



*Eye On The World*

# PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

## June 2020

Photogram Editor – Debra Dorothy  
Deadline for entries is the 25th of every month

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

*Guests are always welcome*



*Photo by Ann Kramer*

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](mailto:csdetrow@verizon.net) to reserve the ColorMunki.

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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 Redlands Camera Club Members

We hope that all of you are safe and well.

The Board of Directors has met several times to discuss how the club would like to proceed with its club meeting. We have surveyed our members and concluded the following which is subject to change.

The club will be meeting virtually on June 1<sup>st</sup> & 15<sup>th</sup> in an effort to continue with helping to keep our members safe. The July 6<sup>th</sup> meeting will be canceled and we are postponing the Summer competition till sometime in late August or September when we are able to meet again in person.

Our July 20<sup>th</sup> meeting will most likely be virtual too. The month of August is still to be determined. We are also hoping to have a class on landscape photography and workshop taught by Rick Strobaugh in August or September. Please let us know if you are interested in the class.

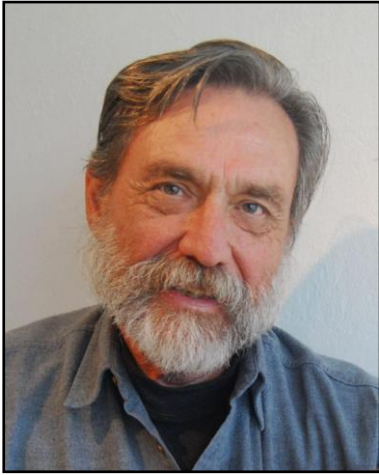
We are playing this by ear to see what happens with the Covid-19 reopening. How soon we will be able to meet physically as a club is still undetermined. Our feeling is when the club is able to meet again physically, we will be practicing some sort of social distancing.

Chairs will be placed about 6 feet apart. The room will be divided in half. One side will be set aside for those who want wear a mask and keep their distance. The other side will be set up with chairs 6 feet apart. Mask and social distancing will be optional on that side of the room and members may move their chairs together if they wish and if it is permitted by governmental authorities.

The club aspires to promote interest, knowledge, experience and enjoyment in the art and science of photography through presentation, practice and sharing of experience.

We hope to continue this purpose whether we are meeting physically or virtually. We hope that all our members will continue to be safe and well.

## Vice President/Chairman Program Committee – Dave Garner



It looks like the club meetings will be held as video programs for the foreseeable future, possibly through August.

The result of our survey of the membership indicates most of the members are not in a hurry to resume in-person meetings.

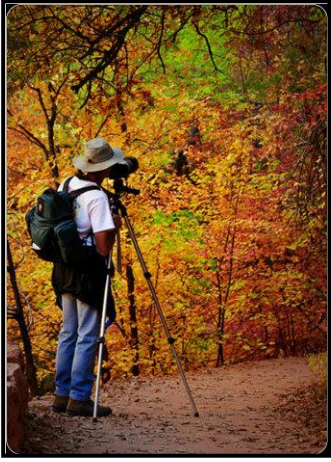
Most said they would wait until a month or so after in-person meetings resume before they will feel safe in attending. In answer to questions about program topics, members said they would be interested in topics such as photoshop/lightroom, landscape photography and portrait photography among others.

The Program Committee will be coordinating future programs with the field trips as much as possible so the program(s) preceding the field trip will cover photo techniques that might be useful on the field trip, when field trips are again possible. Other programs will include topics that will be useful in upcoming workshops.

*Photo  
by  
Bruce Bonnett*



## Mentoring Chair – Rick Strobough



### Shooting with Ultra-Wide lenses

An ultra-wide lens will give a very unique, different look to your photos. Ultra-wide can be considered 18mm to wider. 11mm is a really ultra-wide lens, especially on a full frame camera.

It can be used in a variety of situations such as landscape, interior, architecture or even close-up. It is especially effective in tight, small areas so you can include the whole scene in one shot rather than having to shoot a panoramic. In travel photography, you can photograph the insides of churches, other interesting buildings or in close street scenes and have very interesting results. Cityscapes can include multiple buildings and sky scrapers from top to bottom.

The most interesting angles are from a low perspective, the lower, the better or a higher, looking down perspective. Both give very different, artistic looks to the photos. One of the disadvantages of wide angle is that you can get distortion of any straight, up and down lines such as trees, walls or columns. Many people like the distortion as an artistic look. If you want everything to be straight, don't angle the camera up or down. Keeping it as a straight-on composition, will keep the lines straight. You could always correct in post processing too but may lose your full composition.

Another advantage of wide angle is that you get incredible depth-of- field focus. Shooting at f-11 will get most everything from front to back, in focus in most situations when shooting horizontals. An interesting foreground always adds to the photo.

Shooting landscape photos with an ultra-wide can be a challenge. Sometimes, the view will cover a bigger area than is interesting, especially as a horizontal. Just because you can shoot wide angle, doesn't mean you always should. I use my 17-40 lens by far the most but rarely use it at 17 for a horizontal landscape. It widens to such a large area of coverage, land and sky, that the scene does not warrant all that coverage.

Now, on vertical shots, I am quite often at 17 or close to it. When shooting a vertical or horizontal landscape, cityscape or anything else, you still want an interesting foreground, middle ground and background. You still want the viewer's eyes to flow into the photo.

When shooting a vertical ultra-wide angle, you want to be very close to your foreground. The closer you are, the bigger the foreground appears to be. The really interesting shots may have you only a foot or less from your foreground subject. Leading lines are still a factor too. With you this close to a foreground, even f-11 or f-16 will not likely have your distant background, still in focus. So, focus stacking becomes important and is easy to do. Just set up your shot then move your focus point from the very closest point to the furthest point while shooting.

Naturally, you will need to be on a tripod. After completing a focus stack series, I always take a last shot with my hand in front of the lens to remind myself that the series was focus stacked when I eventually get to processing a trip's photos. Experiment and have fun playing with compositions with an ultra-wide angle lens.



*Photo by Phillip Tenpenny*

## Field Trips – Mary Ann Ponder

### *June Field Trip*



COVID-19 restrictions appear to be lifting so perhaps June would be a good time for a club get together with some precautions.

I am going to suggest an informal meet-up where we can maintain adequate physical space yet have an opportunity to see friends and take some pictures. I hope that a day of train spotting in the Cajon Pass will fill that description.

It is easy to reach from Redlands and there is plenty of parking alongside the road. Participants can come and go at their convenience. Bring your own lunch or purchase take out nearby.

We will meet along old Route 66 at the north end of Cajon Blvd between the Kenwood Avenue and Cleghorn exits of I-15. I will arrive there around 9-10AM on Thursday, June 18th. Let me know if you'll be coming so I will be looking for you and can provide more information if needed.

The next exit off I-15 north of Cleghorn is Route 138. (There are gas, food and restroom facilities available at this exit.) Mormon Rocks are just to the west of the freeway and Wrightwood is only a few miles beyond. There are more photo opportunities for those who seek something besides trains to extend their stay.

Monthly field trips are a benefit of Redlands Camera Club membership. Please contact me if you plan to attend: Mary Ann Ponder 909-213-5108 or [maponder@yahoo.com](mailto:maponder@yahoo.com)

*Photo  
by  
Larry Huddleston*



## Competition Chair – Carl Detrow



### *Competition* *Summer 2020 Competition July 6*

#### Summer Competition Postponed

We waited as long as we could, but finally had to accept the inevitable.

The Redlands Camera Club Summer Competition, originally scheduled for July 6, 2020, has been officially postponed.

We are bound by many rules, but most significant are those regulating our meeting site host, the First Presbyterian Church. Meetings of any kind held on church property would likely be considered large public gatherings by the state, so we must stay home.

We have the technology to show the images on Zoom, but there are too many complexities to allow us to have instantaneous scoring and especially tiebreaking for best of show.

Whether this competition will be cancelled or postponed to sometime in the fall remains to be seen.



In the meantime, keep on shooting. Many venues are reopening, and we hope you have been working on post-processing of those old images. Submit your images to the blog for all to see and comment on so you'll be ready for the next competition, whenever it is.

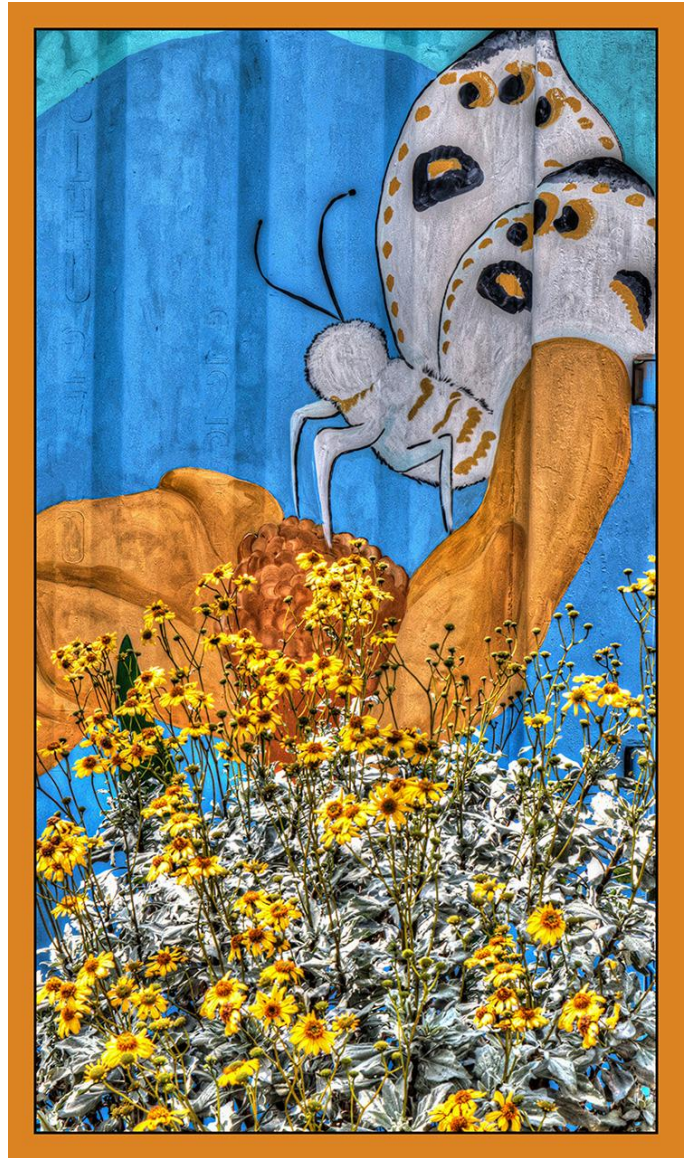
*Photo*  
*by*  
*Judith Sparhawk*

Members Theme Photo's

*Photo by Bob Upton*



*Photo by Mary Ann Ponder*





*Photo by Christine Pence*



*Desert Calico-Randsburg, CA  
Christine Cope Pence*

*Photo by Rick Stravaugh*



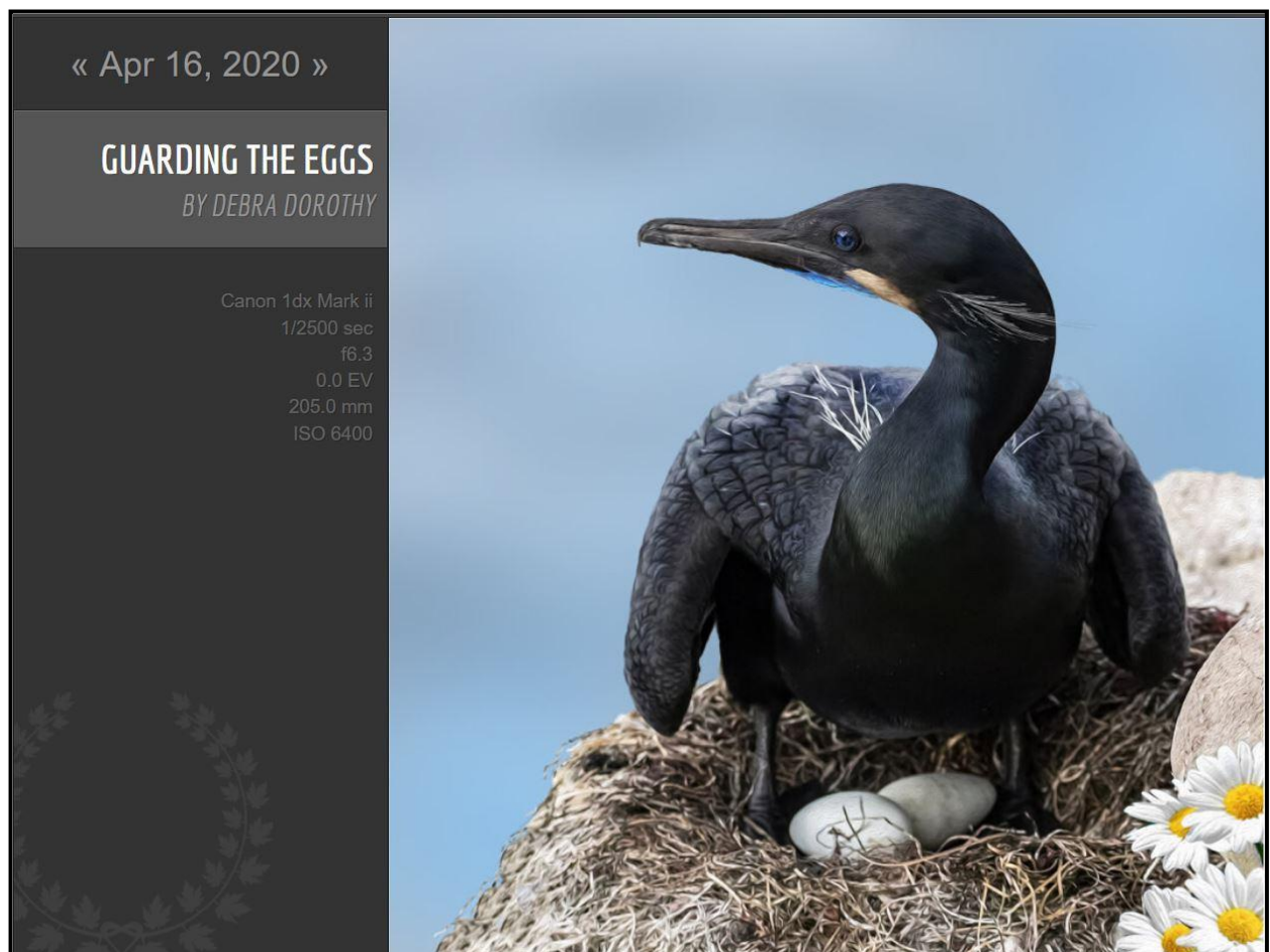
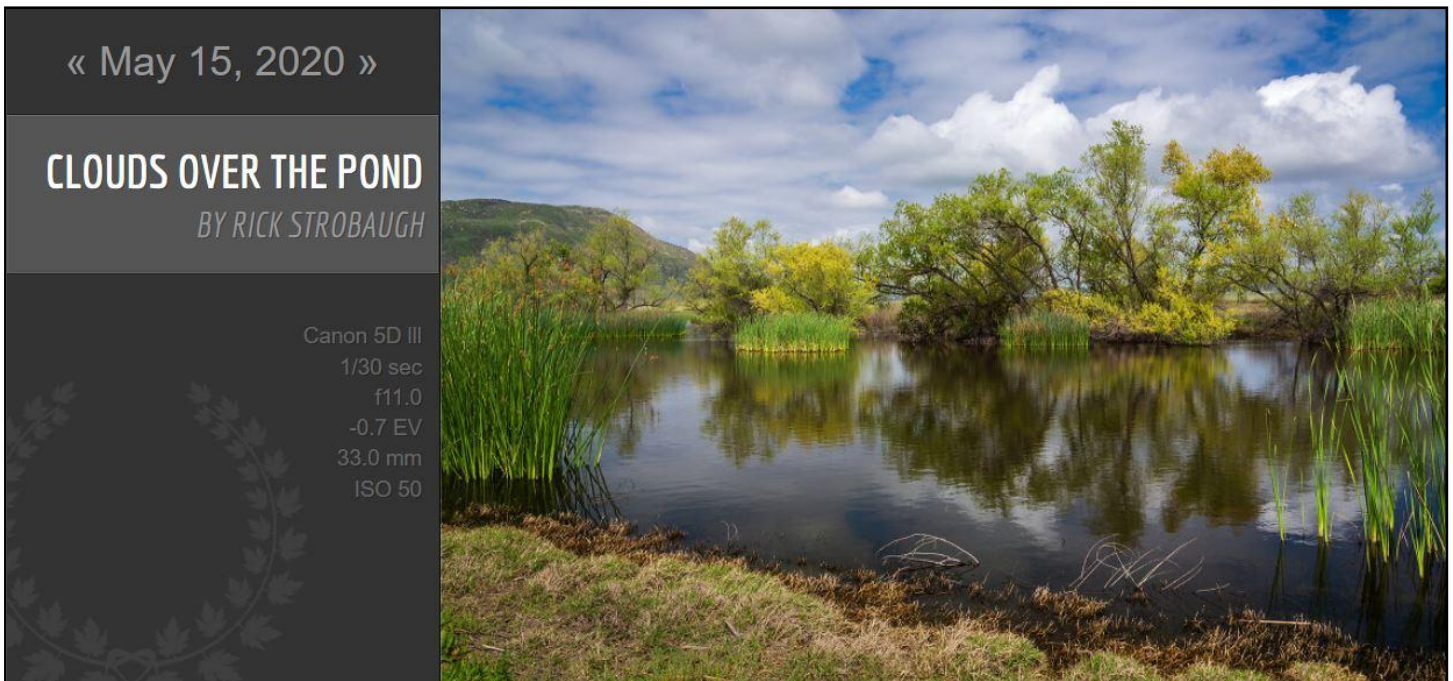
*Photo by Debra Dorothy*



*Debra S. Dorothy  
PHOTOGRAPHY*

## Member Recognitions

Rick Strobaugh, Mary Ann Ponder & Debra Dorothy all had Photo of the Day wins on Imaging Resource.



« Apr 12, 2020 »

## BLOWING IN THE WIND

BY MARY ANN PONDER

Canon EOS M50  
1/400 sec  
f11.0  
0.0 EV  
31.0 mm  
ISO 400



## 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

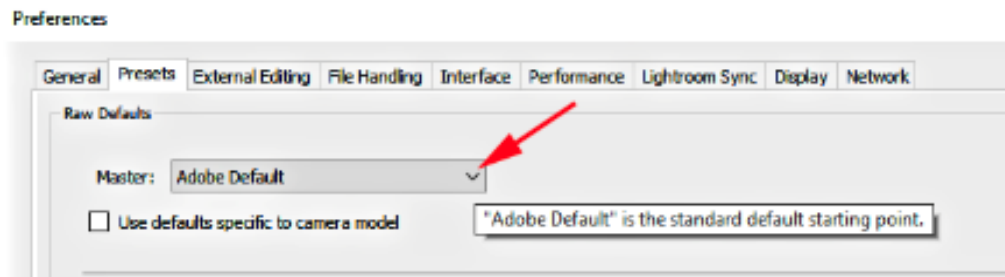
**Need help?** If you have any questions about processing an image using Adobe Lightroom or Photoshop, email me at [jhwr@earthlink.net](mailto:jhwr@earthlink.net) (for RCC members only) and I will try to assist you.



## LIGHTROOM TIPS

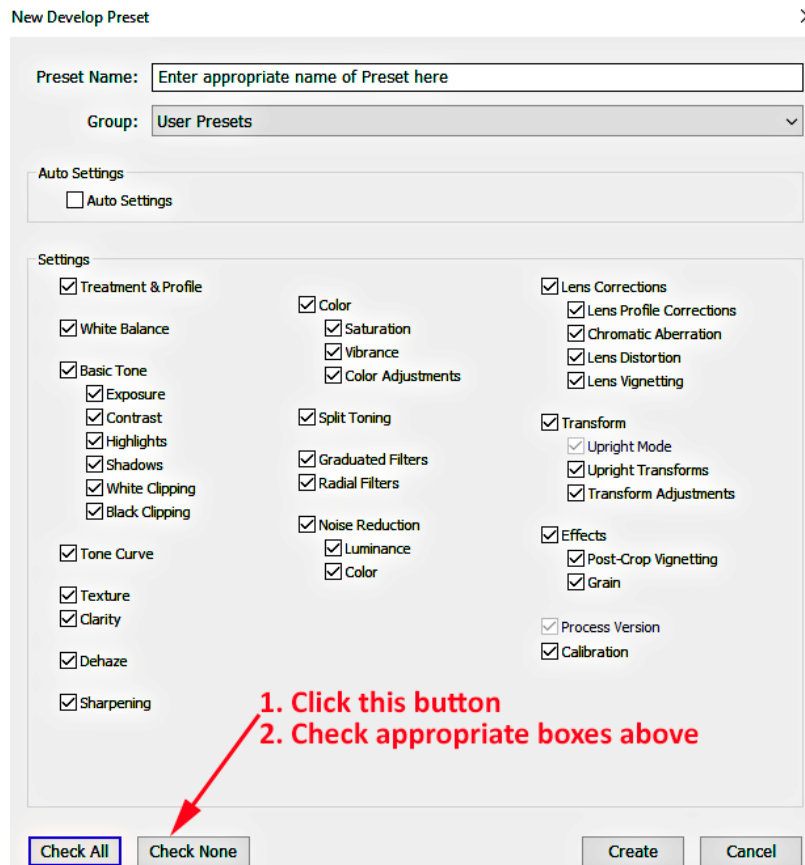
### Create A Custom Default Setting For Your Raw Photos:

- Once you install the 9.2 update, your old custom default settings will not work when you import photos. When you import raw photos into Lightroom Classic some settings will be applied to the raw data to serve as a starting point for your edits. Many use the **Adobe Default** setting (Adobe Color profile and most settings are zeroed out except sharpening +40). To choose this setting go to **Edit>Preferences>Presets Tab** (see figure below).



- However, if you find that you always end up applying the same settings to all your new raw photos that you import (like lens correction, a specific camera profile, or different sharpening settings), then you might benefit from customizing the defaults to include your preferred settings. All this does is give you a new, and customized, starting point for your raw photos when importing. To customize the default settings, do the following:
  - Select any raw photo and open it in the Develop Module. Depress the **Reset button** to make sure no adjustments are being made to the photo.
  - In the **Basic Panel**:
    - Expand the Profile Browser in the Basic panel, choose the camera profile you prefer to be the starting point. Choose *Adobe Color*, Adobe Landscape, etc.
    - Set the White Balance (WB) to *As Shot*, Auto, Daylight, etc.
    - Adjust any Tone or Presence sliders.
  - In the **Detail Panel**: Hold down the **Alt key** and depress the **Reset button**. This will make sure Sharpening is set to +40 and Color Noise Reduction is set to +25.
  - In the **Lens Correction Panel**: Check *Remove Chromatic Aberration* and *Enable Profile Correction* boxes.
  - Feel free to add any other adjustment settings you want to customize your process (or not include any of the recommendations above).
  - In the menu bar choose **Develop>New Preset**.
    - In the popup screen, **name** the preset (i.e., Auto Setting during Import).
    - Click the **Group** drop down arrow, and create a new group called (for example, Raw Default Presets) or select an existing group.

- Click the **Check None** box, and then **only check** the boxes that apply to your Preset (see figure below).



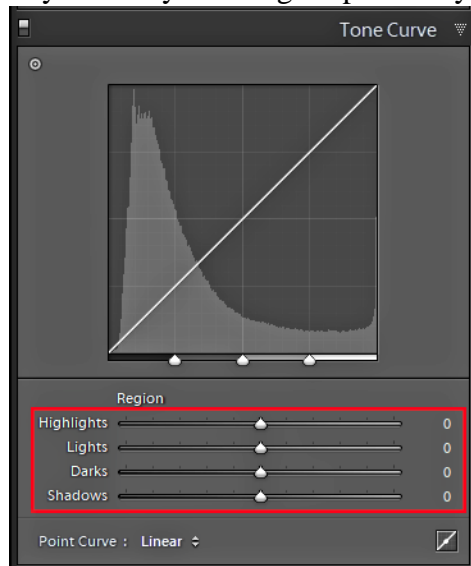
7. Go to **Edit>Preferences>Presets** tab and click the Master drop-down menu. Select the preset you just created. You should then see the name of your preset loaded in the Master drop-down menu.
8. From this point forward, all newly imported raw photos will have the settings included in the preset applied to them by default.

### Reasons for Printing you Images:

1. There is no reason to make prints of every photo you took. But it's really nice to honor your best pieces by creating prints of them. Putting them in books or placing them up on your wall will ensure they live on.
2. For each photograph you took, consider committing the image to paper, ask yourself:
  - Is the image sharp?
  - Is the light right for the scene?
  - Could you make a better photo if you returned?
3. Creating prints will make you a better photographer and photo editor: A good-size print won't hide the flaws in your photo and most likely will highlight them. It's beyond frustrating to spend a lot of money to get a large print and you find out that there's technical problems with the shot (for example, that it's out of focus, or that you missed a bunch of dust spots in the sky, or over processed the image).
4. Making prints will make you a better photographer. The person who spends time perfecting the post processing craft and paying attention to detail will ultimately produce a far better photograph. The whole process of slowing down and working in a more meticulous manner will improve your composition and skills.

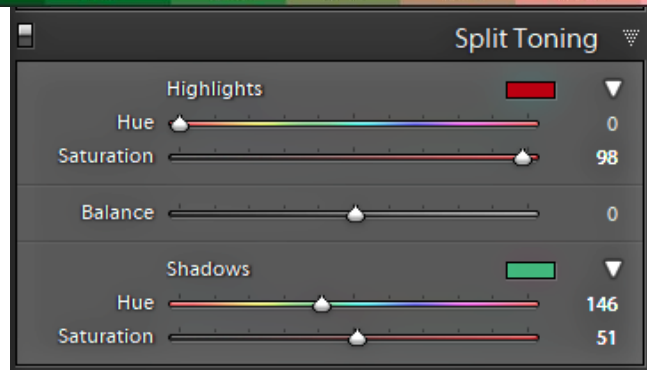
### Five important processing tips you should consider:

1. **Tone Curve – Parametric Sliders:** The Parametric Sliders beneath the Tone Curve, work independently of the actual curve. This lets you tune your image exposure by making micro-adjustments.



## 2. Adjust Color using one or more methods:

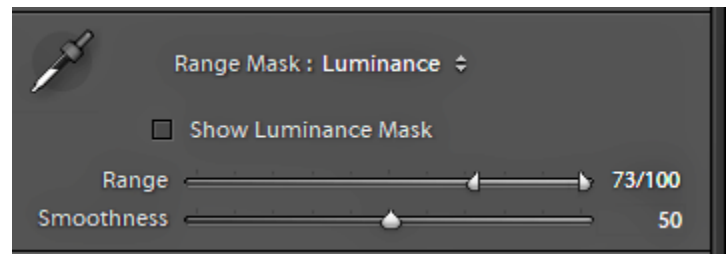
- Temperature & Tint sliders.
- Vibrance & Saturation sliders.
- HSL (Hue, Saturation, Luminance) Panel.
- Color Channels (under Tone Curve Panel).
- Calibration Panel
- Local Adjustments (Graduated Filter, Radial Filter, & Adjustment Brush)
  - Split Toning Panel: This is probably the most underrated and underappreciated LR adjustment tool. Split toning adds tone or *color* to the highlights without affecting the shadows and vice versa. A split tone can be applied to just the highlights, just the shadows, or to both. In the example below you visually see how red is applied to the highlight areas and green is applied to the shadow areas of a graduated grayscale chart.



- **Two ways to select colors (hue):**
  1. Move the hue slider along until you find the hue that works for you. Holding down **Alt key** when doing this will show you a preview at 100% saturation.
  2. Click on the grey box to the right of the words Highlight or Shadow (red and green boxes in figure above). This shows you a larger color selection panel where you can pick both the hue and saturation levels simultaneously.
- **Balance Slider:** You can use this slider to make the colors that you choose for either the highlights or shadows more prominent than the other.
- You can choose any color for split toning. Some colors are more popular than others for the look that they create.
  - **Orange:** Adds a warm glow or correct white balance, used most often for the highlights.
  - **Blue:** Adds a cooling effect, correct white balance, or create a cyanotype look. Blue is used most often for the shadows.
  - **Brown:** Creates a sepia image or tone down the colors.
  - **Teal:** Creates a cinematic look.
  - **Pink:** Adds a “blush” effect.
  - When working with two colors, choosing **complementary colors** is ideal (colors opposite one another on the digital color wheel, for example, blue–yellow).
  - **Analogous colors** can also work well for split toning. These are colors that are next to each other on the digital color wheel, like green-blue or orange-yellow.
- 3. **Create Subtle Vignettes Using Radial Filters:** Draw a Radial Filter around your subject, uncheck the Invert box (so adjustment is made outside the radial), and Burn with a –50 Exposure setting. Consider making this adjustment a Preset.
- 4. **Dodging & Burning** (using Local Adjustment Brush): Use the Local Adjustment brush to dodge and burn images without having to take it into Photoshop. Use positive or negative Exposure slider adjustments to Dodge or Burn your photo.

○ **To Dodge a photo do the following:**

- Select the Adjustment Brush (K), boost the Exposure to **+0.96**, set the Flow and Density to around **80**, and then paint over the **whole area** you want to Dodge (not necessary to paint accurately).
- At this point, your photo will probably look weird (everywhere you painted will be lighter), but the next step will give you excellent results. Click on the Range Mask menu and select **Luminance**.
- If you adjust the Range (as shown in figure to the right), it will naturally enhance the lighter parts of the photo. This method lets you lower the effect in such a way that only the highlights are enhanced. This is much quicker method to Dodge, looks more natural, and you don't have to worry about where to highlight. Remember to drag the right handle to exclude the brightest parts of your mask range, and drag the left handle to exclude the darkest parts of your mask range.



○ **To Burn a photo do the following:**

- Lower the Exposure to **-0.89**, set the Flow and Density to around **80**, and then paint over the *whole area* you want to Burn
- Paint over the whole area you want to Burn.
- Select Range slider after you select Luminance from the Range Mask menu and follow the instruction described above for Dodging.

5. **Range Mask:** Consider using the Range Mask to limit your adjustments based on Luminance (tone) or Color.

## Lightroom vs. Photoshop — Which Application is Best for Editing your Photos?

- **Lightroom:**

- Lightroom is a tool for organizing and adjusting the tone and color- your photos. It is primarily designed as a raw image editing tool and can be used to edit JPG, TIF, and PSD images. Lightroom uses a catalog system to organize your photos, which means you can sort, categorize, keyword, and keep track of basically every single photo you've ever imported into Lightroom.
- One of the biggest advantages of Lightroom over Photoshop is that it is entirely non-destructive which means you never actually change or "harm" your original image file.
- You don't need to bother with Photoshop if all you want to do is brighten your exposure, or manipulate your highlights & shadows, or change your white balance. You can even perform basic burning & dodging and other local "brush" type adjustments in Lightroom, as well as panoramic stitching and bracket an HDR merging.

- **Photoshop:**

- Advanced manipulation capability is Photoshop's biggest advantage. You can use layers, masking, channels, selections, warping, distorting, and many different types of retouching.
- Photoshop is where you should take your photos if you have some major editing you need to do to a photo, whether it is retouching your photos, or completely removing, adding, repositioning, or otherwise distorting any major parts of your image. For example, fine art nature/outdoor photographers may use Photoshop to replace a sky in a landscape scene, or turn day into night, etc.



*Photo  
by  
Jim Hendon*



## 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!

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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](mailto: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](http://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 Russell Trozera*



# 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](mailto: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](mailto:educationworkshopsrcc@gmail.com) Thanks, Frank

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## **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](mailto:constancestjean@gmail.com)**

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

“Sandstone Waterfall”

“The Fire Wave”

The advertisement features a central background image of a sunset over a desert landscape. Surrounding this are several smaller, tilted photographs of desert rock formations. The text is overlaid on the central image, providing details about a photo workshop. The workshop is titled 'Valley of Fire State Park Photo Workshop' and runs from June 22nd to 26th for a fee of \$595. Contact information for Robert Fletcher is provided, including an email address. Two specific rock formations are highlighted with labels: 'Sandstone Waterfall' and 'The Fire Wave'.

## Photogram Editor – Debra Dorothy



### A Note from The Photogram Editor

Since we just had a program on photographing cars that is what I have chosen for the next Photogram subject.

The theme for the June Photogram is "Cars".

Please send your images to me by June 25<sup>th</sup> to have one included in the July Photogram.



<mailto:debbiedsd.dorothy@gmail.com>

Redlands Camera Club P.O. Box 7261 Redlands Ca 92375

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

#### **Officers (2020-2021)**

President: Russell Trozera – Vice President/Programs: Dave Garner – Secretary: Deborah Seibly –  
Treasurer: Rick Strobaugh – Past President: Dave Ficke

#### **Chairs (2020-2021)**

Competition: Carl Detrow – Education/Workshops: Frank Peele – Facebook/Blog: Stan Fry – Field  
Trips: Mary Ann Ponder – Historian: Bruce Bonnett – Hospitality/Events: Pending – Librarian:  
Michael Graves – Membership: Stephanie Billings – Mentor: Rick Strobaugh – Photogram: Debra  
Dorothy – Publicity: Stan Fry – S4C: Deborah Seibly – Color Monki: Carl Detrow – Webmaster: Wayne  
"Woody" Wood/Debra Dorothy – Welcome: Stephanie Billings