RC Photo Club Members ...

Like our new look? We have been searching for an email service to help us keep your email addresses organized and private, and to give our photo club correspondence a more professional look ... and *Constant Contact* does all of that. (Click on the "Privacy Policy" link at the end of this email for more information.)

Note that there are web links embedded in this email where you'll see **bold, blue, and underlined** words or phrases. The RC Photo Club email link is called "**Contact Us**," located in the right column, under "**Quick Links**." This is also where you will find links to our website. To contact a club staff member directly, just click on their name under "**RC Photo Club Staff**," also in the right column.

This email can be read also as a web page. Just click on the "Click here" link at the very top, just above our club logo.

We are taking advantage of a free trial period with Constant Contact's email service, so we would like to get your feedback. And if this email does not display correctly in either your email software or your web browser, we need to hear that, too. Just click on the "**Contact Us**" link, and tell us what you think. We hope you enjoy this new format.

Welcome, New Members!

Kenn Dudley, Jeff Mittman, Eric Haynes, Daniel Jauregui, and **Kristen Jauregi.**

All of our visitors signed up tonight, and our attendance was 45.

Nations Photo Lab -- Gift Cards

As a result of Anthony's persistent requests, Nations has sent our club a large stack of New Customer Gift Cards **worth $50!!!** Everyone was offered a card tonight, and there are many cards left to give out at the next meeting (**Thurs., April 21st**).

If you'll be picking up your card at our next meeting, *don't wait!* Go to **Nations Photo Lab** and sign up for a free account;then download the ROES ordering software and take a look at what Nations has to offer. Whether it's prints you'll want or a photo book, get your files together so you can order these without delay when you get your gift card and promo code.

Note that this gift card offer **expires on May 1st, 2011** and is good for *new customers only* and for a *one-time use*.

In return, Nations asks that we provide feedback on our satisfaction with their service. Please drop us an email with your comments, and we will

RC Photo Club Staff

Anthony Feliciano
President

Denise Kochis
Treasurer

Frank Coffman
Member Services

Brian Strader
Member Svcs. Asst.
& Club Photographer

Yvette Weilacker
Administrator
& Secretary

Yvonne Hicks
Assistant Secretary

Lisa Royce
Member at Large

Annette Vela
Member at Large

forward these to Nations Photo Lab.

Volunteer Opportunity - Senior Prom

The City of Rancho Cucamonga has asked for our help again in providing photography and printing services for their **Senior Prom event at the Senior Center, Central Park, on _Saturday evening, May 14th_.** As many of you know, the City provides us with our meeting room at no charge. In exchange for their generosity, as a club we have volunteered our services at little or no charge. We need only a handful of volunteers, so please let us know if you can participate. Just click on the "**Contact Us**" link. _Thank you!_

Presentation of the Portrait Workshop

If you were fortunate enough to accompany **Anthony Feliciano** through the streets of Pioneertown, Twentynine Palms, and among the rock piles of Joshua Tree National Park a few weekends ago, you learned some valuable techniques in lighting and shooting our volunteer models.

Tonight, Anthony offered commentary on a series of images he shot of our models on our Joshua Tree outing:

Equipment

2 Mono Lights - 150ws each
3 PW's - wireless triggers
2 Batteries - 600 shots max.
2 Umbrellas - double-sided
2 Reflectors - silver, gold
Gray Card - color corrections
Nikon D3-Nikon / 240in 2.8 / 85mm / 1.4-Macbook Pro - image reviews.

On Location

Twentynine Palms / Pioneertown / Joshua Tree National Park

Take advantage of old buildings.

Find neutral backgrounds.

Use whatever props are around: motorcycles, horses, chains. Ask permission, if necessary.

Explore the possibilities: public locations, art studios, tattoo shops.

Most people are friendly. Ask if they'd like to be in your shot. Respect their privacy. Ask for permission.

Models

Consider the difference between experienced models vs. non-experienced models.

What type of shoot are you doing(traditional, fashion, etc.)?

Have a Model Release Form at the ready. Yes, there's an app for that, called "Easy Release" for the iPhone, which Anthony finds most

convenient.

Your models will need proof of ID. If they're a minor, you'll need a parent signature.

For their time and effort, offer the model(s) some prints in trade, called Trade for Pay (TFP) or Trade for CD (TFCD). This could help them start or add to their portfolio.

Discuss your intent for use of these images. If you plan to use these commercially, offer them payment. The pay scale can be anywhere from $25 to thousands of dollars.

Ask how they would like these images shared with them. Will you send them a print? If so, what size(s)? Will you send them jpeg files by email?

What are the number of images promised?

Determine these issues and get them in writing before shooting to avoid problems and misunderstandings later.

Photographer Traits

Communication between the photographer and the subject is very important.

Your personality will directly affect your success.

Demonstrate the pose you want. Verbally encourage.

Be patient. Even experienced models will be a little uncomfortable at first.

Be like a therapist. Be consultive. Be positive. Show them that you care. Converse and be sure to listen to them.

Know your subject's work limitations. Can they go two hours without a break?

If they have an enjoyable experience modeling for you, they will want to model for you again and will send you referrals.

The Shoot

Generally, photograph your model with a neutral background.

Find unusual buildings for a unique backdrop.

Consider taking out the background in post-processing.

Slideshow of the Joshua Tree Outing

John Alexander treated us to a compilation of photos he shot as the RC Photo Club scoured the Joshua Tree area in pursuit of a new photographic perspective.

Photo Sharing

Juan Linares brought in a couple of photos of his granddaughter, one in which he caught her

shooting with her camera. These were printed with his Epson 1400. Juan told us that to get his prints looking how he wanted, he "messed around and finally got the hang of it." He admits that he'll see an image one way on his monitor, but it won't come out that way when he takes it to a photo lab. The skin tones can come out too light and the overall look can be very dull. Juan used HP photo paper for these prints, but he says he's always liked *Ilford papers*.

Annette Vela shared two images of the models at the Joshua Tree portrait workshop -- Devon on a motorcycle, and a black-and-white portrait of Tina.

Manuel Castellanosbrought in a black-and-white close-up of a group of soldiers on the battlefield at our latest outing, the Civil War Reenactment at Prado Park in Chino. For Manuel's signature style, he creates a canvas in Photoshop, and brings the picture into it. He then designs a frame for the picture which will display on the print.

Beth LaRock has a background in film and black-and-white photography, which she employs brilliantly in this photograph depicting a Civil War scene of soldiers attending the cannons. In post-processing, Beth used *Nik Software's **Silver Efex Pro**.*

Al Lipsey captioned two of his photographs taken at Cottonwood Rocks. The first was called "Aliens Are Watching Us," and the second was "Howling at the Moon."

John Alexander presented an HDR image he created from 5 bracketed shots of *Bill Wight* examing a display of old plumbing fixtures at Keys Ranch, on our Joshua Tree outing.

Rachelle Morris followed *Bill Wight's* suggestion of taking a close-up shot (adjusted in Lightroom) of an area of rust on one of the old cars at the Keys Ranch tour. She also shot through one of its shattered glass windows for an interesting perspective. Another photo depicted the ranch's well. And then in Rachelle's final photo, she captured a beautiful landscape image in Joshua Tree National Park.

Gary Dibble presented four shots from each of our most recent outings. The first two were shot at Keys Ranch -- the "face" of an old car with grass growing through it, and a ranch scene with the old farm equipment in the foreground. The next two were taken in Joshua Tree National Park -- an image of "Balance Rock," and a sunset landscape shot with a Joshua tree in the foreground.

From the Civil War Reenactment, Gary used sepia tone to add to the image of a young soldier on the battlefield. He composed a single-image HDR effect to another scene which he entitled "Getting Ready for War." And then he applied an antique filter on his photograph of a group of Confederate soldiers. And finally, Gary's split-second timing effectively captured a blaze of cannon fire in one of three high-speed shots taken with his Canon 7D.

Robert LaRock also attended both outings. His first photo was a composition of 5 frames for an HDR image (1 EV apart) of a Keys Ranch scene. He also employed the use of noise reduction software, and *Nik software's **Viveza*** which adjusts the tonal levels of light and color. He admits that this edit took much, too much time (4 hours). Somehow, we can all understand how that can happen.

Robert's Civil War Reenactment image was a black-and-white rendition of a cannon fire scene with one of the attending soldiers bending away and covering his ears. He processed this with Nik's Silver Efex Pro, and spent some time adjusting the grain levels for an authentic "period" look.

Julie Navarro shared two photos of her favorite subjects -- children. "My poor daughter is usually shot," she admits, and this was a beautiful capture. Julie's second photo featured her nephew.

Kenn Dudley, one of our newest members who joined us on the Joshua Tree outing, showed us a photo he took of one of the models (Kelly) in a tree and then in a Pioneertown scene. He also got a

shot of Kelly in front of one of the many murals that the town of Twentynine Palms is noted for.

Desiree Gomezbrought us two nice photographs of her niece -- one in color; the other in black and white.
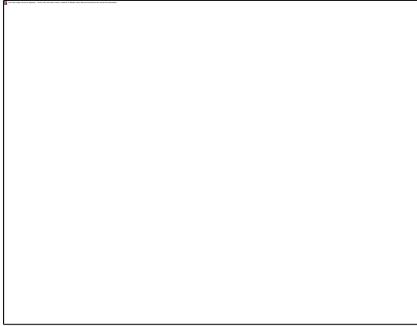
Janis DeMaine showed us three of her photos from the portrait workshop with the models. One captured Kelly with "a really nice smile," and the other two were shots of Devon. Janis also presented a landscape shot with a Joshua tree silhouetted in the sunset.

Janis asked in general about how to reconcile what her monitor displays and her final print, since her photographs were not printing out as she expected. This began an engaging discussion, and many instructive points were made. *Robert LaRock* recommended calibrating the monitor and the printer profiles. He also suggested that the paper used for the print can also affect the outcome. In regards to sending files to labs (for instance, ***Costco Photo Center***) *Paul Speaker* says that it's best to go to the Costco website and download the profile of the printer of the particular Costco you're having your prints made. Generally speaking, this will ensure that when the prints come back, it will match what you have seen on your monitor. He also added that when setting up your color space in Photoshop, under Edit<Color Settings, the expected space for virtually all monitors (except the high-end ones) is sRGB. Almost all labs expect the profile for the files they process will be sRGB. *Gary Dibble* agreed and shared that from his experience, you should let ***Photoshop*** drive the color management as opposed to letting the printer set the color. To do this, turn the color management _off_ on the printer settings, and _on_ for the Photoshop settings. *Bill Wight* noted that with more inexpensive monitors, your viewing angle can affect how the image appears. Be sure that your view is centered as you look at the image on your monitor. After this discussion, it was agreed that we should offer a presentation on this topic at a future meeting.
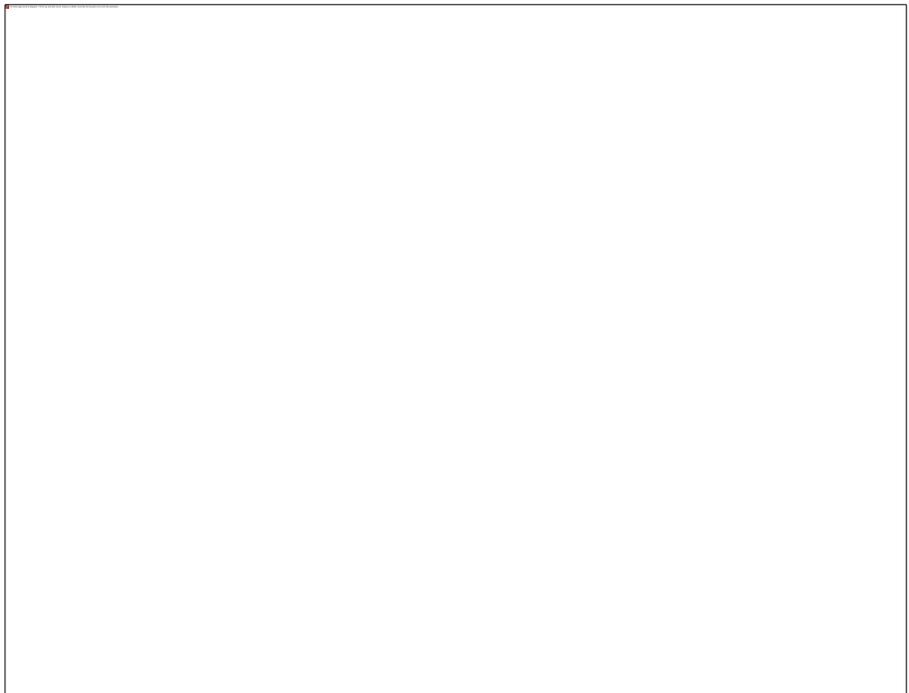
Al Molina shared his shots of a gunfire line at the Civil War Reenactment; a cannon shot vividly depicting a fireball effect; and another gunfire line that captured muzzle flashes.

Photo Critique

Juan Linares requested a critique of a photograph he took at the Miramar Air Show. It was a color/black-and-white image of the Blue Angels flying in formation. Juan said he was trying to get the effect of HDR. He took a single exposure, imported it into Photoshop Elements, and adjusted the highlights and shadows.

Bill Wight was quick to say that he really liked the composition -- the five Blue Angels jets were almost in silhouette, with the tails up. When you compose a true HDR image, you combine multiple exposures. This makes you see into the shadows and see the details in the highlights. Bill noted that Juan has tone-

mapped the image, which is evident when you see a halo around the tail of the plane. To eliminate this halo effect, Bill added that in Photoshop Elements 9 you can do what is called a double-processing technique -- where you take the top layer, make a duplicate layer, lighten the duplicate layer, use a layer mask, and then use a tiny brush to go over each jet.

John Alexander described what is called a "faux HDR." For this process, you'll want to shoot in RAW, which will gather all of the information, and then you will in essence "tear into" the information, which will push the image a little farther to get the look you want. John added that he recommends that members consider learning more about Photoshop CS and Elements by subscribing to the vast number of excellent online instructive videos offered by *Lynda.com.*

Upcoming Photography Classes / Workshops

April 26 - May 1 -- Mountain High Workshop. Bill Wight and his crew of world-class landscape photographers offer a hands-on landscape photography workshop. This spring, he will guide you into the Alabama Hills, near Lone Pine. To learn more, contact Bill through his *Mountain High Workshop* website.

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May, 2011 -- Digital Photography and Photoshop classes. The *City of Rancho Cucamonga* offers these classes, taught by **Anthony Feliciano:**

Digital Photography Basics -- May 3rd - 24th (Tuesdays) -- 6:30-8pm
 # 174325

Digital Photography Advanced -- May 4th - 25th (Wednesdays) -- 6:30-8pm
 # 174319

Photoshop Basics -- May 2nd - 23rd (Mondays) -- 6:30-8pm
 # 174322

You can register online by clicking here: **City of Rancho Cucamonga Classes**
And then click on the **class title** you want *(two are at the top, and one is at the bottom of the page);* and take a look at the schedule.

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June 18 - 19 - CANON Workshops - (Los Angeles) Prices range from $150 - $300.

Future Club Outings

We are looking at some possibilities for the coming months. Here is a list of events that members brought forward:

April 9 - May 22 (Saturdays & Sundays 10am - 7pm) -- Renaissance Pleasure Faire(Santa Fe Dam Recreation Area, Irwindale) .... Saturdays &Sundays 10am - 7pm. Tickets are $25.

April 30 -- Doo Dah Parade (Colorado Blvd., East Pasadena) ... Parade starts at 11 a.m.

Note: 2011 celebrates the100th anniversary of Naval Aviation.
See the **Naval Aviation Events** for what's happening throughout the country.
Here are the events in California:

       Sept. 30 - Oct. 2 - San Diego Fleet Week & MCAS Miramar Air Show(Marine Corps Air Station Miramar) ... Featuring the Blue Angels.

       October 6-11 - Fleet Week (San Francisco) ... Featuring the Blue Angels and the US Navy

3rd Fleet.

Late July or early August (weekend) - (Mammoth area) ... Bill Wight asked who might be interested in going out to photograph at Mono Lake and Bodie.

NEXT MEETING -- THURSDAY, APRIL 21st -- 6 P.M.

Central Park -- James M Brulte Senior Center -- David Dreier Room -- Rancho Cucamonga
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Capture the moment!

Yvette Weilacker, RC Photo Club Administrator/Secretary ...   **rcphotoclub@charter.net**
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