



# PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

## December 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*

*Eye On The World*



**ColorMunki** – Have your photos submitted for QuickPix, Members' Night, or competitions not looked the way you expected? The problem is probably a difference in how your computer and the club projector display colors and brightness. You can fix this by calibrating your computer the same way our club calibrates our projector – with the ColorMunki. Set up is simple and the calibration process only takes a few minutes. Contact **Carl Detrow** at [cdetrow@verizon.net](mailto:cdetrow@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



My Christmas wish to all people, especially to the members of our club is, Peace on Earth Goodwill To Men, wishing all of you Happy Holidays, Season's Greetings, Best Wishes and a Happy New year in 2021. May all of you be healthy and safe throughout the year.

### Program for December 7, 2020

#### Members Night Celebrating the Holidays

Russell Trozera is inviting you to a scheduled Zoom meeting.

Topic: Redlands Camera Club Members Night Celebrating the Holidays

“What kind of celebration?” Your choice. Which holiday? Your choice.

Send us up to 3 of your favorite shots that express the joy of a holiday celebration, and we'll show them in our Zoom meeting, Monday, December 7, 2020, at 6:30 PM. We don't plan on a formal critique of the images, but members may comment on what they like about the image or what could be improved.

- E-mail up to 3 entries between November 16 and November 30 to [csdetrow@verizon.net](mailto:csdetrow@verizon.net).
- Competition requirements apply: JPG images, maximum 3.5 MB, up to 4,000 pixels on the long side, up to 200 dpi, sRGB color space, title reflected in the file name. (This is different from what we announced in the November Photogram. We'll take care of the sorting.)
- In the e-mail spell out the title and indicate whether critique is OK. If you don't specify, we will assume that you will welcome comments.

Time: Dec 7, 2020 06:30 PM Pacific Time (US and Canada)

Join Zoom Meeting

<https://us02web.zoom.us/j/85101211259?pwd=SXRwMDJEZVlXVFJ3YzR2M3NyNndjZz09>

Thanks Everyone,

Russell Trozera

*Photo by Russell Trozera*



## Program for December 21, 2020

“Merry Christmas & Happy Holidays Zoom Social for those who would just like to visit  
Russell Trozera is inviting you to a scheduled Zoom meeting.

Topic: Redlands Camera Club Zoom Holiday Social

Time: Dec. 21, 2020 06:30 PM Pacific Time (US and Canada)

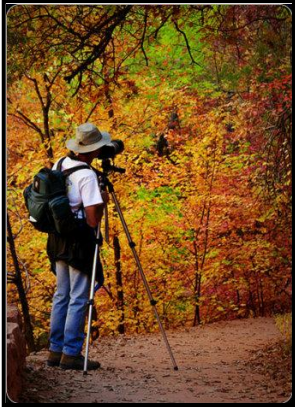
Join Zoom Meeting

<https://us02web.zoom.us/j/82373267162?pwd=UDIKMXhHSkR0emRBQUhEK3Z2NW1zZz09>



*Photo by Judith  
Sparhawk*

Judith Sparhawk



### **Benefits of a Circular Polarizer Filter**

One of the simple things that will help your outdoor photos look much better is a Circular Polarizer Filter. If you are shooting outdoors, this filter is almost as important as the camera itself. It attaches to the end of your lens. And, the affects cannot usually be duplicated or achieved in post processing. The main purpose of this filter is to cut glare from your scene. Most of the time, the glare is very obvious, such as the sky being reflected off of water at a lake, stream or puddle. But it will also cut the glare off of building/car windows or other shiny objects like chrome. Another source of glare that most people don't think about is glare from vegetation or rocks in your scene. If the sun is shining on tree leaves, grass or brush, there will also be a slight amount of glare that is being reflected from the sky.

I have demonstrated it many times to people by having them look through my viewfinder with the polarizer ring rotated to the point where it is not affecting the scene, I then rotate it while they are looking through it. When it peaks its affect, they often quickly look up from the viewfinder with surprised look on their faces. Sometimes, it is almost magic. The polarizer will enhance the rich colors, saturation and contrast of the scene. Especially, with the greens and yellows of grass and leaves. Fall colors and red rock formations of Sedona, suddenly pop with the colors. It will also darken the blues in the sky which makes any white clouds, pop out even more. It can make dark storm clouds even darker. I have had it affect the sky so much that the sky looks almost black. So, it can be overdone too. A thing to watch out for if shooting a horizontal, wide angle, part of your sky may be at the peak, 90 degree angle and the other side at a much lower affect angle. That would result in darker sky on one side and much lighter sky on the other side.

The power of the polarizer is most affective at a 90 degree angle from the sun. Shooting directly at or 180 degrees away from the sun, there is very little affect. But as you move your camera and lens towards 90 degrees, you will see it quickly take effect. Shooting a photo of the lake or stream with the glare on the water or wet rocks, you will suddenly see the glare disappear and be able to see the rocks or logs under the water. The glare on the wet rocks along the shore of the stream will suddenly disappear completely or at least be reduced. Fall colors suddenly pop, grass gets darker and red rock formations intensify their colors. On an overcast day, the filter is effective at most angles since the sun is not affecting it.

Another affect of the polarizer filter is that it will slow your shutter speed down approximately one to one and a half stops since it is a dark filter. This helps though when shooting waterfalls or streams. The water will get more of the nice, lacy look to the white, moving water parts of the stream or waterfall with the slower shutter speed.

When purchasing a Circular Polarizer, don't be cheap. They can be found for \$20.-\$30. In this case, you definitely get what you pay for. For a good Polarizer, expect to pay \$75. to \$85. You can pay much more if you want to get even better results and better quality filter. I have one for each of my different sized lenses. I always keep the filter on unless shooting night shots or want faster shutter operation because it can also protect my lens. Camera swings into a rock or something and breaks the filter, no big deal. If it breaks the glass on my lens, much bigger deal.



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.

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*Photo by Dennis Taylor*

## 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)**



*Photo by Debra Dorothy*

## Fall 2020 2nd Place Awards



Peacock  
Clay Hodson



Spring Bloom  
William Jochimsen



Pink Rose  
Carol Abidin



Desert Comet  
John White



Lost World, Utah  
Wayne Purcell



Cross Beaked Kiss  
Ann Kramer



Only Two Wishes Left  
Judith Sparhawk



Desert Friends  
Robert (Bob) Upton



Where Eagles Dare  
Woody

## Theme of the Month Photos



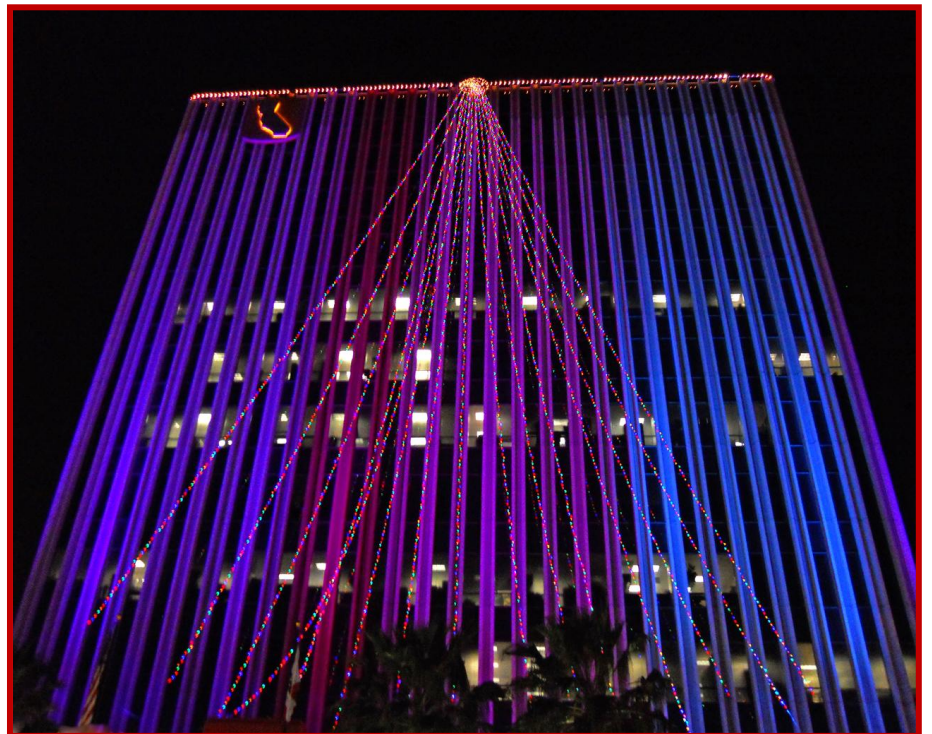
*Photo by Julie Bullock*

*Photo by Wayne Purcell*





*Photo by Russell Trozera*



*Photo by Dennis Taylor*



*Photo by Debra Dorothy*



## 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

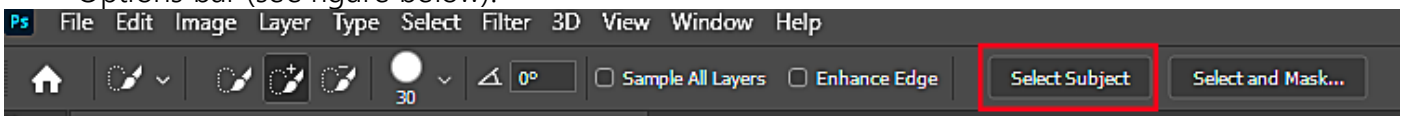
**Need help?** If you have any questions about processing an image using Adobe Lightroom or Photoshop, email me at [jhwr@earthlink.net](mailto:jhwr@earthlink.net) (for RCC members only) and I will try to assist you.



## PHOTOSHOP TIPS

### Improved Select-Subject Tool (Photoshop (v.21.2.0):

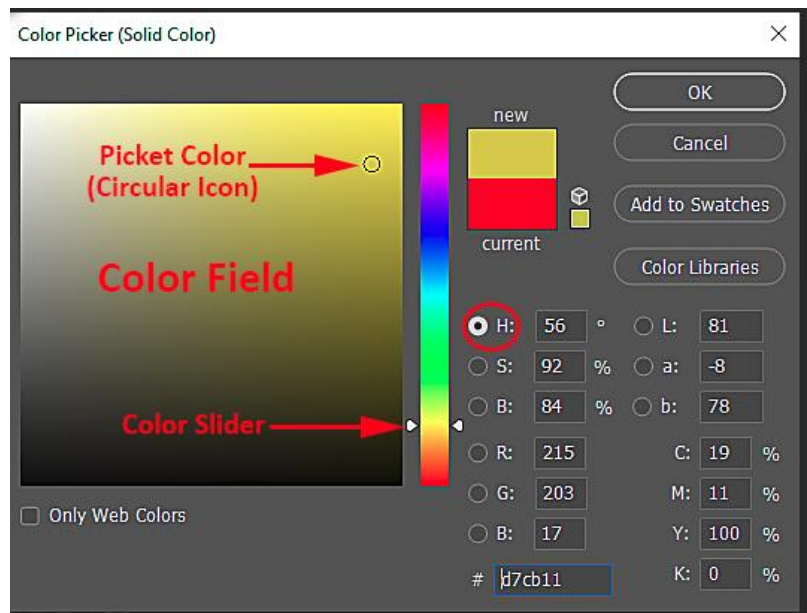
- The new Select-Subject Tool has been significantly improved which will allow you to probably ditch the Pen Tool.
- To use this more versatility and superior Select-Subject Tool, do the following:
  - Duplicate the Background Layer (Ctrl+J).
  - Select the Quick Selection or Magic Wand Tool to launch the Select Subject button in the Options bar (see figure below).



- Depress the Select-Subject button and in a few moments a selection will be made of your subject.
- Then click on the Mask icon at the bottom of the Layers panel.
- Normally this new Tool will do a great job of selecting hair and hard-edge edges.

- To change the Transparent background to a solid color background, do the following:

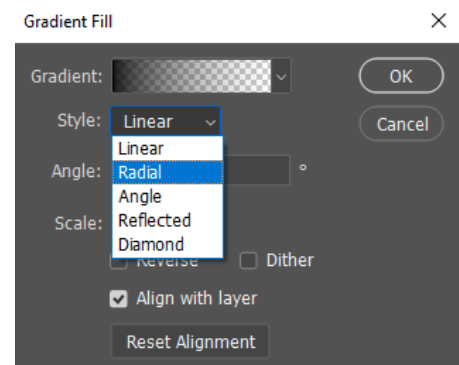
- Depress the Create new fill or adjustment Layer icon at the bottom of the Layers Panel.
- In the popup menu, select Solid Color. The Color Picker will launch. Make sure the "H" button is selected and then drag the Color Slider up/down to get in the ballpark of the color you want.



- To reduce the intensity of the solid color, move the *Picket Color circular icon* in the Color Field horizontally to the left.

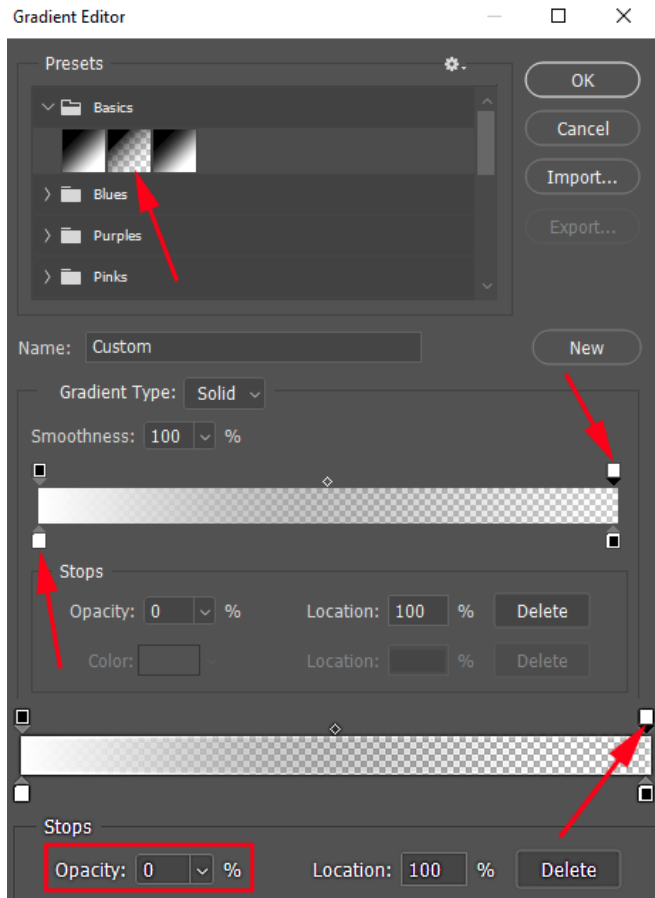
- Create a Spotlight Background over your Solid Color background:

- Select the Solid Color layer then depress the Create new fill or adjustment Layer icon at the bottom of the Layers Panel. In the popup list select Gradient. The Gradient layer will be placed above the Solid Color layer.
- The Gradient Fill dialog will launch. In the Style field, select Radial (see figure to right).

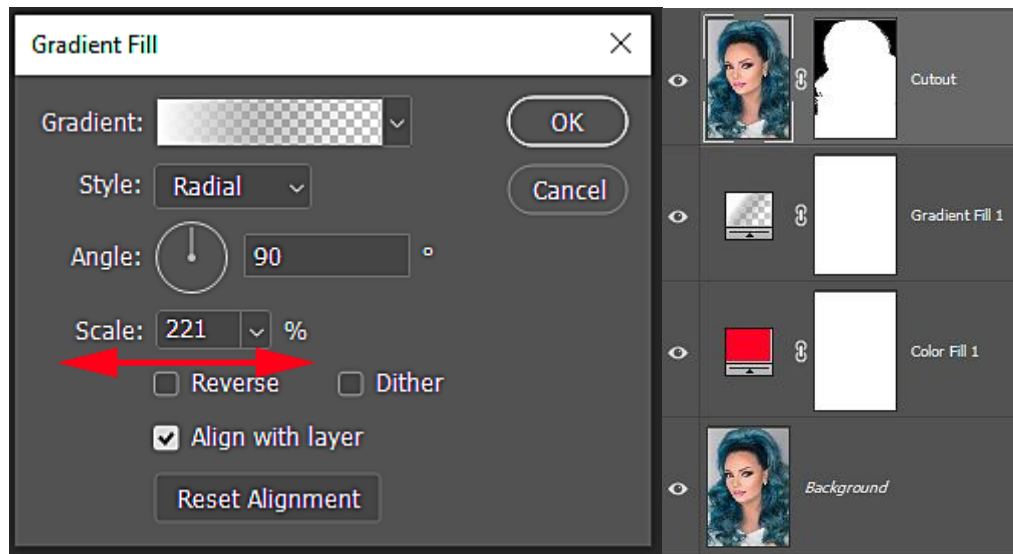


- Choose a White to Transparent Gradient: Click on the Gradient field (Gradient Fill dialog) to launch the Gradient Editor dialog. Then choose the Black to Transparent gradient (Preset>Basics – top left red arrow in figure below). To change the black gradient to white click on the left color stop (white square below gradient field – left bottom red arrow in figure below). To change the transparency of the gradient, click on the Opacity

Stop (bottom right arrow in figure below) and in the Opacity field set the Opacity to 0%. Press the OK button to return to the Gradient Fill dialog.

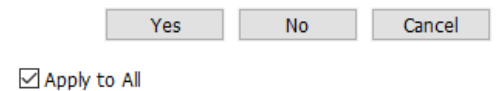


- Place your cursor over the word Scale (Gradient Fill dialog). The cursor will become a Scrubby slider (a hand icon with small arrows pointing to the left and right). When the Scrubby Slider icon is visible, clicking and dragging left/right decreases/increases the value in the Scale field. Keep your eye on the Preview window and increase the white shading around the cutout to taste.



- Close all tabs at once in Photoshop:**

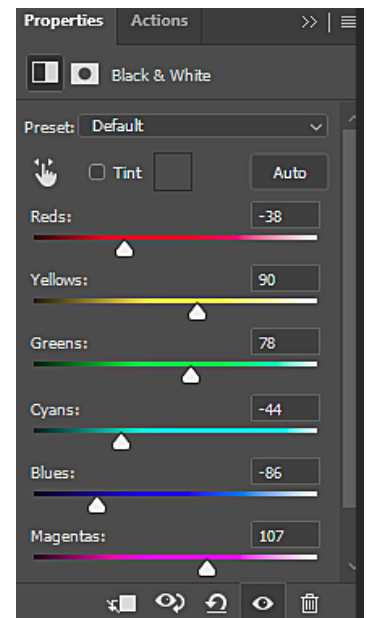
- Hold the Shift key down and click one of the documents X's.
- To close all open images regardless of whether you're viewing them as tabs or floating windows, go to File>Close All. If asked if you want to save changes, Photoshop will give three options save them all (or not) without further prompts. Be sure to select the Apply to All box.



- The most useful Blending Modes:**

- Multiply:** This blend mode will hide white areas and blend with the Layer below. For example, you have black text printed on a white background. When you use this blend mode, the white background will disappear and the black text be shown over the Layer below.
- Screen:** This blend mode is opposite of Multiply where white will be shown and black hidden. For example, if you add a new Black Layer and select Lens Flare (Filter>Render>Lens Flare). Then change the Blend Mode to Screen to hide the black background.
- Difference:** Used to align

- Overlay: This blend mode hides 50% gray. Used when Dodge and Burning
- Color: When you change a layer's blend mode to Color, only the color (that is, all of the hues and their saturation values) from the layer is blended in with the layer or layers below it.
- Luminosity: When I is used curves, I changed the blend mode to luminosity. This way the color is not affected.
- Soft light: Every color that is lighter than 50% grey will get lighter, and every color darker than 50% grey will get darker.
- **Make Colors Pop Using Photoshop's Black & White Adjustment Mode:**
  - Click on the *Create new fill or adjustment layer icon* at the bottom of the Layer Panel and in the popup menu select Black & White. At this point your image will turn into a Black & White photo.
  - Change the Layer Blend Mode to Luminosity. The image will then return back to a color photo.
  - Then move the Black & White color sliders to brighten or darken a specific color (Reds, Yellows, Greens, Cyan's, Blues, and Magentas).



- **Home Screen:**

- The Photoshop home screen provides access to recent files, links to resources, and convenient access to opening and creating new documents.
- If you don't want to see the Home Screen, you can disable this feature by choosing Edit>Preferences>General Tab and unchecking Auto show the Home Screen. Next time you launch Photoshop (or close all documents) you will no longer see the home screen

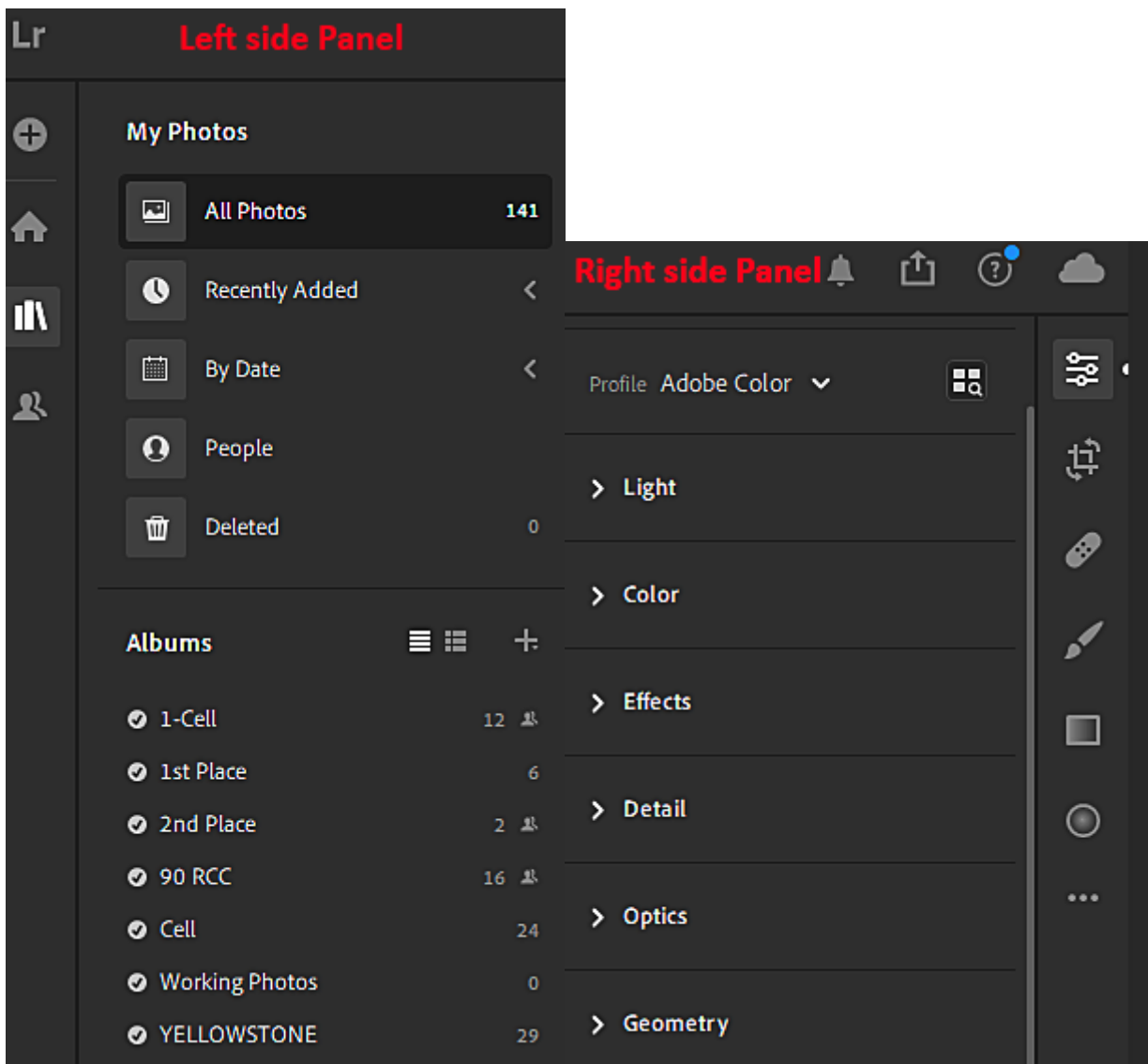
### Sharpening — Lightroom vs. Photoshop

- Generally, you should sharpen your photos in Photoshop rather than Lightroom Classic. Photoshop gives you more control over sharpening settings.
- In Photoshop you can select from several different sharpening tools or filters. Typically, you should use the *Smart Sharpen filter*, though in some cases you can use the *Unsharp Mask filter*. To select a sharpening filter, go to the menu bar and select (Filter>Sharpen>Sharpen filter).
- For digital sharing, the photo will appear to viewers in the same way it appears on your computer screen, so it is relatively easy to achieve good sharpening settings.
- For printing, you need to anticipate what the final result will look like based on the behavior of the specific paper and ink being used for the print. It's difficult, if not impossible to judge how much you should sharpen an image for print output. Reducing the viewing size to 50% will allow you a way to view the final print output.
- Three types of sharpening:
  1. Capture sharpening is usually applied during the RAW development process. This can either occur automatically in your camera, when it saves the image as a JPEG, or it can occur manually using your RAW software.
  2. Creative Sharpening is the sharpening you perform between capture and output sharpening, its most common used is to selectively sharpen regions of a photograph.
  3. Output Sharpening: After capture and creative sharpening, an image should look nice and sharp on-screen. However, this usually isn't enough to produce a sharp print. Effective output sharpening often makes an on-screen image look harsh. Matte/canvas papers often require more aggressive sharpening than glossy paper because of ink absorption.

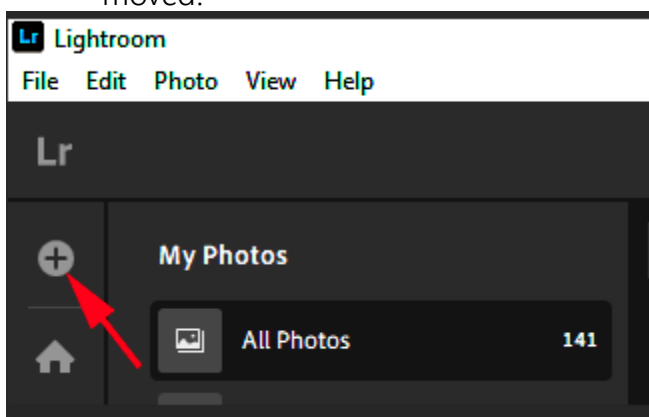
### LIGHTROOM TIPS

- **Major Differences between Lightroom Classic and Lightroom (cloud version):**

1. Lightroom Classic has seven modules (Library, Develop, Map, etc.) whereas Lightroom Cloud does not use modules. The left side of Lightroom Cloud UI (User Interface) is similar to the Library module and the right-side panel is used to edit.



2. The keyboard shortcuts are different. For example, when you depress the P key in LR Classic, the image is marked as a Pick. In Lightroom Cloud the P key opens and closes the left Panel.
3. In LR Classic, your images are in Folders. If you want to group images together, you place them in Collections. In Lightroom Cloud, your images are placed in the Cloud. You can group them together in an Album and to group multiple Albums together, you do that in Folders.
4. All images are placed in the Cloud in Lightroom Cloud; however, to place images in the Cloud in LR Classic, you must place the images first to a designated Collection and you must designate that Collection to sync with the Cloud.
5. In LR Classic you Import your photos into the Lightroom catalog and to a specific location on a drive using the Import button. Whereas in Lightroom Cloud, you depress the plus (+) button to the left of MyPhotos (see figure below) and navigate to the location of your photo(s) in File Explorer. The photos you select will be uploaded to Adobe Cloud and the photos will not be moved.



6. Lightroom Cloud Edit Panel uses different terminology. For example, the Color panel in Lightroom Cloud contains the HSL (Hue, Saturation, and Luminance) sliders.
7. The Tools have different terminology. For example, the Spot Removal Tool in Lightroom Classic is called the Healing Brush in Lightroom Cloud.

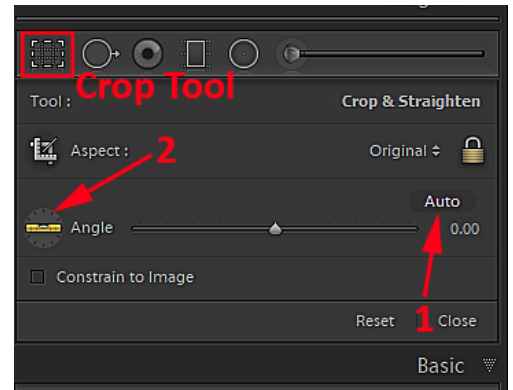
8. There are no Virtual Copies in Lightroom Cloud. If you want to do two or more processes to the same photo, then you will need to do it to a copy. Multiple instances of the same image are called Versions.

9. The Print Module and its features are missing from Lightroom Cloud.

• Four Quick Ways to Straighten a Crooked Photo:

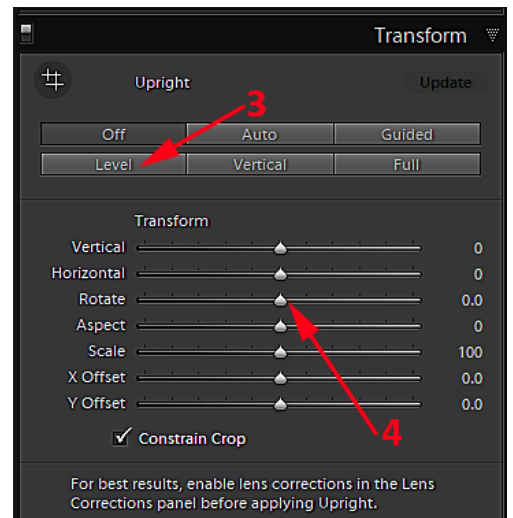
▪ Crop Tool:

1. Depress the Auto button (#1 in figure to the right). This will rotate the photo and straighten the horizon. There will be times when it will not straighten the horizon correctly.
2. Depress the Straighten Tool (#2–Level icon in figure). Then draw a line over the crooked horizon. When you release the mouse button, Lightroom straightens the photo so the line you drew is perfectly horizontal or vertical.



▪ Transform Panel: Before doing the next two steps, be sure to enable lens correction in the *Lens Correction panel*.

3. Depress the Level button (#3 in figure). This is similar to depressing the *Auto button*.
4. Move the Rotate slider (#4 in figure) to straighten the horizon. When you rotate your image, white edges will normally appear. To remove the white areas, check the *Constrain Crop* box.



*Photo by Julie Bullock*

*Photo by Mary Ann Ponder*



**Photogram Editor – Debra Dorothy**



*A Note from The Photogram Editor*

The theme for the January Photogram is “**Sepia and Black & White**”.

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

<mailto:debbiedsd.dorothy@gmail.com>



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

<http://www.redlandscameraclub.org/>

**Officers (2020-2021)**

**President: Russell Trozera – Vice President/Program’s: Dave Gardner – Secretary: Deborah Seibly – Treasurer: Rick Strobaugh – Past President: Dave Ficke**

**Chairs (2020-2021)**

**Competitions: Carl Detrow – Education/Workshops: Frank Peele – Facebook/Blog: Stan Fry – Field Trips: Pending – 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 Munki: Carl Detrow – Webmaster: Wayne “Woody” Wood/Debra Dorothy – Welcome: Stephanie Billings**