



*Eye On The World*

# PHOTOGRAM

Monthly Newsletter of the Redlands Camera Club

## February 2021

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*



Judith Sparhawk

*Photo by Judith Sparhawk*

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



"Leaving Footprints"

by

Russell Trozera



Wayne (Woody) Wood

Oct. 19, 1940 to Jan. 20, 2021

This month I would like to pay tribute to Wayne (Woody) Wood.

Woody was a person who left a memorable impression upon all those who he came in contact with.

He was a member of the Redlands Camera Club for many years. He served as Competition chair according to some for 20 years.

He served as our Web Master/Photogram Editor for many years. Woody had a passion for many things and was eager to share that with others. He had a love for this country.

One thing that attracted him to our club was the meeting started with the Pledge of Allegiance at the beginning of our meetings. Woody was a Canadian, born in Victoria Beach, Manitoba County.

He was an accomplished violinist at an early age. Later he would learn the guitar and became a country western singer. His music abilities would filter into his photography.

I was fortunate that Woody invited me to one of the Indian Pow Wow's to see Native Americans perform in their ceremonial dress.

I can still hear Woody's voice, as he shared one of his music CDs with me. He would also challenge you to set your sights higher. I guess that is why he enjoyed flying drones and ultra-lights.

Members of the club said the following about his passing:

*Devastating news for a great many people, I'm sure. Woody was solid as a rock for so many of his friends and family. RCC has lost a one-of-a-kind colleague.*

*Such a talented, vigorous and genuine guy! Generous, direct, fun and a good sport as well – he kidded everyone and took the return barbs with great humor. Loved that about him.*

*A great loss to his longtime RCC friends. I can still hear his strong, deep voice.*

*A talented singer, sensitive photographer, a good guy. I shall miss him. Beat the drum slowly.*

*He was my friend and mentor.*

How blessed we are to have had Woody in our lives! Our deepest sympathy and condolences go out to his family and friends.

*Russell Trozera*

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**The Theme for the February Photogram was "Nature"**



*Photo by Deborah Seibly*



*Photo by Ann Kramer*

## Mentoring – Rick Strobaugh



### The Use of Reflectors and Fill Flash

There are several ways to assist in the additional lighting of your photos, with the use of reflectors and fill flash. Reflectors can be used in close-up and macro photography to help fill in any shadow areas of your photo subject.

The same with portrait photography. Reflectors typically come in colors of white, silver and gold. I often use a reflector when shooting macro photos of flowers.

You can angle light from the sun, bright sky or even an alternate light source into the flower, portrait or macro subject to provide additional light to darker areas. The white reflector will give a soft light onto the subject while a silver reflector will give a little harder lighting. A gold reflector will result in a warmer, orange/yellow color to the subject. Reflectors come in varying sizes but can also be very portable by twisting into a small package. Watch the results through your viewfinder or Live View screen as you move the reflector around to see how the light is reflecting onto your subject.

Fill flash is a way to use your flash at a much lower strength to just fill in a darker area of the scene in front of you to bring attention and balance to that foreground area. You can set your fill flash at different strength levels to lower or increase the area covered and brightness.

The fill should be kept at a level to just fill in and help support the main subject, not overpower it. Flash can be a very white light but can be softened by use of a pop-on diffuser or warmed up by using an orange or yellow gel cover over the flash. Experiment with different strengths. Flash can also be bounced off of walls or other large areas into your scene but will take on some of the color of the area being bounced off of. Bouncing flash off of a red wall will result in a reddish color onto your scene or subject. Just like sun-lit scenes, it is better to get your flash to come from the side rather than straight onto your scene.



*Photo by Jim Hendon*

## Member Recognitions

Judith Sparhawk had a "Photo of the Day" win on Imaging Resource with her beautiful Image "Waiting For Santa".

Congratulations Judith!

### PHOTO OF THE DAY

[Today's Photo](#) [Gallery](#) [Enter Photo](#)

« Dec 25, 2020 »

#### WAITING FOR SANTA

BY JUDITH SPARHAWK

Canon EOS T2i  
1/180 sec  
f6.7  
0.0 EV  
50.0 mm  
ISO 3200



The photograph shows two white West Highland White Terriers sitting on a grey textured rug. They are both looking upwards and to the left. The dog on the left has a green collar and a small green bow on its head. The dog on the right has a red collar and a small red bow on its head. In the background, a silver Christmas tree is decorated with red ornaments and is positioned on a white mantelpiece. The background wall is a dark green color.

Judith Sparhawk also had a "Photo of the Day" win on Imaging Resource with her beautiful Image "Sandhill Crane Lift Off".


Congratulations again Judith!

**PHOTO OF THE DAY** Today's Photo Gallery Enter Photo

« Jan 19, 2021 »

**SANDHILL CRANE LIFT OFF**  
*BY JUDITH SPARHAWK*

Canon EOS T2i  
1/350 sec  
f11.0  
0.0 EV  
339.0 mm  
ISO 400



A group of sandhill cranes is captured in mid-flight over a grassy field. The cranes are in various stages of their wing strokes, with some fully extended and others tucked. The background features a range of mountains under a clear blue sky, with some trees in the foreground.


Debra Dorothy had a "Photo of the Day" win on Imaging Resource with her Image "Ethereal White-Tailed Kite".

**PHOTO OF THE DAY** Today's Photo Gallery Enter Photo

« Jan 5, 2021 »

**ETHEREAL WHITE-TAILED KITE**  
*BY DEBRA DOROTHY*

Canon 1dx ii  
1/2500 sec  
f8.0  
0.0 EV  
600.0 mm  
ISO 320

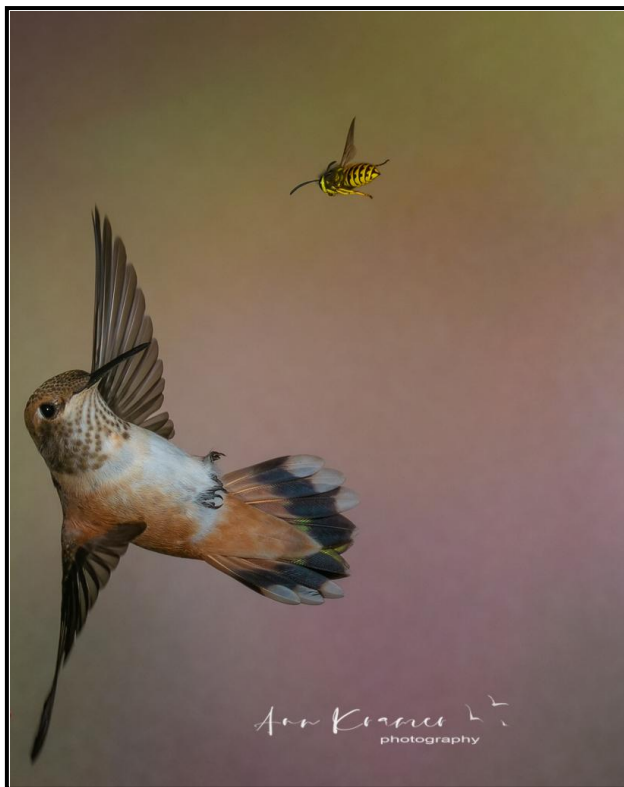


A white-tailed kite is shown in flight, perched on a bare, thin tree branch. The bird's wings are spread wide, and its tail is visible. The background is a clear, light blue sky.

I also want to congratulate Ann Kramer for her 5<sup>th</sup> place win in the Kingbirder Contest with this lovely photo.



She also won with these two images in the "Share the View", a Colorado based international contest. Of 3060 entries, she had two in the top 250, 3 Honorable Mentions, and 13 Semi-Finalists. Quite a haul, Ann and gorgeous Photos!



## S4C Coordinator - Deborah Seibly




### January Results from S4C

Two members of RCC received Awards and Honorable Mentions in the latest competition.

Nineteen clubs covering Southern California from Ventura to San Diego participate in the monthly competitions. This month 122 awards and honorable mentions were given.

Stan Frye won 5 HM's and 1 Award. Deb Seibly won 2 Awards. The winning images are shown below.

Competition Results  
Southern California Council of Camera Clubs




"VINTAGE GLASS" by DEBORAH SEIBLY

Award  
Skill Level E  
Pictorial - Arranged Monochrome  
January, 2021

A competition results card for the Southern California Council of Camera Clubs. The top header includes the club's logo and name. The main image is a black and white photograph of various vintage glass bottles of different shapes and sizes, arranged on a surface. Below the image, the title "VINTAGE GLASS" by Deborah Seibly is listed, along with the award details: Award, Skill Level E, Pictorial - Arranged Monochrome, January, 2021.

Competition Results  
Southern California Council of Camera Clubs




"JERSEY BOYS" by STAN FRYE

HM  
Skill Level E  
Pictorial - Individual Color  
January, 2021

A competition results card for the Southern California Council of Camera Clubs. The top header includes the club's logo and name. The main image is a color photograph of a stage performance from the musical Jersey Boys, featuring several men in red suits. Below the image, the title "JERSEY BOYS" by Stan Frye is listed, along with the award details: HM, Skill Level E, Pictorial - Individual Color, January, 2021.

Competition Results  
Southern California Council of Camera Clubs




"YOUR MONEY OR YOUR LIFE" by STAN FRYE

Award  
Skill Level E  
Pictorial - Arranged Monochrome  
January, 2021

A competition results card for the Southern California Council of Camera Clubs. The top header includes the club's logo and name. The main image is a black and white photograph of a woman dressed as a pirate, wearing a headscarf and a corset, looking intensely at the camera. Below the image, the title "YOUR MONEY OR YOUR LIFE" by Stan Frye is listed, along with the award details: Award, Skill Level E, Pictorial - Arranged Monochrome, January, 2021.

Competition Results  
Southern California Council of Camera Clubs



"A PIRATES LIFE FOR ME" by STAN FRYE

HM  
Skill Level E  
Pictorial - Arranged Monochrome  
January, 2021

A competition results card for the Southern California Council of Camera Clubs. The top header includes the club's logo and name. The main image is a black and white photograph of three people dressed as pirates on a beach. A man in the center is shirtless, flanked by two women in pirate costumes. Below the image, the title "A PIRATES LIFE FOR ME" by Stan Frye is listed, along with the award details: HM, Skill Level E, Pictorial - Arranged Monochrome, January, 2021.





### Competition Results

Southern California Council of Camera Clubs



"THEM" by STAN FRY

HM  
Skill Level E  
Nature - General  
January, 2021



### Competition Results

Southern California Council of Camera Clubs



"RYAN CHRYS AND THE ROUGH CUTS" by STAN FRY

HM  
Skill Level E  
Photojournalism - General  
January, 2021



### Competition Results

Southern California Council of Camera Clubs



"SOCIAL JUSTICE" by DEBORAH SEIBLY

Award  
Skill Level E  
Photojournalism - General  
January, 2021



### Competition Results

Southern California Council of Camera Clubs

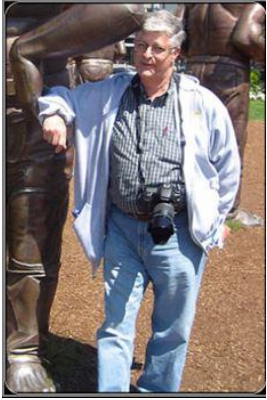


"CONDUCT YOURSELF" by STAN FRY

Award  
Skill Level E  
Photojournalism - General  
January, 2021

The February competition opened on January 19<sup>th</sup> and will close on February 6<sup>th</sup>.

## Competitions – Carl Detrow



### Spring 2021 Competition

Competition Date: Monday, March 1, 2021

Submit 1 or 2 Entries: Morning of February 1, 2021 through 11 PM February 15, 2021 on the website.

\$10 entry fee for up to 2 images

Awards Announced: Monday, March 15, 2021

Category X: Monochrome Plus

Entries limited to RCC members in good standing (dues for 2020-2021 or 2021-2022 member years paid in full).

We will resume Redlands Camera Club digital competitions soon. Information on entry classes and image categories is on the website.

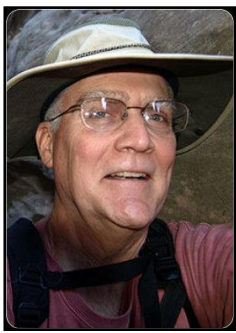
Category X for this competition will be "Monochrome Plus." Black and white images can be of the traditional kind, and for this competition they may include variations in style to include colorcasts such as sepia tone and the like. Also, images may contain a small portion of color (spot color) added through an editing application such as Photoshop. Lots of contrast and creativity will define the winning images in this category.

Image Criteria:

- Must be in JPG format.
- Maximum 4,000 pixels on the long side
- sRGB Color Space
- Maximum 200 ppi
- Maximum Size 3.5 MB

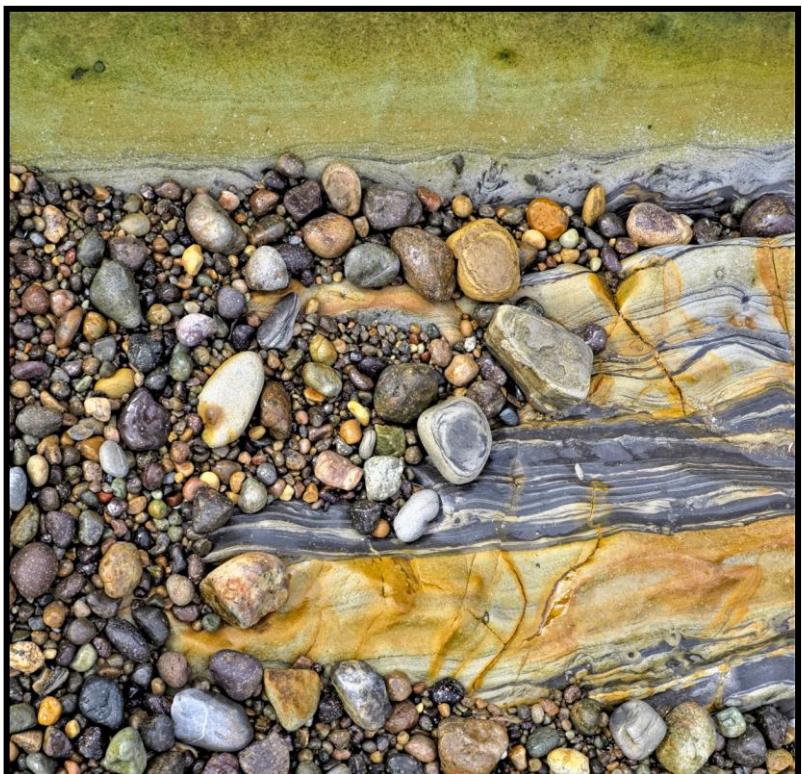
Category X Example Pictures



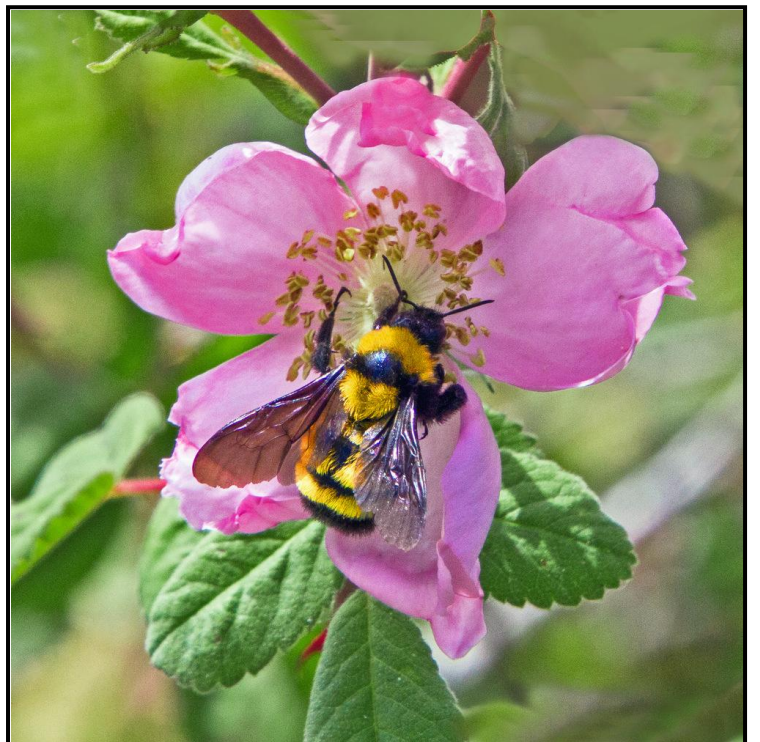
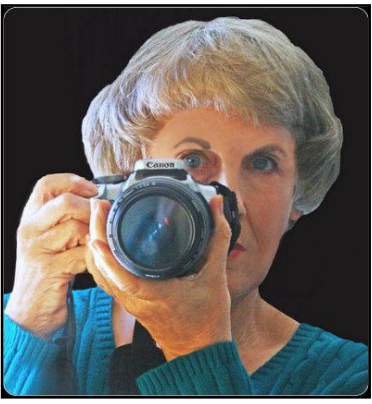


Members Photogram Theme Pictures  
"Nature"

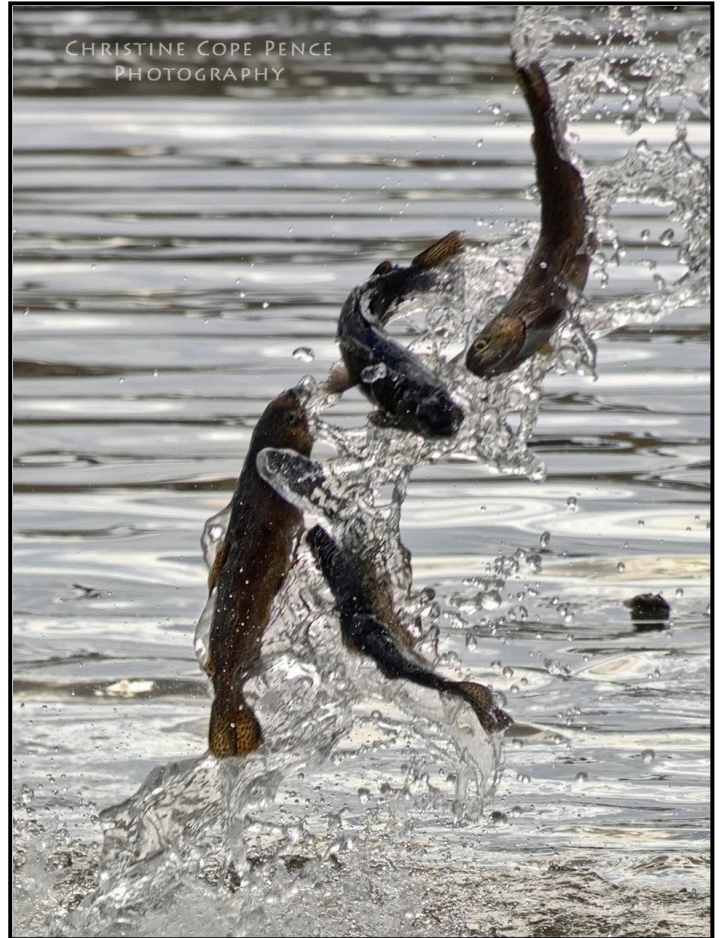
Photos by Jim Hendon



Photos by Judith Sparhawk

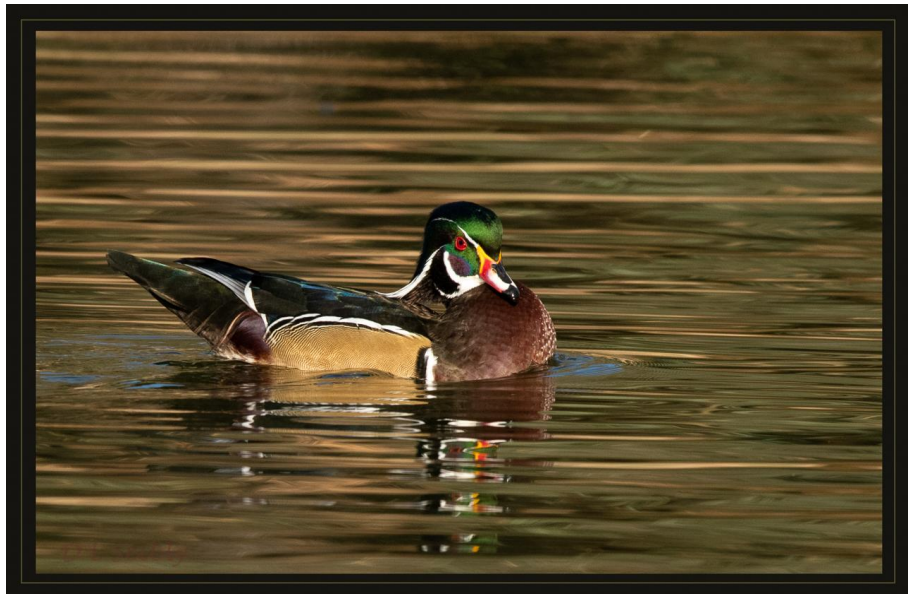


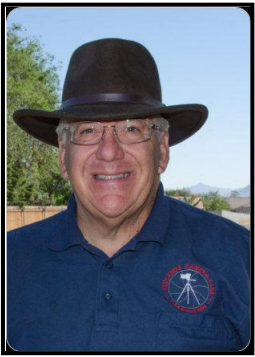
Photos by Christine Pence



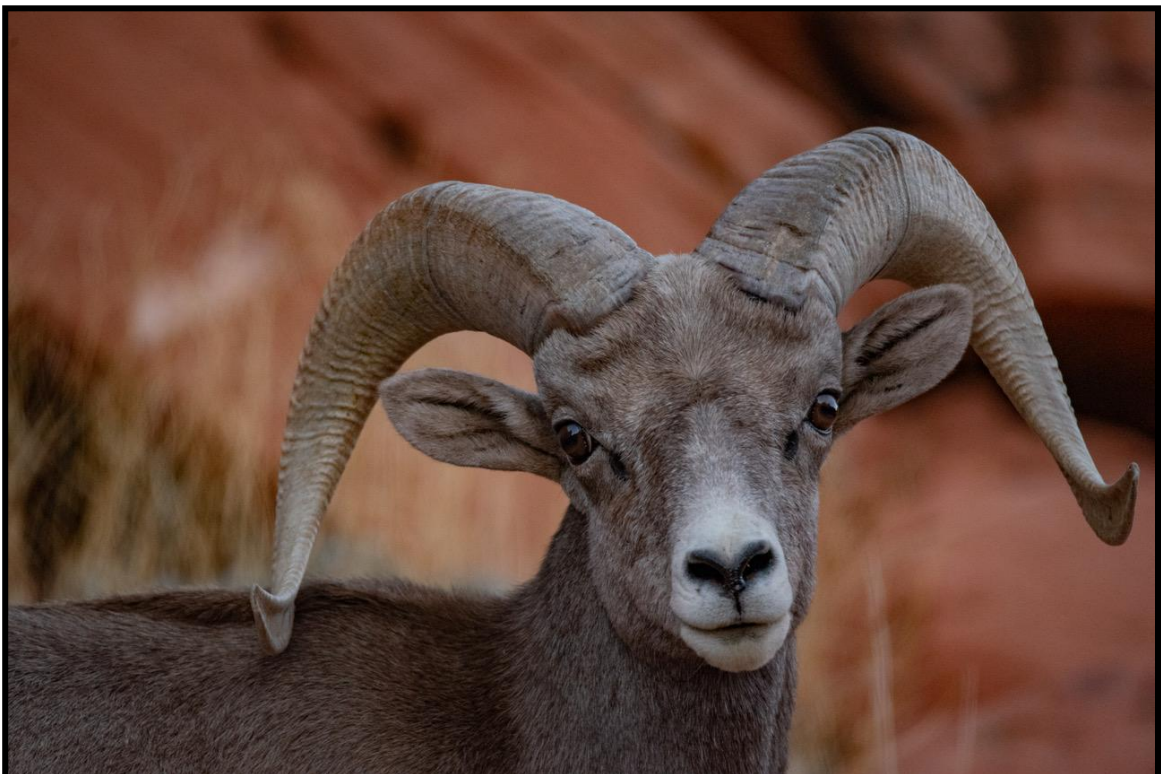


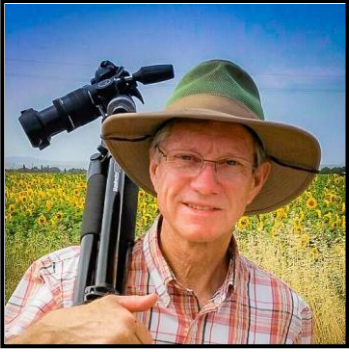
Photos by Deborah Seibly



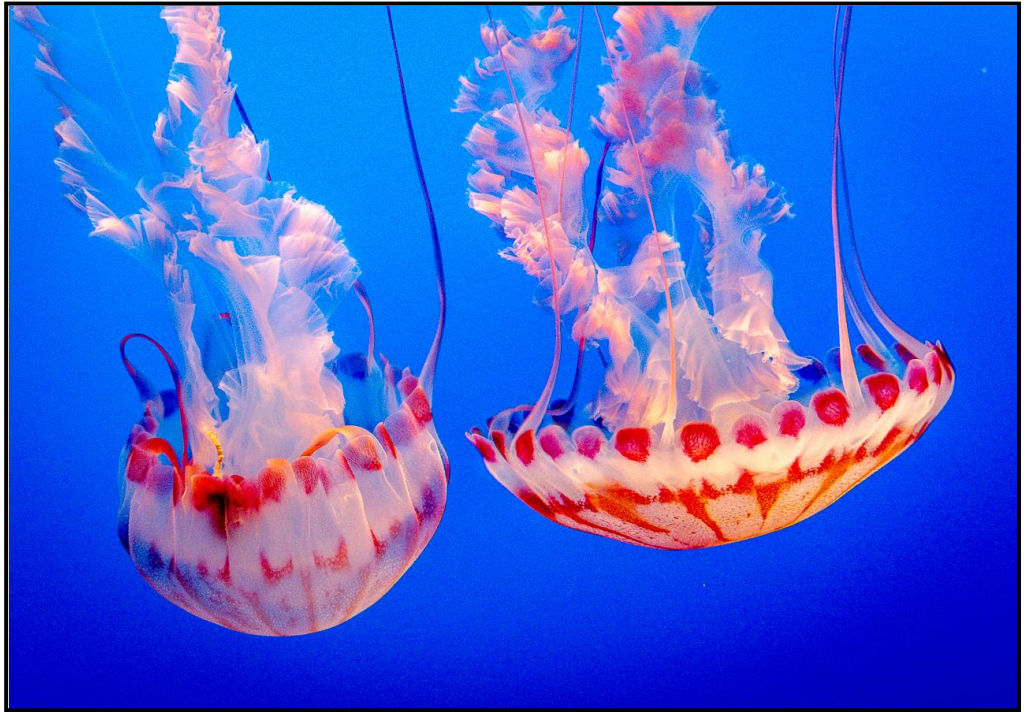


Photos by Russell Trozera





Photos by Wayne Pursell







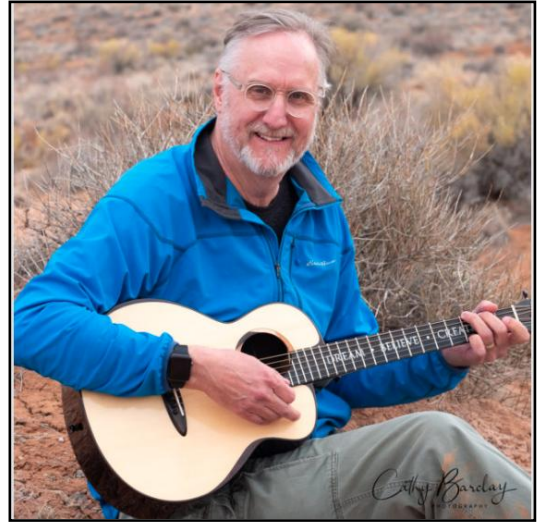
Photos by Debra Dorothy



## February Program Schedule

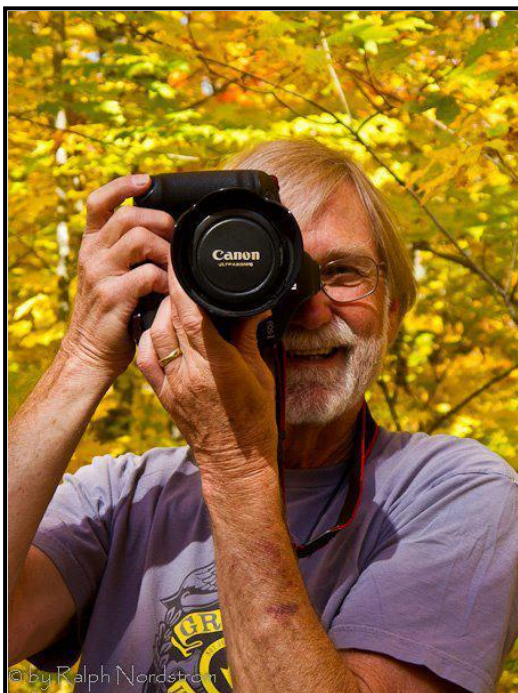
Feb 1, 2021 John Barclay "Dream, Believe, Create"

*John Barclay*



Feb 15, 2021 Ralph Nordstrom "Mastering Landscape Photography."

*Ralph Nordstrom*



## 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.



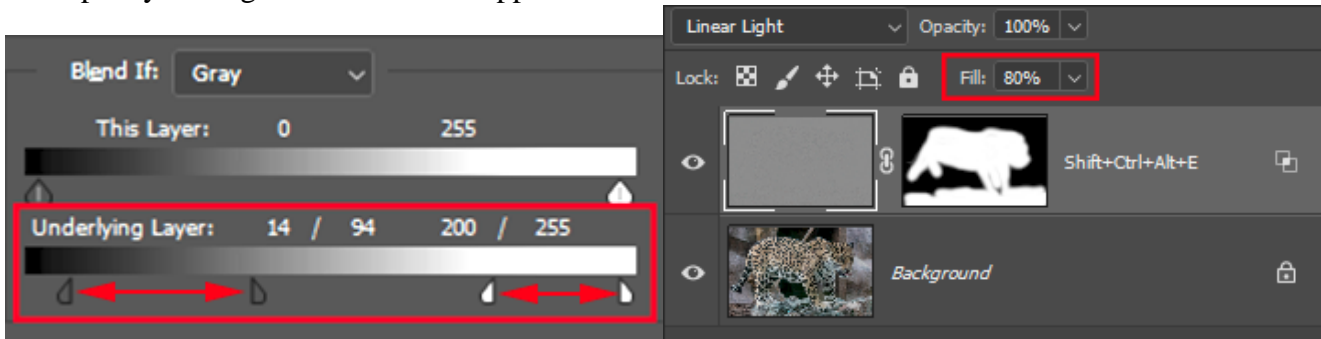
### Sharpening — Lightroom vs. Photoshop

- 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 not allow you to view on your monitor what the final print output will look like.
- **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 use 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.

### SHARPENING

- **Digital Sharpening:** Sharpness is quite difficult to define precisely because it's based on *subjective evaluations*, which are influenced by the contrast along edges. This characteristic is known as '**acutance**'. We judge an image to be sharp when the edge contrast differences we see are relatively large. Digital sharpening works on the micro area of your photo (the small contrast areas that are next to one another). Sharpening is an optical illusion to make higher highlights and deeper shadow along edges
- **Post-Capture Sharpening:** All digital images are slightly unsharp because of the way color is captured. Cameras use a Bayer filter in front of the sensor to produce red, green and blue signals that when combined by interpolation produce color images. This filter reduces image sharpness. RAW files from any modern camera are always slightly unsharp. Every step of the image capturing process introduces blur. As the light passes through the lens elements—no matter how well made—some definition is lost. When the sensor processes the photons falling on it, the sharpest transitions are averaged out and slightly blurred. When the three different color channels are interpolated to create the final image, again, a small amount of blur is introduced.
- **Sharpening Considerations:** When you're sharpening, there are a lot of factors you need to take into account. The resolution of the file, the final medium it'll be displayed on and size of the details in the image.
- **Where to Sharpen:** Normally you should sharpen the Midtone areas and not the Highlight or Shadow areas. A recommend way to sharpen is to do the following.
  1. Do a visible stamp of all layers (**Shift+Ctrl+Alt+E**). Then choose **Filter>Other>High Pass** (radius=**1.0**).
  2. **Sharpen Selective Areas:** Add a Black mask (depress the **Alt** key and click on the **Mask icon** at the bottom of the Layers panel). Then paint Whiter over the areas you want to sharpen in the foreground, middle ground, and background.
  3. **Avoid sharpening Highlight and Shadow areas:** Click on the **fx icon** at the bottom of the Layers panel to add a **Blend If** adjustment. If you don't split the triangle, it can result in harsh color/tonal transitions. You can provide for a smoother transition between blended and unblended areas by splitting the slider triangle into two parts, allowing the pixels to gradually fade to transparency. **Alt-**

**click** on either the black or white triangle which will split the triangle into two halves. Then move the split triangle to smooth the transition (see left figure above). This way you can make the change of opacity more gradual and not so apparent.



In the Underlying Layer section drag the black and white triangles inward (as shown in the left figure).

- **IMPORTANT:** Sharpening will not cause an out-of-focus image to appear to be entirely in focus. You can improve the perceived sharpness, including out-of-focus areas, but that doesn't provide the same result as having the image in focus in the first place.

## LIGHTROOM TIPS

### What's New in Lightroom Classic 10.1.1 (January 2021) release?

- This release is a double-dot release, meaning it's a minor release containing a bug fix.
- This update addresses and fixes an issue for specific files missing Lens Metadata. This was causing the sync to Adobe cloud to stall. The sync errors caused by this issue should now run successfully.
- This is the only change in this release.

### View photos synchronized from Lightroom Classic from any computer:

1. You can synchronize photos (Adobe Cloud) from Lightroom Classic using a collection. Start by adding the photos you'd like to synchronize to a collection in Lightroom Classic. Then make sure synchronization is enabled for the collection (enable the sync icon next to the name of the Collection by right-clicking the name and in the popup menu select **Sync with Lightroom**).
2. Open the following web site: <https://lightroom.adobe.com/> Then sign in with your Adobe Creative Cloud account to get started.
3. Once you are signed in, you'll see an interface that is very similar to the mobile version of Lightroom that you may have installed on your Smartphone or tablet. There you'll find the collections you synchronized from Lightroom Classic, containing all of the photos from those collections.

### Four Quick Ways to Straighten a Crooked Photo:

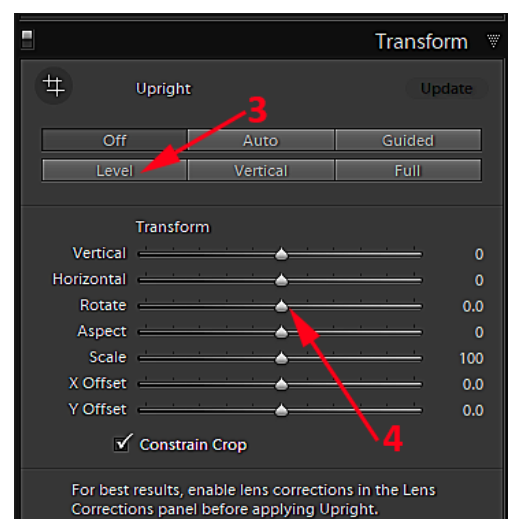
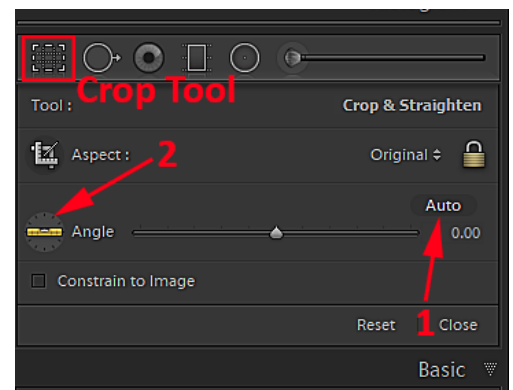
#### Crop Tool:

1. Depress the **Auto button** (#1 in figure). 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.

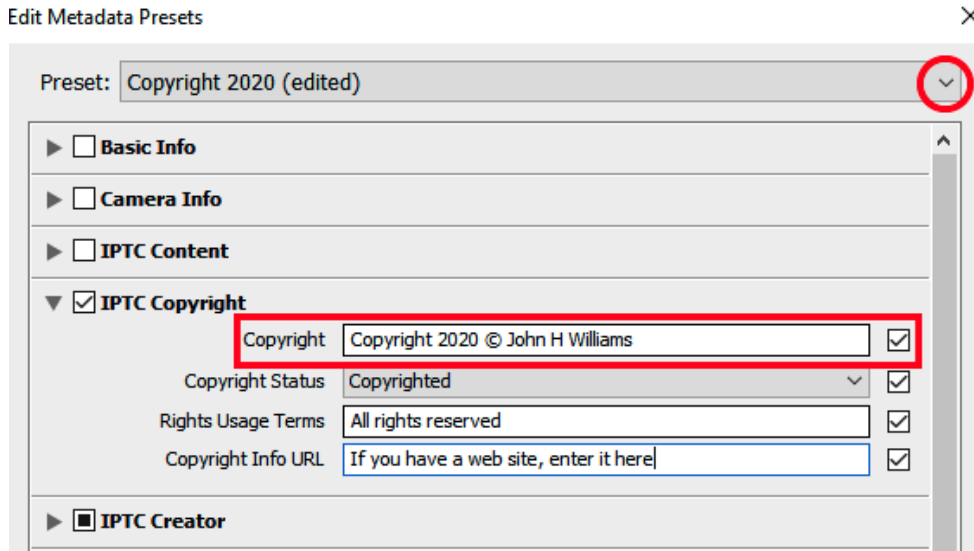
3. Depress the **Level button** (#3 in figure). This is similar to depressing the Auto button.
4. Move the **Rotate slider** (#4 in figure) to straighten the horizon. When you rotate your image, white edges will appear. To remove the white areas, check the **Constrain Crop** box.



### Reminder — Update Your Lightroom Copyright Info for 2021:

- There is no better way to put 2020 behind you than updating your Copyright metadata in Lightroom. To update your metadata do the following:
  1. In the **Library Module** click on **Metadata** in the file menu. Choose **Edit Metadata Presets** in the popup menu.

2. Click the **Preset** down arrow (red circle in figure below) and choose the 2020 Copyrighted preset you want to edit in the popup menu.



3. Click on the field to the right of Copyright (red rectangle in figure above), and change the year to 2021.
4. You can also use the statement “**No usage without prior written consent**” in the Rights Usage Terms field.
5. Once you updated all fields, save the new preset by clicking on the down arrow (red circle above) and select Save Current Setting as New Preset in the popup menu. Name the new Copyright preset (i.e., Copyright 2021).
6. If you don't have any other 2020 images, you can delete last year's preset by clicking on the down arrow and selecting the **2020 preset**. In the popup menu choose **Delete Preset Copyright 2020**.

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*Photo by Ann Kramer*



## 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.

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*Photo by Stan Fry*



# 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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A 35 mm slide and negative digitizer, a Wolverine F2D, has been generously donated to the club by member Dave Knapp. It will produce a 7 mb JPEG digital image from your black and white and color slides and negatives. If you are interested in borrowing it from the club, email Wayne Purcell at [waynepurcell72@gmail.com](mailto:waynepurcell72@gmail.com) or text him at (909) 664-4365.



**Photogram Editor – Debra Dorothy**



*A Note from The Photogram Editor*

The theme for the March Photogram is **“Seascape/Landscapes”**.

Please send your images to me by February 25<sup>th</sup> to have them included in the March Photogram for all to enjoy.



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