



# Placer Color



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<http://www.placercameraclub.org>

Member Delta Council,

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

## Event Calendar

### Jan 20

5pm-Dinner @ Twin Dragon

7pm-Monthly meeting.

Projected image evaluations.

Assigned theme is 'squares or diagonals'.

### Feb 17

Monthly meeting.

Print image evaluations.

Theme is 'still life'.

### March 1

Gold Rush meeting of PSA

### March 17

Monthly meeting.

### April 21

Monthly meeting

Projected image evaluations

Theme category is reflections

### May 19

Monthly meeting

Print image evaluations

Theme category is close up

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

**This month** we will have projected image evaluations. Our judge will be Auburn photographer **Keith Sutter**.

Also this month we will have a short presentation on tripods by **Howard Godfrey**

**This month's** newsletter has several previous newsletter articles on the **pacific flyway** in the Sacramento area. We live in one of the best bird migration areas around and hopefully this will give you a bit of information so you can take advantage of these great areas to see and photograph birds. See the first of the articles later in this newsletter.

*Tundra Swans near Graylodge*



# 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.



*Blue Cast*

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.



*Neutral*

In the 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.



*Yellow Cast*

Wishing you a colorful future...

Tony

## **Animals of Montana, Inc.**

by Sue Barthelow

I received an e-mail message from Troy and Tracy Hyde the other day and thought I'd share their passion with you. Troy is an animal trainer who raises a wide range of wild animals and sells his services to the film industry. Located near Bozeman, Montana, he and Tracy host photo shoot sessions and group tours featuring their animals. They're pricey, and I don't know if their one hour long photo sessions, which are a more reasonable \$500, are open to individual photographers. If you want to check them out or simply view their amazing online photos, surf over to <http://www.animalsofmontana.com/>.

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## **The Pacific Flyway in the Sacramento Area**

Birds migrate each year from Alaska to South America. Many of these stop over in the Sacramento valley which is on the pacific flyway. Many thousands of waterfowl are in this area and the best times are December to March. We have many excellent wildlife areas for the birds in the area and many are great for viewing or photography. These are wild birds and not used to seeing humans like the ones in local parks. This means you have to move slowly and use caution as they will try to avoid human contact. Many areas have an auto loop tour. You can use you car as a blind shooting with your camera out the window. Many of the side roads will have areas to park so you can get out and shoot the birds from a distance. Telephotos in the range to 200mm to 400mm and above are best.

The following articles should give you a good starting point.

## **Sandhill Crane Photography in the Delta**

Text and Photo by Jim White

It's that time again! The Sandhill Cranes are back in the Delta. At least 35,000 Lessor and 7000 Greater Sandhill Cranes winter in central valley of California in the open grain, grass, and flooded agricultural fields. A goodly number of these can be found in the Isenberg Crane Preserve near Lodi. Not only will you see Cranes but also thousands of White Fronted Geese, Tundra Swans, assorted ducks and herons and many wintering hawks. If you are lucky, maybe even a Bald Eagle! All of the above may be viewed from a dead end road where the traffic is usually very light. Very often (usually in the mornings) the birds are near the road. Members of the Placer Camera Club recently photographed herons and egrets from as close as 30 to 100 feet from the road.



How to find the preserve? A little tricky, but if you follow these instructions it will be easy. Go south from Sacramento on Interstate 5 and watch for Twin Cities road, then the road to Walnut Grove and Staten Island and then you will come to Peltier road. Take the off-ramp to the stop sign and turn left and go under the freeway to Thornton road. Turn right on Thornton road and go to the next stop sign, that should be Woodbridge road. Turn right on Woodbridge, go under the freeway again and you are heading west into the Isenberg Crane Preserve (a.k.a. Woodbridge Ecological Reserve). Be sure and park off the pavement and lookout for an occasional high speed driver, I think in training to be a race car driver.

When to go? Mornings are best, but I would not pass up a chance to go in the afternoon too. The birds are often loafing in the middle of the afternoon, but will start flying as soon as the sun gets low. Windy days are a plus, if you can hang on to your hat and gear, the birds love to fly into the wind. Try shooting the swans landing or taking off the water. Try shooting the cranes while they are leaping (dancing) and playing grab a...(butts). Three of our members recently photographed a Peregrine Falcon on nearby Staten Island, so keep a look out for Peregrine and Prairie falcons. Remember to take your bird book and binoculars too. You never know what you will see, on the Isenberg Crane Preserve.

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## **Sacramento National Wildlife Refuge**

Text and Photo by Bruce Gregory

The below link will take you to the Sacramento Wildlife Refuge Complex Home page. The buttons on the left of the home page will take you to more info. Top button on recreational opportunities is probably the most useful for us. The wildlife viewing portion has more links to things like bird counts.

I have photographed on the auto loops described for the unit near Maxwell and the Colusa unit. If you check the "Complex Map" you will see that there are many units of this refuge. I haven't tried the other units, and don't know about access in the other units. The Colusa and Maxwell unit can be done in the same day.

Another side trip in the area is the rural roads that parallel I 5 north of Hwy 20. One of my trips there I went to Sac. Wlf. Refuge near Maxwell in the early morning, at about 1pm I went west from Maxwell to connect to the rural roads paralleling I 5 came east on Hwy 20 and did Colusa Refuge in the late afternoon. My picture of the oak tree & horse that's on the quilt was taken on Leesville Rd on that trip.

<http://www.fws.gov/sacramentovalleyrefuges/index.htm>



## **Gray Lodge Wildlife Refuge**

Text and Photo by Mike Schumacher

Gray Lodge Wildlife Refuge is located near Live Oak on highway 99 above Yuba city.



There is a 3 mile auto loop tour with places to park. The birds that frequent the wildlife refuges on the pacific flyway are wild birds, unlike the ones encountered in city parks. Most do not tolerate close human presence so shooting from your car is recommended. If you do exit your car move very slowly and do not slam your

car door. Snow Geese, Blue Heron, Great Egrets, and many different types of ducks...Northern Shoveler, Pintail, Cinnamon Teal, Mallard, etc. are present here at various times of the year. The best times are December to March. Check out the webpage for travel info.

[http://www.dfg.ca.gov/lands/wa/region2/graylodge/glwa\\_pages/maps.htm](http://www.dfg.ca.gov/lands/wa/region2/graylodge/glwa_pages/maps.htm)

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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*.

*Florescent White Balance*



*Incandescent White Balance*



*Shade White Balance*



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\* \* \* ***For Sale*** \* \* \*

Hoodman **Right Angle Viewfinder** - let's you line up an off the ground shot without needing to crawl on your belly. Features include a built in diopter with 1X and 2X capability, full 360 degree rotation and universal mounting attachments for many Digital SLR cameras. \$50

Hoya 67mm HMC Multicoated **close-up lens** kit (+1, +2, +4) \$50

Manfrotto 190mf4 compact **carbon fiber tripod** with Manfrotto 486rc2 ballhead and 3 extra quick release plates Supports 8+ lbs \$195

Canon bg-e2 **battery grip** for Canon 20d-30d & 40d \$75

Canon powershot a560 7.1 mp digital camera \$45

Contact Mike Schumacher 530-367-4505 or [radioman@ftcnet.net](mailto:radioman@ftcnet.net)

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# **FOR SALE**

## **TOKINA AT-X 340 AFII SD APO LENS FOR NIKON**

**This is the hard-to-find, highest quality, AT-X “gold ring” version of the Tokina 100-300mm f/4, Auto-Focus II, Nikon mount zoom lens in very near-mint condition. I acquired this lens from a professional who took meticulous care of it and I have continued that effort. All lens operations are perfect while both the glass and aperture blades are flawless. It's a beauty!**

### **Primary features include:**

- The versatile 100-300mm focal range is perfect for portraits and telephoto close-ups as well as compressed/extracted scenics and bringing in distant subjects at the long end.
- The AFII system is quicker and quieter than its predecessor.
- The lens utilizes special low-dispersion (SD) glass to reduce flare and hazing.
- This is an apochromatic (APO) lens for clean colors and crisp focus.
- The maximum f/4 f-stop remains constant throughout the zoom range providing excellent speed. No slowing at the longer focal lengths like so many other zooms.
- The lens utilizes internal focusing so the front element does *not* rotate. Adjustable filters (polarizer, graduated/split neutral density, etc.) stay the way you set them.
- Internal zooming is incorporated as well so the lens does *not* change physical length (and thus center of gravity) as you run up & down through the focal lengths.
- With the built-in, smooth as silk, tripod collar this lens changes quickly and solidly from horizontal to vertical framing orientation and back without moving your tripod head or upsetting your tripod/head balance. Detents tell you when you've rotated exactly 90°.
- Rock solid construction. It just “feels” right.

### **The lens comes complete with:**

- Original front and rear caps.
- Original MH-774 all-metal hood. This hood can be screwed into a mounted polarizer filter and rotated to adjust the polarization while still shading the front of the lens as well as protecting it. Very convenient.
- Original unused Tokina custom fitted case with unopened strap.
- Original unopened lens strap.
- Original box and packing material, (even the original silica packs).
- Bonus: Promaster 77mm, Digital, Multi-Coated, UV filter & case.

I'm looking to get \$350 for the entire package. (One of the few I've seen on eBay recently sold for \$400 with 16 bidders. I'd prefer to get this into the hands of a fellow Auburn/Sacramento area photographer, so eBay can wait.)

One more thing to consider: Coupled with your DX-format, Nikon (or Fuji) digital camera, this lens becomes a **150-450mm constant f/4** zoom! That's even more impressive reach & speed.

Please contact Richard Myren at 530-268-3475 or rgjk@suddenlink.net.

I'll be bringing the lens to the next few Placer Camera Club meetings (Nov. 18, Dec. 16, etc.) so please feel free to bring your Nikon camera body and give the lens a spin.



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*If you want to sell or are looking for photography related items members can list them in the newsletter or on the club website. Email or call me. Listings are free for members.*  
Mike 530-367-4505   radioman@ftcnet.net

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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.

→ Please *feel free* to  
contact *me* with items for  
the newsletter!

**Board Members**

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Howard Godfrey  
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**Placer Camera Club Webpage**

Check out the Placer Camera Club webpage.  
Webmaster Sue barthelow has been doing a  
fantastic job! Thanks Sue!

<http://placercameraclub.org>

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