placer color

Newsletter of the Placer Camera Club

http://www.placercameraclub.org

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!**

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

This month……..

Our **theme** is **weathe**r. 2 entries per member projected only, no prints. There will be a group evaluation for each image. If you have an image that you're working on or not sure about bring it and the group will help with suggestions. This time we will try a slightly different format of 2 minutes per image for comments. **Email** images to me no later than Tuesday the 16th at noon.

At this months meeting we will have a panel of 3 members answering your **photography questions**. Bring your photography questions to the meeting and we will do our best to answer.

Our **snow trip** this year will be on **March 20th**. We will meet at Mom's Café in Colfax at 7am for breakfast. Dress warm and pack a lunch.

Possible upcoming club **photo shoots** include Table Mountain, Preston Castle, Woodland Farm Equipment Museum and North Star House. More details later. If you have an idea for a club outing let me know.

Our midtown **Auburn night shoot** will be on Wednesday **April 7th**. We will meet at the new streetscape in midtown Auburn at 6:30pm. Parking is just down the block at the public lot next to Big O. Sunset is at 7:33 so this will give us before sunset light, sunset and after sunset. And of course nighttime with all the lights, etc.

Event Calendar

March 16
Monthly meeting
Theme is **weather**
Photography question & answer forum

April 20
Monthly meeting
Image evaluations
Projected & prints

May 18
Monthly meeting
Image evaluations
Projected & prints
Annual entries due

June 15
Monthly meeting
Annual awards
Theme is **sinuous**

July 20
Monthly Meeting
Program T.B.A.

See last page for club officers & commitees

The Great Northern Migration

By Jim L White

I looked high in the sky and to the south. It was like a stream of thousands of little dark specks, a ball of black flies in the sky. They were moving north toward me. They were high, maybe 500 feet AGL (pilot speak for above ground level) but suddenly the movement slowed and I could see dark wings out-stretched and not moving. With wings set into a slow spiraling glide, they slowly descended into a down- wind approach to the nearby runway of water and feeding Snow Geese. The "Great Northern Migration" of California waterfowl was underway.

We had been prowling all of our favorite roads NW of Lincoln, Placer County, looking for waterfowl to photograph, with very little results. Wise, Waltz, Hicks (where the Bald Eagles hang out) roads produced little. Lots of water around, but few birds. A little Burrowing Owl sitting on a stake in a field and some Red-Winged Blackbirds were our only trophies this morning. We did a slow cruse north down Brewer road where we saw maybe 100 Snow Geese feeding in a flooded field very near a barn and the road. I pulled a U turn just past the ranch to go back and take another look at the Snow Geese and to head down the road to our lunch spot, where we could park on a levy to watch the geese and work on a can of sardines and crackers I had in the camper of our truck. I was really hungry and needed to pee too. That's when I looked up and saw them coming.

There were thousands of them, Snow and White Fronted Geese too. From the look of their glide path it looked like they were heading for the small bunch of Snows feeding just past the barn right along Brewer road. I swerved quickly to the left and parked on the wide shoulder of the road. It was then I realized the Snow Geese were only 150 feet away from our truck and not paying any attention to us. I guess they had eyes only for the descending hoard from the South.

So there we were; windows down on my truck, shooting like mad-men with our long lenses at this hoard of 10,000 geese on final approach to our small group of feeding Snow Geese with-in 150 feet of our truck. Two and one half hours later I had one exposure left on my 2GB flash card, I was hungrier than the Donner Party and still had to pee! Our food, water and flash cards were in the back of the truck's camper and no way to get to them without me flushing 10,000 geese when I opened the door of our truck blind. We were trapped!

Desperate times calls for desperate actions. Shirley handed me the empty thermos and shouted "go ahead" I know that being that close to 10,000 noisy geese can drive a man crazy. The noise of the birds alone had caused Shirley to have to shout to be heard. But there is only so much I will do to get a 12 for a picture of a goose. As I sped away down Brewer, not a goose took off. The water, food and flash cards are now in the cab of my truck.

Adobe Rgb vs Srgb
Or another way to print
by Tony Hallas

I am / was a professional photographer and lab technician. All my professional life I have been aware of color gamut and specifically, Adobe RGB which is an expanded color range. Recently I bought a wonderful NEC monitor that reproduces virtually 100% of the sRGB color space ... and only about 80% of the Adobe RGB. Before I go on, sRGB stands for "standard RGB" ... it is not some watered down version of the color palette as I was to previously believe. In fact, yes, it is true that Adobe RGB will reproduce more colors than sRGB ... but there is a huge caveat to this. If you do not have equipment and software and the knowledge to fully implement Adobe RGB, your results will be INFERIOR to sRGB!

To test this new information I made two prints on my Epson 7800 printer using 8 - color K3 inks ... one was with the profiles set to sRGB, the other to Adobe RGB. The prints looked virtually identical ... there was no advantage to the expanded color gamut of Adobe RGB with my system. Unless you have the most amazing printer and inks and software ... you simply will not see the difference.

In fact, now that I have everything profiled to sRGB I am seeing better color with more saturation than with the Adobe RGB ... the reason for this is that if you don't have true Adobe RGB capabilities all the way down the line, you will get muted colors as a result. With sRGB I have compliance and communication in every step of the way ... equals better color.

I just did a big printing job using nothing but sRGB and for the first time the prints match the monitor beautifully and they look perfect with the first printing! The reason for this is that I used to use Adobe RGB as the profile and print using Colormatch RGB ... supposedly the "high tech" profiles to work with ... when in fact there was nothing but mismatch and truncated color.

That sRGB works so well is good news for all of us ... now you can make everything sRGB and it will be good for the internet, processing, and printing. It turns out that sRGB is the universal color space ... IMHO you don't need anything else.

Tony Hallas

(**Editors note**: For this to work choose srgb from within your printer driver and make sure your software such as photoshop is set to let printer manage color)

The Road to Mastery

by Sue Barthelow

Good photography requires more than pointing the camera and pressing the shutter release button. Learning to take great photos is similar to learning to perform great music. A novice musician must first learn the fundamentals of the instrument. Then, the novice must learn how to read and interpret sheet music. Practice, of course, comes next. After a long period of practice, that novice finally becomes the musician, a master of his instrument.

To develop your skills as a photographer, you need to do more than learn how to use your camera and to study what makes good images. You must master your skills; you must practice, practice, and practice some more.

Someone once said that the road to mastery starts with *unconscious incompetence*. I suppose that with photography, this starts with taking snapshots. You look at your photos and say, "Hey, not bad. In fact some of these are pretty good."

Interested in taking pictures, you put more thought into what you shoot. With a little practice, you're getting more and more "keepers". You move up to the next level of *conscious incompetence*.

Now a budding photographer, you become more critical of your images and understand that your photos lack something. You're not sure what, but you want to find out. A learning period begins. You look at what others have done, and you learn why one photo is mediocre and another is good. You learn more about operating your camera. With learning and practice, you now move into a state of *conscious competence*.

Ah, you're now taking great photos, but you haven't reached the end of the road to mastery yet. You're at the point where you think about what you're doing and you do a pretty good job with most of what you shoot. Regrettably, still more learning and much more practice is needed to reach that final stop at *unconscious competence*.

Like the musician, to move from novice to master you must continually learn until you master your instrument (your camera), understand what makes great music (an artful image), develop an artful eye and touch (an eye for recognizing what to shoot), and do it all without thinking.

Most of us never reach that final unthinking state of unconscious competence. Most of us don't particularly want to reach that state. There's nothing wrong with that. Even so, to become good you need to learn the fundamentals of composition and to practice. Practicing creates changes in your brain as your thinking pathways grow more branches for you to follow. With time and even more practice, you'll discover that your images improve as you move through the steps towards becoming unconsciously competent. Maybe, you'll even become a master.

Composition

6 Fundamental Flows

by Sue Barthelow

Lines in your photo perform special functions. Some lines, like ones that form a horizon, break the photo into separate spaces. Other lines, like the edges of a building, form objects. Here, however, we'll look at the lines that give your photo its fundamental flow. These are the lines that help the viewer move through your image.

I've included a photo to illustrate each of the 6 flows. They're not all the greatest examples, but, hey, I had to go with what I could put my hands on.

1. S curve – The sinuous S curve gives a gentle motion that provides a sense of distance as it winds through your scene. It's usually best to keep the curve from moving beyond your image's edge so it doesn't move the viewer out of the image.

2. L – The lines of an L can give you a familiar and comfortable form. Your main subject should lie along one of the legs of the L and should be somewhat near the place where the legs come together. Try to keep attention-grabbing shapes away from the outer ends of the legs as they will compete with your subject.

3. O – You can use an O to frame your subject or to lead you through the image. When used as a guide around the scene, you'll probably want to place your main subject at some point along the O. Use other elements along the O to help explore other parts of the image.

4. Triangle – Like the L, a triangle gives your eyes something to follow around your photo. For best effect, you'll probably want to place your main subject on or near one of the triangle's corners. Be careful that you don't use such a strong triangle that following it tends to send your attention past the subject and off the edge of the image.

5. Diagonal – A diagonal line, which is really any line that angles across the image, helps make your photo dynamic and creates tension. A line that runs from the top left to the bottom right makes a particularly strong impression that needs to be handled carefully. You can slow a line's momentum by keeping it away from the image's edges or by including a strong horizontal or vertical line. Diagonal lines that recede to a vanishing point are useful in establishing perspective.

6. Radiating Lines – Radiating lines can be used to pull attention to your main subject. Try to include some lines that aren't part of the set of radiating lines in order to provide additional interest and to keep you from immediately getting to your subject and thus losing interest in the rest of the image.
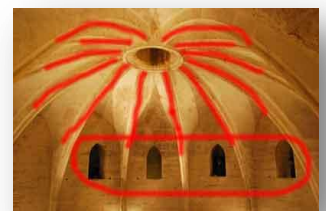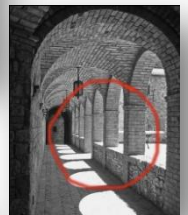
Lenses For Sale

500mm P f4 Nikkor lens $2500.
300mm f2.8 Nikkor lens $1500.

These lenses are not my lenses but I have used the 500mm and it appears to be a wonderful very sharp lens. They belong to a friend of mine who lives in Stockton. His name is Jaswant Singh phone # 916-815-0210. E mail at babburehal@yahoo.com. Contact me if you have questions. Jim white 530-885-8511.

SLR For Sale

Canon Eos 20d digital slr with 18-55mm kit lens. $400 b/o
Contact Tony Middleton at 916-630-1487 or t.k.middleton@att.net

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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 correctible 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!!

Placer Camera Club Webpage

Check out the Placer Camera Club webpage.
http://placercameraclub.org

Mike Schumacher (Newsletter)   530-367-4505
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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.