

**Redlands
Camera
Club**

Established 1896

PHOTOGRAM



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.

June 2013

RCC at the Redlands Art Festival



This past weekend we participated as a club by having a booth showing mostly framed prints of Best of Show winners over the past several years. The booth brought in many people who were interested in the photos and there were constant conversations with people of various skill levels and interests. Some were prior members happy to see how well we were doing; others were interested in classes, workshops, and field trips, learning more about digital skills or just joining the club.

We were well staffed and those who wore their new RCC shirts and hats made us look great. We hope to see some new people at the next meeting or two. Thanks to the many people who contributed to make this a successful event for the RCC.

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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PREZ SEZ

Steve Oberholtzer

There are some great people in the Redlands Camera club. At the Redlands Arts Festival this last weekend there were a bunch of volunteers that worked the RCC display booth in shifts to answer visitor questions. I wish I could name them all, but I am afraid I would miss one. There are three that especially stand out: Erik Berliner, who organized the display and the personnel, and stayed at the fair to make sure that everything went well, John Giannini, who brought his truck and hauled the display panels and pop up to and from the park, and Steve Felber, who allowed the club to use his panels and pop up awning. The work of these people and all the volunteers helped make the event a success and I believe we will be getting some new members from that effort. Kudos to all!

Well, what's coming up? We have beach and sunset photography with Daniel Sofer for the first meeting in June, and the quick picks subject of *Sunrise Sunset*. Have you got an image ready for that? Is it all by itself on the thumb drive?

Then we have Richard Paul for the second meeting, helping us to make some money doing the thing that we love.

We don't have a definitive answer on where we will be meeting after that, but we have some tireless, experienced, and smart people working on finding us a new space to make our home. I believe that the people in the club are the key; the place is just a place. I am looking forward to finding out where our new home will be, and I hope you are too.

Try Surface Blur rather than Gaussian Blur

(excerpted from Ask Tim Grey eNewsletter November 1, 2012)

Question: I've seen recommendations to use "surface blur" to apply a smoothing effect to the background of an image. What is it? How does it differ from other types of blur? When and why would I want to use it?

Answer: The Surface Blur filter in Photoshop applies a blur that removes or reduces texture in a photo in a way that breaks the image down into segments. What that translates into is a blur where texture is reduced, but you don't end up with the problematic halo and blooming effects you'll see with other blur methods.

The Surface Blur filter can be incredibly helpful for smoothing skin texture, blurring a background in a photo, or other scenarios where you want to minimize textures in a photo.

I recommend applying Surface Blur on a copy of the Background image layer, and quite likely you'll want to use a layer mask as well so you can define specific areas where you want the effect to be visible.

Start by creating a copy of the Background image layer, which can be done by dragging the thumbnail for the Background layer to the Add Layer button (the blank sheet of paper icon) at the bottom of the Layers panel.

Then choose Filter > Blur > Surface Blur from the menu.

PROGRAMS

Carl Detrow

JUNE 3RD

Beach and Sunset Photography: Daniel Sofer

If you've ever wondered what the weather was like at the beach, a good place to check is hermosawave.net/webcam. The camera features nice views of the beach, surf, and pier at Hermosa Beach that vary with the seasons. The site is maintained by webmaster Daniel Sofer the co-manager of the Los Angeles Digital Imaging Group (LADIG) and the LA Lightroom Users Group. As a bonus you can click on a link to Daniel's site which features some magnificent beach and sunset images as well as some impressive photojournalism and architectural studies as well.

Daniel will join us to discuss his techniques using bracketed exposures both in and out of Lightroom and will also talk about the particular challenges of beach and sunset photography.

In "light" of our presenter's subject, the Quick Pix topic of the evening will be "Sunrise, sunset." Think about this one for a moment – the picture doesn't necessarily have to involve Old Sol. Bring one digital image that fits the technical criteria for competition described on the web site, and we'll look at them during the announcements. You may include your name on the image if you wish. Just remember to remove any identifying information if you enter the image in a later competition.

JUNE 17TH

Marketing Your Images: Richard S. Paul

A question that regularly comes up at meetings is that of how to make money from our photographic work. The answer is usually that it's difficult but not impossible and requires a lot of effort to go from the idea to the market. One of our members, Richard S. Paul, has a strong background in marketing.

Photography has been his hobby for most of his life. Combining the two has given Richard some success in marketing his works. At our June 17th meeting Richard will share some ideas with us about taking the kinds of pictures that sell, how to present them, and how much to charge for them. Expect a lively and informative exchange with Richard at the end of his presentation.

We'll try another Quick Pix this week with the subject "In the Market." The same rules apply as for the June 3 meeting.

COMPETITION

Russell Trozera

June is a month packed full of wonderful things to do for the photographer. There are weddings, graduations, vacations, picnics and lots of summer activities. Great opportunities to capture a moment in time. It is also a great time to show off our abilities in photography.

We have our upcoming Summer digital competition on July 1. This competition, you will be able to submit one image, and the judges will score and critique the image at the competition (instant gratification and feedback).

You can start uploading your image from Monday June 3 at 9 am to Monday June 17 at 11 pm. Ribbons will be Awarded at our annual barbeque on July 15.

Every wonder what the best camera to have is when taking pictures? It is the one in your hand!

FIELD TRIPS

Bruce Woodcock 951-537-4247 wmbwoodcock@gmail.com

Join fellow Camera Club shooters on June 22, 2013 for a trip to **Mission San Luis Rey**, founded in 1798, located off Highway 76 in Oceanside, north of San Diego. In addition to the outside photo possibilities of light, shadows, historic buildings, and gardens, we can shoot the mission museum and the recently renovated historic church. Architectural detail shooters will appreciate the church's art, artifacts and original carved and painted designs from books and textiles.

“Personal photography is **allowed** on the grounds in front of the Mission; and in the Church - **NON-FLASH ONLY/ NO TRIPODS**. Flash photography is **not allowed** in the museum or in the Historic Church. **The private, inner gardens of the Mission grounds are off limits.**”

For cooler and uncrowded conditions, we will aim to arrive at the mission just after it opens at 9 a.m., which means we should leave Redlands no later than 7:30 a.m. Car poolers meet at 7 a.m. at Coco's

With two to three hours to shoot and an hour on our own for lunch, we should get home no later than 3 p.m. The mission is located at 4050 Mission Ave., [760 757-3651](tel:7607573651). Admission is \$4.

Something else to go to is MUSEUM OF MAKING MUSIC or (MOMM)

General Admission: \$8 Seniors (age 60+): \$5 Youth (age 6 - 18): \$5 Students (with ID): \$5 Active Military (with ID): \$5 Children age 5 & under: Free Museum Members: Free

Hours: Tuesday through Sunday are 10am to 5pm. Closed on Mondays

Directions: Take Interstate 5 to Carlsbad. Exit at Palomar Airport (Exit 47) and turn east. Turn left at Armada Drive. The Museum is at the top of the hill at 5790 Armada Drive. The building is located on the east side of the street.

Parking: The parking lot is located behind the building. Several spaces are reserved for coach parking. **Parking is free.**

Bulletin Board

*On a space-available basis, any RCC member can place photography-related ads on our Bulletin Board.
Just send an email to the Editor with the pertinent information and an ad will be created.
Or create your own ads (JPG format, please) and email them as attachments. See bottom of Page 1 for due dates.*

From Rick Strobaugh:

I was contacted by a teacher at *Redlands East Valley High School* about a photography class that she is going to be teaching this Fall. Attached is a flyer from her.

They are looking for any old point and shoot digital cameras that members might have sitting around and don't need any more.

Any members that might have a camera they don't need can donate if they want. Can be an older camera as long as it works. Manual would also be good if they have it.

The cameras will be signed out by students who can't afford their own cameras.

Camera Drive!

Donate to Redlands East Valley
Photography class!

Cameras will provide students the opportunity to get "behind the lens" and explore their creativity! Please consider donating **ANY** digital camera you are not using.

For more information contact
Kelly Tilson, REV Art Educator at
(909) 389-2500

Donations can be made at the following location
Pennington Designs
19 E Citrus Ave #104
(909) 747-4188



WEBMASTER

Wayne (Woody) Wood

As most of you know, the opening page on our website showcases a member of our club each month. This is a great chance to get your photos seen by a lot of people worldwide. However, at least eight members have turned me down. I've heard excuses from "my photos aren't good enough" to a flat "NO".

Come on, folks. When you are asked to be the **Featured Photographer** how about just saying "OK". Our club is about sharing and participating in club activities.

I've heard nothing but good comments about all the members that have agreed to showcase their photos.

MEMBERSHIP

Carol Abidin

On June 1st we will have a new roster list with all current paid club members for RCC. With the membership you do have many benefits. Just to mention a few:

- educating us on how to become a better photographer by taking Frank Peele's classes,
- presentations from professional photographers,
- taking part in the clubs photo competitions,
- receiving RCC newsletter,
- participating during members' night to get feedback on our photo's,
- field trips,
- socializing with other people that have similar interest as we do,
- photography.

Remember to bring your name badges when you attend RCC meeting. Thanks.

Expose to the right

Subtle overexposure of RAW images can yield more detail and lower noise in finished photographs. When establishing your exposure, place the peaks of a histogram right of center, where brightness is represented. The brighter the pixels, the more light and image-forming information they have captured.

But don't overexpose too much or you'll blow everything out. The idea is to move the peaks toward the right side without allowing the graph to run off the end (called clipping).

Keep an eye on the histogram or check for "blinkies" on your LCD.

Clipping of the Histogram or blinkies indicate there is no detail, just blown-out white.

If you see them, back off on your exposure and try again.

After making this slightly overexposed RAW file, your job is only halfway done.

The next step is to use your RAW editor to ease the exposure back to a normal level, paying special attention to highlight details.

At this point, you'll notice the major benefit of the subtle overexposure -- lower noise and higher detail, particularly in the shadows and when shooting higher ISOs.

Photoshop or Elements? (excerpted from Ask Tim Grey eNewsletter May 24, 2013)

Question: With Adobe Photoshop going to a subscription-based system, perhaps it is time for me to consider switching to Photoshop Elements. Can you give your thoughts on the direction Adobe is going? Also, what are the key capabilities that a photographer might be giving up by dropping down from the full version of Photoshop to Elements?

Answer: I've heard from more than a few photographers who are unhappy about the new approach Adobe is taking in terms of how you pay for Photoshop. In fact, I've written an in-depth article for my *Pixology* digital magazine that addresses these issues. In an effort to help photographers stay more informed about the issues affecting them, I'll make this article available for free to all photographers, regardless of whether they have subscribed to *Pixology*. I will let you know early next week in another edition of the eNewsletter when that article is available.

It is important to keep in mind that Photoshop CS6 includes a "perpetual" license, so if you purchased a copy of Photoshop CS6, you can continue using it indefinitely. Of course, there's no guarantee Adobe will update CS6 with additional RAW file format support, or that it will continue running on future computer platforms. So there is some risk involved. However, I would recommend that you keep a copy (and a backup) of whatever version of Photoshop you already own, as well as the serial number and other details you may need to install the software later.

Assuming you want to pursue a path that involves software with a perpetual license, and that includes the ability to upgrade to newer versions of the software, Photoshop Elements is a good choice. There isn't a guarantee that Adobe won't switch to a subscription model for Photoshop Elements as well, but I think the risk of this is relatively low.

Quite honestly, there isn't too much you're missing out on by using Photoshop Elements versus the "full" version of Photoshop. The biggest drawback of Elements compared to Photoshop is that the Elements Editor offers very little support for 16-bit per channel images; meaning you'll perform most of your editing work in 8-bit mode. This is mostly an issue in terms of the risk of posterization if you need to apply strong adjustments to an image. Generally though this won't be a significant concern under normal circumstances.

Elements also lacks some of the more powerful capabilities of Photoshop, such as the Curves adjustment. It doesn't feature the power of the "full" version of Adobe Camera Raw found in Photoshop. It doesn't allow you to access channels directly. And the tools for optimizing selections and layer masks aren't as powerful. But for most photographers, what Elements does offer is probably more than enough.

A great solution that balances cost and power is Lightroom + Elements. You can access the full power of Adobe Camera Raw in the Develop module of Lightroom, and then you can utilize Photoshop Elements for more powerful image cleanup, creating composite images, and more.

There are also great third-party software tools that enable other great features that supplement Elements. For example, if you like high dynamic range (HDR) images, you can use HDR Efex Pro from the Nik Collection to great effect. And if you enter **timgrey** in the Coupon Code during checkout, you can get a **15% discount** off the already very low price of \$149 for the full Nik Collection, which you can find here: <http://www.niksoftware.com/nikcollection/usa/intro.html>

In short, I think Photoshop Elements represents an excellent and much lower priced alternative to Photoshop. While Photoshop is certainly more powerful than Elements, if you want to keep your costs lower with software that still includes a perpetual license, I wouldn't have any hesitation to use Elements. The free trial download can be found on the Adobe website here:

http://www.adobe.com/cfusion/tdrc/index.cfm?product=photoshop_elements

MEMBERS' GALLERY

2013 Spring Digital Competition: 3rd Place Ribbons

Yellow Hibiscus
Apprentice - Close-Up
Third Place
Sue Thalasinis



Turkish Family Outing
Apprentice - People
Third Place
Mary Ann Ponder



Capetown South Africa
Apprentice - Places
Third Place
Mary Ann Ponder



The Lions Share
Intermediate - Animal
Third Place
Gail Rice



Tunnel Vision
Intermediate - Close-Up
Third Place
Rich Asman



Jeremy Long
Intermediate - People
Third Place
Tim Sivils



Sunset Surfing
Intermediate - Photojournalism
Third Place
Floyd Gustafson



Hiking The Narrows
Intermediate - Places
Third Place
Jim Hendon



Gathering Gold
Intermediate - Open/Misc
Third Place
Darlene Douthit



Mackenzie Basin
Intermediate - Open/Misc
Third Place
Darlene Lindsey



Old Blue Eyes
Advanced - Animal
Third Place
Alex Woodcock



Cleared For Landing
Advanced - Animal
Third Place
Bruce Bonnett



The Watchman
Advanced - Close-Up
Third Place
Bruce Bonnett



Kirat Red Vail
Advanced - People
Third Place
Larry Cowles



Asher In Control
Advanced - Photojournalism
Third Place
Larry Cowles



Valley Sunrise
Advanced - Places
Third Place
Bessie Reece



Elegance On Route 66
Advanced - Open/Misc
Third Place
Judith Sparhawk

