

placer color

Newsletter of the Placer Camera Club



Year 48 Number 4

PO Box 4990, Auburn, Ca. 95603

April 2010

est. 1952

<http://www.placercameraclub.org>

Placer Camera Club meets the third Tuesday of each month, except August, at 7:00PM in the Beecher Room of the Auburn Placer County Library, 350 Nevada Street, Auburn, Ca. **Visitors Welcome!**

This month's meeting will be Tuesday **April 20th**. Informal gathering at **6:30** with the meeting starting **promptly** at **7 PM**.

This month.....

We will have our regular **image evaluations**. Categories are Nature, Travel, Open and Photo Journalism. 4 entries per member in either **Prints** or **Projected** or a combo of both. Our judge this month will be Keith Sutter.

Our **Auburn night shoot** was a big success enjoyed by 14 members. Weather was warm and the neon lights were glowing. Don't miss the next night shoot!



Event Calendar

April 20

Monthly meeting
Image evaluations
Projected & prints

May 18

Monthly meeting
Image evaluations
Projected & prints
Annual entries due

June 15

Monthly meeting
Annual awards
Theme is **Portraits**

July 20

Monthly Meeting
Program T.B.A.

August

Club picnic
No monthly meeting

*See last page for club
officers & committees*

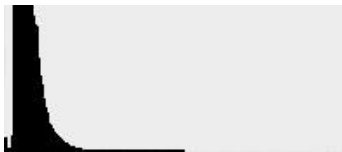
Using Your Cameras Histogram by Sue Barthelow

Want to get the right exposure for your digital camera pictures? Try using your camera's histogram display to view your photo's tonal range. The histogram will indicate whether you should adjust your settings and take another shot. Check your camera's manual to find out how to view a histogram and how to change the camera's settings.

The histogram shows you a graph of your photo's range of light. The horizontal axis represents the brightness values, going from black on the left (brightness value of 0) to white on the right (brightness value of 255). The vertical axis shows the number of pixels in the photo that have the corresponding brightness values (0 to 255).



For ideal photos taken in the best lighting conditions, the high points in the graph are near the center. The heights fall in both directions, extending to the left and right edges while not running off the graph's edge. A graph like this indicates that the photo's exposure is optimal, with great midtones and a range of light that captures everything from black to white.



A graph that has brightness values running off the left edge or that has its high points well left of the center indicates that the photo is underexposed. You'll get a better photo by taking another shot after adjusting your camera settings to let more light in. You can do any of the following: 1) Lower the f-stop to give you a larger diaphragm. 2) Slow down your shutter speed to keep the shutter open longer. 3) Raise your ISO to make the sensor more sensitive to the light. If your exposure is only slightly off, you can lower the f-stop by increments of less than a full stop using exposure value compensation.

A graph that has brightness values that run off the right edge or one that has its high points right of the center indicates that the photo is overexposed. In this case, you'll get a better photo by adjusting your camera settings to keep some of the light out. You can do any of the following: 1) Raise the f-stop to give you a smaller diaphragm. 2) Raise your shutter speed to decrease the amount of light that enters the lens. 3) Lower your ISO to make the sensor less sensitive to the light. If your exposure is only slightly off, you can raise the f-stop by increments of less than a full stop using exposure value compensation.

Note: The changes mentioned above are not the only things you can do to affect a photo's exposure. Your selected metering mode (matrix, center-weighted, spot) and the area you meter on both affect the exposure information. Most filters lower the amount of light that passes through the lens and help when you have an overly bright scene. When you have an overly dark scene, you can use a flash. Lastly and possibly the most important for outdoor photos, the time of day drastically affects the available light. Check your histogram to see how any changes you make affect your photo's exposure.

See Sue's follow up article on **Understanding Histograms** on the Camera club webpage at:
<http://www.placercameraclub.org/tutorials/understanding-histograms.html>

Bear Valley Snow Shoot

by Sue Barthelow

“How was your outing?” asked the owner of the Snow Mountain shop as he collected our snowshoes and sent a young man out to clean and restock them.

“The day was great. However, my snowshoes weren’t. The strap broke as I put them on. Luckily, Jim had an extra pair.” Richard Myren waited to collect a full return of his rental fee, relieved that Jim had saved the day.

Although the morning had that brief scare when the strap snapped, it quickly improved. The almost balmy March morning welcomed us to PG&E’s Discovery Trail parking area in the valley beneath I80 at Yuba Gap. Jim White looked us over, exclaiming, “You’re going to get too hot. Better remove some of those heavy jackets.”

And then we were off, slow and careful at first and then moving at bit smoother and quicker as we got used to the snowshoes. Trekking down the level valley, we scanned our surroundings looking for photo ops. We had to ford several marshy reed-choked streams, but that just added to the fun.

Finally reaching a large meadow, we spread out with our cameras. Richard Myren found a good macro shooting location along a marsh, Jim Bennett wandered off through the forest, Judy Hooper headed to an edge of the meadow, and Mike Schumacher wandered off across the meadow with Jim and Shirley White. I stood there snapping photos of the others while looking around for something interesting. It didn’t take long to find plenty to shoot.

Those of you who think you can’t handle a short snowshoe hike might want to think again. I’m not very strong and have bad balance. Yet, I managed just fine and had a wonderful time. I did have to be careful to keep from stepping down with one snowshoe over the other. I found that as long as I walked slowly, my center of gravity stayed over my feet. When I was stepping on a shoe, my next step simply froze without throwing me off balance.

The first time I froze myself, it took a moment to figure out why I couldn’t move. It was rather humorous, me standing there struggling to take the next step while firmly stuck in place. I think it was Judy who laughingly told me, “Hey, you’ve got one shoe over the other.” Anyway, I caught on quickly and only ate snow once, just as Richard and I approached the cars, tired and ready for lunch. That’s when I discovered that when you walk fast and land one shoe over the other, your body keeps going forward as your feet stay in place. Richard chuckled, “Wow, that was a great slow motion fall,” as he helped me to my feet.

We soon settled in for lunch at a pair of dry picnic tables nestled in the forest out of the snow. Well familiar with the best of snow conditions, Jim White commented, “Sorry about the poor conditions. Next year we’re doing this in February when the snow’s better.” Poor conditions or not, we all had a great time and look forward to next year.

Bear Valley Snow Shoot Photos

Images contributed by Sue Barthelow, Jim White, Jim Bennett & Mike Schumacher





Notes from the Field

by Ardath Winterowd

I recently joined a friend's in-home studio art class. Here are two photos...one of the model we're painting and one of a well known artist, Frank Ordaz <http://www.frankordaz.com/index.php> giving a lecture on the fine points of painting a model. The art class is being conducted in the home studio of local artist, Park Merrill, the man on the right, standing next to his easel.

The lighting in the room was all incandescent so the photos turned out having a lot of red in them that I had to correct in PhotoShop...especially of the model. Does anyone have any advice they can pass along to me on how to compensate for such an indoor lighting situation. I have a Nikon D50 and shoot all my photographs in automatic. I'm pretty much untutored in the finer points of using a camera to its full potential. I would be willing to pay someone in the camera club for lessons on using my camera.

Cheers,

Ardath Winterowd



FOR SALE

Sue Barthelow wants to pass her price savings on to somebody. She ordered 3 SanDisk memory cards for her camera and selected the wrong type by mistake. Since she can't use this type of memory card and the company won't take them back, she'd like to pass the discount on to one or more of you. She has three new 4GB SanDisk Extreme III CompactFlash Cards she'll sale for \$30 each. This is a great savings for somebody - Best Buy's website lists them for \$53 each. Contact her at sue_barthelow@yahoo.com or (530) 305-4546.

Lenses For Sale

500mm P f4 Nikkor lens	\$2500.
300mm f2.8 Nikkor lens	\$1500.

These lenses are not my lenses but I have used the 500mm and it appears to be a wonderful very sharp lens. They belong to a friend of mine who lives in Stockton. His name is Jaswant Singh phone # 916-815-0210. E mail at babburehal@yahoo.com. Contact me if you have questions. Jim white 530-885-8511.

SLR For Sale

Canon Eos 20d digital slr with 18-55mm kit lens. \$400 b/o
Contact Tony Middleton at 916-630-1487 or t.k.middleton@att.net

WHAT JUDGES LOOK FOR IN PHOTOS

You're probably wondering why we pick one image over another; there actually are some simple rules of photography we look for in each photo. Common mistakes are:

- (1) A photo out of focus, either the whole photo or part of it in an important location such as the bottom front of the print
- (2) Too much "clutter" in the picture. We want our attention to go directly to the subject, not see a lot of competing, but not necessary, clutter around it.
- (3) Exposure - is the picture too light or too dark to easily see the subject.
- (4) Poor lighting, a "flat" image where rocks, subject, sky, etc. all blend together without different shadows, colors, etc. or the opposite where the sun might bleach out the lighter parts of the image, giving no texture to those areas.

There are other more subtle criteria we look for; placement of the subject, size of the subject within the image, etc. but the 4 listed above are the first and foremost most commonly seen, easily correctible problems that usually cause a photo to be eliminated.

For more specific guidelines, please feel free to drop in on any of our Placer Camera Club meetings and ask questions! We have meetings the third Tuesday of each month at 7:00 at the Beecher Room in the Library off Nevada Street. We have short programs, critique our own images, have "how-to" presentations and to end it all, great desserts!!



Board Members

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2nd Vice Pres Howard Godfrey
Secretary Tony Middleton
Treasurer Judy Hooper

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Sue Barthelow

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Judy Hoper
Tony Middleton

Placer Color Editor

Mike Schumacher

Refreshments

Bonnie Godfrey
Kristi Middleton

Greeters & Badges

Jim Bennett

Placer Camera Club Webpage

Check out the Placer Camera Club webpage.

<http://placercameraclub.org>

Mike Schumacher (Newsletter) 530-367-4505

radioman@ftcnet.net

*Don't forget our tutorials webpage. It's
at:*

<http://www.placercameraclub.org/tutorials/index.html>

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Huey Monitor Calibration

The club has a Huey monitor calibration system for use by club members.

Contact Judy Hooper to 'check out' Huey.

530-888-8308.