Stockton Camera Club

The Shutter Tripper   March 2019

February Digital/Print Images

Double Photo Opt
Print of the Month- Joanne Sogsti

Snowy Egrets Interacting
Digital Image of the Month - Heide Stover

The Calm Before the Storm
Ron Wetherell

Can't Wait to Become Merlot Wine
Trey Steinhart

Candy is Dandy
Dean Taylor

Caribbean Wildlife
Wayne Carlson

Treetops In Crystal
Joanne Sogsti

Lead Pack, Amgen 2
Ron Wetherell

White Mum
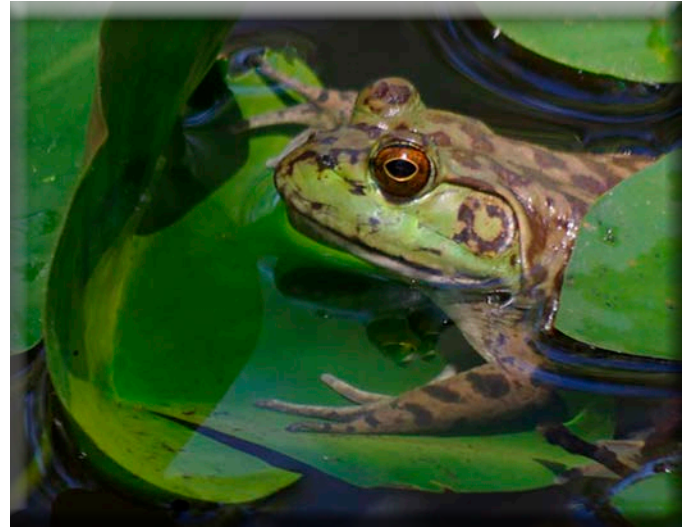Wayne Carlson

Bald Eagle in Snow
Sharon McLemore

Cupcake
Sheldon McCormick

A Child's Perspective
Elizabeth Parrish

Wave Crashing on Rock
Heide Stover

Frog
Sheldon McCormick

Donner Creek Pow
Trey Steinhart

Guilty Pleasure
Elizabeth Parrish

Surprise
Joanne Sogsti

Guilty Pleasure #108
Wayne Carlson

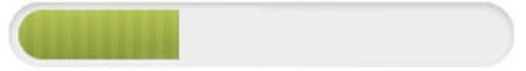**Smoke in the Hills Caused by Wildfire**
Sharon McLemore

Long Boarder
Joanne Sogsti

Chocolate Fondue
Heide Stover

$31,990 of $100,000 goal

Raised by 232 people in 9 days

Donate Now

SHARE ON FACEBOOK

gofundme

Picture Tim Ulmer Healthy

Picture this, our dear friend and community servant Tim Ulmer is facing a health challenge that impacts not only Tim but our entire community. Many of us know Tim as a selfless servant offering his talent of photography to our fundraising and family events throughout San Joaquin County.

Tim has been diagnosed with Hairy Cell Leukemia, a life-threatening cancer.

Tim's treatment will begin in early March with five straight days of chemotherapy resulting in compromising his immune system. For the next 3 months Tim will be in treatment that leaves him weak, unable to keep his business open, and unable to fulfill his philanthropic photography work.

Tim Ulmer has spent countless hours documenting our fundraising events-often free of charge. Tim needs us to step up now as he faces an immediate need to cover the mounting costs related to the cancer treatment, lost wages, special dietary items, meals, and other living expenses.

Photographs have a way of feeling, touching and loving. It remembers little things and captures the humanity of the moment. It is our moment to capture true humanity through our giving. Together we can and will meet our $100,000 goal!

Picture a healthy, vibrant Tim Ulmer.

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President's Message
March 2019
By Heide Stover

I was sorry to have missed the last meeting and am looking forward to seeing some of the images when the Shutter Tripper comes out. I am sure there was some amazing work.

With all this rain it has been a little difficult to get out but I am guessing there are some good options for water shots. So, put on your raincoats and cover your cameras and head outside.

Or if you want to stay dry do some set ups in your homes and work with light. Play with window light and flash and still life. With photography there is always something you can do.

I'll see you all at the next meeting.

Till then get out there and photograph stuff and have fun.

Happy Shooting

A Big Thank You to Our Sponsors!

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2019 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	**West Lane Bowling Alley Stockton**	**Membership Meeting Contact Heide Stover h1stover@aol.com**
Thursday March 21	**West Lane Bowling Alley Stockton**	**March General Meeting Special Subject - Focus On One Color**
April	**TBA**	**April Workshop Layers**
Thursday May 16	**West Lane Bowling Alley Stockton**	**May General Meeting Special Subject - Backlit**
Thursday June 20	**West Lane Bowling Alley Stockton**	**June General Meeting Prints only with no special subject**
Thursday July 18	**West Lane Bowling Alley Stockton**	**July General Meeting Special Subject - Gates/Fences**
Aug TBA	**TBA**	**Annual Pot Luck**
Thursday September 19	**West Lane Bowling Alley Stockton**	**September General Meeting Special Subject - Photo Journalism**
Thursday October 17	**West Lane Bowling Alley Stockton**	**October General Meeting Special Subject - Monochromatic Color Scheme**
Thursday November 21	**West Lane Bowling Alley Stockton**	**November General Meeting Special Subject - Prints Only**
Thursday December 19	**West Lane Bowling Alley Stockton**	**December General Meeting Special Subject - Tools**

2020 Calendar of Events

January 16	**TBA**	**Annual Banquet**
Thursday February 20	**West Lane Bowling Alley Stockton**	**February General Meeting Special Subject - Motion/Movement**
Thursday March 19	**West Lane Bowling Alley Stockton**	**March General Meeting Special Subject - Sequence of 3**
April	**TBA**	**April Workshop/Photo Opportunity**
Thursday May 21	**West Lane Bowling Alley Stockton**	**May General Meeting Special Subject - Urban/Cityscapes**
Thursday June 18	**West Lane Bowling Alley Stockton**	**June General Meeting Special Subject - Prints Only**
July 19	**West Lane Bowling Alley Stockton**	**July General Meeting Special Subject - Reflections**

2019 Board of Director's Meeting

Present: Chris, Doug, Sharon, Wayne, Dean, Sheldon, Heide and Em. Not able to make it: Trey and Janelle.

The notes from the 2-3-2018 Board Meeting were approved.

Sharon gave the Treasurer's report. The total the club took in for 2018 was $1,262.02. The total spent for 2018 was $1,470.51 leaving a current balance of $759.13 plus $32.00 petty cash. The items spent, costing the club money for 2018 were itemized in the paper she passed out to each board member.

There was some discussion about continuing to pay for Meet-Up. Since we have not gotten any new members from it, it was decided to no longer pay for it. Instead ideas were presented to possibly having booths at fairs and events and handing out club pamphlets and/or putting posters up at various business places.

Sharon will do an updated membership list. New members will be given a "policies of the club" packet, as well as it being put in the Shutter Tripper. Also, a reminder to pay dues by March 1st will be announced at the general meeting in February The dues remain $22 for Singles and $35 for couples. Sharon will also talk to Janelle about the Pay Pal account.

1. Wayne and Chris suggested that members be encouraged to compete by mentioning it in the Shutter Tripper and Wayne sending out reminders. It was also mentioned that there only be one make-up of 4 images per year. Hopefully the make-up would occur in the following month.

2. Doug said he would like to do a Workshop in April on "How to do Layers". It could be combined with a potluck lunch. Wayne will check with his wife about volunteering his house for the meeting place. Exact date yet to be determined.

3. Heide said she would like to give a Workshop at the August Potluck about "How to Critique Images", including using the rules from PSA. She would like each person to bring an image to use as an example. More information will follow later.

4. It was decided that June & November will continue indefinitely for prints only. There is no Special Subject for those 2 months.

5. The Special Subjects list was chosen for the rest of 2019 and half of 2020.

The Special Subjects list for the rest of 2019 is:
September - Photo Journalism, October -Monochromatic Color Scheme November - Prints Only, December -Tools
The Special Subjects list for 2020 is:
February - Motion/Movement, March - Sequence of 3, May - Urban/Cityscapes, June- Prints only

Meetng Notes February 2019

Dean opened the meeting as Heide was out sick. He also handed out the chosen Special Subjects for the rest of this year and part of next year. Sharon reminded everyone that dues are due until the first of March. It was also announced that the Stockton Costco photo department will be closing in April. The Lodi one will remain open.

We also want to welcome Joan and Roger as new members!

1. Wayne brought printouts of articles written by the photographer Huntington Witherill and talked about what he is learning about photography.

2. Doug said his workshop on Photoshop Layers will happen in April but the date and place have not been set yet. There seems to be a lot of interest in taking the class. He will send out further info.

3. Dean explained that at the last Board Meeting we decided to try a different way of showing Class of A, AA and AAA, they all would be shown mixed and not in a class. This is a two-month trial to see how it goes (Feb. & March) and would then be re-evaluated. People would still be scored individually but there would only be one Print of The Month selected and one Digital Image of The Month instead of ones chosen for each Class. He said that most of the camera clubs are now doing it this way.

Dean introduced Truman Holtzclaw as our judge this month. Truman has been a very popular judge and longtime photographer. He is with the Sierra Camera Club, SJVCCC, and PSA as well as involved with Gold Rush. He is a retired high school biology teacher as well. He has done multiple judging with many groups.

The Competition Print Winner of this month is:
"Double Photo Op" by Joanne Sogsti
The Competition Digital Image Winner of this month is:
"Snowy Egrets Interacting" by Heide Stover

Congratulations to the winners!

The Special Subject for March is "Focus on 1 color" Please let me know if there are any corrections or additions to the notes.

Thank you, Em

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Stockton Camera Club
Stockton Camera ClubFebruary 2019 Competition Standings
Congratulations to all the winners!!!

Digital Image of the Month – Interacting Snowy Egrets by Heide Stover
Print of the Month – Double Photo Opt by Joanne Sogsti

Please check out the website, http://www.stockton-cameraclub.com/home.html

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Ron Wetherell	20	20	0	20	0	0	0	0	0	0	0	0
Jim Cahill	0	0	0	0	0	0	0	0	0	0	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Stan Sogsti	0	0	0	0	0	0	0	0	0	0	0	0
Brenda DeRoos	0	0	0	0	0	0	0	0	0	0	0	0
Ed Richter	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Elizabeth Parrish	38	28	10	0	38	0	0	0	0	0	0	0
Doug Ridgway	38	28	10	0	38	0	0	0	0	0	0	0
Trey Steinhart	38	28	10	0	38	0	0	0	0	0	0	0
Sheldon McCormick	37	27	10	0	37	0	0	0	0	0	0	0
Christine Blue	0	0	0	0	0	0	0	0	0	0	0	0
	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Joanne Sogsti	40	30	10	40	0	0	0	0	0	0	0	0
Heide Stover	39	29	10	39	0	0	0	0	0	0	0	0
Wayne Carlson	39	29	10	39	0	0	0	0	0	0	0	0
Sharon McLemore	38	29	9	38	0	0	0	0	0	0	0	0
Dean Taylor	36	26	10	36	0	0	0	0	0	0	0	0
Em McLaren	36	27	9	36	0	0	0	0	0	0	0	0

2019 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.

2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.

3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.

4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.

5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.

6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.

7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.

8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.

9. The same image should not be entered both as a print and a projected digital image in the same competition.

10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.

11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.

2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.

3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.

4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.

2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than <u>1400 pixels</u> and the image height cannot be more than <u>1050 pixels</u>. If your image is horizontal, only change the <u>width to 1400,</u> if your image is vertical, only change the <u>height to 1050</u>. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.

3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: <u>Smith Sunrise Splendor 05-15 O.jpeg. (O-Open</u> or <u>SS-Special Subject)</u>. Specify whether you're Beginner, Advanced or Very Advanced.

4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Adobe Photoshop CC
Master these fundamental tools

Who says beginners can't create cool design projects? Play with these features and you'll be surprised how easy it is to use Adobe Photoshop CC.
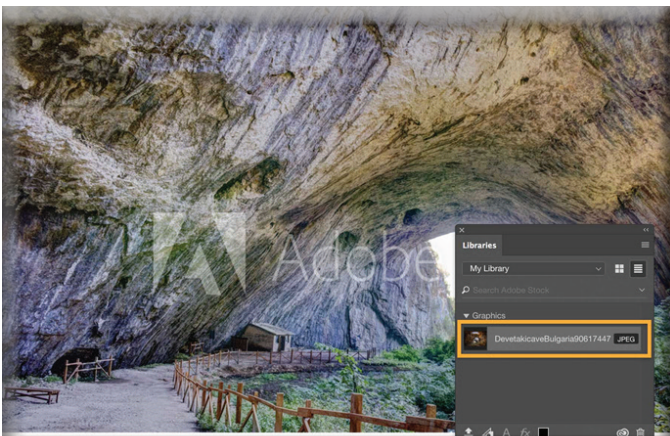

Open Photoshop and click the Search icon (magnifying glass). In the Search field, type a search term. Click the image you wish to use and the Libraries panel will open with a watermarked preview of the image.
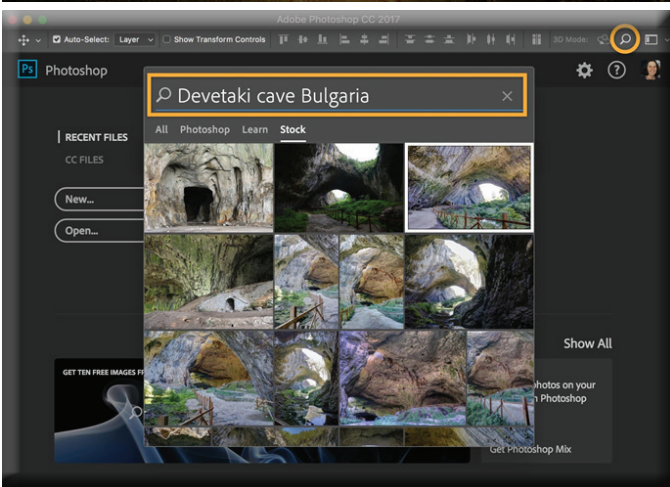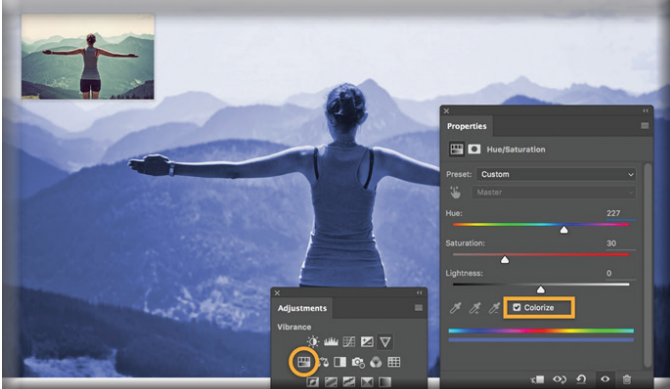

Double-click the image in the Libraries panel to open it in your document.

Choose File > Save.
See more information on licensing **Adobe Stock images**.

Change the feel of an image using an Adjustment layer
To change the feel of the original photo in the upper left corner, choose Window > Adjustments and select Hue/Saturation (circled).

In the Properties panel, adjust the values for Hue, Saturation, and Lightness, and then select Colorize to create a duotone-like, single color cast.

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Create a cool type effect with a clipping mask

Create a new document. Select the Type tool and type a letter or word on the screen. We used Bodoni Poster at 400 pt.

Click anywhere on the canvas to place the type.

**Drag an image from your computer or place an image from Adobe Stock over the entire letter.**
Open the Layers panel (Window > Layers).

In the Layers panel, select the photo layer, and then choose Layer > Create Clipping Mask to clip your photograph to the type. With the image layer still selected, use the Move tool to move the image under the type until you get the ideal composition.

Now you can add other elements to the composition to complete your design.

14
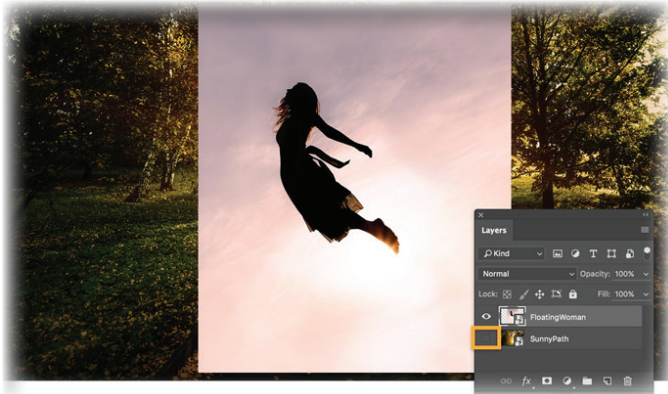
Select part of an image and add it to another

To follow along, download the two images located in the What you'll need section at the top of this page.

Open the SunnyPath image in Photoshop, and then add the FloatingWoman image, which will appear on a separate layer. If you're not sure how to get two images on separate layers, see this super-quick tutorial on **adding and arranging images**.

Choose Window > Layers to open the Layers panel. Click the Eye icon to hide the SunnyPath image from view.
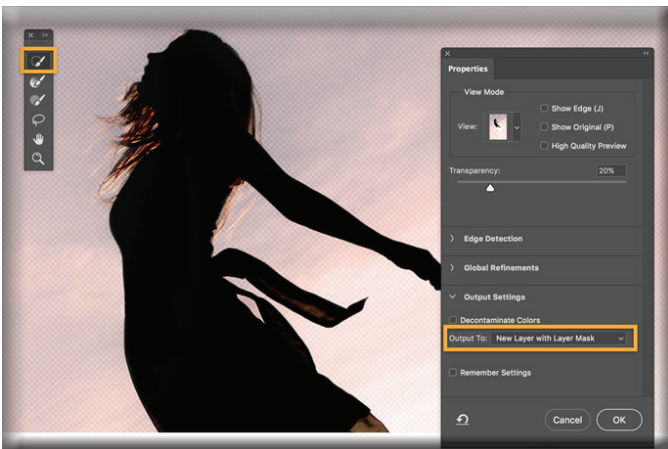
Choose Select > Select and Mask from the main menu.
Use the Quick Selection tool to select just the woman, without the background.

When you're satisfied with the mask you've created, go over to the Properties panel and choose Output To: New Layer with Layer Mask. Click OK to return to the regular page view.

In the Layers panel, click the Eye icon to hide the original FloatingWoman layer, and reveal the SunnyPath layer.

With the Move tool selected, select the FloatingWoman layer with the layer mask that you just created, and position it so that the woman appears to be floating above the path.
Choose File > Save.

Learn more about **compositing images by selecting** and **masking and accurately selecting image area**s.
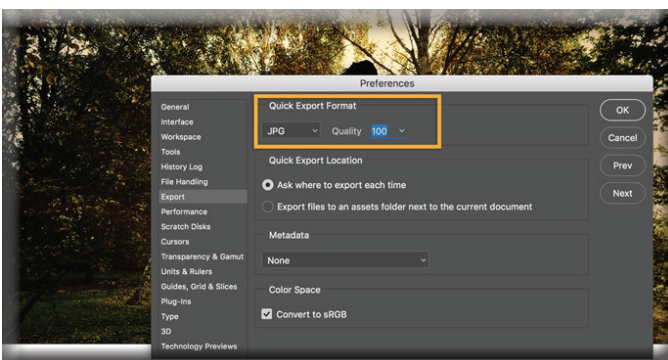
Share your Photoshop creation

You love what you've created — now it's time to share it with your friends.
To export your file, choose File > Export > Export Preferences.

Under Quick Export Format, choose a format to use as your regular export setting. For example, to export a small file size that's easy to include in social media or email, select JPG as the format, and Quality as 100.

Click OK. From now on, when you want to use these settings, simply choose File > Export > Quick Export.

If you want to fine-tune your settings each time you export your Photoshop file, choose File > Export > Export As. Learn more about **Export As settings**.
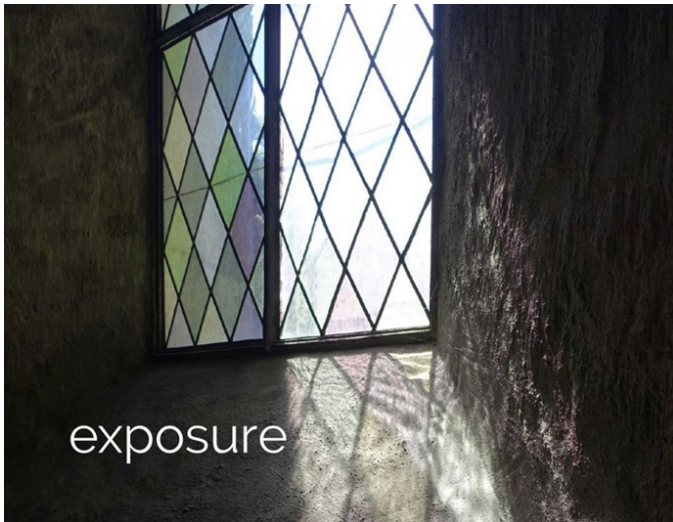
November 2, 2016
Contributors: Photocreo Bednarek, Michael Jarrott, Christin Lola

15

Using Exposure Compensation
Written by Brit Hammer
This is an excerpt from Photography Essentials, taught by Brit Hammer.

What is exposure?
Having the "correct" exposure means your image is neither too light nor too dark.

When shooting in aperture priority mode the camera chooses the settings to create the correct exposure. This means the camera sets shutter speed and ISO.

How does a camera know how dark or light an image should be? A camera will try to make the image a medium level of brightness, not knowing anything about what you're photographing or how it's supposed to look. That means your image might turn out darker or lighter than how the scene looks in reality.

Most of the time it works just fine for the camera to guess the correct exposure. That's because the things we usually photograph in everyday life are made up of a mix of dark and light elements. But sometimes the camera guesses wrong, and you need to tell the camera to go brighter or darker…

What the camera thinks is a correct exposure is not always right In the example at top left, this is what the camera chose for the exposure, but this was not how it looked in reality. The camera does not know that these sand dunes and white clouds look very bright in reality. It just makes the image a medium level of brightness.

This is why you sometimes have to help the camera and tell it to brighten or darken things. You do this by using exposure compensation.

In the image at top right I used exposure compensation to make it look more natural.

What is exposure compensation?
Exposure compensation is a setting that tells the camera to go slightly brighter or darker than what it thinks is correct.

Just like aperture, exposure compensation is expressed in stops. A stop means simply to halve or double the amount of light. Most cameras have an exposure compensation range from -2 to +2 stops. Negative values make the image darker, and positive values make the image brighter. Behind the value, you'll often see "EV", which stands for exposure value.

Where to find exposure compensation on your camera
Depending on your camera, exposure compensation might be easily accessible or not. If your camera doesn't have a designated exposure compensation dial (left image), then it's worth digging through your manual to see if you can assign this function to one of the buttons or dials on your camera so it's handy.

On most cameras, exposure compensation is adjustable in increments of one-third of a stop. One-third stops are expressed in decimal numbers: one-third is 0.3 and two-thirds is 0.7. Your camera's current setting is visible on the LCD display, such as shown in the above right image set to ±0.0 (i.e. no exposure compensation).

When to use exposure compensation

There are two typical situations in which the camera will make a wrong judgment of the exposure:

1.   Almost everything in the frame is light. (Left image) In this case the camera will make the image too dark. Correct this by using positive exposure compensation.

2.   Almost everything in the frame is dark. (Right image) In this case the camera will make the image too light. Correct this by using negative exposure compensation.

Photographing a light scene

In each image above, almost everything is white. Because the camera doesn't know what's being photographed, it made the exposure a medium brightness. That resulted in images that look too dark when compared to reality.

I used an exposure compensation of +1 EV (left) and +0.7 EV (right) to brighten the images to make them look like more natural.

Photographing a dark scene

Because the camera will always try to create a medium bright image, it will make images of night scenes lighter than in reality. That means when photographing night scenes you have to tell the camera to make the image darker so it results in a natural looking image.

The above two images were taken with the exposure compensation set to -1.7 EV. That's one and two-thirds stops darker than what the camera chose for the exposure.

Photographing a scene with medium brightness

It's not just extremely light or dark scenes that benefit from some exposure compensation.

The image on the left shows what the camera chose as the exposure for this scene. On average, this exposure might be fine, but the detailed texture in the bright white flower is almost invisible. That's why I used an exposure compensation of -0.7 EV to make it a bit darker.

The lesson here is to always ask yourself, would this image look better if it were a bit lighter or darker? Take a shot using what the camera thinks the exposure should be (i.e. 0 EV) and another using exposure compensation. You can choose which looks best when you compare images side by side on your computer.

Exposure compensation as a creative tool

Sometimes you might deviate from the "correct" exposure for creative reasons.

Like aperture, exposure compensation can be used as a creative tool. You can create an atmosphere or mood with a little (or a lot) of exposure compensation.

At first this might seem like yet another thing to think of when you're shooting, but after playing with it for a while it will become second nature to ask yourself before pressing the shutter, "What if I applied a bit of exposure compensation?"

You can use exposure compensation to over-expose or under-expose for creative purposes.
Learn more when you sign up for **Photography Essentials**.)

Instructor: Brit Hammer

In **Photography Essentials** you'll learn the techniques Brit uses so you can arrive at your own great images quickly and easily. With a bit of practice, they will become second nature to you!

Everything is explained simply and clearly.

We'll work on one essential aspect at a time, broken down into parts like building blocks. By the end of the course the pieces will be put back together again so it all makes sense.

This course is for both beginners as well as experienced photographers desiring consistently great shots.

Using Selective Adjustments in Adobe Lightroom CC
Written by Holly Higbee - Jansen
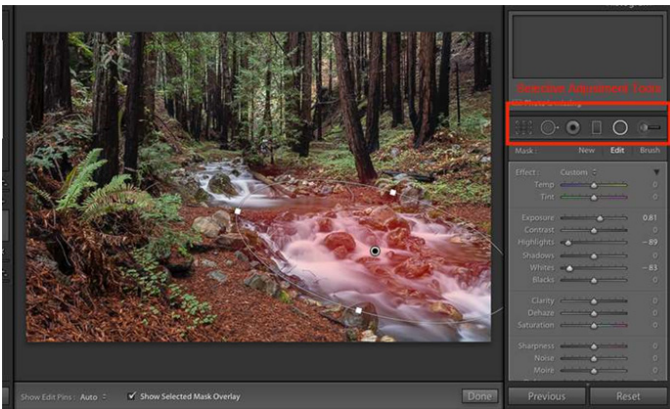
The secret to a well-edited image is to not only having the exposure, contrast, white balance, and saturation correctly adjusted, it is also to look at your picture it in parts. What parts of the image could be adjusted individually to add more definition, detail, vibrancy, or clarity to your image?

My favorite tools for this fine-tuning are in the selective adjustment panel in Adobe Lightroom CC. If you click on one of the selective tools such as the graduated filter, the radial filter or the adjustment brush, you will see the basic adjustment panel. Depending on the areas you would like to adjust, select the appropriate tool. To add more drama to a sky, I would use the graduated adjustment tool, to increase or decrease exposure in a particular area, I would use the radial filter, to fine tune smaller areas, I would use the adjustment brush.

On some images, I may have multiple selective adjustment masks (they are called masks because they mask out only certain areas of an image).


In the image below, I have made the preliminary adjustments in exposure and vibrance. You can see by the histogram that this is a balanced image and there is room in the shadows and highlights to enhance it further. I'd like to add more detail and contrast to the sky, enhance the color of the water and add some saturation to the hillsides.

The first thing to do is use the graduated adjustment filter and pull it down from the top of the image to just below the horizon line. (I have ticked the box "show selected mask overlay" so the red mask shows the area being affected by the adjustment.)

Then, add other areas of selected masks with the radial filter. I added a mask to the ocean and a couple of masks to the coastline as shown below and made the adjustments to my liking. I mostly added exposure, saturation, and clarity to pop out the details.
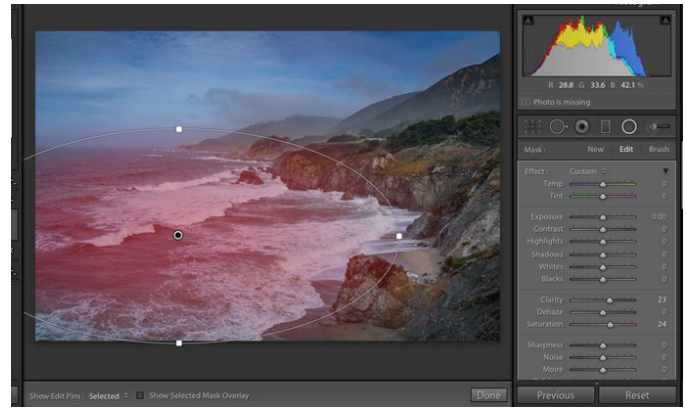
Once you are happy with your selected results, the last thing to do as add sharpening and your watermark and your done!

If you would like more information on how to create amazing images in Lightroom, take my next **Lightroom Quick Start class** here at BPSOP.

In this class, I cover the basic tools to use Lightroom as your go-to editing and organizational tool. This 4-week class covers the basics that will get you up and running quickly in an efficient way. Try our next **Lightroom class** and learn to use the essential program for editing and organization.

Holly Higbee-Jansen is photographer, trainer, blogger, and landscape photography workshop leader who enjoys teaching and the creative process. Her passions include teaching photography workshops in beautiful locations in California, Iceland, Costa Rica and the American West with her husband Mark. Holly also teaches online classes on Lightroom, Photoshop and photographic technique. Get Holly's Free E-Book on **"Landscape Photography and the Light"** and find out about her newest workshops at **Jansen Photo Expeditions.com**.

BPSOP Instructor Holly Higbee-Jansen

Reach Holly by email at **hhjphoto@gmail.com** and read her blog at **JansenPhotoExpeditions.com/Blog**

Do you want to learn to create images that show the beauty of the scene you saw when you took the photograph? Do you want to learn the other essential side of digital photography, photo editing and get up to speed quickly?

This course is designed to get you up and running FAST in this incredibly powerful program. In this two week information packed class, you will learn how to import, organize and perform simple and effective editing processes that will let you produce beautiful adjustments to your pictures.

In this class, we will introduce you to the magic of iPhone photography using several shooting and editing apps that will give you the ability to make your pictures sing in a fun and easy way. You will learn how to crop, change saturation, brightness and affect the overall look of your pictures with HDR, drama and grunge filters and other techniques. You will be amazed at the simple and effective methods.

iPhone Photography

Holly Teaches:
Lightroom Quickstart

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