PLACER COLOR

NEWSLETTER OF THE...

PLACER CAMERA CLUB

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 <u>promptly</u> at **7 PM.**

THE PRESIDENT'S CORNER

This month.......

*......we have our annual **Christmas cookie/treat** exchange. Walt Carnahan will give a presentation on 'The Nature of Light'; David Potter will give a presentation on 'Raw Rules!'; we have our member slide shows, and also a print evaluation/workshop.

Our December meeting is the occasion of 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.

This month we also have member 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. Put your slide show on a flash drive or a cd and bring it to the meeting.

This month we have our Print commentary/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 your print results. If it is a bad print that is what this workshop

EVENT CALENDAR

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

January 17th
To be announced

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

is all about. Helping you to make better prints.

We will have the print racks in front of the room. Bring your prints (good or needs help) to the meeting and place them on the rack for all to see. We will have the print lightbox set up and Tony Hallas will provide commentary on your print and we can discuss it as a group. If it is a print that you feel needs printing help we will try and help you get good results.

See you Dec 20th !

Mike Schumacher

Forest City
A Gold Rush Era Ghost Town

Text & Photos By Mike Schumacher

Forest City is a Gold Rush era ghost town near Downieville. It's south of highway 49 near Alleghany. There are plenty of photo opportunities: an old cemetery, a fire engine, an old wagon, mining equipment and several old buildings including an old schoolhouse. There is an old dance hall that the caretaker will let you in if he is around. If you decide to go search for Forest City on the internet and use google maps to get directions. It's situated at about 4500 ft so weather could be an issue.

Seasons Greetings

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WHITE BALANCE

Getting Your Colors Right

Text and Photos By Sue Barthelow

Getting your whites in balance is critical when you want your photo to look right from the start. Sure, you can make color corrections when you process, but wouldn't it be better if you didn't have to? Light in the shade differs from direct sunlight. Incandescent light is different from fluorescent light. Each situation comes with its own color cast. Without adjusting for these color casts, your photo can end up looking too blue, green, yellow, orange or red.

Light's Color Temperatures

Light is often described as being cool or warm depending on its color temperature. Although color temperatures vary depending on intensity, the following examples give you an idea of how the temperatures change. Twilight has the highest temperature (12,000 degrees Kelvin), and makes the light appear a cold dark purplish blue. The blue color temperatures move down the color palate towards aqua as they move through shade (7500 degrees) and clouds (6500 degrees) to direct sunlight (5600 degrees) and warm fluorescent (4000 degrees). The color temperatures then move into the greens, yellows, oranges, and reds as they continue down from fluorescent through tungsten (3200 degrees), sunrise/sunset (3000 degrees), incandescent (2800 degrees) and candle (1800 degrees).

You can adjust for your scene's color temperature by changing your camera's white balance setting or by using a color compensating filter. In both cases, you're removing unwanted color casts by making slight corrections such as adding warm colors to cold or cold colors to warm. The resulting combination brings the white tones closer to pure white.

Digital Cameras

Most digital cameras let you set your white balance. Other than auto and flash settings, typical settings include *direct sunlight*, *shade*, *cloudy*, *fluorescent* and *incandescent*/*tungsten*/*halogen*. The *shade* and *cloudy* settings compensate for the overly blue tones by adding warming filters to balance out the blue casts. The *fluorescent* and *incandescent* settings add cooling filters to correct for the green/yellow/ orange/red casts. Many digital cameras let you define your own custom setting for a color temperature that doesn't quite match the standard choices.

If you're not sure which white balance to choose, take a picture or two and view them on your camera's monitor. Then, pick the setting that matches your scene the best.

Color compensating filters work with digital cameras too. Want to use a filter? Set your white balance to direct sunlight, which is your base color temperature, and then go ahead and use a filter.

Film Cameras

If you're using daylight film, you can use a filter to compensate for the color cast caused by a non-daylight situation. Filters that correct for blue color casts are called warming filters or CTO for color temperature orange. Filters used for red/orange color casts are called cooling filters or CTB for color temperature blue. Those that remove the green color casts caused by most fluorescent lights are called minus green. You can buy color compensating filters in varying strengths.

If you're using black and white film, you can use a filter to emphasize different colors in your scene.

That lets your photo show more levels of light and dark. Use a yellow filter for an outdoor photo to improve the sky. Use an orange or red filter if you want to darken the sky. Add a deep green filter to lighten trees or to give you better contrast for red and orange toned bricks, dirt or rocks.

Example Photos

The photos show what happens when you try different white balance settings on a digital camera. These photos were taken indoors with light coming from incandescent lights along with daylight coming through a window. Notice how the *shade* camera setting gave the image an orange cast. Having been told to expect an outdoors scene taken in the shade, the camera added its own warming filter to compensate for the blue tones you get from shade. A similar result happened when using the *fluorescent* camera setting. The camera added a color filter to balance out what it thought was fluorescent lighting. Although there was a mixture of lighting, the image came out with the best colors when the white balance was set to *incandescent*.

shade	*fluorescent*	*incandescent*

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# Photographing the West Slope of the Sierra

By Jim L. White

Recently I was asked about the best spots to photograph the west slope of the Sierra in the winter. Here are two spots I like.

1. Highway 88 just west of the Carson Spur. This would be looking north between Silver Lake and Caples Lk. There is a great view area along this area looking due north directly at the snowy Crystal Range, featuring Pyramid Peak and Mt. Ralston. Just below you in this area is the Silver Fork of the American River which flows out of Caples Lake. There is no better area to view the Crystal Range and just at sunrise it is awesome. After shooting this area you might want to continue up to Caples Lk. and shoot to the east-south-east and Round Peak. It will be the highest peak looking in that direction from Caples. Many other places to shoot along this route so if you want to spend the day head east along 88 and have dinner (or lunch) at Sorenson's Resort, just down 88 from Pickets Junction. Great food and a great place to spend the night too. Reservations needed to stay. A good travel route would be to go from Auburn to Folsom-highway 50 east to Latrobe Rd. follow that to highway 16 and follow the signs to Jackson. Turn east on highway 88 and you are on your way. Do not try the Mormon Emigrant Trail near Sly Park this time of year since it is closed by snow. There is a shorter way via Omo Ranch but I think you will get lost so to be safe go to Jackson.

2. A shorter trip would be to go east up I 80 past Emigrant Gap to the Laing Rd. Take the Laing road off-ramp go under the highway and go back toward the Gap. Before you get to the Gap turn off to the right to the large view-parking area over-looking Bear Valley. Shoot north-east and photograph the Black Buttes and Grouse Ridge area. I like them just after a heavy snow-fall just at sunrise.

These are two good winter spots to shoot the west slope of the Sierra when shooting from a vehicle. There are a number of other good spots after the roads melt off in the early spring. I will volunteer to lead a snow trip this March in Bear Valley for short snowshoe walks to shoot along the Discovery Trail and the Bear River west of highway 20. This would be a new area for the club and would be only for those on snowshoes.

Jim
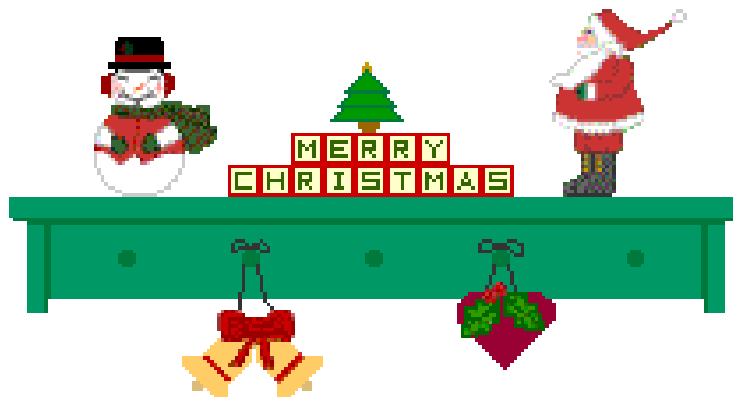
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How to Judge Color

Text & Photos by Tony Hallas

The art of judging color is a subtle one ... I am not referring to whether or not an image should be "warm" or cool" ... but to the perfect point in an image where the colors are all in balance with each other. This happy condition creates what is known as "push-pull" in photolab speak ... a neutral point where no one color takes a majority voice in the image ... where the values of one color are enhanced by the opposite to make the image look more "colorful". The "push-pull" is created by the colors working against each other ... the key to making an image look full of colors, not just uni-colored.

The human eye is very deceptive ... it tries to adjust to just about anything ... so to evaluate an image it is important to do something we have done all our lives ... we need to make a comparison! Even seasoned lab technicians can go "color blind" after making too many corrections ... so to be accurate they compare to a known constant ... a gray scale with color patches included. Ideally you would have a neutral gray with a pure red, green, blue on one side for your additive colors, and a cyan, magenta, yellow set of patches for your subtractive colors on the other side. Things like this are usually available from photo stores.

Take your image that you are color correcting and ask yourself if the OVERALL tone of your image matches any of the color patches? It is even possible that you might have two of the colors present ... say a "cyan-blue" caste ... in which case you would want to add red and yellow (orange) to bring the image into the "neutral zone". Keep adjusting the color until you can no longer find any one color in the entire image that matches your sample chart.

At this point you have reached a true "neutral" ... and it is here that your colors will have their brightest moment!

As a footnote ... understand that unless you are a seasoned pro and have done literally thousands of corrections over many years, you will not have the objective colors burned into your brain. Even a pro needs to have the chart to stay on track ... what is vital to this process is that you compare your artwork to a known constant. You do not need to memorize what is a pure red, green, blue, cyan, magenta, yellow ... you have it there in front of you.

When you use this comparative process to judge color the spurious caste in your photo will stick out like a sore thumb.

Wishing you a colorful future...

Tony

CAPTION

In the following three samples ... note that in the "blue" image there is a blue caste covering the entire image, and in the "yellow" image there is yellow everywhere. When this happens it "poisons" the other colors. In the "neutral" image we have no one color taking dominance and we have achieved the maximum "push-pull" to the colors. Now you have the most "color" in your image.

It is possible to add a "bias" to the image once you have achieved neutrality ... perhaps you want a

"warmer" or "cooler" effect. But always reach neutral first …it is the only way you will know what you have to work with.

Season's Greetings

AND

Happy New Year

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 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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CHECK OUT THE.......
Placer Camera Club Webpage

<http://placercameraclub.org>

*****

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Don't forget our tutorials webpage 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.

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