



placer color



Year 47 Number 6 **Newsletter of the Placer Camera Club** June 2009 est. 1952

<http://www.placercameraclub.org>

PO Box 4990, Auburn, Ca. 95603

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!**

Event Calendar

June 16

Monthly meeting.
Election of club officers
Naming nature photos
by Turman Holtzclaw
Annual awards
Theme is **reflections**

July 21

Monthly meeting
Death Valley by Judy H
Hdr presentation by
Albert Debruijn
Silent auction
Theme is **close up**

August 15

Club picnic at Tony &
Kristi Middleton's in
Rockland.

No monthly meeting

September 21

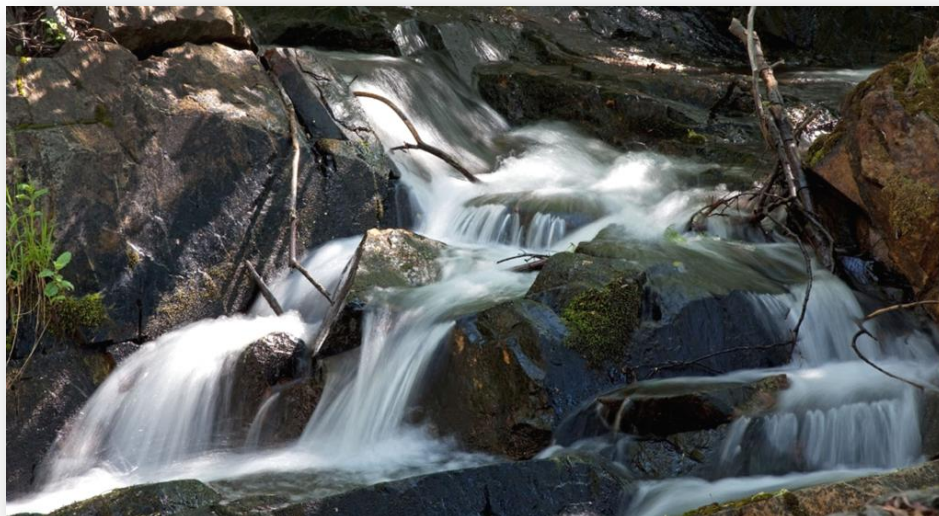
Monthly meeting.
Examples and category
definitions for image
evaluations.

This month's meeting will be Tuesday **June 16th**. Informal gathering at **6:30** with the meeting starting **promptly** at **7 PM**.

This month.....

- **Election** of club officers
- **Richard** Myren – closeup & Macro photography
- **Truman** Holtzclaw will give a mini-workshop on the naming of nature entries for competition.
- **Annual** competition awards
- **Theme photo night**. The theme is **reflections**. Members can enter 2 images. They can be prints, slides or digital. We will have a group discussion on each image. If you wish to remain anonymous don't put your name on the back of the image or for digital don't put your name on the file. If you have an image that needs help, or you just want feedback this is for you. We'll just have fun with this and hopefully learn a few things along the way.

Images submitted in Theme nights can be re-submitted for our regular image evaluations. They can be re-done or submitted as-is.



Through The Viewfinder

Story by Tony Middleton

Photos by Tony Middleton & Mike Schumacher

As we head into a new summer and fall of photographing those things that make us happy or inspire us to record their beauty we will set off on photographic adventures both near and far.

As part of the fun of photography some of us in the club are sharing some of our favorite photo spots with the members. However, there is a catch, in order to find these spots you will need to be a little adventurous.



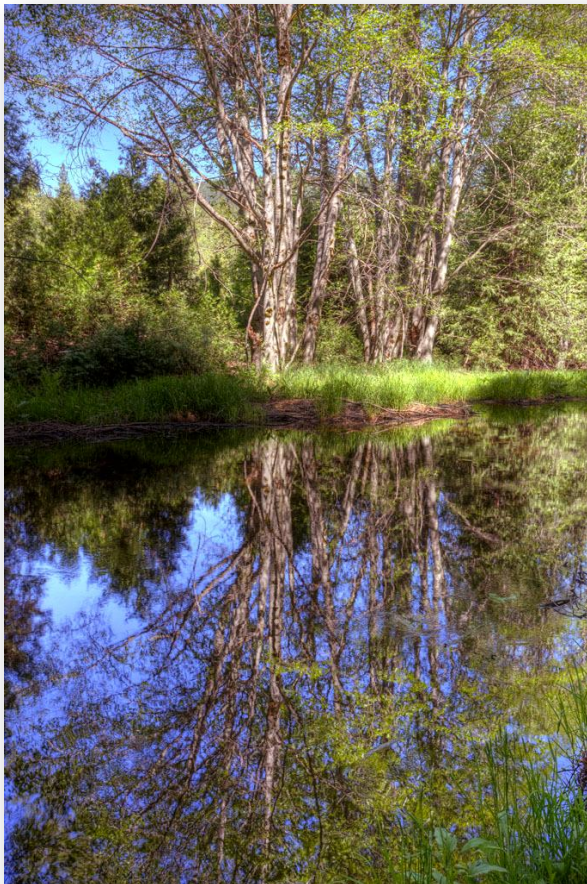
We are calling this ‘**Photo-caching**’. The rules are simple; you go to one of your favorite spots, take a GPS reading of the



location, and leave a cryptic message in the newsletter for all who want to find the spot. You may want to add a few photos to lure your fellow photographers to the spot or sweeten the deal by offering a tasty reward like Jim White did recently with an offer of a dozen of Shirley’s homemade brownies for the first proof of finding his photo-cache (Sorry, I already won the brownies

So here is an adventure for any who wish to play. The reward, 1 dozen of Kristi's homemade Oatmeal/Raisin cookies for the first person to answer this question: "Along the path there is a sign that shows a number related to time & age, what is the number?"

The hints to the photo-cache:



Along a major Placer County roadway that leads to a Nevada county city, is a well-used road to the north within 4 miles of I80.

Find GPS coordinates 39.18.033N, 120.39.56W, at an approximate elevation of 4600 ft.

Find a safe place to park. About 25 yards to the south you should find the path. It is an 'easy' walk to the photo-cache. Along the way you will have many photo opportunities similar to the ones shown here. Near the bottom of the path you can look to your right through the trees and spot a beautiful reflecting pool. This is your goal. About 50-75 yards back up the path you will find the answer to the question above.

Happy adventuring!! The first photographic proof of 'the number' wins the cookies.

Send your photo by e-mail to my address on the Club Website. Even if you don't want to

play this round, have a great time on your own photo adventures. Until next time, enjoy what you see through the viewfinder.

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A tidbit from Sue Barthelow.....

Next time you're driving past Bishop on Hwy 395, be sure to take a break at the Mountain Light Gallery, 106 S. Main Street. This gallery overflows with some of the most beautiful landscape photos I've ever seen - taken by Galen and Barbara Rowell. Galen was a master at capturing light and color; his images seem to glow from within. You can view some of his images on the gallery's web site at

www.mountainlight.com.

Calaveras Big Trees Photo Shoot

Story & Photos by Mike Schumacher



In May a group of club members went to Calaveras Big Trees State Park. This park has 2 groves of Giant Sequoias. In the midst of the Sequoias are Mountain Dogwood trees. We timed the trip

so the Dogwoods would be in bloom. It was a great sunny day with lots of fine photo opportunities. The park has several easy trails which wind through the trees. Even without the Dogwoods in bloom Big Trees would be a great place to visit. To top the day off we stopped for ice cream in the mountain town of Angels Camp. All in all a fun day!



On Being Ready

Text and Photos by Sue Barthelow

While on my recent trip to Mexico, I liked to wander with my camera around my neck. As you probably know, this is not the safest thing to do and it is certainly not comfortable. However, I don't like missing those unexpected shots.



My husband, Bob, and I were resting in the main plaza in Veracruz one hot and humid day. That's what you do when you're in Mexico. You find a seat and watch what goes on around you – vendors hawking, children playing, locals enjoying a bit of relaxation, tourists doing what tourists do, birds looking for convenient heads to bomb.

And, you remain prepared to grab the camera, point it and shoot whenever the moment strikes. That moment struck twice as we sat enjoying the evening.

The first moment happened suddenly. It was nesting time and the plaza was full of Great-tailed Grackles searching for nesting material. I was watching a balloon vender when I spied two birds fighting over a length of cord. My camera came up, and a set of images was recorded.

The second moment actually happened over a period of time. As we sat there, musicians from the Mexico Navy Band gathered and set up next to the bandstand. Then, at 6:00 p.m. a group of officials arrived accompanied by a Navy color guard. A flag lowering ceremony began. I jumped up and positioned myself to document the event.



It was soon time to search for dinner. I cleaned a blob out of Bob's hair as he wiped my shoulder. I guess that's how birds extract payment for photos. I was happy to pay and glad I had kept my camera out. Experience has shown me that it's best to keep the camera close and ready for action. You never know what will happen.

Close-Up Photography

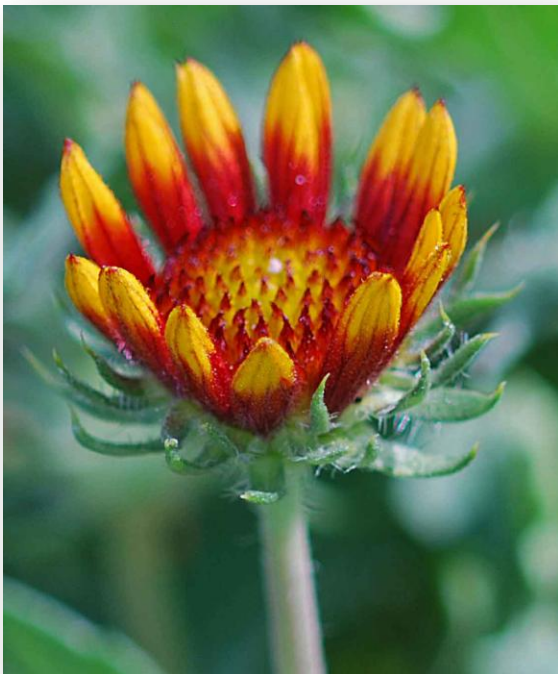
Text and Photos by Sue Barthelow

The photographic theme for our July Theme night is close-ups. So get up close and personal with something, print your photo and bring it with you to the meeting. In case you don't know, a close-up photo can be a macro, historically defined as showing something at life size or larger, or it can be a photo that just gets really close to its subject.

Your choice of subjects is vast. Although most people think of flowers, plants and insects, you might consider things like small objects, food and textures. If you shoot outdoors, be sure to use a tripod if you can. The smallest amount of wind can spoil your shot. In fact no matter where you shoot, movement of any kind, whether it's your subject or your camera, will probably spoil your shot. Use a tripod or stabilize your camera by some other means.

Camera Modes and Settings

Most digital cameras have a close-up mode that handles the camera settings for you and lets you get close to your subject. Check your camera's manual to see how this mode works.



Of course, you will probably want to use aperture priority mode and tweak your other camera settings yourself. What you set depends on the outcome you desire.

If you want full control of your camera, try using manual mode. It will take a bit of trial and error to get your settings right, but you'll be able to take the photo you envision. In manual mode, you set an aperture and shutter speed, thus controlling your depth of field and exposure. Set your lens to manual mode and focus on your subject using the lens' focus ring.

Unless you're using your camera's close-up mode, settings you might want to consider include white balance, ISO, metering mode and auto-focus area.

Focus

Getting your subject in focus when you take close-up photos can be difficult. The distance the lens is away from the subject is much more critical for these shots. If you can't get your camera to focus on your subject, move back a bit. You might be closer than your camera and lens were designed to operate. Something else to keep in mind –a camera needs something distinctive like an edge or color change to help it automatically focus.

Depth of Field

Getting the most appropriate depth of field for a shot may be the hardest decision you make. Since you're close to your subject, your aperture setting will make or break your photo. Unless your subject lies in one plane, that means it is flat and you're shooting directly at it, using a low f-stop will throw much of the subject out of focus. The f-stop you choose depends on the degree of three dimensionality of your subject and on how much of it you want to keep in focus. For maximum depth of field, use a large f-stop.

Lighting

The closer you are to your subject, the more light you'll lose. You may need to consider using longer shutter speeds or additional light. You can throw more light on your subject using a reflector, a diffuser, a flash, an artificial light or any combination of these things. If you use a longer shutter speed, don't forget to use a tripod.

Background

If you include some background in your shot, you'll want to use an aperture that causes the background to blur so it doesn't compete with your subject. The farther the background is from the subject, the easier it is to blur. Another thing to beware of when it comes to backgrounds is distractions of all kinds. You want your subject to stand out. The background needs to support the subject, not compete with it. Background color or light changes compete with the subject. The color should be relatively even and should complement your subject. Significant light variations should be avoided since they draw the viewer's attention away from your subject.



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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.