Stockton Camera Club

The Shutter Tripper   November 2020

October Image of the Month

Reflective Dancing
Digital Image of the Month - Ron Wetherell

October's 10's

**Moss Grows on
All Sides of the Tree**
Wayne Carlson

Angle Oak
Sharon McLemore

Climber & Shadow
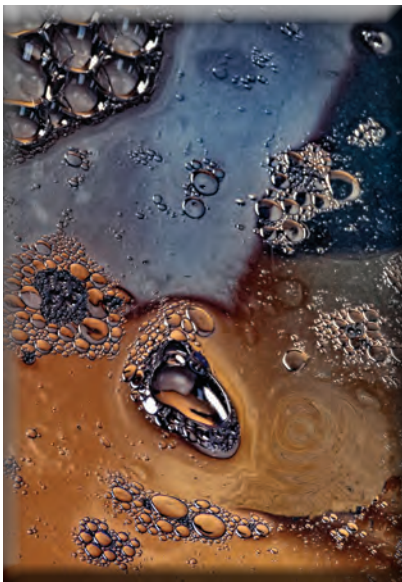Dean Taylor

Flying Home
Em McLaren

Ice Fog Over Moonlit Donner Lake
Trey Steinhart

Bee on Dahlia
Christine Blue

A Horse named Blue
Trey Steinhart

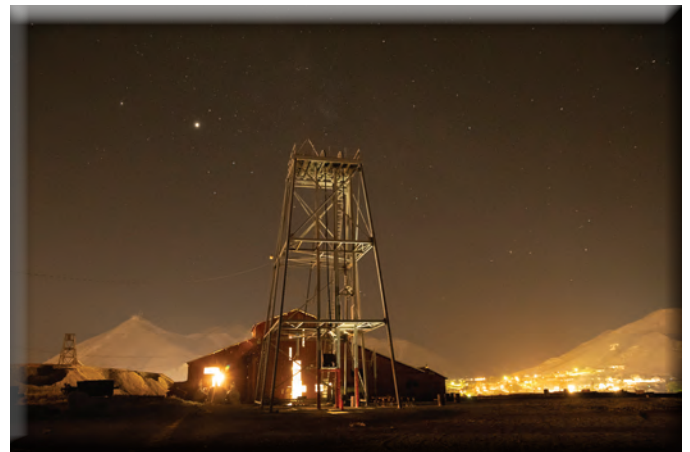**Bubbles on the Move**
Em McLaren

Venice Canal
Sharon McLemore

The Old Man
Em McLaren

Snow Plants
Not Social Distancing
Trey Steinhart

The World Before COVID
Christine Blue

Mining at Night
Lanny Brown

Osprey Repairing the Nest
Joanne Sogsti

Zion Upper Mesa
Dean Taylor

Cranes in Flight
Christine Blue

Sandhill Cranes in the Morning Light
Heide Stover

SERVICE AWARD

Heide Stover

PSA recognizes individuals and clubs for their exceptional service with PSA Service Awards.

PSA members are encouraged to propose or endorse deserving individuals and clubs.

More information can be found at:
https://psa-photo.org/index.php?service-awards

Congratulations Heide!

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President's Message
November 2020
By Heide Stover

I think it is nice that we can meet with zoom and still have our digital images judged. It is a nice way to be able to get together and chat.

With the birds migrating to our area we have some fun things to photograph. Enjoy the cooler weather and be safe out there.

See you on zoom.

Heide

A Big Thank You to Our Sponsors!

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2020 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 November 19	**Zoom Meeting**	**November General Meeting Digital Only - No Special Subject**
Thursday December 17	**West Lane Bowling Alley Stockton**	**December General Meeting Special Subject - On the Water**

2021 Calendar of Events

January 21	**TBA**	**Annual Banquet**
Thursday February 18	**West Lane Bowling Alley Stockton**	**February General Meeting Special Subject - Long Exposure**
Thursday March 18	**West Lane Bowling Alley Stockton**	**March General Meeting Special Subject - Fog**
April	**TBA**	**April Workshop/Photo Opportunity**
Thursday May 20	**West Lane Bowling Alley Stockton**	**May General Meeting Special Subject - Macro/Close-up**
Thursday June 17	**West Lane Bowling Alley Stockton**	**June General Meeting Special Subject - Prints Only (No Special Subject)**
July 15	**West Lane Bowling Alley Stockton**	**July General Meeting Special Subject - Creative**

Meeting Notes
October 2020

Heide opened the meeting. She stated she is recovering from knee surgery. Get well soon! There were 15 participants at the zoom meeting. There were 45 open images presented and 14 special subjects.

Heide stated (after checking with those present) that since November was assigned as Prints Only, and we cannot present prints at this time, there will be no special subjects for November. Just send in 4 open subjects instead.

Dean introduced Bruce Gregory as the judge this month. He has been judging for us the last 5 to 6 years and is an excellent judge and photographer. He is from the Placer Camera Club.

Digital Photo of the Month:

"Reflective Dancing" by Ron Wetherell

Congratulations Ron!

Please let me know if there are any corrections or additions to the notes.

Thanks, em

Stockton Camera Club
October 2020 Competition Standings
Congratulations to the winner!!!
Due to COVID-19 October's meeting was held via Zoom.
OCTOBER DIGITAL OF THE MONTH WINNER - "Reflective Dancing" by Ron Wetherell
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
Joan Erreca	198	145	53	37	26	0	32	33	35	35	0	0
Ron Wetherell	178	142	36	28	0	0	38	37	39	36	0	0
Karleen Gansberg	71	53	18	0	0	0	0	0	35	36	0	0
Reginald Lee	26	26	0	0	26	0	0	0	0	0	0	0
Lanny Brown	46	28	18	0	0	0	0	0	18	28	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0
Charlene Martin	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
Adrian Ferreya	0	0	0	0	0	0	0	0	0	0	0	0
Ricky Ortiz	0	0	0	0	0	0	0	0	0	0	0	0
Albert Rivas	0	0	0	0	0	0	0	0	0	0	0	0
Jackie Berryessa	0	0	0	0	0	0	0	0	0	0	0	0
David Wireback	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Doug Ridgway	224	166	58	38	36	0	37	38	38	37	0	0
Wayne Carlson	217	159	58	38	35	0	33	39	36	36	0	0
Elizabeth Parrish	208	158	50	36	36	0	32	34	36	34	0	0
Sheldon McCormick	206	153	53	37	35	0	33	33	33	35	0	0
Christine Blue	183	137	46	38	0	0	32	37	38	36	0	0
Darrell O'Sullivan	70	53	17	36	0	0	34	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	Nov	DEC
Dean Taylor	229	173	56	39	38	0	38	40	37	37	0	0
Trey Steinhart	229	169	60	40	39	0	35	39	38	38	0	0
Em McLaren	229	172	57	38	39	0	37	38	38	39	0	0
Heide Stover	226	171	55	38	39	0	36	38	38	37	0	0
Sharon McLemore	225	171	54	38	38	0	36	37	38	38	0	0
Joanne Sogsti	214	167	47	38	38	0	36	37	37	28	0	0

2020 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.

How to Use the Color Grading Tool in Lightroom
An Introduction to Lightroom's Color Grading Tool
By Christian Hoiberg

The Color Grading tool in Lightroom replaces the Split Toning Tool that many are familiar with. But is it any better? Is there a point in learning and implementing it into your workflow?

While that depends on your post-processing ambitions there's no getting around the fact that this is the best new tool that's been added to Lightroom for a long time. It's powerful and complicated but when used right it gives wonderful results.

Let's take a closer look at what the Color Grading tool is and how you can use it to improve your post-processing.

What is the Color Grading Tool in Lightroom?

Videographers who are used to software such as Premiere Pro might be familiar with the color wheels in Lightroom's Color Grading tool. In fact, many photographers may recognize them from other photo editors such as Capture One.

The 'Shadows' color wheel in
Lightroom's Color Grading Tool

Lightroom introduced this tool in their v10.0 update and for the first time in what seems like forever, photographers are united in being thrilled. After some testing, they see just how crucial this tool has the potential to become in their processing workflow.

Simply put, the Color Grading Tool is used to introduce a specific color into your photos. This color can be added in areas, such as the shadows, midtones or highlights, or globally across the image. With the help of two additional sliders, you can adjust exactly how it's applied (i.e, if it's heavier on the darks or brights, or how much overlap it is between the tones)

How to Use the Color Grading Tool

The Color Grading Tool might appear confusing and overwhelming at first glance, and some might already be missing the old Split Toning Tool. Don't worry too much, though. It's a lot easier to use than you might think.

It might be more difficult than most other tools in Adobe Lightroom but more advanced also means it has a huge potential. Let's take a closer look at the layout and the different features, and what they do.

The default Color Grading Tool
layout features three color wheels

Tool Layout & Overview

The Color Grading Tool is located in the Develop Panel directly beneath HSL/Color. Click on the tab to expand the panel to find the default tool layout. Here you are greeted with five small icons, three color wheels with a slider beneath each, and a Blending and Balance slider at the bottom.

#1 Adjust Icons

The first feature comes in the shape of 5 smaller icons, all circular and representing a wheel. These icons serve as buttons and change the beneath layout based on which tones you want to target:

- 3-Way is the default layout where you can adjust the Midtones, Shadows and Highlight color wheels
- Shadows hides all color wheels except for the one targeting the shadows
- Midtones hides all color wheels except for the one targeting the midtones
- Highlights hides all color wheels except for the one targeting the highlights
- Global reveals a color wheel that affects the entire image, regardless of its luminosity

I strongly recommend using only one of the color wheels at a time when using this tool. The color wheels are too small to get accurate results when using the 3-Way layout. You'll get much more precise results when using the Shadows, Midtones or Highlights color wheels induvidually.
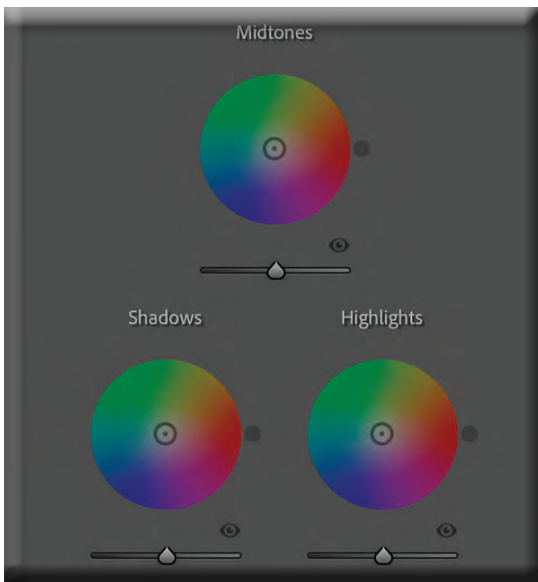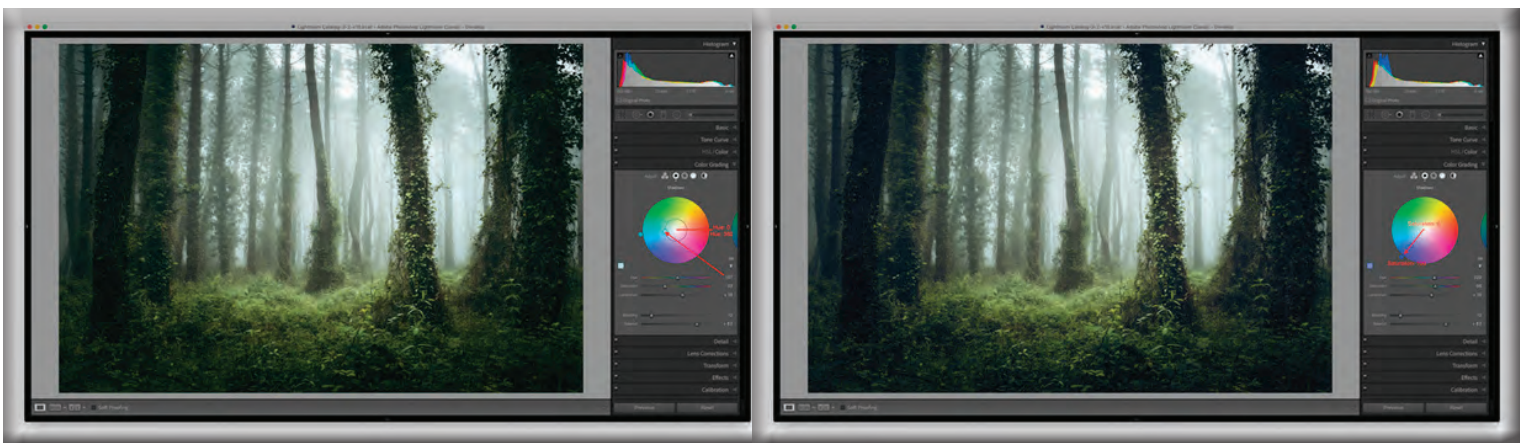

#2 Color Wheels

The main feature of the Color Grading tool in Lightroom is the color wheels. The default layout is the 3-way view where all three of them are visible. Note that the global color wheel is only accessible by clicking its specific icon.

The wheels, or circles, are used to introduce colors of different hues and saturation to specific parts of your images. Click inside the circle and pull the knob around to adjust the color.

Rotating the knob around the circle changes the hue of the color while pulling it in towards the center or out towards the edge decreases or increases its saturation. The further away from the center, the more saturated the color becomes.

There's also an eye icon to toggle the effect on/off and a Luminance slider found beneath each wheel. The Luminance slider is used to increase the brightness of the selected color.

We'll come back to exactly how to use the color wheels in a minute. First, we'll take a look at the last few, and important, features.
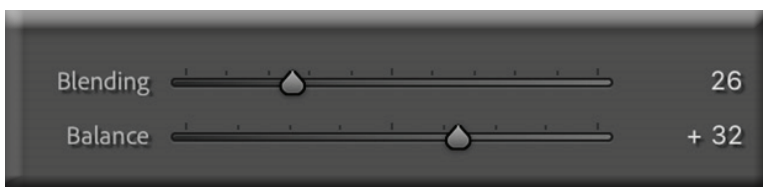
#3 Blending & Balance Sliders

The third, and at first glance final, feature is the Blending and Balance sliders that give better control of how the selected color is introduced to the photo:

- Blending is used to adjust the color's overlap between the shadows and highlights. Dragging the slider to the left reduces the overlap, meaning there's a more distinct transition between shadows and highlights, while dragging it to the right has the opposite effect.
- Balance is used to adjust how the effect is balanced between the shadows and highlights. Keeping the slider at 0 balances the effect equally. Dragging the slider to the left increases the effect in the shadows (and reduces in the highlights) while dragging it to the right does the opposite.
- The Blending and Balance sliders aren't tied to the individual color wheels; they affect the image globally. That means if you adjust the sliders while working on the Highlight's color wheel, it also moves beneath the other.
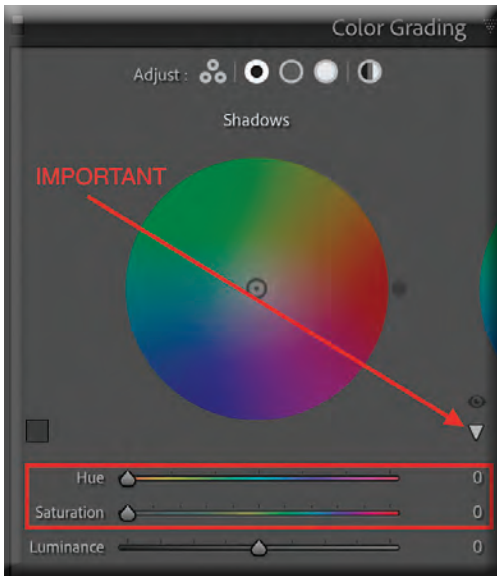
#4 The Hidden Hue & Saturation Sliders

At first glance, the Blending and Balance sliders are the final features in Lightroom's Color Grading Tool.

That's not the case.

There are two more sliders that, for some reason, are hidden by default: the Hue and Saturation sliders. These are quite important and will be helpful in fine-tuning the adjustments so make sure to open them right away.

You can reveal these sliders by clicking the little arrow beneath the eye icon when editing the Highlights, Midtones, Shadows or Global color wheels. It is not visible in the 3-way view.

The Hue and Saturation sliders are representations of the color wheels themselves. You'll see that their values change when pulling the wheel's nodes. They come in handy when you've found a color you want to use but need to refine it.

How to Use the Color Grading Tool in Lightroom

Now that we've looked at the layout and different features, it's time to look at how the tool works and how you can implement it into your processing workflow.

Seeing that the color wheels are quite small when working in the 3-Way mode, I recommend working with the Highlights, Midtones and Shadows individually. This helps with precision and allows you to use the Hue/Saturation sliders instead of trying to hit jackpot with the wheel.

Any adjustment to the Hue, Saturation and Luminance made using the Shadows color wheel will, as you might have guessed, only affect the shadows. Some of the effects blend over to the midtones or highlights depending on the Blending and Balance values.

Using the Color Wheels & Sliders

You'll quickly notice that nothing happens when adjusting the Hue slider until you increase the saturation above zero. A useful trick is to start by increasing the saturation to a value higher than what you're going to use. This might look awful when you then adjust the hue but it's helpful in finding the correct color. You can then reduce the saturation to a more suiting value afterward.

Using the color wheels can be a good way to find the color you want but I strongly recommend using the sliders to fine-tune it. It's hard to get the exact color you want without doing so.

In the example below, I wanted to introduce a cold blue to the shadow areas. I started by dragging the knob inside the color wheel around until I found a hue close to what I imagined. The next step was then to reduce the saturation to a more fitting value and then use the Hue slider to fine-tune the color.

I ended up using the following values:
- Hue: 233
- Saturation: 32
- Luminance: 13

The cold blues are mainly introduced to the darker parts of the image. Yet, due to the Balance and Blending sliders, some of the effect blends into the midtones.

After applying this color adjustment to the shadows you can move on and do the same for the midtones and highlights. Keep in mind that it isn't always necessary to add adjustments to all of them. In fact, it quickly leads to looking 'too much'.

Color Grading Keyboard Shortcuts

Many photographers have complained about how sensitive the Color Grading wheels are and that it's hard to get accurate results. This is true but, luckily, there are a few keyboard shortcuts to help.

Use the following keys while dragging the color wheel's node:
- **Option (Mac)/Alt (Windows): Makes the controls less sensitive and easier to use for accurate results.**
- **Shift: Adjusts only the Saturation.**
- **Command (Mac)/Ctrl (Windows): Adjusts only the Hue**

It's also possible to increase the Hue/Saturation using the same keyboard combinations as with other sliders (i.e. Option/Alt + Up = increase Saturation with 1 or Option/Alt + Shift + Up = increase Saturation with 10)

In-Depth Color Grading Video

It's good to also have a visual explanation of how the Color Grading tool work, which is why I highly recommend looking at this in-depth and extremely useful video by f64 Academy. Here you see just how the Blending and Balance sliders affect your adjustments, and you get a good introduction to the tool.
This video focuses on Color Grading in Adobe Camera RAW but it looks and works just the same as in Lightroom.

Color Grading in Adobe Photoshop

Color grading is, as mentioned, an important part of any photographer's workflow. Many prefer having this as a step later in the workflow when the image is being processed in Adobe Photoshop. There are many various ways of color grading in Photoshop (with tools such as Color Balance, Photo Filter or the Hue/Saturation Adjustment Layers) but it's also possible to access the Color Grading Tool.

This is done through Adobe Camera RAW. It's important to first create a Merged Visible or Stamp Layer for this to work best. Converting it to a Smart Object gives you extra flexibility later on in the workflow. Next, go to Filter -> Camera RAW Filter… This opens a new window with tools that looks familiar to Adobe Lightroom's.
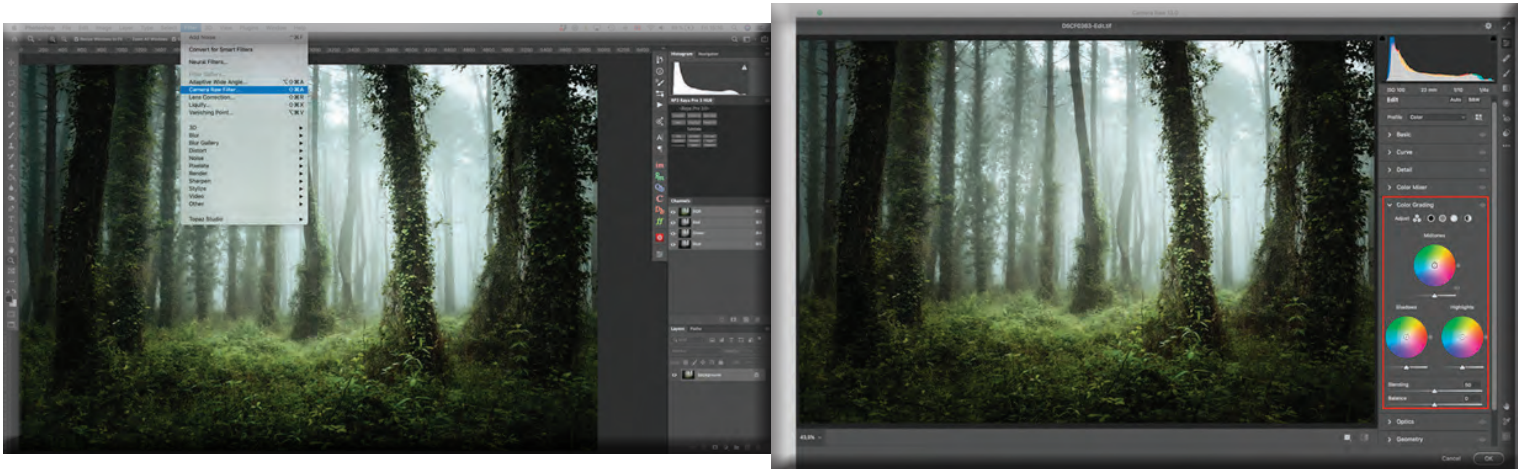
The color wheels and other features work exactly the same as in Adobe Lightroom. When you're done applying the color adjustments (and any other adjustments in Camera RAW), click OK. The adjustment is now visible in Photoshop and you can use the Layer Mask to make further restrictions if needed.

Conclusion

The Color Grading Tool in Lightroom is arguably the biggest update the software has had in a long time. It's an incredibly powerful tool for all types of photographers but it can just as easily make your images look horrible. I recommend using a combination of the color wheel and its sliders in order to fine-tune the color.

It's not an easy tool to use for Lightroom beginners but it's one that you will benefit from learning. Being able to color grade with this accuracy has previously required the use of Photoshop or a select few other software. This update make it possible to achieve great results without needing to learn another software.

The good news for experienced Photoshop users is that the Color Grading Tool also is available in Adobe Camera RAW. This makes it easy to take advantage of its powerful features without the need of hopping back and forth between Adobe Lightroom and Photoshop.

This is a tool that many photographers will find crucial to their post-processing workflow. Have you tried the new Color Grading tool in Lightroom yet?

 More - Adobe Lightroom CC - Color Grading - Post-Processing Christian Hoiberg
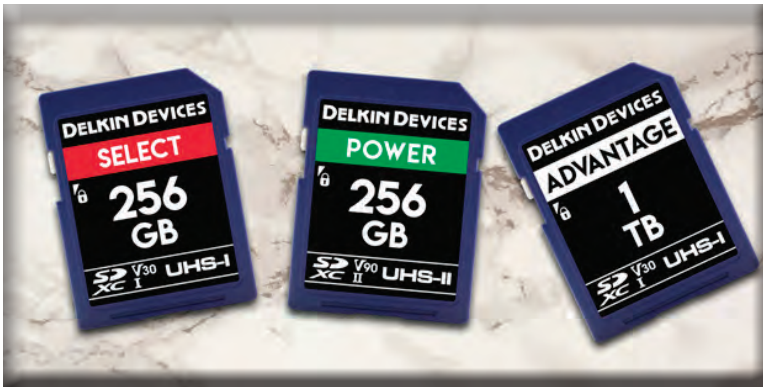http://www.choiberg.com
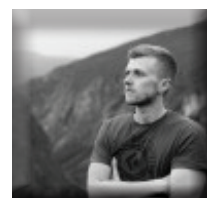
Secure Digital Cards Explained
The Numbers & Symbols on Your Card Explained
August 14, 2020 By Delkin

Take a look at your DSLR, mirrorless camera or camcorder and the chances are it supports Secure Digital (SD) memory cards. SD has become today's standard memory card format as it is widely accepted in both consumer and professional-grade cameras. But despite how commonly used it is among photographers and videographers, there are many who do not realize that not every SD card is the same. Here, we've broken down the common terms and symbols found on a SD card in order to help you understand the difference between cards, as well as which cards are best for certain cameras.

TERMS & SYMBOLS:
- **SD / SDHC / SDXC**
- **UHS-I vs UHS-II**
- **MAXIMUM READ SPEED**
- **MAXIMUM WRITE SPEED**
- **SPEED CLASS**

SD / SDHC / SDXC:
The terms "SD", "SDHC" and "SDXC" specify the capacity range of the memory card. "SD" cards can go up to 2GB, while "SDHC" ranges from 4GB to 32GB, and 64GB to 2TB for "SDXC".

UHS-I vs UHS-II:
The UHS-I bus interface allows for transfer speeds up to 104 MB/s, while UHS-II boasts significantly higher speeds up to 312 MB/s. This is due to UHS-II cards being designed with two rows of pins, rather than one like UHS-I, which allow for two lanes of data transfer.

MAXIMUM READ SPEED:
The fastest speed that data can be transferred from the card to a computer. The higher the read speed, the less wait time and sooner post-production can begin. High read speed is ideal for photographers and videographers who need to quickly unload large amounts of data and get back to shooting.

MAXIMUM WRITE SPEED:
The fastest speed that data can be written to the card. The higher the write speed, the more you can capture in a certain amount of time. High write speed is ideal for photographers and videographers who are shooting in demanding capture modes, such as high-resolution video and RAW burst photography.

SPEED CLASS:
Speed Class (Class 2 to 10), UHS Speed Class (U1 or U3) and Video Speed Class (V6 to V90) indicate an SD card's minimum sustained write speed (e.g. 10MB/s for Class 10 | 30MB/s for U3 | 90MB/s for V90)

CLASS 10 / U1 / V10: SD cards rated Class 10 / U1 / V10 are ideal for still photography and Full HD 1080p video recording @ 30fps.

U3 / V30: SD cards rated U3 / V30 can handle flawless 4K video recording @ 30fps and RAW burst photography.

V60 & V90: SD cards rated V60 and above are optimized for 6K & 8K video recording at high frame rates & bitrates, as well as simultaneous multi-file recording (e.g. RAW + JPEG, multiple video streams created by 360º cameras, video + still + GPS data, time-lapses, etc.)

- **Learning Lab**