



# Placer Color



Year 47 Number 3 **Newsletter of the Placer Camera Club** March 2009 **est. 1952**

<http://www.placercameraclub.org>

PO Box 4990, Auburn, Ca. 95603

**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!**

## Event Calendar

### March 17

Monthly meeting.  
Barry Waltons Africa Trip

### April 21

Monthly meeting  
Projected image evaluations

### May 19

Monthly meeting  
Print image evaluations  
Annual competition entries due.

### June 16

Monthly meeting.  
Annual awards  
Theme is **reflections**

### July 21

Monthly meeting  
Silent auction  
Theme is **close up**

This month's meeting will be Tuesday **March 17<sup>th</sup>**. Informal gathering at **6:30** with the meeting starting **promptly at 7 PM.**

**This month Barry Walton** will tell us about his trip to Africa & **Jerry Berry** will give us workflow tips for Photoshop & Lightroom. **Steve Trehub** will host our 15 minute educational presentation.

**April** will see a **change** in our **image evaluations**. Due to length of evaluations we are moving the Assigned Theme category to months that have no evaluations. **June** will be reflections and **July** will be close-up. Only 2 entries per person so it should be quick. Entries can be projected or print. No judge, it will be a group evaluation and discussion. This way we will be viewing and discussing photos at every meeting.

Oh, did I mention we are now, for the first time, having a meeting in July? Yep, July 21<sup>st</sup>. We will have our theme photos and a silent auction. More on the silent auction later.

*Death Valley  
Pond at  
Sunrise*



## Landscape Photo Opportunity

Text & Photos by Richard Myren

I wanted to pass along a tip for an interesting and easily reached spot for some landscape photography. This place requires essentially no walking and is relatively quiet, for being on the side of the road. Many of you may already know about this location but even if only one more is helped to find inspiration by it then it's a good thing.



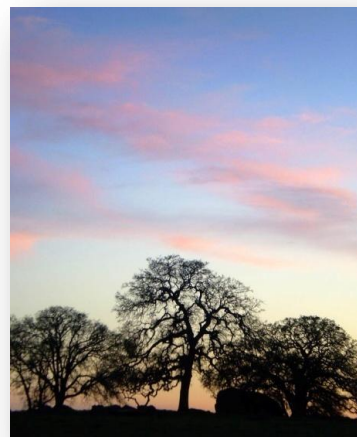
Looking north-west, west and south-west from this spot provides an expansive panoramic view of the Central Valley from an elevated vantage point with the Sutter Buttes as the centerpiece and the Coast Range beyond. There are low hills and scattered trees in the middle-ground and even some nearby oaks and a moss rock copse or two for the foreground if you desire.



Looking south, south-east and east provides views of nearby rolling green hills with grazing cattle (or not) amid stands of valley oaks, rock walls and boulder outcroppings, (kind of Ireland-like right now, being all green). As I write this in late February the trees are just beginning to pop out in their fresh, spring garb. If you can time it to when a storm is clearing with dark clouds over the mountains to the east and the

western horizon clear, the setting sun will literally explode warm chiaroscuro light onto this landscape and you may forget to take pictures as you stand with your mouth agape. As well as color, B&W images could really be exciting here.

Much of the adjacent land is private/fenced but very nearby to the east the land on both sides of the road while still fenced, is part of Spenceville Wildlife Area (SWA) and is currently open to walkers who are willing to climb over the small gates. Sometimes the SWA is closed from late-March into April but so far there are no signs indicating that for this year.



One other potential point of interest about this spot: From my rough reckoning, on the Vernal Equinox (March 20) the setting sun should be settling into the Coast Range right over the Sutter Buttes or close to it. Should be a great opportunity to pull out the long glass and extract a vignette from the broad landscape panorama to the west, (barring cloud cover of course).

All roads leading to this location are paved, public roads but the spot itself is only a wide dirt shoulder on a curve in the road so pay close attention to mileages as there are no signs or "X" to mark the spot, (even though my tripod tracks are there ☺).

#### Directions:

- Take Hwy. 20 west out of Grass Valley for 12.5 miles to Smartville Rd. on the left, (it only goes to the left; there is a sign for Beale AFB).
- Take that left onto Smartville Rd. and go another four (4) miles. (Caution: After one (1) mile from Hwy. 20 on Smartville Rd. you will come to Hammonton-Smartville Rd. going to the left to Beale AFB and SWA. Do **NOT** turn left on that Hammonton-Smartville Rd. but rather continue straight on the road you're already on (which is now also called Hammonton-Smartville Rd. on some maps; road names can be kind of confusing out here). While there is some great photography down that other way, it is for another time.)
- After driving through some truly wonderful, treed rolling landscapes, at the four (4) mile point you will be heading generally south-west and the road will make a fairly abrupt right turn to the north-west and traverse down the side of a shallow hill to the valley floor. (You will have seen a few yellow SWA fence signs and gates just prior to reaching this sharp curve.)
- The wide shoulder turnout is on the south, outside edge of that abrupt curve and provides ample parking. (I would suggest continuing past the turnout to the bottom of the hill where you can more safely turn around by a cattle pen and head back up the hill to the turnout which is now on your right side of the road.) This is "The Spot".
- For those so equipped, the GPS coordinates for the spot are: 39.1912, -121.3501.

While this vantage point may not provide an absolute treasure trove of photographic possibilities that can replace Glacier or Zabriskie Points, this location 16.5 miles west of Grass Valley can definitely be worth a visit late in the day, at sunset and into the twilight especially during this green time of the year. Watch for the magic light, check your histograms and enjoy!

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# Light Metering Behavior and some Principles for Using it

By Barry Walton

Most cameras these days have built-in light meters (digital point-shoot or PS, digital and non-digital SLRs). These light meters while often thought of as 'automatic' actually have quite a lot of flexibility to allow you to get the desired look/feel of the photograph. Many camera users do not realize they can choose the metering independent of focus and framing of the shot. Learning the basic technique described here can really improve your outdoor shots.

1. Determine the types of Metering available (read your manual and be sure to determine which shooting mode they apply to):
  - Spot (the meter is set based on the lighting where the spot meter is centered)
  - Partial (larger spot such as 9% of the frame area) (DSLR's primarily)
  - Center Weighted (bases the meter setting on what is in central area of the viewfinder).
  - Intelligent or Matrix, (the meter is set based on getting the best overall exposure balancing the dark, mid-tone, and high-light areas). This is the mode that is normally the default for cameras.
  - Some cameras these days detect faces and may meter based on the faces detected. (Read your manual).
2. Setting the Metering

Most cameras including point-and-shoot cameras allow you to lock the metering independent of the framing of the final shot. This capability is very important to allow you to flexibly set the metering for best results for scene.

In a PS, this can be done in most shooting modes (so check your manual) by pointing the camera at the area of your shot that you want best metered and holding down the shutter button half way. For example, point the camera at the sky (highly recommended for outdoor shots) and push the shutter button half-way down. This locks the metering (and the focus as well unless you have a metering lock button...check your manual carefully for this capability). While holding the button re-frame your shot and take the photo. Using the live view screen enables you to get a great idea of how the final photo will look when you use this method.

SLR's generally have a separate button to lock the metering, which then allows the final shot to be both framed and re-focused prior to the shot. But you can easily use the same process as a PS user. DSLRs with live-view (pretty new feature for these cameras) allow you to preview the metering.

Using Metering modes to your advantage.

High contrast scenes are the hardest to properly meter so I recommend you take a sequence of test photos. The easiest scene to test your camera with is on a partly cloudy day in mid to late afternoon with the camera facing in the direction of the sun (but keep the sun out of the frame). This scene nearly always gives you bright sky and dark areas in the foreground.

Take 3 photos of the same scene in each metering mode (spot, partial, center weighted, intelligent). Point first at the sky, push the button half way, reframe for the horizon and shoot. Do the same metering on the horizon, then the ground. With these nine (or twelve photos depending on how many metering modes your camera has) do the following comparison:

Spot metering sequence, through, Intelligent (or matrix) average sequence. You can see how strongly the spot metering affects the results and the more subtle way the averaging metering affects them. Look for the photos that look the best to you. And the metering methods you used. The averaging methods are more forgiving than spot metering, but you should see the best results in color and contrast in those photos where the sky was main element used for metering.

For those who like to really understand their camera, run similar tests for the various shot modes your camera has (scene, people, sports, etc.) but you should find subtle differences relative to the test in the main shot mode you use.

Remember that brightening the darker areas of your photo is easier by far than fixing the sky! And a final piece of advice, use a polarizing filter for even better drama in sky scenes.

Barry

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# Education Opportunities

By Jim Bennett

Want to Improve Your Skills?

Here are some current educational offerings that may be of interest. If you have any positive or negative feedback on any courses you have taken locally please forward such to Jim Bennett (the old fashioned way or at [jrbennett@netscape.net](mailto:jrbennett@netscape.net)).

**Placer School for Adults** has announced several photography related classes in their Spring 2009 program ([www.puhsd.k12.ca.us/adult/](http://www.puhsd.k12.ca.us/adult/)). While many of the classes are currently underway, two classes are upcoming (register online at [www.placeronline.org](http://www.placeronline.org) or [www.puhsd.k12.ca.us/adult/](http://www.puhsd.k12.ca.us/adult/)).

April 21-May 19

**Photoshop Elements 6.0 Level 2\* 5 sessions**

This class continues to improve your photo editing skills.

Prerequisite: Basic PC knowledge and completion of Photoshop Elements 6.0

Tuesday 6:00pm - 9:00pm Tuition \$114 Tech/Adult Center  
0612000 4/21 - 5/19 Roy Salisbury 13055 Bill Francis Dr., Auburn  
May 21 - June 18

**Photoshop CS3 Level 1\* 5 sessions**

Learn how to create great looking images with Photoshop CS3 - step-by-step instructions on how to use and apply Photoshop's basic tools.

Thursday 6:00pm - 9:00pm Tuition \$114 49er ROP  
0612300 5/21 - 6/18 Roy Salisbury Internet Depot, 1st Floor  
360 Nevada St., Auburn

**Sierra College** has announced the following upcoming Community Short Courses (see [www.sccommed.org/index.cfm?fuseaction=11&CategoryID=1&SubCategoryID`](http://www.sccommed.org/index.cfm?fuseaction=11&CategoryID=1&SubCategoryID`))

April 1-29

**Digital Photography for Beginners--Level III [8120] 4 sessions**

Wednesday, 6:30 PM - 8:30 PM

Class cost \$98 , Materials Fee \$ 10.00

Instructor: Jeff Burkholder Location: Roseville Gateway

March 31- May 5



**Photography Basics [8729] 5 sessions**

Tuesday, 6:30 PM - 8:30 PM

Class cost \$108 , Materials Fee \$ 10.00

Instructor: Jeff Burkholder Location: Roseville Gateway

March 12 - April 2

**Photoshop Elements 6.0--Level I--Roseville [8931] 4 sessions**

Thursday, 1:00 PM - 4:00 PM

Class cost \$127 , Materials Fee \$ 0.00

Instructor: Roy Salisbury Location: Roseville Gateway

April 16 - May 7

**Photoshop Elements 6.0--Level II [8932] 4 sessions**

Thursday, 1:00 PM - 4:00 PM;

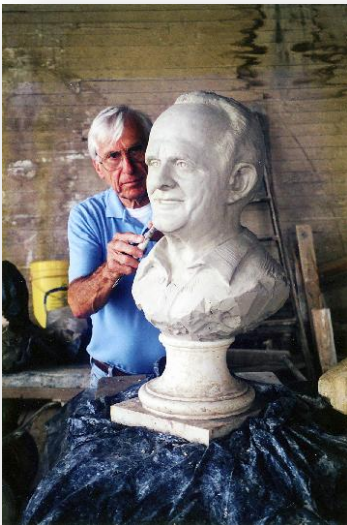
Class cost \$127 , Materials Fee \$ 10.00

Instructor: Roy Salisbury Location: Roseville Gateway

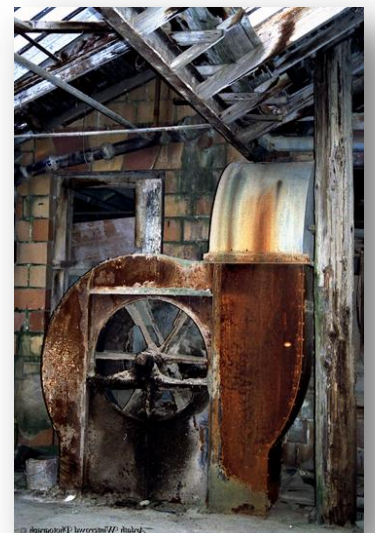
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## Notes From The Field

By Ardath Winterowd



I've been friends with Ray Johnson for over 12 years. He retired from Gladding McBean after over 45 years as a master sculptor. Ray gave me a tour in 1998 and I had the opportunity to photograph a 100 year old ventilator that is no longer there. Here's a photo of it along with a photo I took of Ray sculpting a bust of the late owner, Fred Anderson.



# Reflections

Text and Photos by Sue Barthelow



The photographic theme for our April evaluation night is reflections. Take a few minutes to reflect on that and then go out and practice shooting something. Reflections abound, so give it a try. In fact, try out all kinds of reflections. You may find a new favorite style of photographing.

Where do you find reflective surfaces? Here are some ideas.

- We're all familiar with water surface reflections. Besides the obvious reflections often seen on a pond or lake, why not give puddles and wet pavement a try?
- Going to the sea shore? See if you can find a reflection on the wet sand as the surf recedes.
- Interested in glass? Check out glass tabletops, high-rise building windows, any clean window, car rear view mirrors, mirrors in general, and even shiny drinking glasses.
- Any shiny surface will give a reflection. Look at an ice cube, a piece of aluminum foil, the polished surface of a car, and a shiny piece of metal.



- Looking for a challenge? Find a reflection on a rain drop, a standing bead of water or even a soap bubble.

Here are some tips when taking photos of reflections.

- Use a small aperture (high f-stop) to get a large depth of field if the picture is a landscape. You probably want your entire scene to be in focus.
- Use a large aperture (small f-stop) for a portrait or close-up shot.



- Don't use a flash unless its reflection is your subject.
- Use an uneven reflective surface if you want an artsy look caused by the surface distortions. For abstract water reflections, look for slightly disturbed water. The more the water moves, the more abstract the reflections will be.
- Use an undisturbed, flat reflective surface if you want a near perfect reflection.
- Look for interesting shots of birds swimming in still water to get a great bird reflection as well as the ripples caused by the swimming.
- Use a polarizing filter to remove reflected light. You'll get a clearer image, which will also improve the colors.
- Place the light source behind you to intensify the colors.

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

Dell **Laptop** with windows xp. 512 mb mem -30mb hd – usb – wi-fi  
with ac supply & battery \$150

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

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

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

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Carl Koenig is looking for a Nikon **Speedlight** for his D-90 camera,  
Possibly a SB-600, SB-800 or ??? Contact Carl @ 530-889-8059 or  
[mrtransister@sbcglobal.net](mailto:mrtransister@sbcglobal.net)

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## REPORT FROM WINNEMUCCA

By Jim L White

Shirley and I have just come back from the 21<sup>st</sup> annual “SHOOTING THE WEST” “photographic symposium in Winnemucca, Nevada. This is our 3<sup>rd</sup> “Shooting the West” experience and it was so outstanding I thought I would write about it this month.

I always learn a lot of things I did not know at this program so this year I thought I would keep a list and see how many things of importance I learned. I quit at number 50 there was just so many new things I did not know, I gave up keeping track.

First were the program presenters. The keynote speaker, Joel Sartore just got off a plane coming back from a 3 week shoot for National Geographic in Antarctica. Just before that he was in the jungles in South America. Before that he shot a story in Bosnia. I got to sit around with Joel and shoot the breeze about raw files, equipment and....well you get the picture. This program exposes you to some of the best photographers in the world because you eat, drink and chew the fat with them for the 3 days you are there! Wow! What an inspiration this guy was. He did autograph his piece “Countdown to Extinction” in the January issue of National Geographic for me.

I also hung around with the Northern California and Nevada sales rep for Canon Cameras who I found out is a neighbor of mine in Auburn. The things he told us about the camera business you would not believe! Only two camera companies may survive this economic downturn? He had just got back from the PMC show in Las Vegas and was talking about how many employees of other camera companies were coming up to him looking for a job. No more Fuji? Hard to believe!

The wildlife photographers (there were 3 of them) showed hard to believe photos of just about all of North American wildlife, captured like I had never seen them before. I will now delete 90% of all my wildlife photos and start over. I got some tips I can not ignore. I am looking for that used 500mm f4 if you know of one give me a call.

I now realize that I learned too much to tell you about using this forum. But I must tell you about Barney Nelson of Alpine, Texas. Barney spent the first half of her long life photographing cowboys, horses, and ranch life in the west. She put on her one hour

canned sound slide program and we all wished it had run 2 hrs! Every shot the best cowboy shot I have ever seen. She sold one picture to Marlboro Co. for \$6000! She was bitching to me at breakfast because of her guilt of selling to a tobacco company, and the fact they changed the color of the boots to red. The picture was displayed throughout the country on bill boards for more than a year. It was a pair of cowboy boots with spurs on. Joel spoke up and said he would have taken the money in a minute and sold them anything they wanted. After all, they take pictures for a living.

The second half of Barney Nelson's life was quite different. She got a divorce, gave up chasing cowboys around the ranches, went back to school and got a PhD, and is a professor of Environmental Literature, Contemporary Rural Western Literature and teaches at the University of Nevada. She teaches kids how to take cowboy pictures.

Some new things I learned at Winnemucca:

1. If you are going to shoot wildlife, you are kidding yourself if you don't use a 500mm f4 lens.
2. I am going to get me a small portable soft box like Joel uses to get those really soft-light effects close-ups .Closer to the subject the softer the light.
3. Shoot wildlife on as level a plane with them as you can .Lie on your belly a lot.
4. Joel buys the cheapest UV filters he can and takes them off before he starts shooting. No lens caps on while hunting.
- 5 If you have pictures that are important to you, PRINT THEM! CD's,DVD's are dead.
- 6... Canon made a special 7000 ISO sensor for Joel to use in one of his Canon cameras for shooting in the dim light of the jungle. Watch the market for this one.
7. If the picture is really important, shoot it in RAW and JPEG. NG photographers have had the RAW files corrupt when downloading to the computer. They shoot both all the time.

Joel ended his talk by telling us he has 3 teen aged kids. Joel has been shooting for NG for over 20 years and his kids never look at his work in the magazine. Nor do any of his kids friends. His 13 year old daughter did look one time when Joel wrote and photographed a piece for NG about his wife (their mother) and her battle with advanced stage cancer. Nowadays, they all have ear buds in their ears and spend most of their time looking at a video tube. That's what they like to do. Reminds me of Shirley and I having

dinner at a bar (only business in town) in Paradise Valley, about 40 miles from Winnemucca. last Thursday night. Last year when we ate there, there was a cowboy sitting in the corner with spurs on his boots, playing his guitar and singing softly to his lady the “Old Strawberry Roan” song that I love. This year there was a kid with his ball cap on backwards sitting at the same table booting up his Mac Pro to the internet. It looked like his tennies were wet from the snow and mud outside too.

There were 275 prints on display in the “Give It Your Best Shot” juried show. Sam Clemens of Sierra Camera club won an award and some cash for his mother and child B&W picture. I got lucky and won an award and some cash for my “Cowboy Camp” picture. It only cost \$5.00 each print to enter (two prints max) so think about entering next year on March 10, 2010. See you in Winnemucca?



*Jim – Here’s your lens. This is a 200-500 f2.8 telephoto at PMA in Las Vegas. How about that convenient handle? Submitted by Howard Godfrey.*

*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.

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



**Board Members**

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2<sup>nd</sup> Vice Pres Howard Godfrey  
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**Refreshments**

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Kristi Middleton

**Greeters & Badges**

Jim Bennett

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**Placer Camera Club Webpage**

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

<http://placercameraclub.org>

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