



# PLACER CAMERA CLUB

## FEATURED THIS MONTH

- The President's Corner
- Lens Calibration Tool
- Fuel your creativity
- Understanding Stops In Photography
- Macros with Moose in the Rain Forest
- Exploring the Santa Monica Pier
- Inexpensive replacement for Compact Flash Cards
- Judy does some sight seeing



THE NEWSLETTER THAT FOCUSES ON PHOTOGRAPHERS IN THE FOOTHILLS

# PLACER COLOR

The Placer Camera Club meets the third Tuesday of each month except August in the Beecher Room of the Auburn Placer County Library,  
350 Nevada Street, Auburn CA.  
Visitors are always welcome.  
The meetings start at 6:30 PM.

## The President's Corner

This month we have Image Critiques with judge Truman Holtzclaw. Send your 3 images to [placercameraclub@gmail.com](mailto:placercameraclub@gmail.com)

Tony Hallas will continue his short Photoshop series with selections this month.

As I write this we are getting some rain with snow levels above 6000 ft. Maybe there will be some snow at the higher elevations. Snow photography can be fun and rewarding.

Wildflower season is just around the corner with flowering plum trees already in bloom.

This coming year we hope to have more short presentations on photography related subjects. If you have an idea for one and would like to present it (15 – 20 minutes) let me know.

Our refreshment committee is Ardath Winterowd, Judy Hooper and Jim Gamble. We will need club members to bring goodies for our meetings. There is a sign up sheet for this purpose. See one of the committee members.

Mike Schumacher  
President Placer Camera Club



## Lens Calibration Tool

Jim Cormier

The SpyderLensCal Autofocus Calibration Aid from Datacolor is a focus test chart, designed for use with select DSLRs that support autofocus adjustment. The chart allows you to test the autofocus accuracy of your camera making it easy to fine-tune it for optimum performance.

The SpyderLensCal features a built-in level and tripod mount allowing you to create precise testing environments. Cameras that support autofocus adjustments include the Canon 50D, 7D, 5D Mk II, 5D Mk III, 1D Mk III, 1D Mk IV, and 1Ds Mk III, the Nikon D300, D300s, D700, D3, D3s, and D3x, Sony A850 and A900, the Olympus E-30 and E-620, and the Pentax K20D, K-7, and K-5.

Fast, easy solution for your interchangeable lenses and recent DSLR bodies provides razor-sharp auto-focusing using modern DSLR autofocus micro-adjustment technology;

Compact, lightweight and durable, with integrated level and tripod mount, making this the most convenient way to adjust your own camera gear;

Save time and hassle of sending your equipment in for service. Now you can check or calibrate your own lenses; Accurate and repeatable calibration of your lenses and recent DSLR bodies; Worthwhile investment to ensure your camera is focusing your lenses as precisely as possible.



**\$64.00**

I purchased one if anyone would like to try it to help calibrate your lenses.

## Remember Brasso?

Submitted by Jim Cormier



Those of you who served in the military remember Brasso that was used along with cotton balls to polish your brass belt buckles.

Well I read of another use for Brasso and that is to use it to remove mild surface scratches on your camera's back LCD screen cover.

Just add a little to a soft cloth and rub in circular motion evenly all over the LCD cover especially where the fine scratches are. You will be surprised as I was to see what a good job the Brasso does.

This article or pointers was found online by **Gabriel Biderman**: I took excerpts from the pointers to shorten the article.

**10 tips to share that have been fueling my creativity as of late.** They've always been in my mind and some might seem obvious to you, but I've always found that ideas will stay in the forefront of our brains if we write them down and abide by them!

## 1) Tap into your mind's eye

Who you are as a photographer should correlate with who you are as a person. You should make, not take pictures...Dig deep into your emotions and passions and try to express yourself with a camera and lens.

## 2) Hone your vision

Practice make perfect and repetition leads to consistency. This will help marry your mind's eye to the tools you are using to express yourself. Your vision will not just come after the 10,000th shot, and you'll need to develop many images to find your look. You can try different "looks", but your vision should be true.

## 3) Be inspired by others

When you go to a museum, read a book, or watch a movie, discuss, process, and get jazzed by it. I always feel eager to create something after experiencing art; whether I liked it or whether it inspired me to retaliate with my point of view.

## 4) Utilize gear to push the vision further

Instant feedback from digital allows me to experiment more. We are exposed to a plethora of amazing technology and it just keeps getting better. Cameras are constantly capable of capturing more information and lenses are our eyes to the world and there is so much to explore. Try 1.2 or 1.4 pens, macro, pinhole, lensbaby, tilt shift, and the nifty fifty all to help you see and share the world in different ways.

## 5) Scout your location

The more you know about your subject, the better you'll understand it and have the opportunity to tell a richer story.

## 6) Work It

Slow down, take your time, and finesse the composition. There are always obvious angles, and dramatic scenes can easily overwhelm us. Don't settle for the typical shot. Walk around and study the scene and create something unique.

## 7) Be Open

Pre-visualize, of course, but learn to let go. Go in with a plan, but also don't lose sight of what is happening around you.

## 8) Revisit locations and challenge yourself

I love the challenge of revisiting the same places or subject matter and trying to find new interpretations.

## 9) Share it

Constructive criticism will make you stronger. Get your portfolio reviewed, ask for feedback from your peers and people you respect. Are they seeing what you are showing them? What seems obvious to us might be a mish mash of light and shadows to someone who wasn't there when you took the picture.

## 10) Keep Exploring

The wonder, excitement, the journey all must be lived. Shoot things that you love, but look for new ways to abstract and interpret them. Take yourself out of your comfort zone and let the raw energy of something new take over. Get to the essence of who you are and in 2015 keep exploring those visions!





The stop is a basic unit of light in photography. Stops can be controlled by shutter speed, f-stop and iso setting. Shutter speeds double or half the amount of light. Standard shutter speeds are:

**1/2 1/4 1/8 1/15 1/30 1/60 1/125 1/250 1/500 1/1000 sec**

A step faster halves the amount of light and a step slower doubles the amount of light.

Going from 1/60 to 1/30 sec doubles the amount of light. Going from 1/30 to 1/60 halves the amount of light.

Iso is the sensitivity of film or the digital sensor to light. The higher the number the more sensitive the film or digital sensor is to light.

**Standard iso settings are 50 100 200 400 800 1600**

Increasing the iso one step doubles the amount of light (one stop), decreasing iso one step halves the amount of light (one stop). Caution should be used when adjusting iso to a high value. Higher iso settings can introduce noise especially in the shadows.

Aperture settings are described in f-stops. F-stops specify the light gathering ability of the lens. A specific f-stop on one lens, say f8, will be the same on another lens.

**Standard f-stops are:**

**1 1.4 2 2.8 4 5.6 8 11 16 22**

The higher the f stop number the less light and the smaller the aperture of the lens. The lower the f stop number the more light and the larger the aperture of the lens. If we use f4 as an example going to f5.6 halves the amount of light (one stop) and going to f2.8 doubles the amount of light (one stop). In our f4 example going to f5.6 would be referred to as closing down the aperture and going to f2.8 would be referred to as opening up the aperture. Aperture also controls depth of field. F16 will have more depth of field than f5.6. Depth of field can be used very creatively to direct the viewer's eye.

If you've gotten this far you might be wondering, why do I care about all this? It is very useful to understand these inter-relationships. Controlling aperture for depth of field and shutter speed for freezing or blurring action are basic tenants of creative photography.

More importantly we've all had fantastic photo op's and tried to capture what we see. The human eye can see between 12 to 14 stops of light. Your digital or film camera can see about 5, maybe 6 or 7 if you play a bit in the darkroom. So when we are in the forest with the sun shining through the treetops we have at least 5 stops of light or more between the shadows of the forest and the sunlight at the top of the trees. Matrix metering combines the highlights and the shadows to create an average. So if you have bright sunlight and deep shadow it creates a compromise that has either plugged up shadows or blown highlights. This is where knowledge of stops in photography comes in handy.

When we meter a subject we are measuring the light reflected off the subject, this is called reflectivity. Snow has a reflectivity of about 90%. A black bird or building has about 20% reflectivity. Your camera sees midtones or **middle reflectivity** commonly called middle gray or 18% reflectivity. This is why with snow we add a stop or so of light. The camera will try to render it a mid tone. If we use our forest example, metering for the sunlight will render the forest floor as underexposed. Metering for the forest floor will blow out the treetops. In extremes like this you have to make a decision. Your camera will try to render the whole scene and more than likely not do a very good job. Using the spot meter on your camera, meter the forest floor and subtract one stop of light. Check your histogram, it should be a nice bell curve in the middle. It shouldn't be bunched up on the left or right side. If it isn't adjust exposure compensation in 1/3 or 1/2 stop increments until you get a nice histogram. If there is too much dynamic range (contrast) in the scene you will have to make a decision as to which part of the scene to render. When using your spot meter you are telling the camera which element in the scene to render as a midtone. You can meter the treetops or the sky and let the tree trunks and forest floor fall into shadow. Waterfalls in bright sunlight will often fool a meter. Subtract one stop of light and check your histogram!

I have just returned from a week long photography workshop on the Osa Peninsula in Costa Rica with Moose Peterson and Kevin Dobler of K&M Adventures. The Osa Peninsula's lush green beauty and the creatures that inhabit it are a photographer's dream destination. The focus of the Costa Rica trip was wildlife, primarily birds, so I was quite surprised when our first photo shoot wasn't about birds at all but rather frogs. And, as it turned out, some of these are my favorites of the entire trip.

After dinner on our first evening at Lunda Lodge, we were surprised by Moose's announcement that we would be taking a nighttime frog walk for our first photo shoot. He told us to get a camera, a macro lens, a speed light, and a headlamp or flashlight. When we reassembled with our gear on the Lodge's veranda, we had thirty minutes of instruction and practice using Moose's macro technique. He holds the camera set to manual focus in his right hand, braces the camera against his left shoulder, looks through the view finder with his LEFT eye, and manually focuses by moving his body fore and aft until the subject comes into focus. At the same time, he holds the speed light, set to remote, with his left hand which he passes under his right hand to the right side of the body aiming it back at the subject. He presses the shutter release which triggers the flash, which illuminates the subject.

This is not an easy-to-master technique especially on short notice. I was the one who couldn't do what Moose wanted us to do. Finally, he asked if I had vision issues; I told him I wore mono vision contacts and that I could only see closeup with my left eye. I was stuck. As ill prepared as I and most other participants were for this type of photography, we set off in the pitch black darkness with Gary our guide leading us and Gary's brother taking up the rear to make sure no stragglers were lost in the rainforest. We wore headlamps to light the way. We were advised to stay on the trail; to keep from stopping for very long to avoid getting bit by ants; not to grab onto any tree trunks as we couldn't see what might be lurking on them; and to watch out for poisonous snakes. Yikes!

I have never taken a hike in the pitch darkness, let alone on a slippery narrow winding trail with lots of turns, hills, rocks, protruding roots, wet leaves, poisonous snakes, and in such oppressive humidity. And all of this to find frogs. Which we did. Tree frogs, including the adorable red eyed symbol of Costa Rica. I had switched to looking through the viewfinder with my right eye and supported the camera with my left arm not my left shoulder; that made controlling the camera and flash simultaneously very awkward. As a result, I bumped my right eye with the edge of the camera and popped out my contact lens...the one that gives me distance vision. Fortunately, I felt it on my cheek, managed to grab it before it dropped to the rain forest floor and shoved it deep into a pocket. At this point I was essentially blind so one of my companions suggested I switch to auto focus. That didn't seem to be working until I realized I couldn't see and it would look fuzzy whether it was in focus or not. I tried to discern when the focus dot indicator was on but wasn't really able to do it. So, after this point, my shots were guess work. I managed to capture a few in focus shots both before and after bumping out my contact, including my favorite, the little red eyed frog. It was only later that I realized I could have adjusted the diopter setting on the view finder to avoid all of this grief.

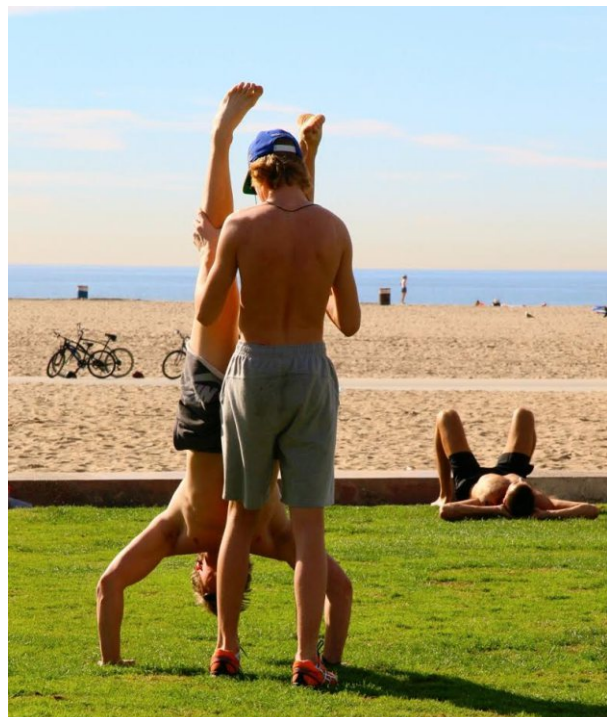
We tried macro photography on other frogs later in the week, including photographing a poison dart frog on the side of a creek in the middle of the rainforest and revisiting our little red-eyed tree frog on the Luna Lodge grounds. But those shoots cannot compare to trekking blind through a humid jungle accompanied by the deafening sounds of the cicadas at night where there be dragons.







"When I visit my family in Los Angeles, we always check out our favorite place. The Santa Monica Pier! The pier is one of the oldest features in the area. It is part carnival, part souvenir shop, part entertainment, and part place to sit and people-watch! You can grab a meal, take in an old-fashioned ride, watch an aerialist, or view a local photographer, musician, comedian! You can also purchase t-shirts, hats, cheesy remembrances, or just plain junk! It's always a fun place, no matter when you go!"





# Inexpensive Replacement for Compact Flash Cards

Submitted by Barry Walton

## Background

Many cameras use Compact Flash Cards

Compact Flash Cards are significantly more costly than SD cards.

In the last year or so high speed SD to CF adaptors have come on the market and support all sizes and speeds of SD cards (up to 64 mb and speeds up to 90 MB Second).

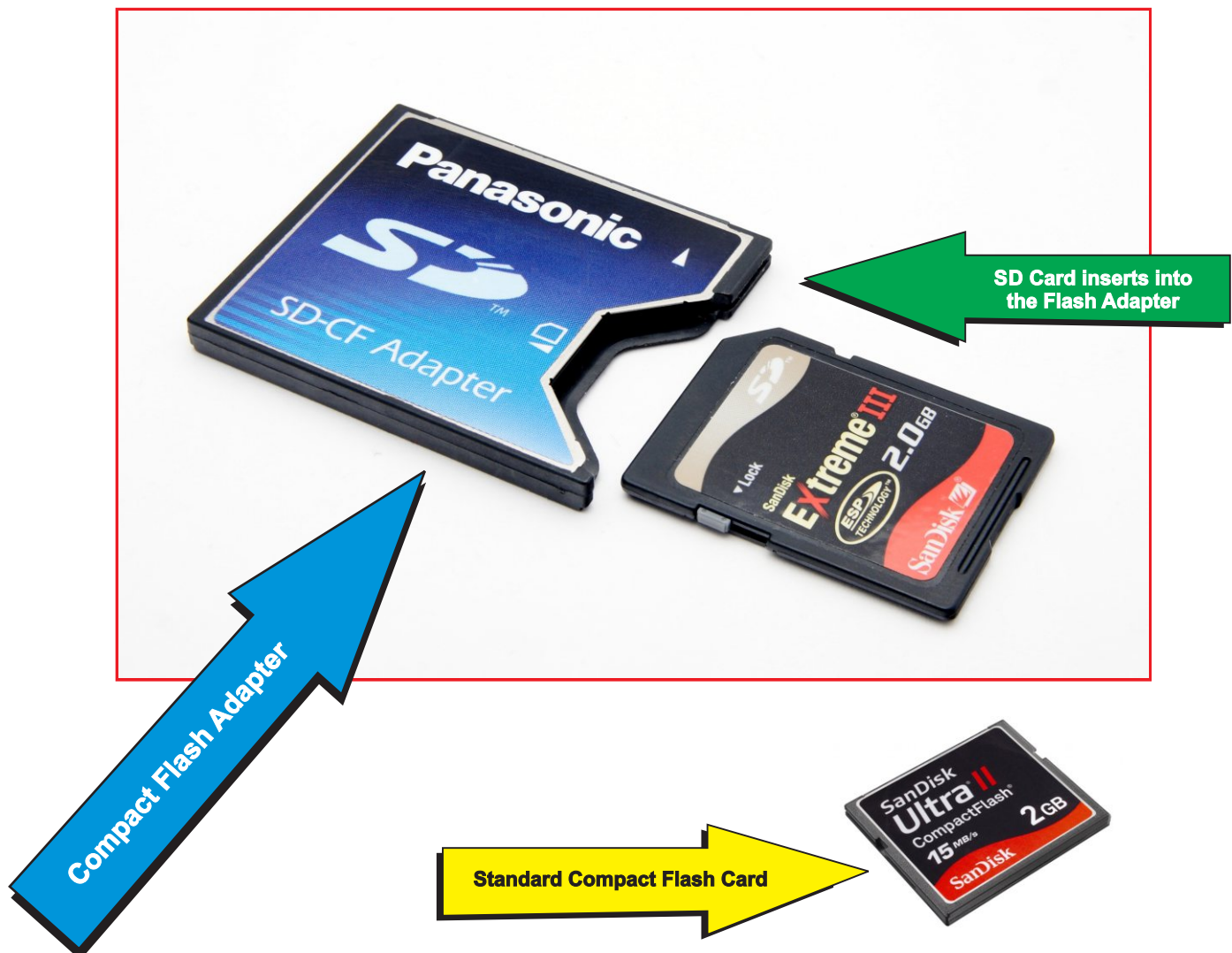
You buy one CF adapter for each of your CF cameras.

You get the performance of the new high speed SD cards which is amazingly fast and less costly than CF cards. Works for any CF camera (pocket to DSLR)

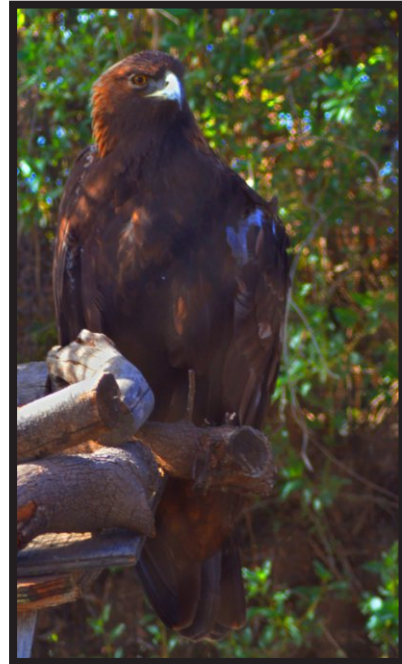
I bought 2 adapters and got free shipping from Amazon.

-Model DSCE Memory Partner 3rd Generation SD Extreme to CF Adaptor.

Here is a picture of the solution.



I recently returned from a trip to San Diego, where I was caring for my 96 year old mother. I went out for a while and discovered a small wildlife refuges south of National City. There wasn't much wildlife, A White-Crowned Sparrow, but they had a few caged birds, Eagles, and rafters and wetland birds, and an aquarium. While in the SD area they had a cold spell, frost. low temp, rain, and snow in the foothills. It doesn't snow there that often anymore.



A week later I went out again, and went to the port of SD, and visited the Midway. If you ever get there it's a must see. It's big and has a lot of dark places. I tried shooting using a flash, didn't work too well, left a light spot and everything else was in the dark. After setting the camera on program (P) the lighting balanced out , and even in the darkly lit areas things looked pretty good.





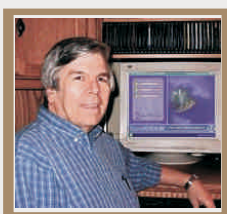
# PCC Members Websites

We are starting a list of Placer Camera Club member websites. I am gathering a list of member websites and will email the list out as soon as it is ready. When the list is complete we will link to member websites from the Placer Camera Club website. If you would like your website or blog to be included send the website to me at [radioman@sebastiancorp.net](mailto:radioman@sebastiancorp.net) If you can, put a link from your website to the Placer Camera Club website. This is what I have so far:

Jim Cormier	<a href="http://www.squareonegraphics.com/">http://www.squareonegraphics.com/</a>
Jim Bennett	<a href="http://www.youtube.com/user/lookydude">http://www.youtube.com/user/lookydude</a>
Bill Stenwick	<a href="http://bill-stenwick.smugmug.com/">http://bill-stenwick.smugmug.com/</a>
Sande Parker	<a href="http://windsongphotographytoday.com">http://windsongphotographytoday.com</a>
David Keyes	<a href="http://davekeyesphotography.com">http://davekeyesphotography.com</a>
Robbin Maloney	<a href="http://robbinmaloneyphotography.com">http://robbinmaloneyphotography.com</a>
Mike Schumacher	<a href="http://morningstarimages.com">http://morningstarimages.com</a>
Truman Holtzclaw	<a href="http://www.abiphotos.com/">http://www.abiphotos.com/</a>
Walt Carnahan	<a href="http://www.sierrafoothillsaudubon.com/">http://www.sierrafoothillsaudubon.com/</a>
Ardath Winterowd	<a href="http://flic.kr/s/aHsjv86dM">http://flic.kr/s/aHsjv86dM</a>
Ron Parker	<a href="http://www.photographybyronparker.com/">http://www.photographybyronparker.com/</a>
Rod Bonser	<a href="http://tinyurl.com/rods-photo-sets">http://tinyurl.com/rods-photo-sets</a>
Sue Barthelow	<a href="http://www.suebarthelow.com/">http://www.suebarthelow.com/</a>
Tony & Kristi Middleton	<a href="http://tony-and-kristi-middleton.artistwebsites.com/">http://tony-and-kristi-middleton.artistwebsites.com/</a>
Barry Walton	<a href="http://www.barrywaltonphoto.com/">http://www.barrywaltonphoto.com/</a>
Carol Smith	<a href="http://infocusdaily.com/">http://infocusdaily.com/</a>
Steve Aldridge	<a href="http://www.stevealdridgephoto.com/">http://www.stevealdridgephoto.com/</a>
David Howland Potter Photography	<a href="http://www.davidhowlandpotter.com/">http://www.davidhowlandpotter.com/</a>
Marc Kessman	<a href="http://www.mellowtoxin.com">http://www.mellowtoxin.com</a>
Jim & Shirley's Blog	<a href="http://www.padhorski.blogspot.com/">http://www.padhorski.blogspot.com/</a>
Bruce Gregory	<a href="https://www.flickr.com/photos/17178767@N05/with/13636856793">https://www.flickr.com/photos/17178767@N05/with/13636856793</a>



## From Your Editor.



Hi Placer Camera Club Members

We had a great response for submissions to the Newsletter this year. It is getting a little larger in actual number of pages as well as overall file size but we had so much great stuff I didn't want to leave anything out. I think dealing with larger files is worth the display of content submitted by the PCC members.

If you have any comments drop me an [e-mail](#).

Jim Cormier  
Your PCC Newsletter Editor

**NOTE:** When you submit an article for the newsletter please keep it at 150 words in length and if you have photos that accompany your article please try and send no more than two photos. If your article warrants more than two photos to maintain its impact we can make exceptions on a case-by-case basis.

## Sew on Placer Camera Club Logo Patches

If you haven't purchased your very own **Placer Camera Club Patch** there is still 1 available for just **\$5.00** each. You can call **Jim Cormier** at **916-409-5237** or bring **\$5.00** cash to the next PCC meeting

**Get yours today while they last. Only 1 left.**

**"When they're gone-they're gone"**



## Board Members

<b>President</b>	Mike Schumacher
<b>Vice Pres.</b>	Dick Bosworth
<b>Secretary</b>	Liz Staats
<b>Treasurer</b>	Mary Nunes
<b>Member at Large</b>	Tony Middleton

## Committees

### Webpage & Publicity

Sue Barthelow

### Education Committee

Tony Middleton

### Equipment

Mike Schumacher

Richard Myren

### Judge Selection

Bruce Gregory

Mike Schumacher

### Image Evaluation Data

Judy Hooper, Tony Middleton

### Placer Color Newsletter Editor

Jim Cormier

### Annual Awards

Debbie Cabrera

### Refreshment Coordinator

Judy Hooper, Ardath Winterowd

### Greeters & Badges

Jim Bennett

Visit our website

[www.placercameraclub.org](http://www.placercameraclub.org)

### Placer Color Newsletter Editor

Jim Cormier

916-409-5237

[jim@squareonegraphics.com](mailto:jim@squareonegraphics.com)

We have a great selection of  
Tutorials on our website...

### Huey Monitor Calibration

The club has a Huey Monitor Calibration System  
for use by the members.

### TO CHECK IT OUT

Contact Mary Nunes • 530-885-9816

Members who contributed articles  
and photographs for this months  
PCC newsletter.

Mike Schumacher  
Carol Smith  
Jeannine Meunier  
Nanette Means  
Barry Walton  
Judy Hooper  
Jim Cormier

