Redlands Camera Club
Established 1896

# PHOTOGRAM

PSA Photographic Society of America

**Redlands Camera Club** is a group of amateur, serious-amateur, and professional photographers who are interested in sharing experiences and advancing their skills. Anyone with similar interests is encouraged to attend a meeting: no cost or obligation. We meet at 7:00 pm on the first and third Mondays of every month at **Redlands United Church of Christ**, 168 Bellevue Avenue, Redlands, CA.

## October, 2010

## Annual Roundtable Discussion & Used Equipment Sale a success!

Last month's annual Labor Day Weekend meeting (Roundtable Discussions and Used Equipment Sale) was a success, albeit with a bit of controversy. It was deemed a success (by this Editor) due to two facts:

1. We saw an unusually high turnout for the meeting. Historically, our Labor Day Weekend meetings have resulted in low turnouts; the past two years have seen crowds of 40 - 50!
2. The Used Equipment Sale resulted in over $450 donated to the club from the sales.

Regarding the controversy part, I'd like to offer my opinions:

Someone said the Roundtable Discussions are targeted toward improving our photographic knowledge, but noted that this year's discussions were about other topics. I've always understood that the Roundtable Discussions have intended to be about *whatever* you wanted to discuss photographically, whether it was educational or not. Personally, I liked the pro and con discussions about scanning a lifetime supply of slide film; and I learned that Nikon does not support *Windows 7* software for its scanners (thanks to that bit of information, I found $40 & $80 VueScan software that does, as well as $400 Silverfast).

Thanks to the generosity of *Adair Photography* and others who donated equipment to the club for sale, we realized a pretty darned good increase in our club treasury! However, I suspect that most sales by other members were minimal or non-existent. I believe a good reason is that most of the merchandise brought to the sale was too old to be of value to most of us. Should we require all sale merchandise be no more than 20 years old? Perhaps that's a future discussion point for our board...

## COMING ATTRACTIONS

**PHOTOGRAM**
Distributed on the 1st of each month.
Deadline for all submissions is the **Last Thursday** of each month.

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# The View From Here

*Bruce Bonnett*

This past Monday, I attended Frank Peele's workshop *On-Camera Flash: Get All the Light You Need – and Not One Bit More*. As always, Frank presented an excellent learning experience for those in attendance. We're grateful not only to Frank for sharing his vast knowledge but also to ShutterStories for providing a great environment for the workshops. I'm not going to go into the details of the workshop but I am going to dig into my cache of older flash equipment and explore new ways of using what I have to create more interesting lighting for my photography.

Our Workshop series is a great member benefit that I would encourage everyone to take advantage of. Frank currently has planned workshops for the remainder of our fiscal year on the following topics:

*Up Close: The ins and outs of macro photography* (November)

*Studio Lighting: Introduction to using hot lights and strobes in a controlled environment* (January)

*People Photos: Lighting and posing formal, informal, and candid portraits* (March)

As workshop class size is limited, you'll want to register for these workshops as soon as registration begins to ensure that you won't miss out. Details about upcoming workshops will be in the Photogram (thanks Steve) and on the website, www.redlandscameraclub.com (thanks Woody).

Both the Photogram and the website also identify other membership benefits and learning opportunities, so please take advantage of them. Woody has added a lot of interesting and informative links to tutorials, videos, and other sites that will help us all expand our photographic and artistic skills. Take advantage of the other opportunities that the club offers too. Field trips (Judith), exhibits (Carol), the various competitions (Woody), and the meeting programs (Bruce – the other one); all offer a banquet of experiences.

Thank you to all of the other Board and committee members who help ensure the club runs smoothly. And thanks to all of you; it is your club and it's your attendance, participation, ideas, and willingness to serve that make it successful.

# Webmaster/Competition

*Wayne (Woody) Wood*

Maybe now would be a good time to start thinking about the images you are going to enter in the 2010 **Winter Digital Competition**.

Sometimes I can be the king of procrastinators. Why do it today when tomorrow would be better.

The upcoming **Winter Digital Competition** will be my last as Competition Chairman. It's time to turn the reins over to someone else. Stay tuned for the announcement of your new Competition Chairman.

If any member has any photography related videos on **YouTube** and would like me to place a link to them on our web site just email the link to me and I will make sure they get placed.

**Redlands Camera Club** P.O. Box 7261 Redlands, CA 92375
www.RedlandsCameraClub.com

CLUB OFFICERS

**President**: *Bruce Bonnett* **Vice President**: *Bruce Woodcock* **Past President**: *Judith Sparhawk*
**Secretary**: *Jerry Reece* **Treasurer**: *Rick Strobaugh*

CHAIRS

**Circulation**: *Karen Fabrizio* **Competition**: *Wayne Wood* **Exhibits**: *Carol Abidin* **Education:** *Frank Peele*
**Field Trips**: *Judith Sparhawk* **Hospitality**: *Steve Oberholtzer* **Librarian**: *Mike Reid*
**Member-At-Large**: *Larry Cowles* **Membership**: *Bessie Reece* **Photogram Editor**: *Steve Felber*
**Programs**: *Bruce Woodcock* **Publicity**: *Nancy Yowell* **Webmaster**: *Wayne Wood*

# Upcoming Programs

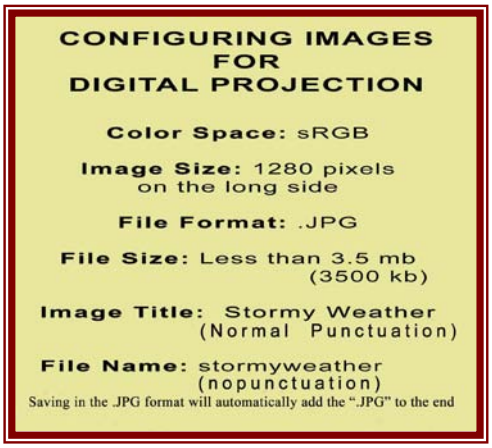
*Bruce Woodcock*

## October 4th

*How Editors See Photographs: Rob Sheppard*

How does an editor look at images? What makes one image stand out from another?

Rob Sheppard, long time Editor of *Outdoor Photographer* magazine and currently Editor-At-Large, will give us some insights on what makes a photo communicate and stand out.




## October 18th

*Bryce Canyon field trip; presentation by attendees*

Whatever happened to that field trip to *Bryce Canyon National Park* that was promoted last May? Well, tonight you'll find out. You'll get to see the pictures taken by those who attended, hear stories of the trip, and even learn a little about the geographical history of the canyon. The attendees were Kish Doyle, Steve & Nancy Felber, George & Connie Johnson, Rick Strobaugh, and Jim Wilson. Rick has put together an interesting and dynamic presentation for you. Who knows? Perhaps it will motivate you to put together an out-of-town field trip of your own!

# Field Trips

*Judith Sparhawk*

** Update Joshua Tree National Monument—Keys Ranch Trips Update**

The dates for the two field trips planned for October to Keys Ranch in Joshua Tree National Monument are Thursday, **October 7th** and Saturday **October 23rd** . These limited-participant trips are full, so this information is for those already signed up.

Please note that there has been a time change from that originally announced.

**This is the time change: Please note!** *These are early morning trips.* **We are required to be at the gate for Keys Ranch at 6:45 am, and our guide will take us in at 7:00.** Our shooting time is 7:00 to 9:00, and our twelve participants will be the only ones there, other than the volunteer guide. We can have tripods, which are not allowed on regular Keys Ranch tours.

We should carpool as much as possible, as there's only so much space to park at the gate. **Also, we have to pay entrance fees of $15 per car, for those not having an annual pass or Golden Access Pass** (for us old codgers).

It is about 80 miles from Redlands to the Keys Ranch gate. When I did a dry run for time and mileage, it took about 1.5 hours. Early morning may be faster, but I would allow a little extra time, just in case. Carpoolers should plan to meet at 4:45 am (yikes!) at the latest, to leave by 5:00 at the latest. Meet at Coco's in Redlands.

Directions: Go east on I-10 to Hwy 62, going north toward Joshua Tree and 29 Palms.

Continue on Hwy 62 into the town of Joshua Tree and turn right on Park Street, following the signs to JTNM. Continue on Park, passing the entrance kiosk (paying if they are open), and stay on the same road, past Hidden Valley Campground, to a fork in the road. Go left toward Keys Ranch, following the signs. There is a locked gate with parking. We will be met there by our guide. **Be there by 6:45! If you aren't there when our guide takes us in, you can't go in later on your own**.

# EXHIBITS

*Carol Abidin*

***Next Hanging: Redlands City Hall***

**Thursday, Oct. 7 from 3:00 to 5:00**

Join your club members and bring a photograph to show the community our talents at RCC. See the Print Exhibit Rules for requirements and be sure to have your name and phone number on the back of our image.

If you have photographs currently hanging that have not been sold, you can let them hang again and/or bring new ones with a cost of only $3.00 for each.

After hanging your pictures, bring friends and family to show them what RCC is all about.

**Exhibit Schedule for 2010**

| Where | Hanging Dates | Take-In Times |
|---|---|---|
| *Redlands City Hall* | February 11 | 3 – 5 |
| *Redlands Community Hospital* | March 6 | 10 - Noon |
| *Redlands City Hall* | April 8 | 3 – 5 |
| *Redlands Community Hospital* | May 8 | 10 - Noon |
| Redlands City Hall | June 3 | 3 – 5 |
| *Redlands Community Hospital* | July 10 | 10 - Noon |
| *Redlands City Hall* | August 5 | 3 – 5 |
| *Redlands Community Hospital* | September 11 | 10 - Noon |
| Redlands City Hall | October 7 | 3 – 5 |
| *Redlands Community Hospital* | November 6 | 10 - Noon |
| Redlands City Hall | December 2 | 3 – 5 |

# MEMBERSHIP

*Bessie Reece*

Many thanks to all who assisted with membership while I have been out of town. I'll be home October 4, and I will catch up on the new member bios next month.

For all that joined during September, welcome. I look forward to meeting you.

Name badges for our new members will be on the board the second meeting in October.

## *PRINT EXHIBIT RULES*

**The work must be yours, a current member of RCC.**

**It must be ready to hang using wire eyes & wire;**

**no saw tooth hangers.**

**You may use a frameless presentation.**

**Your name, title of the picture, and sale price (if for sale) must be on the back.**

**There is a $3.00 fee for each work hung: cash or check.**

**Work left for another hanging will be charged again.**

**Work removed but not retrieved after a new hanging will be charged a $3.00 storage fee.**

***Work unclaimed within 60 days of removal will be considered abandoned and become the property of Redlands Camera Club for disposal or sale at its sole discretion.***

**Photoshop & Elements tip: Turn the Background Layer into a Regular Layer**

By default, your Background Layer is locked and you can't move it. But by double-clicking on its gray area in the Layer Palette, the New Layer dialogue box will appear with "Layer 0" highlighted.

You may either leave it named as such, or rename it to something more meaningful to you. Click the OK button and it's now a Regular Layer.

**Photoshop & Elements tip: Performance Preferences**

Two adjustments in Preferences in *Photoshop* or *Elements* can help improve performance. Go to *Edit* > *Preferences* > *Performance* to make the adjustments.

Memory Usage can let you specify how much of your RAM you would like to dedicate to the use of *Photoshop* or *Elements*. Naturally, you would like to use whatever is left after your computer uses that which is needed to run the rest of your system.

You also have the option of setting up a Scratch Disk. Think of a Scratch Disk as temporary RAM created by using actual hard drive space. It is employed after your RAM is filled up. Adobe suggests this Scratch Disk not be on the C: drive; so assigning it to a second hard drive is preferred.

**Photoshop & Elements tip:**
**Differences between Flatten Image, Merge Visible, and Merge Down commands**

The *Flatten Image* command will flatten all layers, blending layers that are visible and discarding layers that are not visible.
If you use the *Flatten Image* command the appearance of the image should not change.

The *Merge Visible* command will merge all layers that are currently visible, keeping separate only layers that are not currently visible (eye is no longer checked).
The *Merge Visible* command should not change the appearance of the image, with the understanding that of course the image has changed in appearance to some extent by virtue of the fact that you've turned off the visibility of some layers.
But when you apply the *Merge Visible* command the currently visible layers will be flattened, so the appearance of the resulting image should not change.
When you make the additional layers visible the appearance of the image may very well change, but the merged layers should appear the same after they are flattened.

The *Merge Down* command will merge the current layer with the layer directly below.
The *Merge Down* command is the one that is most likely to create a change in appearance.
This command will merge the current layer with the layer below it.
This can have significant effects on the appearance of the image.
For example, if the layer that is currently selected is an adjustment layer, and the layer below is one image in a composite, when you *Merge Down* only the layer directly below the adjustment layer will be affected by that adjustment layer, and the layers below will not be affected.

**Reduce Noise using Layer Stacks (Photoshop only)**

Noise is rarely in exactly the same place from one picture to another.
So take multiple exposures (three to five is good) of the same image.
Photoshop will search for the differences between the exposures and blend them, keeping what stays the same and eliminating what is different (the noise spots).

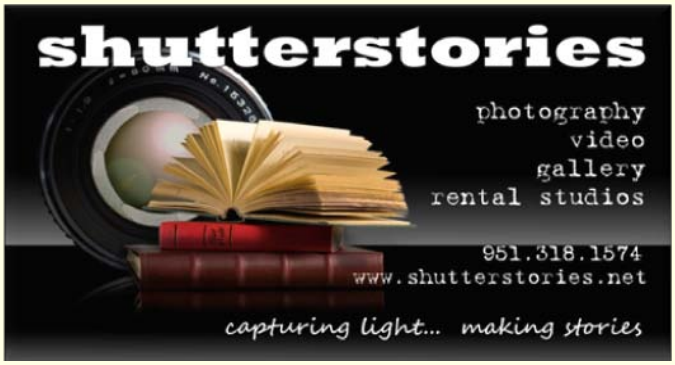
Go to *Open>Scripts>Load Files into Stack*.
In the dialogue box that appears, Browse to find your multiple exposures to open.
Check the *Attempt to Automatically Align Source Images* and *Create Smart Object after Loading Layers* boxes, then click OK.
Next, select *Smart Objects>Stack Mode>Mean* or Median.
Mean works best for images with no motion in them;
Median is best for images with some motion (tripods aren't required, but a steady hand is helpful).

Sit back and watch Photoshop work its magic!
Random noise between the exposures will be reduced substantially, maybe even dramatically. However, this technique won't eliminate fixed noise, hot pixels, or column and row noise.

The most challenging part of this technique is identifying situations where noise will be prevalent (like large blue skies) and remembering to make those multiple exposures.

## SPONSORS

*Redlands Camera Club* solicits sponsorship only from reputable businesses who sell high quality products and services at reasonable prices, and whose business philosophies and customer service actions reflect fair decisions from the customer point of view.. *Redlands Camera Club* recommends its members consider the financial investment to our club made by these sponsors, and give serious consideration to them when making buying decisions.




## RCC Bulletin Board

On a space-available basis, Notices, Requests and For Sale ads may be posted by any member. 300 dpi JPEG pictures may be included.. All postings must be photography-related and include your name and contact information. See *Photogram Submissions* box for deadline and submission information.

### *NOTICE*

*Any RCC member in good standing can place photography-related ads on our Bulletin Board on a space-available basis.*

*Just send an email to the Editor with the pertinent information and an ad can be created. Or you can create your own ads and email them as attachments.*

**Photoshop & Elements tip: Why Adjustment Layers vs. Adjustments?**
Levels, Curves, Brightness/Contrast, Hue/Saturation, etc.

Adjustment Layers (*Layer* > *New Adjustment Layer*) provide a significant benefit in flexibility and image quality over adjustments made directly to the Background image layer (such as: PHOTOSHOP: *Image* > *Adjustments* or *ELEMENTS: Enhance* > *Adjust Lighting*).

Adjustment Layers do not significantly enlarge the file size.
The layer size is small, since they do not directly affect the actual pixels, but are merely a set of instructions on how to modify them.

Conversely, adjustments to the Background image layer change the pixel values – permanently, once the file is saved.

Adjustment Layers are non-destructive.
You will always have the ability to change their effects to the image.

With adjustments to the Background image layer, if you make five different adjustments, then later decide to modify one of them, you must scrap them all and begin anew.

Adjustment Layers allow you to return to each one separately for tweaking.

Adjustment Layers offer the ability to click the eye on and off, thereby showing you the Before and After effects of those adjustments.

Applying multiple adjustments directly to the Background image layer creates the potential to gradually reduce the amount of information in an image. This can eventually lead to some level of posterization (the loss of smooth gradations of tone or color).
For example, if you apply a *Levels* adjustment, then go back and adjust several more times to fine-tune the image, you will introduce a more degrading effect than if you had used a single Adjustment Layer of *Levels* and tweaked it several times.
Regardless of how many times you tweak an Adjustment Layer, it only counts as a single adjustment and does not compound the effect in terms of posterization.

An Adjustment Layer automatically includes a Layer Mask.
It's the white box to the right of the adjustment icon in the layer.
By clicking on it, then selecting a Brush size, you can fine-tune the adjustment to local areas within the image.
For example, if you brightened the image using *Levels*, but don't want it to effect one area, you could Mask that area by brushing over it – even to the point of changing the Opacity of the mask so the effect was cut by 40% or 70%.

**Photography tip: Hyperfocal Distance**
Call it a *zone of acceptable sharpness.*

It is a useful feature that is the function of the lens focal length, aperture (*f*- stop), and distance.
When you focus your lens, there will be a zone that *appears* to be in focus, and areas that are out of focus.
The area that appears to be in focus is called the *zone of acceptable sharpness*.
While technically it's not in focus (only the actual point of focus is), most of this zone is sharp enough that it *appears* to be in focus.

When you focus on a subject, one third of the *zone of acceptable sharpness* is between that point and the camera, and two thirds of the zone is behind the point of focus.

Here's one way to use it: when shooting landscapes, use the Rule Of Thirds and focus at a point near the bottom third line.
That way you will get an additional area in front of distant objects that *appears to be sharp*.

## Want to join or renew your membership?

- ***Complete this form and bring it to a meeting****, along with* ***$20*** *annual dues,*
- Or ***Mail to:*** P.O. Box 7261 Redlands, CA 92375 (make check payable to: *Redlands Camera Club)*

**Name:** _____ **Phone:** (____) ____ - _____

**Street Address:** _____

**City:** _____ **ST:** _____ **ZIP:** _____

**E-Mail:** _____

☐ **New Member** ☐ **Annual Renewal**

## *Where We Meet...*

Redlands Camera Club

7:00 p.m. -- 1st & 3rd Mondays

***Redlands United Church of Christ***

**168 Bellevue, Redlands, CA**

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PHOTOGRAM

Redlands Camera Club
P.O. Box 7261
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