot, and the bird probably couldn't see me. But as the window opened and closed in the breeze, my subject appeared and disappeared. I fired away for about 20 seconds.



The result, worked up using ON1 editing software, isn't tack sharp, but sharp enough (in my opinion!) to send off to the 2020 *Birdwatching* magazine Photography Awards contest. I know other photographs show the feisty Marsh Wren in the open, tail cocked, head back, beak wide. But I'm hoping the judges will appreciate that I captured the bird as we normally encounter it -- and as the wren itself prefers --barely visible in its swaying, green world.

I also photographed a cantaloupe-sized Marsh Wren nest, feeling clever that I had discovered it after tracking one bird carrying a long, wet piece of reed. Then I learned a fun fact on the Cornell University web site. Male Marsh Wrens build as many as six dummy nests in their territories to attract multiple females.

Did a dummy nest also attract an unwitting photographer that morning? I don't care. I feel lucky to have seen the finely engineered sphere suspended in the reeds, perhaps soon to hold a new family of these delightful creatures.



S4C Coordinator - Deborah Seibly



S4C Ends 2019/2020 Competition Year

April was the last competition before the summer break. S4C competitions will resume in September. Awards and Honorable Mentions were given Redlands Camera Club members Stan Frye, Lori Krum and Deb Seibly.

Stan won two HMs in the Individual Color category; one HM in Arranged Color; one HM in Arranged Monochrome; one Award in Arranged Monochrome and one Award in Natural General.

Lori won one Award in the Nature Wildlife category.

Deb won one HM in the Arranged Color category; three HMs in Photo Travel; one Award in Photo Travel and one Award in Photojournalism General.

All images that have won Awards or Honorable Mentions will now be entered for final judging and ranking in their respective categories. Judges are recruited for these final competitions from around the United States and even from countries outside the US. Gold, Silver and Bronze medals will be awarded as well as Best of Show. It is yet to be decided if the Awards Ceremony and June Banquet will be held this year.

Competition Results
Southern California Council of Camera Clubs

A photograph of a woman in a red dress standing in a dramatic, dark setting with a large wooden cross in the background.

"TOSCA" by STAN FRYE
HM
Skill Level E
Pictorial - Individual Color
April, 2020

Competition Results
Southern California Council of Camera Clubs

A photograph of a man playing a cello in a dark setting.

"HANDS OF A MASTER" by STAN FRYE
HM
Skill Level E
Pictorial - Individual Color
April, 2020



Competition Results

Southern California Council of Camera Clubs



"A DIFFERENT MERCEDES" by STAN FRY

HM
Skill Level E
Pictorial - Arranged Color
April, 2020



Competition Results

Southern California Council of Camera Clubs



"THE OLD GUARD THE OLD GUARD" by DEBORAH SEIBLY

HM
Skill Level E
Pictorial - Arranged Color
April, 2020



Competition Results

Southern California Council of Camera Clubs



"YOUR MONEY OR YOUR LIFE" by STAN FRY

HM
Skill Level E
Pictorial - Arranged Monochrome
April, 2020



Competition Results

Southern California Council of Camera Clubs



"TRUST ISSUES" by STAN FRY

Award
Skill Level E
Pictorial - Arranged Monochrome
April, 2020



Competition Results

Southern California Council of Camera Clubs



"WOLFIE" by STAN FRY

Award
Skill Level E
Nature - General
April, 2020



Competition Results

Southern California Council of Camera Clubs



"FEEDING TIME" by LORI KRUM

Award
Skill Level A
Nature - Wildlife
April, 2020



Competition Results

Southern California Council of Camera Clubs



"CITY PALACECITY PALACE" by DEBORAH SEIBLY

HM
Skill Level AA
Photo Travel - General
April, 2020



Competition Results

Southern California Council of Camera Clubs



"THE CATTLE HERDERTHE CATTLE HERDER" by DEBORAH SEIBLY

HM
Skill Level AA
Photo Travel - General
April, 2020



Competition Results

Southern California Council of Camera Clubs



"UPLIFTING" by DEBORAH SEIBLY

HM
Skill Level AA
Photo Travel - General
April, 2020



Competition Results

Southern California Council of Camera Clubs



"VERY CHARMING" by DEBORAH SEIBLY

Award
Skill Level AA
Photo Travel - General
April, 2020



Competition Results

Southern California Council of Camera Clubs



"MAKING BANGLES" by DEBORAH SEIBLY

Award
Skill Level E
Photojournalism - General
April, 2020

Here's What I Think!

*This article covers different Adobe **Photoshop/Lightroom** tips and techniques. 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, Lightroom Classic or Photoshop, email me at jhwr@earthlink.net (for RCC members in good standing only) and I will try to assist you.



PHOTOSHOP TIPS

What's new in the February 2020 release of Photoshop on desktop (version 21.1):

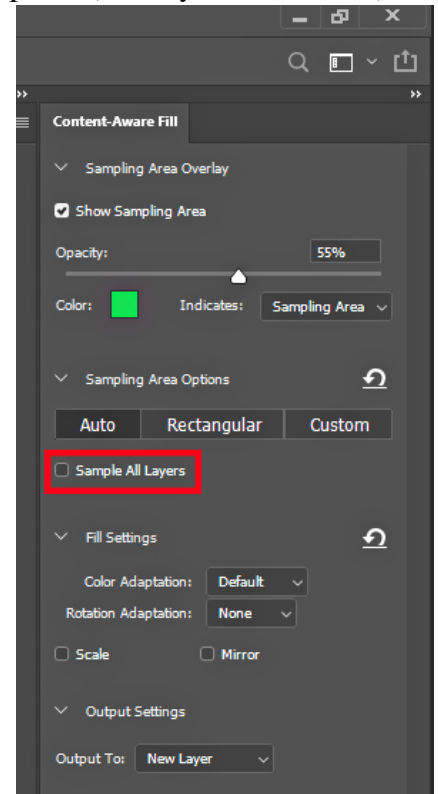
- **Enhanced Content-Aware Fill:** Make a selection of an area you want to replace (use any selection tool) and choose **Edit>Content-Aware Fill** to launch the Content-Aware Fill Workspace. You can now iteratively fill multiple areas of an image without having to leave the Content-Aware Fill workspace window. After you get the desired fill result for a selection in your image, click the Apply button in the lower-right corner to commit fill changes and keep the workspace window open. After applying the fill, use Lasso Tool or Polygonal Lasso Tool within the Content-Aware Fill workspace to make another selection to fill.

Also, you can now sample source pixels from all visible layers in the document by selecting the new **Sample All Layers** option. The Sampling Area Options appear in the Content-Aware Fill.

- **Improved Lens Blur quality:** The new Lens Blur algorithm now uses your computer's graphics card (GPU) to generate blurrier edges on objects that are in front of the focal plane, a more realistic bokeh look, correct color handling for CMYK and LAB color modes, and more colorful specular highlights in your photos.

To enable graphics processor in Photoshop, choose **Edit>Preferences>Performance**, and check the Use Graphics Processor box in the Preferences dialog.

To add a Lens Blur to your photo, choose **Filter>Blur>Lens Blur**.



Photoshop turns 30!

- On February 19, 1990, Photoshop turned 30-years of age.
- **Terry White** is the Principal Worldwide Design & Photography Evangelist for Adobe. He has been with Adobe for over 20 years and has extensive knowledge of Adobe's Creative Professional product line. His Top 30 favorite Photoshop Features of all time that he can't live without are:
 1. **Spot Healing Tool:** This tool lets you correct imperfections, causing them to disappear into the surrounding image. The tool matches the texture, lighting, transparency, and shading of the sampled pixels to the pixels being healed.
 2. **Patch Tool:** This tool is normally used to repair larger areas, such as a big scratch or a large area of skin.
 3. **Select Subject:** Select Subject is now powered by Adobe Sensei AI. This feature can make quick work of selecting what Photoshop thinks the subject is in your photo.
 4. **Select and Mask:** This feature allows you to quickly and easily cutout a subject and place it on a different background.

5. **Quick Select Tool:** The Quick Selection Tool works more like a brush, allowing you to select areas simply by "painting" over them. The tool automatically selects similar tones and stops when it finds image edges.

Resolution problems when printing:

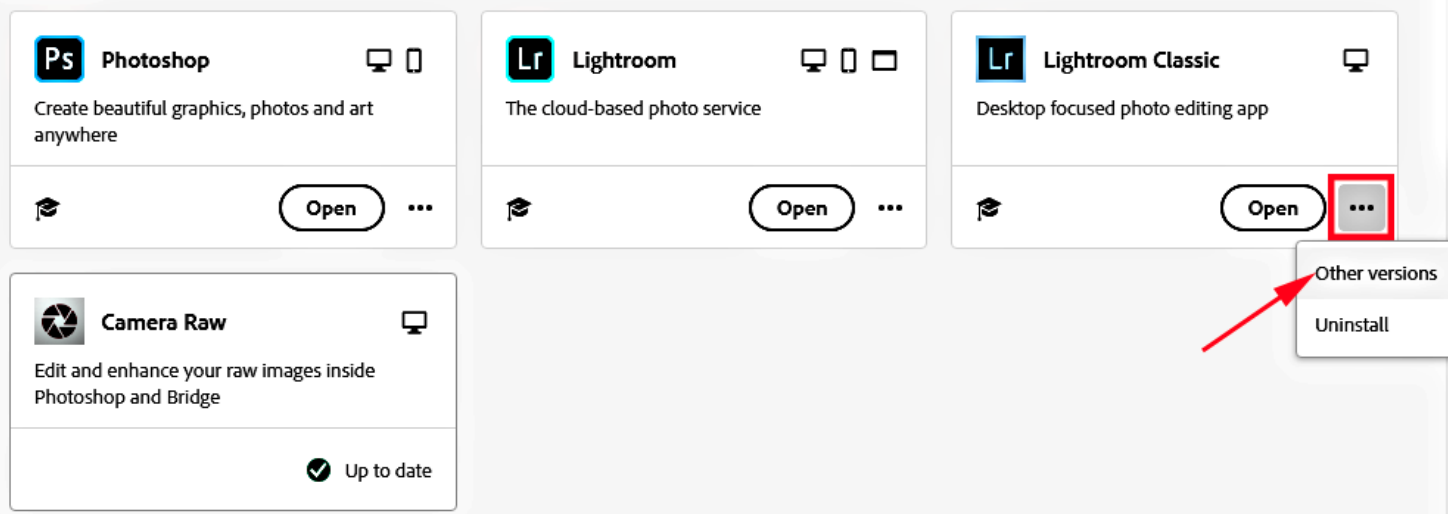
- **Low-resolution:**
 - The biggest problem sending files to a printer or Photo Lab is too little resolution. Every form of print technology requires a minimum of pixels to produce fully-detailed and sharp images.
 - When you resize your image, make sure you assign an appropriate PPI (pixel-per-inch) for the printer being used. Normally the print industry requires 300-PPI resolution.
- **Upping the size of an image:**
 - Generally you never want to increase your image size significantly since you can't create detail. Pixels are not rubber, and you cannot stretch them to a larger size without sacrificing the sharpness of the image. Every time you enlarge an image, you distort the pixels. So if you want to print sharp images, don't enlarge them.
 - Your digital camera most likely provides you with ample original pixels to print most projects, try to stay within that original ratio.
 - Normally upsizing an image *slightly* will not result in noticeable softness.

LIGHTROOM CLASSIC TIPS

How do I roll back to an earlier Lightroom Classic release?

- Before a new release of Lightroom, extensive testing is done. However, due to the many variations of computer hardware and operating systems, sometimes an issue is found that's serious enough that you'd want to roll back to a previous release. Here's how you do it step-by-step:
 1. Open the Creative Cloud App from the System/Desktop Tray (Windows) / Menu Bar (Mac).
 2. Click the three **"periods, ..."** next to Lightroom Classic's Open button and select **Other versions** from the popup menu.

Installed

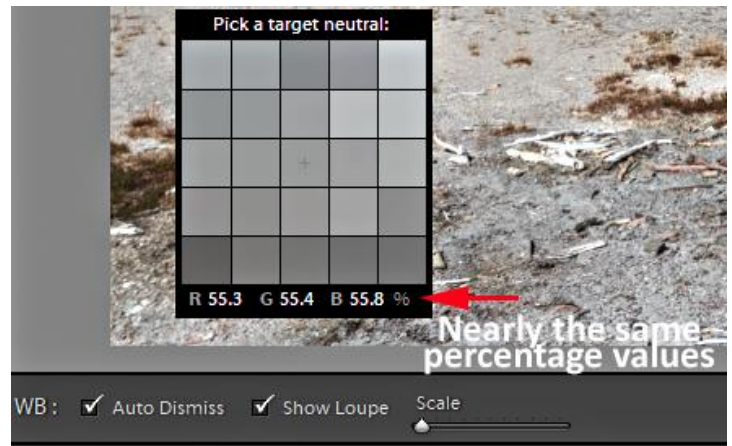


3. Click **Install** next to the first listed version. This is the version prior to the current version. For example, if the current version is 9.2, the previous version is 9.1. Bear in mind that if you try to go back to a prior version and your current one had to upgrade the catalog to work, the updated catalog won't work with the earlier version.

Languages	Latest version	
Versions	Lightroom Classic (9.2)	Uninstall
	Older versions	
	Lightroom Classic (9.1)	Install
	Lightroom Classic (9.0)	Install
	Lightroom Classic (8.4.1)	Install
	Lightroom Classic (8.4)	Install
		Done

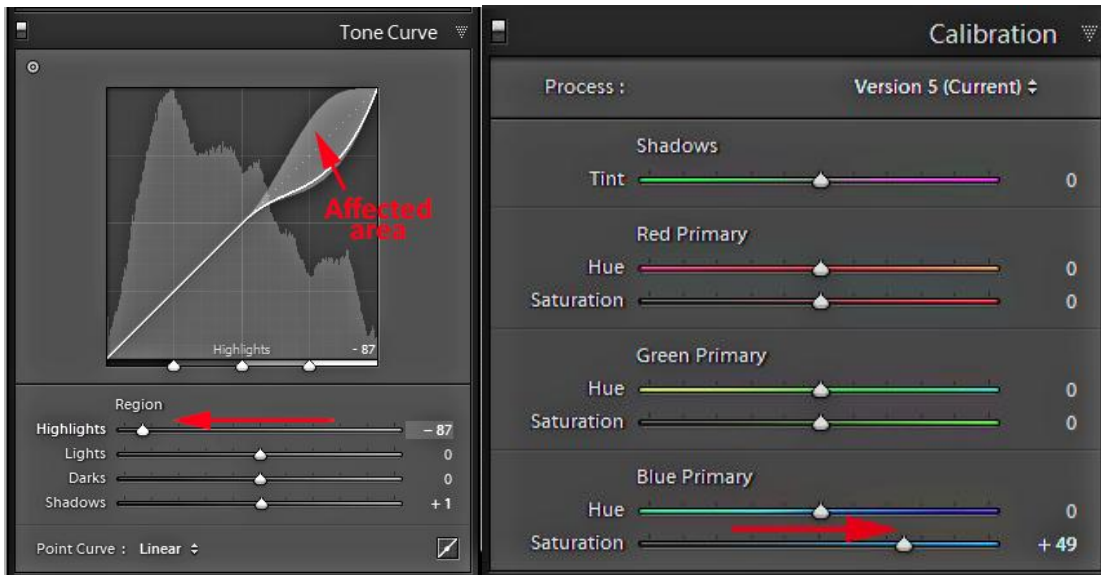
Using the White Balance Selector Tool to set your White Balance:

- This is one of the most efficient methods to adjust white balance in an image. Select the “White Balance Selector” tool in the White Balance panel (shortcut, press “W” key). Move your cursor over the image (Preview area) to an area that is neutral gray color. If there are no neutral gray points in your Preview area, then select an area that the RGB percentage values are nearly identical (see figure to right) For a realistic White Balance, try to find an area where the RGB percentage values are close to 75.0. %
- If you click the **Show Loupe** checkbox then you’ll see a **5 by 5 pixel grid** beside the mouse cursor. The center point in the grid is the pixel that you are currently targeting. The number of pixel grids can be increased or decreased using the **Scale** slider option. If you check the **Auto Dismiss** box, the eyedropper will automatically return to the Develop module when you set a White Balance (clicking on a pixel).
- Open the **Navigator Panel** (left panels) and as you scan across your image you will see a preview of the White Balance.
- After making an White Balance selection with the White Balance Selector tool, you can refine your White Balance by moving the WB Temperature and Tint sliders.



Three things that are underutilized/ignored:

1. **Tone Curve Panel — Regions Curve:** You will be able to affect the tones better than the global sliders in the Develop module. To increase contrast in the highlights area (sky), try moving the Highlights slider to the left (see figure below).



2. **Calibration —Blue Saturation Slider:** Moving the Blue saturation slider (see figure above) to the right will normally give a richer blue/yellow color in landscape photos and make your photo pop.
3. **Clipping Indicators:** If you depress the **J key**, you may see red and blue splotches (clipping) in your Image Preview area. Clipping indicates a lack of digital information in a portion of your image, meaning those areas that show up with the red or blue overlay have no visual detail. When displayed either on the web or in print, those areas will appear pure white or pure black. When you print a highlighted clipped photo, the clipped areas will not receive any ink (those areas will be the color of the paper). When shadow areas are clipped (blue overlay), those areas will be totally black when printed. To remove clipped areas in your photo, move the White (left) and Black (right) sliders in the Develop Module. The Exposure, Shadow, and Highlight sliders can also remove Clipping. It's important to remove all highlight clipping and some shadow clipping.



*Photo
By
Phillip Tempenny*

Deborah Seibly



March 8th had finally arrived and I was excited. Christine Pence and I had been planning this trip to India for literally one year and departure day was here. We were going on a two week safari to three Indian national parks to photograph tigers and whatever else we would be lucky enough to see.

On March 18th, we were to meet up with eleven other photographers from the US, Australia, New Zealand, the Netherlands and Belgium and then head on to the parks. But Christine and I had decided we wanted to see Indian culture and people, so we were leaving a week early to visit Delhi and the Golden triangle.

A small-very small-voice in my head was telling me this was probably not wise but I was being cautious. Travel from China had been restricted on February 2nd and for Iran on February 29th, but not for American citizens and we weren't traveling through either of those countries anyway.

I had registered with the State department in the STEP program, had plenty of wipes and hand sanitizer, gloves, and had a list of best hospitals in the area in which we were traveling.



So we left that evening on Turkish Airlines to arrive in Delhi on March 10th. For the first time ever in my travel life, being extra cautious, I wiped down every surface I thought I might touch on the plane. (Turkish Airlines was great, by the way, with clean planes and good food).

The first evidence that perhaps we should be a little worried was a request from Turkish airlines to fill out a health questionnaire for entry into India. Upon arrival in Delhi, we had to complete a second copy and stand in line for our temperatures to be taken but all went well. Getting our temperatures taken became routine to enter many hotels or public buildings.

Our first week was great! We were absolute tourists. Christine had arranged a private car and driver to be with us all week and guides for each place we stopped. We had arrived in Delhi on Holi but were advised not to get into the midst of it but did see residuals of the celebration on people covered with dye.





We spent two nights in Delhi which was actually a delightful, park like city. It dispelled the reports I had read of India being dirty. I found it comparable to Vietnam and Africa. The markets in Old Delhi were especially exciting to me with crazy narrow streets and everything you could imagine available to buy. I could spend a week there with my camera. I was even talked into eating street food which was really good. My supposed cast iron stomach served me well again.

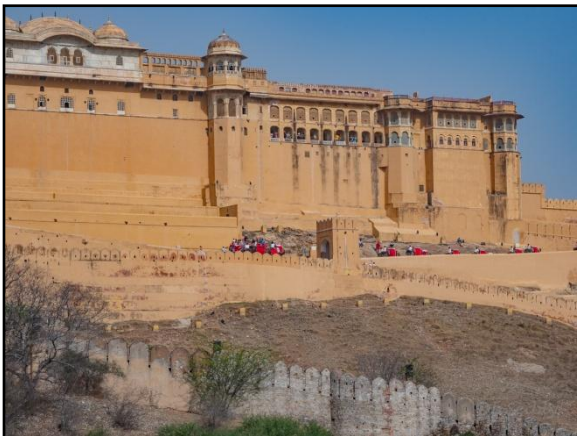
But the news wasn't as great as our adventure. Covid 19 was declared a pandemic on March 11, the US limited travel from parts of Europe on the 13th and, worst of all, India revoked all travel visas for people not already in country on March 13th. Just like that, seven members of our group, including the group leader, were banned from entering India.

Still, besides Christine and me, four of our travel buddies were in India—those from Australia and New Zealand. The safaris would still go forward!

We left Delhi after two days and headed for Jaipur, Rajasthan. Rajasthan is the land of the Rajas, the mughals, descendants of Genghis Khan, who flourished in Rajasthan in the 16th century. The highlights of the area are the fabulous forts and palaces constructed during that period.



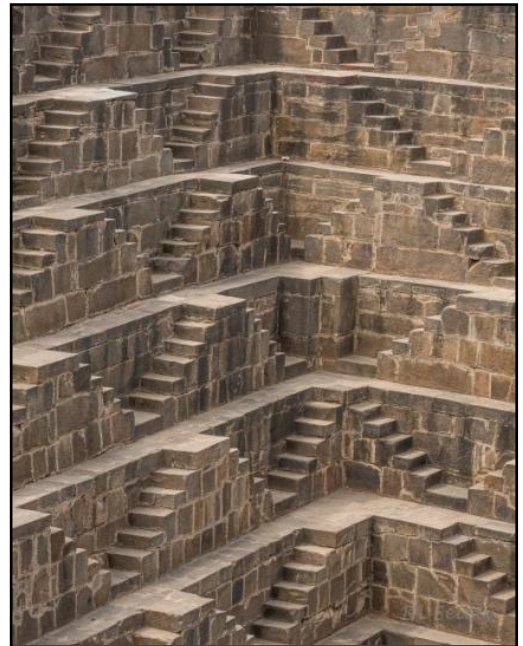
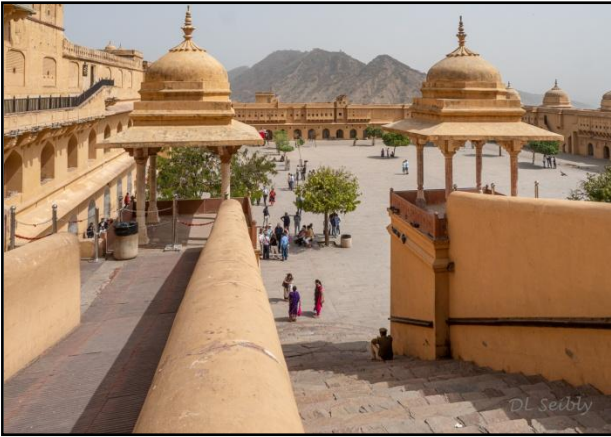
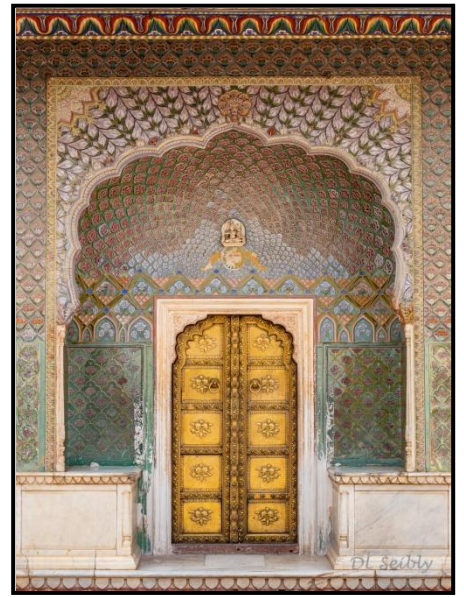
The Amber Fort and the City Palace were quite spectacular but my favorite was Fatehpur Sikri, which we visited later in the trip. Some of the most unique architecture we visited was the step wells. The local people would descend and ascend hundreds of steps to gather water from a deep well. The wells were beautifully constructed and a dream for photographers with their colors patterns and textures.



While in Jaipur, we stayed in a B&B –or home stay-and were served fabulous home cooked food. The owner is actually a naturalist and photographer who gave us some insight into the national parks still on our agenda.

On March 16th, we left Jaipur for Agra and the Taj Mahal. It was probably the best day of the trip for me. Along the way , we stopped at the wonderful Chand Baori step well in the village of Abhaneri, watched lak (sap from the rubber tree) bangles being made, drank "mud tea" (masala tea in a one use clay cup). We then drove on to Fatephur Sikri, a mughal fort used only four years.

It is truly one of the most beautiful places I have been to. Made of red stone, fully restored, populated by flocks of parakeets-it is really charming. We arrived in late afternoon so had wonderful light on the buildings. And that was the end of a lovely day!



We arrived that evening in Agra to learn that all the national monuments in India had been closed including the Taj Mahal.



In the morning, we learned that even the garden was closed.

At least we had long lenses in anticipation of the wildlife portion of our trip so we dragged them out to photograph the Taj in the faraway mist.



But we did have a delightful drive through a small village so I could get more "people" shots which always makes me happy.



But now we were forced to deal with reality and get back to Delhi and assess what to do next.

We were in touch with our Australian companions who stated that some of the national parks around Mumbai were closed. They then informed us that Australia had issued a citizen recall and they were frantically trying to get flights out.



So, now it was just Christine and me.



So, although I thought there might be an element of overreaction, events were not unfolding in our favor rendering my opinion irrelevant. I thought the wisest move would be to leave while we could and, during the night, Christine came to the same conclusion. With all the chaos, we could not make ticket changes on line, so we had to seek out the Turkish Airlines ticket office in Delhi, get a driver and go there to see what options we had.

Changing our flight to the 19th was relatively easy. I am thankful we were flying with Turkish Airlines because, as of that day, no country was limiting flights from Istanbul and no large airports were limiting transiting travelers.

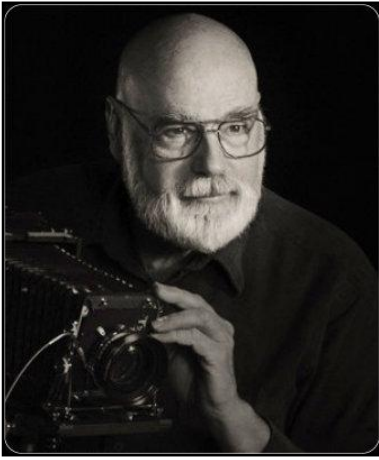
The flight from Delhi was crowded but we got on with little problem. On our flight from Istanbul we had an empty middle seat and extra leg room. It couldn't get much better than that in a time of chaos.

On March 20th, India closed all the national parks shutting down the safaris therefore reinforcing our decision to leave while we could.

So I am glad I took the risk and went to India. Even in a week, I took around 1500 photos and would have taken more had I known our time would be limited. I had a great and intrepid travel companion. And, my visa is valid for a year from March so, who knows. There is so much more to see.

Although for now, my only tiger adventure may be Safari Park.





Frank Peele – Education/Workshops

Up Close and Amazing: Macro Photography in a New Light

Macro Shorts #1 by Frank Peele

Depth of Field: Making the Most (or Least) of it

Depth of field in photography is the zone of acceptably sharp focus in any scene which includes subjects at differing distances from the camera. The factors which control depth of field are these: Lens focal length, lens aperture (f/stop), and the distance focused on. (There is a fourth, known to scientists as the Allowable Circle of Confusion, but that's a set value for each film or digital sensor format, so we're not going to let that confuse us.) As we get really close to our subject – and of course, that's what macro shooting is all about – we quickly learn that depth of field is severely limited. There are 3 ways to deal with this limit. The first is to celebrate the limited depth of field, carefully composing and focusing so that only the most important part of our subject is sharp. Letting everything else go out of focus really draws the viewer's eye to what we want to feature in the image, and reduces or eliminates distracting “clutter” at the same time.



Exposure 1/100 second, f/2.8, ISO 100

There are times, however, when we really need to have greater subject depth in sharp focus, and that brings up method number two: stopping the lens down to a small aperture (expressed by a large f/number, such as f/22, f/32 or f/45).



Exposure 1.3 seconds, f/32, ISO 100

But there is a price to pay when we use such small apertures. It's a law of physics known as diffraction, which causes any lens's optical performance to decrease when its aperture is stopped down too far. The law of diffraction applies to all lenses, no matter how expensive, no matter how new, and its effects are quite real. Look closely at the next two images, which are magnifications of the previous two shots:



Shot at f/2.8. Note sharp detail



Shot at f/32. Note softness caused by diffraction

There's an easy rule of thumb we can use to determine the optimum aperture of a lens – the f/stop which yields the greatest sharpness – and it works for most general-purpose lenses. (There are special-purpose lenses designed at great expense to have maximum sharpness at other apertures – even wide open – but we aren't likely to run into any such lenses in our work.) The rule of thumb is this: The optimum aperture is found by stopping the lens down between 2 and 3 f/stops from its maximum (widest) opening. Thus an f/2.8 lens should provide its greatest sharpness between f/5.6 and f/8, or f/7.1. A lens whose maximum aperture is f/4 should be stopped down to between f/8 and f/11, or f/9; an f/5.6 lens will be sharpest at between f/11 and f/16, or f/13 ... and so on.

Now, using the optimum aperture doesn't give us greatly extended depth of field. What it does give us is our lens's greatest sharpness possible. That is a very good basis for going on to the third way of getting greater depth of field when we need it. It's called Focus Stacking, and it'll be the subject of a later of these "Macro Shorts" articles. Stay tuned!



Photo by Debra Dorothy



Sidetracking in India's Golden Triangle with Deborah Seibly and Christine Pence

This was supposed to be a week of détente and cultural experience before 12 safari days in the Indian tiger forests of Pench, Kanha, and Bandhavgarh. Once again, Debby and I left California with great wildlife expectations, just like our August 2018 Alaskan bear trip, only this time we were seriously waylaid by more than weather.

As we traveled from Delhi, to Jaipur, to Agra, and back to Delhi, the international pandemic, COVID-19, took over any control we thought we had of our trip alternatives. Jaipur closed its doors as we left for Agra. Agra closed its doors as we arose to tour the Taj Mahal in the morning of 17 March. Delhi moved into stages of total confinement when we awoke on the morning of the 18th.

In spite of my best positive attitude and attempts to diminish the risk, we had no choice but to return home without tiger adventures to share. Fortunately, Debby was over-prepared with sanitizer, wipes, and sage advice from her sister about how to stay safe.

We sallied forth in the morning, found the Turkish Airline office who gave us masks and tickets home. We were lucky as the airports were closing everywhere and the US Embassy as well. With wipes, masks, and all our camera gear still in place, we said goodbye to our baggage at check-in and boarded a completely full plane to Istanbul, crammed with others covered with masks and trying to avoid each other. Fortunately, the leg home from Istanbul had few travelers so we had space to spread out and enjoy the lovely Turkish Airline service. Arriving in LAX, we were stunned by the lack of any health control, so we collected our bags, met my brother who was in full pandemic stress and relief we had made it, and returned to 14 days of self-quarantine.

Our cultural adventures started with the Booking.com/Rideways taxi driver who met us at Indira Gandhi International Airport upon our arrival around 5:30 am New Delhi time on 10 March, the Indian Holi Festival day. New Delhi is about 12 hours ahead of us in California and we had started our trip on the 8th via Istanbul.

Quickly passing through the city to The Claridges Hotel where we stayed for the next two nights, we showered, ate, and got ready for our first encounter with Jaggi (Jugroop Singh), our driver for the next week. We laughed, learned, experimented with food, lived life a little out of our comfort zone, and could not have asked for a better driver-guide to accompany us in our discovery of this small piece of India.

Our Taxi driver checking us out



Jaggi hiding from the pigeons



What did we learn? India is complicated and yet so simple. Fatalism pervades everything and everywhere and yet Jaggi constantly poured some concoction of alcohol on our hands and cellphones so we would be protected from “the virus.” New Delhi appeared somewhat calm when we arrived, in spite of the big holiday festival. People were at home celebrating, though we did see a little of the colorful outcome of a chalk throwing party.



We wandered through the the Lodhi Colony in south central New Delhi, exploring the wall art that decorates otherwise drab government apartment lodging. The first day of tourism ended with us getting our wildlife fix on a deserted overpass in the midst of pigeons and crows. We soon realized that crows and pigeons would be everywhere in abundance because Indians feed

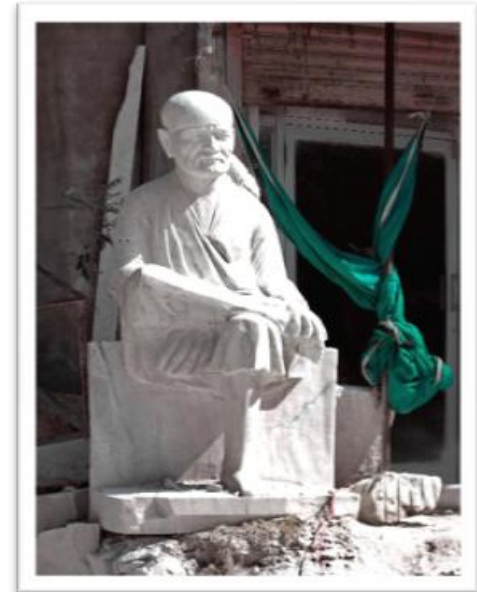
them. Not to be outdone by these birds, however, we then passed under several trees, loaded with huge fruit bats snoozing through the day. Good thing we missed their droppings, in case they might turn out to be one of the causes of COVID-19.

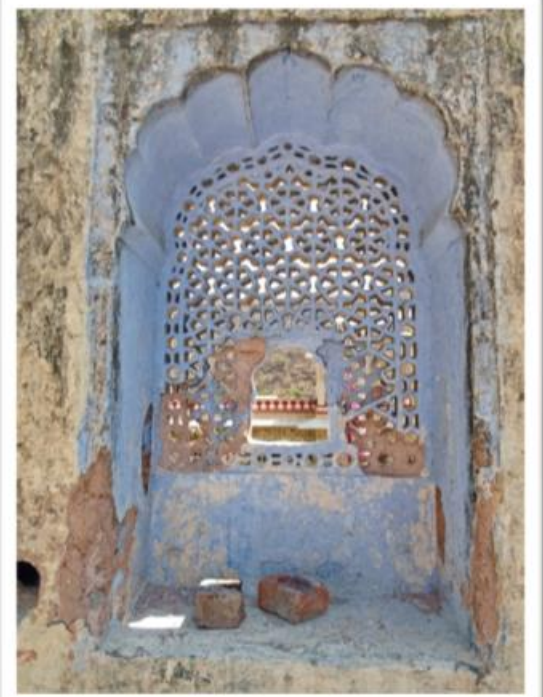


We dined on Indian food with an old car for company and then collapsed for a short night.



The days whizzed by in a whirl of sites, smells, tastes, colors, lights, stories, and anticipation of more lessons in history and religion and life. We traveled back in time through our visits and then rejoined the eerie current time with snippets of local and international news filled only with COVID-19. Everywhere, people seemed concerned even as they went about daily life. We never saw the Taj Mahal or the forests with tigers. What we did see filled out hearts in anticipation of another trip, another time, and may we still be in shape to appreciate it! Namaste...









RCC Photo Blog – Stan Fry



Redlands Camera Club Group Members Only

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 thought 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 Dorothy Cunningham

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

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**

Valley of Fire State Park
Photo Workshop
June 22nd - 26th
\$595
To Register or Ask Questions
E-mail Robert Fletcher at
fletcher@linkline.com

“Sandstone Waterfall”

“The Fire Wave”

Photogram Editor – Debra Dorothy

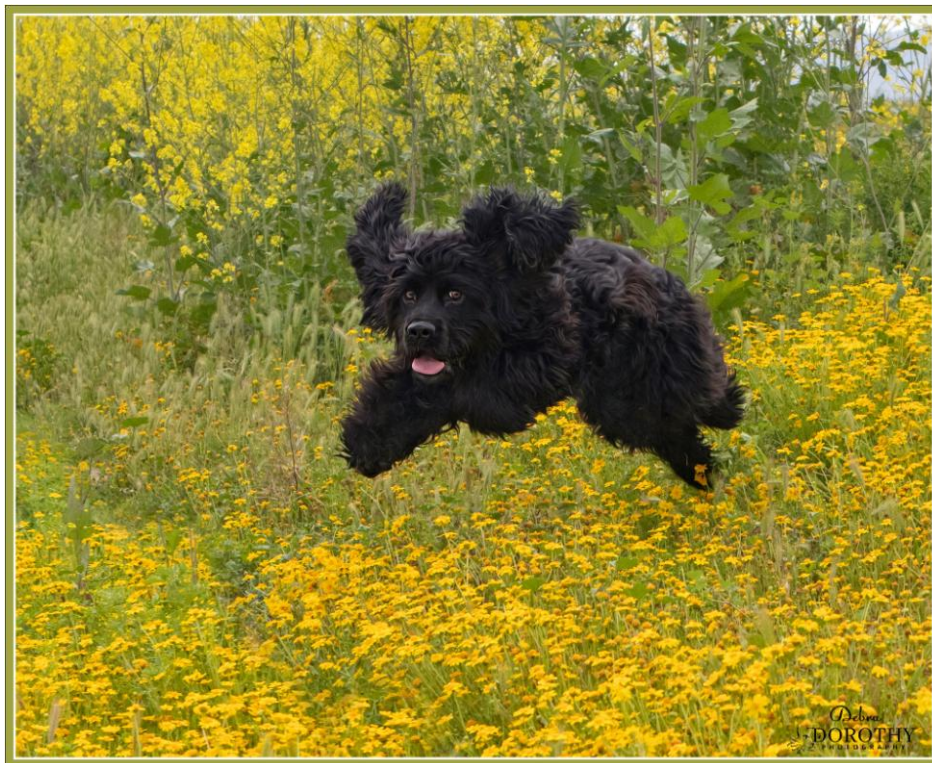


A Note from The Photogram Editor

I want to especially thank Deborah Seibly, Christine Pence, Rick Strobaugh, Jim Hendon and Frank Peele for sharing their stories and making this Photogram possible!

The theme for the June Photogram is "Flowers".

Let's brighten up the June Photogram with your most beautiful flowers. If we can't get out to photograph this year's wildflowers at least we can enjoy their beauty on here.



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

www.RedlandsCameraClub.com

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