Stockton Camera Club

The Shutter Tripper November 2019
October Digital/Print Images

Wolf in The Snow
Digital Image of the Month - Sharon McLemore

Odd Goose Out
Print of the Month - Doug Ridgway

October's 10's

Seen Better Days
Dean Taylor

Soft and Hard
Wayne Carlson

Church in Oakhurst
Joanne Sogsti

Surfer Joe
Christine Blue

Wanna Go and Watch a Sunset
Trey Steinhart

Dragonfly
Joanne Sogsti

White-faced Ibis in Breeding Colors
Heide Stover

Bristlecone Abstract
Dean Taylor

Miss Bliss
Em McLaren

Jewels of the Lily
Elizabeth Parrish

Daliha in Black & White
Em McLaren

Juvenile Sandhill Crane Landing
Heide Stover

Battle-Scarred
Dean Taylor

Great Horned Owlets
Joanne Sogsti

Sedonas Magical Red Rocks
Trey Steinhart

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President's Message
November 2019
By Heide Stover

November's meeting was pretty relaxed. A few of us had dinner at Panera's and then headed to Wayne's house for the meeting. Thank you, Wayne and Roxanne, for having the meeting at your place. The bowling alley gave us short notice that we would not be able to have our meeting room the night of our meeting. Wayne had everything nicely set up and he and Roxanne had coffee and tea for us all. Mike Schumacher was our judge and he did a great job as always. We had a very nice turn out. November we are back at the bowling alley.

See you all there and 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**
Friday - Sunday November 1-3	**Hutchins Street Square Lodi, CA**	**2019 Lodi Sandhill Crane Festival 800-581-6150 · info@cranefestival.com**
Thursday November 21	**West Lane Bowling Alley Stockton**	**November General Meeting Special Subject - Prints Only**
Tuesday December 17	**San Joquin River NWR Beckwidth Rd. Viewing Platorm**	**Photography Opportunity**
Thursday December 19	**West Lane Bowling Alley Stockton**	**December General Meeting Special Subject - Tools**

2020 Calendar of Events

Tuesday January 7	**San Joquin River NWR Beckwidth Rd. Viewing Platorm**	**Photography Opportunity**
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**

Meeting Notes October 2019

Heide opened the meeting and thanked Wayne for letting us use his house for the meeting this month. Doug's Sandhill Crane photo workshop yesterday at Woodbridge went very well. Thanks to Doug for doing this.

1.The Sandhill Crane Festival in Lodi will begin November 1st thru the 3rd of November. There will be bus tours, art projects for the kids and a photo exhibit. Some of our camera club members will be showing their photos in the exhibit.

2.There is also a photo show at the Lodi Community Art Center which will run until the end of October. Some of our club members are also showing their work there. Be sure and check it out. (110 Pine St.).

3.Trey mentioned that the Haggin Museum is showing works of a photographer who took rock and roll photos of the singers in the '60"s.

4.Doug said he will probably have another photo workshop sometime in December at the San Joaquin River National Wildlife Refuge. It will be early in the AM and limited to 8 people. He also is planning another trip there in January the Snow Geese will be there during both sessions. He will send out more info as the time gets closer.

5. Wayne said he has a Spider to sell for $25 as he got a new Spider X. Please let him know if you are interested.

PRINT COMPETITION OF THE MONTH WINNER

"ODD GOOSE OUT" By Doug Ridgway

DIGITAL COMPETITION OF THE MONTH WINNER

"Wolf In The Snow" by Sharon McLemore

Congratulations to the winners!

Please remember the November Meeting. will be back at the bowling alley and will be PRINTS ONLY (no digitals this month). There is also no Special Subjects for Nov.ember. Please let me know if there are any corrections or additions to the notes.

Thanks, em

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

PRINT OF THE MONTH WINNER -"Rainbow at Sunset Cape Royal" by Doug Ridgway

DIGITAL OF THE MONTH WINNER - "Girl on The Stairs" by Em McLaren

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
Darrell OSullivan	133	118	15	0	0	0	37	28	31	37	0	0
Ron Wetherell	110	92	18	20	10	0	27	17	36	0	0	0
Joan Erreca	89	71	18	0	0	23	0	0	31	35	0	0
Lanny Brown	56	56	0	0	0	0	0	28	28	0	0	0
Susanne Nichols	39	39	0	0	0	0	39	0	0	0	0	0
Charlene Martin	36	27	9	0	36	0	0	0	0	0	0	0
Brenda DeRoos	32	24	8	0	0	32	0	0	0	0	0	0
Adrian Ferreya	22	22	0	0	0	0	22	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
Trey Steinhart	257	166	91	38	39	35	35	39	33	38	0	0
Christine Blue	251	195	56	0	38	37	62	36	42	36	0	0
Doug Ridgway	247	136	85	38	36	34	35	29	41	34	0	0
Sheldon McCormick	232	149	83	37	36	34	25	36	29	35	0	0
Elizabeth Parrish	192	150	42	38	30	27	0	35	28	34	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	Nov	DEC
Dean Taylor	261	202	59	36	40	38	36	38	35	38	0	0
Joanne Sogsti	261	165	96	40	34	38	40	37	33	39	0	0
Heide Stover	260	206	54	39	37	37	36	39	34	38	0	0
Sharon McLemore	255	188	67	38	37	39	23	37	45	36	0	0
Em McLaren	250	160	90	36	33	37	36	37	33	38	0	0
Wayne Carlson	247	201	46	39	35	36	33	37	32	35	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.

Horizontal Versus Vertical Framing In Photography
Your choice of horizontal or vertical composition plays an important part in how you present your subject
### Text & Photography By Brian Matiash

One topic that I don't often see debated in photography is the merits of horizontal versus vertical compositions when it comes to landscape photos. Both horizontal and vertical compositions play critical roles depending on the subject matter and the emotions you're hoping to invoke within your viewers. It can be easy to make a blanket statement along the lines of, "Well, humans see things horizontally. Our eyes are set laterally, not vertically. So, it makes sense to compose horizontally." And while no one can argue with any of that, I would have to disagree that just because we see horizontally, we should compose as such—at least not exclusively.

The question I ask myself whenever I'm composing a photo is whether my intended focal point or subject would benefit more if it were presented in a horizontal or vertical orientation. A lot of the time, the choice is made based on the qualities of the strongest lines within the photo. If the subject, or the collection of subjects, has more of a horizontal flow, then that is the way I'll compose the shot. Other times, when the strong lines within the frame flow up and down, or at predominantly vertical trajectory, then that's how I will frame things up.
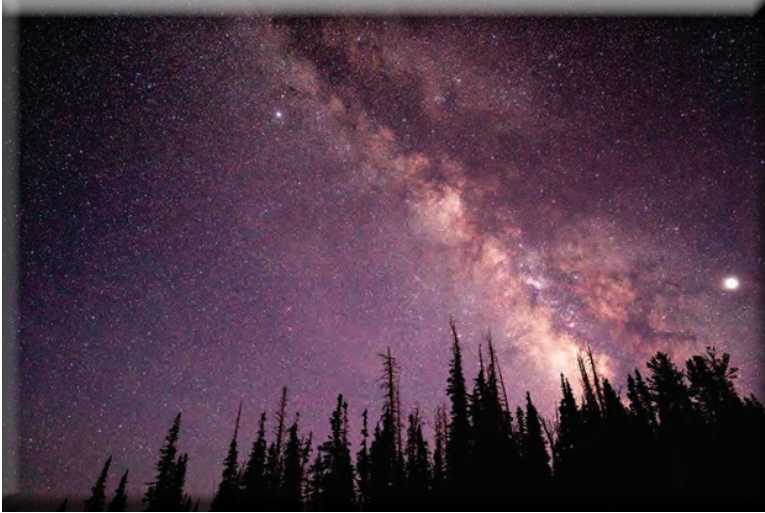
Lately, though, I've given myself the freedom to explore both options. All of the photos in this post were taken on my last few shoots. It was during these shoots that I challenged myself to find both a horizontal and a vertical composition for whatever my subject matter was. That, in and of itself, proved to be a wonderful challenge at times and considering that it costs nothing to take one extra photo (assuming we're talking digital), then why not experiment? At the end of the day, I'd rather have the luxury of options when it comes to my compositions and I think you'd prefer to have that, too. So, give it a shot—take one of each and see what shakes out.

See more of Brian Matiash's work at **matiash.com.**

Using Photoshop's Adaptive Wide-Angle Filter
Use this advanced perspective correction filter in Photoshop for superior results when fixing wide-angle lens distortion
Text & Photography By Lewis Kemper
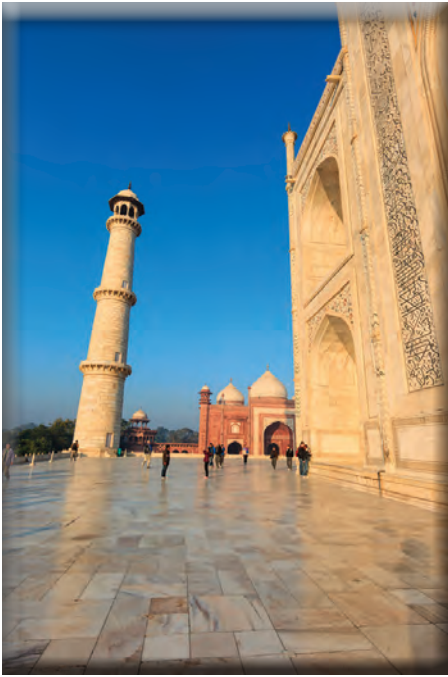
Frequently we make images with wide-angle lenses that suffer from distortion. This distortion is caused when we point our camera up or down, causing vertical lines to bend. There are several ways to correct this distortion in the digital darkroom. Lightroom has distortion correction built in to the Develop module on the Lens Correction panel with the Upright tool. This option works well in most cases and is the easiest to use, but in examples of extreme distortion may fall short of expectations.

In Photoshop, there are three tools that can be used to correct distortion: Transform, found under the Edit menu, and Adaptive Wide Angle and Lens Correction, found under the Filters menu. Of these three tools, Adaptive Wide Angle is best suited for correcting the extremes of wide-angle lenses.

On a trip to India, I had to decide which lens to take: my 17mm tilt/shift (my favorite wide-angle lens) or my 14mm wide angle. The tilt/shift lens eliminates all the perspective problems but is not really a hand-holding type lens. It works best when you are on a tripod, since you need your hands free to physically move the knobs on the lens to invoke the tilts and shifts. I knew that on this trip I would not be allowed to use a tripod at most of the monuments, shrines, temples and forts we would be visiting, so I chose to take the Canon EF 14mm f/2.8L lens instead.

It turned out to be the correct decision, but when I used the 14mm, I could see that there were many instances where my perspective was being warped by the lens distortion, and I would have to correct the images after the fact. Tip: When you see your lens is distorting and you know you are going to fix this digitally, make sure you give yourself a little extra room in the composition, because you usually end up cropping some of your scene.

Figure 1. The original image taken with a 14mm lens.

In this example, taken at the Taj Mahal, the minaret tower on the left and the Taj on the right are both severely distorted (Figure 1, above). I wish I had composed with a bit more room on both sides. I do want to crop out the man on the left, but I would like to have more room to crop on the right.

When I first opened this image in Lightroom—my standard starting place for processing my images—my inclination was to go to the Transform panel and select the Guided option to correct the distortion. I have used this tool in many instances where it performed well and was all I needed to fix my images.

Figure 2. Using the Guided option in Lightroom's Transform panel, I drew four lines to indicate areas that should be straight. I chose the vertical locations to straighten the Taj Mahal on the right and the minaret on the left, and chose the horizontal locations to ensure the cornices on the minaret would be level.

To use the Guided Transform feature, you draw lines following the distorted vertical or horizontal lines that need to be fix, and the transform function straightens the lines. When using this tool, you need to draw at least two lines before the tool will work.

Figure 2 shows the Transform panel where I selected Guided mode, as well as the four lines I drew along edges I want to straighten. As you can see in the result, the building on the right looks really good, and the minaret is fairly straight. But notice the spire on the top of the Taj Mahal on the right is very soft, and the mosque (the red building in the background) is not level. Also notice the image is cropped at both top and bottom. While this is a big improvement and will satisfy most people, it is still not perfect and not of the quality I would have achieved with my tilt/shift lens. So, I was looking for a better way to fix it.
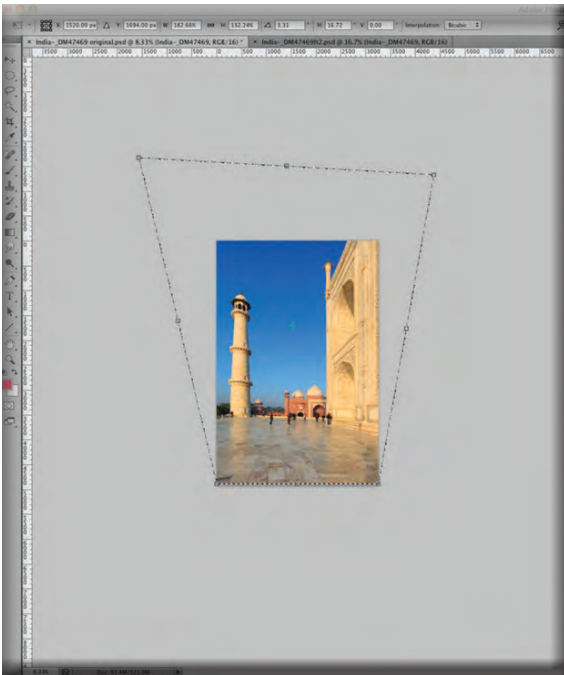
When I take this image into the Free Transform tool in Photoshop (Figure 3), I get a result similar to what I received from the Upright Tool in Lightroom. It is a big improvement, but you can see on the minaret tower the horizontal lines are not horizontal.

I got the best results using Photoshop's Adaptive Wide Angle filter. To access this tool, open your image in Photoshop, open the Filter menu and go down to Adaptive Wide Angle. This will open the image in a dialog box. I suggest working in the Auto mode unless you have a true spherical fisheye lens.

Figure 3. Photoshop's Free Transform tool resulted in distortion correction similar to Lightroom's Upright Tool. It's an improvement over the original, but the minaret tower's horizontal lines are not horizontal.

To use the tool, simply take your cursor and drag it along any distorted line you wish to correct. In this image, I ended up drawing eight lines to fix the perspective problems. I drew my first line along the right edge of the minaret tower (Figure 4). When you let go of the cursor, you get the constraint line shown in Figure 5.

Figure 4. The first correction line I drew in Photoshop's Adaptive Wide Angle filter dialogue box was along the right edge of the minaret tower. (In this screen shot, I placed a red circle around the line so you can find it.)
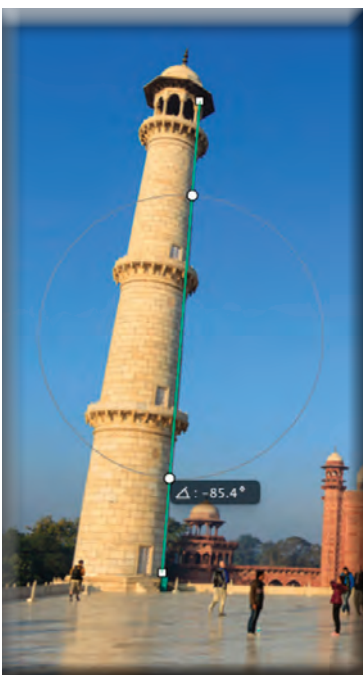
On the large gray circle of the constraint line there are two white circles, which serve as handles. When you hover the cursor over the handles, the cursor changes to a curved double-ended arrow. Once you see the arrow, click your mouse, and you will see the current angle of the line appear. Simply drag the cursor to set the appropriate angle of the line. In this case, it was a vertical line, so I needed to drag to 90 degrees (Figure 6). If it is a horizontal line, you want to drag to 0 (zero). This will instantly straighten your line.

Figure 5. Click on the constraint line "handles," and you will see the current angle of the line.

13
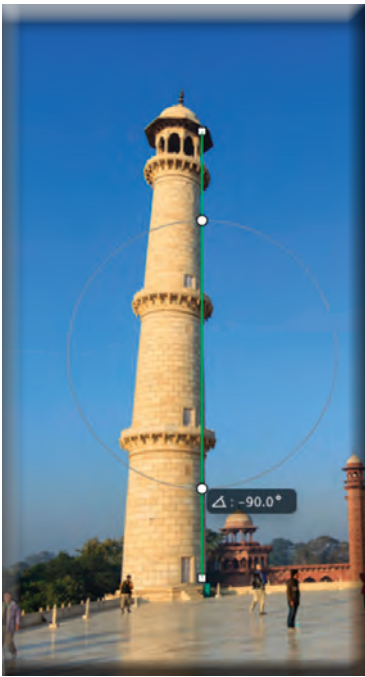
To straighten all the lines in the image, I added a second constraint line to the left side of the minaret tower, a third constraint line to the building on the right, a fourth constraint line to tiles on the ground, a fifth constraint line to the left edge of the building on the right, a sixth constraint line to the small wall in the back, a seventh constraint line to the roof top of the building on the right, and an eighth line to straighten the little point on top of the minaret (Figure 7).

Figure 6. Adjusting the line to the correct angle will straighten the object.
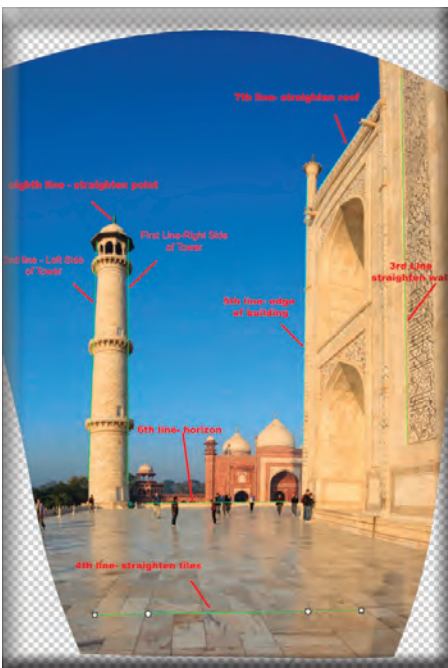
Figure 7. All eight constraint lines used to correct the distortion in this image are shown.
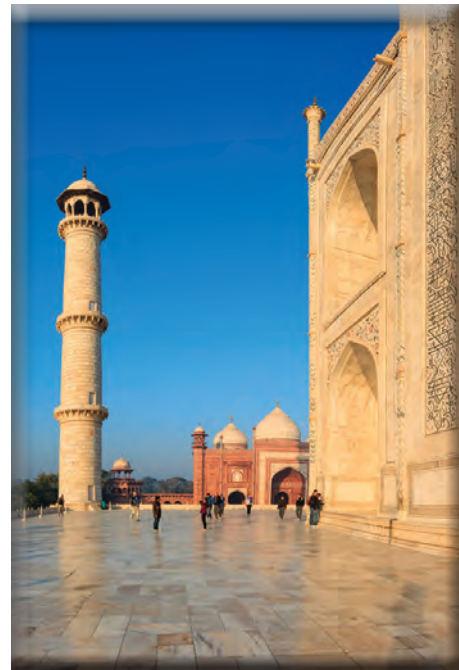
Figure 8. The final image corrected with the Adaptive Wide-Angle filter.

When you are finished, you will have some areas of transparency where the image crops and stretches. At this point, you can choose to crop and/or use Content Aware Fill to fill in the areas. I did a combination of both. Figure 8 shows the final result.

As I mentioned, my first choice would have been to photograph this scene with my tilt/shift lens, because I would have been able to control all distortion with the lens, and I would have been able to accurately compose my image without the need for cropping. But not everybody owns a tilt/shift lens or, as in this case, has the opportunity to use it properly. That's where Adaptive Wide Angle can help you achieve perfect perspective with any wide-angle lens you use.

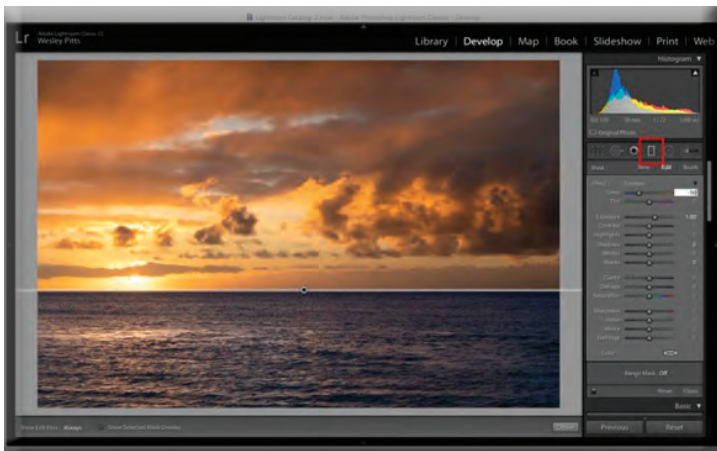See more of Lewis Kemper's work at **lewiskemper.com**.

Mixing White Balance
When developing your digital photos, don't feel constrained to a global white balance setting
Text & Photography By Wes Pitts
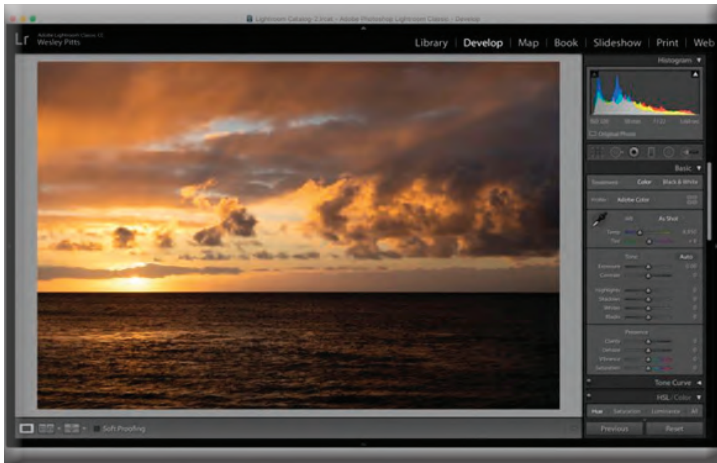
The original RAW file, with the white balance temperature set to "As Shot."

One of the first adjustments I make when developing a RAW file is to set white balance. It's a good idea to start there before making lots of other adjustments—sometimes a tweak to white balance is all an image really needs, especially if your exposure was correct in-camera.

But what if a global white balance setting doesn't result in an image that matches your interpretation of the scene?

With Lightroom's Graduated Filter tool, it's easy to apply different white balance settings to specific areas of an image, especially when you have a clean, straight horizons like in this example.

My unprocessed RAW file, taken with a Canon EOS R, is a nice sunset scene, but the ocean foreground feels flat compared to the dramatic sky.

Setting the white balance to "Daylight" added a little extra pop to the sky, but didn't have much of an effect on the water; for that area, I actually preferred the look of a cooler white balance temperature.

That's where Lightroom's Graduated Filter tool comes in.

The Graduated Filter tool is accessed by clicking on the rectangular icon just below the histogram display (outlined in red).

The Graduated Filter tool is accessed by clicking on the rectangular icon just below the histogram display (outlined in red).

To use this tool in Lightroom's Develop module, click on its icon in the toolbar just below the Histogram, then click and drag up or down on a point in the image along the transition where you want the effect to take place. The greater distance you drag, the more graduated the transition will be. In this example, I clicked on the horizon line and dragged upward only very slightly, as I wanted the transition to be hard. Holding down the Shift key when you do this will keep the transition line straight.

You can toggle a Mask Overlay to see which areas will be affected by the Graduated Filter (Tools > Adjustment Mask Overlay > Show Overlay, or use keyboard shortcut "O").
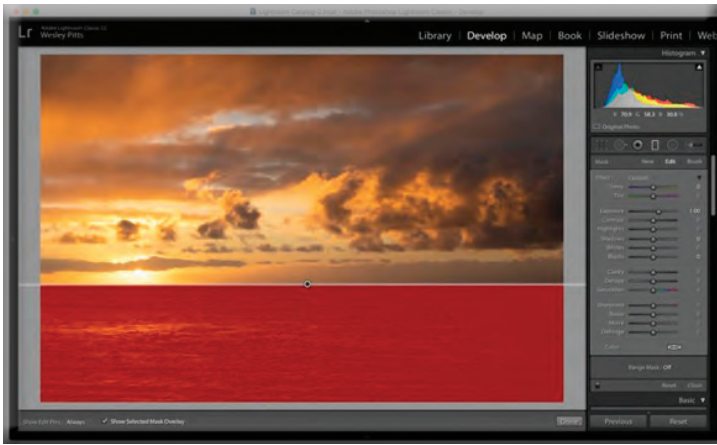
With the Graduated Filter in place, I reduced the color temperature until I liked the look. I also boosted the exposure of the water.

Use the Mask Overlay to see which areas will be affected by the Graduated Filter.

Here's a before-and-after comparison. The resulting image is an interpretation of the scene that I like much better than what resulted with a global white balance setting.

This is just one of the many ways that Lightroom's Graduated Filter tool can be used to quickly make localized adjustments.
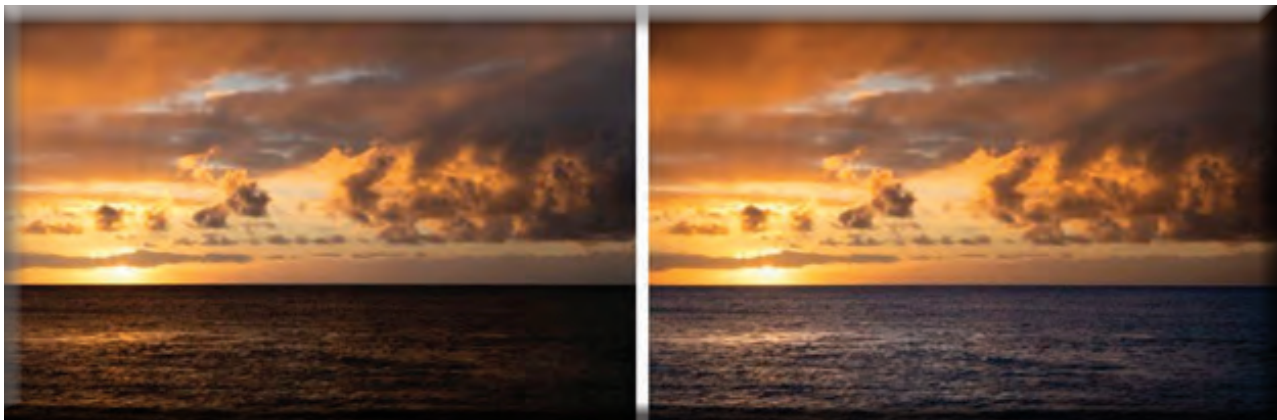
Before any adjustments (left) and after using the Graduated Filter to apply different white balance settings to the foreground and sky (right).

Wes Pitts

Wes is the editor of Outdoor Photographer.
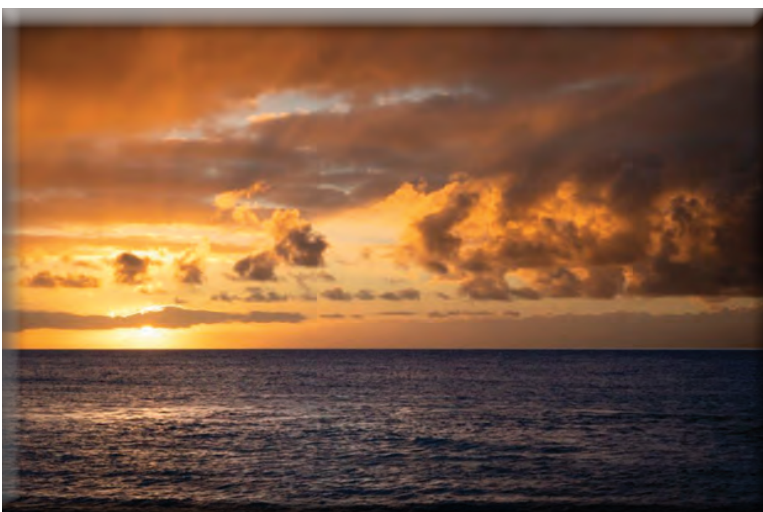
Final result after applying the Graduated Filter as well as a subtle vignette to the entire image.