

PLACER COLOR

NEWSLETTER OF THE...



Year 49 Number 11 PO Box 4990, Auburn, Ca. 95603 November 2011 est.

<http://www.placercameraclub.org>

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 Welcome!**
An informal gathering at **6:30 PM** is followed by the meeting which starts **promptly** at **7 PM**.

The President's Corner

This month.....

.....we have our **Image Evaluations**. The judge will be **Byron Hindman**.

Jim Cormier & Jack Bachelder will give a presentation on constructing a light box for shooting small subjects.

In our Image Evaluations we have 2 new categories: Landscape and Artistic Expression.

We now have 3 categories that are open to any type of image enhancement: **Open, Artistic Expression and People**. Anything goes as far as image enhancement in these categories.

In **Wild Nature, Domestic Nature, Travel, Landscape and Photo Journalism**, the image should be as you saw it and the reality of the image should not be changed. What corrections you make should not *alter the reality of the image*.

You can add the f-stop and shutter speed to the image if you want. Add it to the end of the title of your image. Just add for example f/8-250 to the end of your image title. This is optional and not required.

Send your images to placercameraclub@gmail.com

***On Dec 1st at 3 pm we will be hanging our images in the Beecher room of the library.** Each member can hang one image. Images must be no wider than 16 inches (total width) and must be ready to hang with a wire on the back.

Make a small business card size label for your image with the title

EVENT CALENDAR

November 15th
Monthly Meeting
Image Evaluations
— Judge —
Byron Hindman

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December 1st
Member photos
to be hung in
Beecher Room
(* see "President's Corner")

•

December 20th
Monthly Meeting
Cookies And more
(* see "President's Corner")

See last page for club officers,
committees & all other Club
information.

and your name and attach it to the back of the image. Bring your ready to hang image to the **November meeting** or bring it to the library on **Dec 1st at 3 pm**.

***The December meeting will feature our annual Christmas cookie/treat exchange.** How it works is you bring a dozen or so cookies / treats to the meeting and we put the treats out during the meeting. You can then brose the treats and take some home.

December will also feature our Slide Shows. You can make up a slide show of images and we will show them at the meeting. Slide shows should be no longer than 5 minutes and should be a connected theme. You can get as fancy or as simple as you like.

December will also feature our Print Workshop. Bring a print or two to show to the club. Prints can be something you've been working on and haven't been able to get good print results or an image that you would like to show to the club. If you have questions on printing we will try and help you. Prints can be mounted or not, 4 x 6, 8 x 10, size doesn't matter. We just want to see you print results. If it is a bad print that is what this workshop is all about. Helping you to make better prints.

See you Nov 15th !

Mike Schumacher

NEW! REGARDIING PHOTOGRAPHIC CATAGORIES

We have 2 new categories: **Landscape and Artistic Expression**. The definitions of each category will follow, see below.

We now have 3 categories that are open to any type of image enhancement:

Artistic Expression

Open

People

All other categories are limited as to what can be done to the image.

Below are some guidelines for image enhancement in the limited enhancement categories which are:

Wild Nature

Domestic Nature

Travel

Photo Journalism

Enhancement Guidelines for Image Evaluations

These guidelines apply to all categories except **Open, People** and **Artistic Expression**.

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Cropping an image is ok but nothing should be added or removed from the image. Do not add or remove selective elements from an image. The image should reflect what you saw.

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Use of filters that alter the reality of the image such as filters that distort should not be used. Bottom line: the image should be as you saw it and the reality of the image should not be changed.

HDR entries are ok in any category. However, HDR images entered in any category except **Open, People or Artistic Expression** should not alter the reality of the image. Use of HDR to extend the dynamic range of the image, (open the shadows and give details to the highlights) is ok. Unnaturally saturated HDR images belong in the **Open, People** or the **Artistic Expression** category.

Basic adjustments such as cropping, brightness, contrast, color correction, sharpening, dodging and burning are ok. But again, these adjustments should not alter the reality of the image and must appear natural.

Panorama images are acceptable in any category.

As usual you may enter 4 images in any category.

Email your images to: [<placercameraclub@gmail.com>](mailto:placercameraclub@gmail.com)

Landscape and Artistic Expression Category Definitions

Landscape —

A landscape photograph can show different spaces within the world, usually vast and unending. Landscape images usually attempt not only to convey the documentary aspect, but also an appreciation of the scenery that is being photographed. Landscape photography attempts to capture a place and convey that to the viewer and reveal something special and spectacular about it. Hand of man is acceptable as well as cityscapes.

You may make only basic adjustments to your image. Brightness, contrast, color correction, dodging, burning, sharpening and cropping. Adding or removing objects in the darkroom (digital or wet) is not acceptable in this category. Adjustments must not alter the truth of the photographic statement. Sharpening must appear natural. Monochrome images are acceptable.

Artistic Expression —

These images are of subjects which may or may not be immediately identifiable. It might be a 'what is it' type of image or an artistic interpretation of a common subject. Imagination is the key in this category. Anything goes as far as image enhancement, no limitations. Creativity and experimentation are encouraged.

Mike Schumacher
PCC President



HDR & You

By Mike Schumacher

HDR or High Dynamic Range photography can be very useful for taming the range of light in an image. HDR photography has been done for many years before the latest crop of HDR programs appeared. It was done in Photoshop using multiple exposures and layer masks.

HDR photography attempts to extend the range of light in an image. A digital camera can see perhaps 8 – 9 stops of light. The human eye can see 16-18 stops of light. Quite a bit more! What HDR does is merge 3 to 5 exposures to extend the dynamic range in an image. You take 3 images of the same scene and expose one for 0 ev, one -2 ev, exposing for the shadows and one +2 ev exposing for highlights. An hdr program will then merge the 3 images.

When you have a scene where the range of light exceeds what your camera is capable of capturing HDR can help. It can open the shadows and put detail back in the highlights. We have all seen the ‘over the top’ HDR images. While this type of photography has its place HDR can be used to present a natural looking image.

HDR is useful both indoors and out. This is not to say that all images will benefit from HDR. It's not a magic bullet. But, for some scenes it will help. I've included 2 examples. One indoor scene and one outdoor (see following page). These are not finished images, they are the output of an HDR program and at this point would be taken into an editing program like Lightroom or Photoshop as any other image would.

There are several HDR programs available. Photomatix, Nik HDR Efex Pro and HDR Express to name 3. Give HDR a try, it may save an image. Exposing 3 images you will still have the ‘normal’ expose to play with if HDR does not work for the scene.

HDR will not work well for moving elements such as tree leaves on a windy day. In addition while it is possible to handhold a tripod is best.

Give HDR a try, it may open a whole new world!

Mike Schumacher





PHOTO JOURNALISM DEFINED

At the recent **Fotoclave** gathering in Concord Tom Debley of Alameda made a presentation on Photo-Journalism. He is a retired editor & photojournalist, and has some concise definitions of a photo journalistic photo.

He divides PJ shots into categories: One, a "**News**" photo, and Two, a "**Feature News**" photograph.

A news photograph has the following qualities:

It captures a newsworthy event or activity.

The photographer has little or no control of the setting, lighting, or opportunity.

The image has visual impact, tells a story, is well composed, and is good technical quality.

A feature news photograph has the following qualities:

The photographer has some control over the setting and/or circumstances.

The photograph aptly captures the story you are telling with real human interest.

Planning, lighting and execution add to the visual impact/story-telling ability, and demonstrates technical quality.

An example of a news photo would be a vehicle accident you came upon on the highway, a news feature photo would be a photo of a sculptor and his work for a Sunday supplement magazine in a newspaper.

In a journalism competition the judges should use the following criteria:

The journalistic value of the photograph shall be considered over the pictorial quality, but quality still matters.

The primary concern is storytelling, using:

Informative content

Emotional impact

Human interest

Documentary qualities

Spot news, and combinations of the above.

Hopefully Tom's points can help clear up confusion about what is and is not a PJ shot.

Submitted by:

Bruce Gregory



FROM THE FIELD

In late October I took a three day holiday alone to check out some areas of interest. I drove through Reno to Fernley and headed south. I drove past Walker Lake and Fort Churchill; lunched in Yerington and then cut over to 95 and stopped in Hawthorne. I booked a room for two nights. Hawthorne is a giant U.S. Army base and munitions supply depot. About 100 square miles of solid bunkers and buildings full of every form of munitions in our arsenal. A bad place to be come a war.



The next morning I drove over to Mono Lake. It was a lonely drive across the desert. At one point I did not see another vehicle for over 50 miles; on a high speed road. The fall colors on Conway Summit were the best I have seen, and I also went up to Virginia Lakes at nearly 9,000' and then back to the lake to take some shots in new areas for me. The second morning I drove to the Berlin-Icthyosaur State Park in Nevada. A really remote site of the old ghost mining town of Berlin and a dinosaur dig. It was worth the trip. I recommend it.

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I even got a treat when I came back from Mono Lake, a great DVD called Conquistadors with Michael Wood was playing on the Reno PBS channel. It is four absolutely enchanting hours. I bought it myself on the net as soon as I got back home.



See other photos of this trip on my site at www.bill-stenwick.smugmug.com

Submitted by: ***Bill Stenwick***



PHOTO OPS ARE ANYWHERE YOU ARE!

I live in an apartment next to two of the busiest roads in Rocklin, Park Drive and Stanford Ranch Road, but this early in the morning it is rather quiet. Between me and Stanford Ranch Road is a small nature preserve.

Due to my heath and age, I am not able to travel much, or walk a great distance. I kept an eye on the preserve for signs of birds or animals. I finally spotted a pheasant. He walked along the edge of the preserve each morning, feeding. He was a wary bird, and each time I showed at the window, he would take to the deep grass. I stuck my camera in the window on a tripod, hoping he would get used to it. It worked!

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After a few days, I was able to get to the camera wearing dark clothes and a hat to cover my shiny head. I caught a great picture one morning just as the sun rose, and his color shown forth. That is picture number two.

Who would expect a picture for wild nature to be taken from a bedroom window surrounded by busy streets, shopping malls, and an apartment building?



Submitted by:
Richard Black



Monastery at Meteora, Greece

Access was originally and deliberately difficult---now, a tour bus and many steps will get you there!

Submitted by:
Susan Jewell



How to Make Your Fortune in Photography

By Rick Harrison

Recently, Placer Arts and Sierra Club held a photography contest and, lo and behold, my entry was accepted. Now, I knew, was the time to get my career into motion and watch the big bucks start to roll in. This was especially sweet since there were no entry fees, keeping my costs down from the get go.

Of course, I had an absolutely spectacular panorama of an Auburn Valley Sunset (the title of my virgin opus)

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to submit. Now, it seems, the judges of this particular contest didn't recognize the true spectacularness of my piece. So, I didn't take Best of Show as I expected to do. Adding to my amazement, I didn't even place. Cruel fates, I suppose.

What did happen, however, was that I sold my photograph. I'm still waiting for the check, but it's sure to arrive any day now. The magnificent sum for my effort is, wait for it, \$45.00. Well, not quite.

There's the \$22.50 that Placer Arts takes for its participation. Oh yeah, then there's the \$20.00 I spent for tickets for my wife and I to attend. I wanted to be there to collect the grand prize. Since we live in Auburn, I'll dismiss the small amount of gas used to get there and back (twice since I had to take the finished print a couple of weeks earlier). Now, there was a friend of mine that helped me with the matting. I thought I'd get him a nice card and bottle of wine for his efforts, \$21.75.

My wife wanted to make sure I mentioned the investment (not the exact way she phrased it) in camera equipment when tallying up the final numbers, but that wouldn't be fair, would it? Anyway, given my track record, I can't wait for the next event.

Rick Harrison

Jerry Berry

Impressions of a New England Fall

From December 7, 2011 to January 1, 2012, Viewpoint Gallery presents "Impressions of a New England Fall," an exhibit by Jerry Berry. The exhibit will be in the Step Up Gallery. Please join Jerry at the Member's Reception on Friday, December 9th, from 5:30 p.m. to 8:30 p.m.



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Living in California certainly has its advantages. One can travel from the beautiful southern beaches of the Pacific Ocean to the blistering Mojave Desert in a couple of hours. From a foggy sunrise view of the Golden Gate Bridge to the pristine waters of Lake Tahoe is only a three-hour drive. From a spectacular view of the rocky shoreline of the northern coast to the tallest redwood trees on the planet is only minutes away. Summers can be hot and dry in the inland valleys while humid and cold on the coast. Seventy degrees is not unheard of in the wintertime while it is freezing just up the hill in the wintertime. Springtime seems to be a natural state in Southern California all year round. The warm days and chilly nights of autumn fool us into thinking that summer



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is still with us. In the mountains, conifers dominate while the Oak gather among them. The change in colors are dominated by yellows and browns although there are a few areas in the high country, mostly on the east side of the Sierra, that have groves of Aspen and areas of Cottonwoods to brighten the yellows to an intermittent glow that marks the change of season.



Jerry looks forward to this change of color with anxious anticipation. But his excitement has tempered since his visit to New England a couple of years ago. For those that have never seen the “Fire” of autumn in New England, Jerry would like to invite you to a showing of his “Impressions of a New England Fall” being displayed at the Step Up Gallery of the Viewpoint Photographic

Gallery. The explosion of color that can only be experienced in the eastern United States will convince you that no matter how varied the landscape of California may be, there is nothing that can compare to October in New England.

As stated in Wikipedia:

“Pictorialism” is the name given to a photographic movement in vogue from around 1885 following the widespread introduction of the dry-plate process. It reached its height in the early years of the 20th century, and declined rapidly after 1914 after the widespread emergence of Modernism.

Pictorialism largely subscribed to the idea that art photography needed to emulate the painting and etching of the time..... Among the methods used were soft focus, special filters and lens coatings, heavy manipulation in the darkroom, and exotic printing processes. From 1898 rough-surface printing papers were added to the repertoire, to further break up a picture’s sharpness.....The aim of such techniques was to achieve what the 1911 Encyclopædia Britannica termed, in discussing pictorial photography, “personal artistic expression”.

With the technological advances of digital imagery, Jerry has embraced this movement as a means to extend his vision of possibilities the modern camera and technology can provide for the artists of the 21st century. Jerry’s photographic impressions are created with a variety of techniques with the digital darkroom being only one of these methods. He also uses camera motion

with slow shutter speeds, lens coatings, and multiple exposures to highlight and display color and form that dominate his vision of nature's display. As luck would have it, the days that most of these images were captured, overcast skies were dominate which allowed the colors of these hardwood forests to show high saturation at their capture. Bright light and deep shadows were avoided during this exceptional opportunity for photography.

Jerry Berry

MORE THAN WATERFOWL

By Jim L White

The van with kids hanging out every window slid to a stop next to us on the Sacramento National Wildlife Refuge "Auto Tour" road. The woman driver yelled out the window to my wife "what are you taking pictures of?" My wife casually answered her "a Peregrine up in that tree". I cringed when I heard her say that, since we had photographed a Peregrine Falcon that morning back at the "Colusa National Wildlife Refuge near Colusa and I guessed she still had that Peregrine in her brain. I had been busy shooting out my window at the thousands of ducks, geese, and other water birds and had not noticed Shirley pointing her lens up into the top a nearby tree. There was a blank look on the face of the driver in the van who answered "what's a Peregrine". Trying to straighten out this mess of mistaken identification I stepped out of the car sure it was a common Red-tailed Hawk. A look thru the glasses and I could not believe my eyes.



By golly, it really was another Peregrine Falcon! The last time I saw two Peregrine Falcons in one day I was north of the Arctic Circle in Canada's Northwest Territories! The diversity of wildlife on the Federal and State waterfowl refuges in the Sacramento Valley is amazing.



We started off this November Friday morning driving the Colusa Refuge "auto tour route" with thousands of ducks and geese on every pond. First it was photographing a Snipe along the road sitting on the ground ten feet from our car. It is almost impossible to get that close to a Snipe if you tried. Then it was a really big Black-tailed buck deer, with 4 points on his thick heavy antlers. A few hundred yards away a doe with two yearling fawns walked towards us. Rounding the ponds on the east side in a tree where we often see a Bald Eagle on a perch high in the tree top, this time sat the first

Peregrine Falcon. It looked like a young bird with its black hood kind of scraggly looking. Shortly after photographing this falcon were dozens of Black-Crowned Night Herons sitting in the willows along the main water ditch. We often see River Otters in and along this main water canal. Colusa WLA is never dull. Last year we watched a Bald Eagle sit on the head of a Coot, drown the Coot and then feed on it. Shortly after this a mama Raccoon walked right by us with five babies in tow.



If you are looking for wildlife adventure photography, try the Colusa National Wildlife Refuge and the main unit of the Sacramento National Wildlife Refuge, south of Willows. Google their websites for more information. Remember, drive very slowly and use your eyes. Wednesdays and weekends are “shoot days” so other days have less people.



Jim White

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:

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 correctable 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!!

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Huey Monitor Calibration

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

WANT TO 'CHECK OUT' HUEY?
Contact Judy Hooper – 530-888-8308