



## Welcome to the RC Photo Club of 2012!

**New Members:** Bob Taber, Rosie Lovato, Sandy Reiley, Pat Reiley, Mariana Schlumpf, and Anthony Schlumpf.

**Visitors:** Rick Brower, Anthony Schlumpf, Mariana Schlumpf, LaVon Lindstrom, Jerry Reece, Bessie Reece, Pat Reiley, Sandy Reiley, Erika Quintana, Jason Anderson, Michael Campbell, Christine Phillips, and Rosie Lovato.

**Attendance:** 52

## Upcoming Photo Challenge

"Portrait" is the theme of our first Photo Challenge of the new year. Bring in a recent portrait of "human or animal" that you've shot.

Your photograph should be 8x10 or larger. We will view the Photo Challenge portraits at our next meeting ... **Thursday, January 19th.**

### RC Photo Club Board of Directors

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Vice President

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[Beth LaRock](#)  
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Assistant Secretary

[Brian Strader](#)  
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[Lisa Royce](#)  
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[Annette Vela](#)  
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### RC Photo Club Committees

[Bill Wight](#)  
Education

[Carole Ann Garland](#)  
Community Svcs.

### Quick Links

[Contact Us](#)

[RC Photo Club  
Website](#)

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to Our Website](#)

## Camera News

### Anthony Feliciano

showed us his new [Fuji X10](#) point-and-shoot digital camera. With its retro body design, this little beauty captures images at 12 Mp, has a 2.8" LCD screen, and a 28-112mm telephoto lens. Anthony reports that it shoots 10 fps in RAW, and movie



recording is in 1080p HD. The motion panorama 360° is another nice feature. The price is around \$600. As it turns out, **Gary Dibble** also has the X10.

Anthony was seen with his new camera on the streets of L.A. this past weekend, leading his [Urban Exposure Workshop](#). We will be sure to get his full review of the Fuji X10 at our next meeting.

In the full-frame DSLR category, the new [Nikon D4](#) is getting a lot of buzz. Read the [DPreview article](#) for more details.

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## Speakers for Future Meetings

**Bill Wight**, *Chairman of our Education Committee*, announced the speakers he has lined up for the first five months of 2012. He noted that this schedule may change, so please read the Agenda emails for current updates.

Also, we may have a presentation by NIK Software at a date to be announced, replacing one of those scheduled below.

- Jan. 5 .... **"So You Want to be a Professional Photographer,"**  
by *Anthony Feliciano*
- Jan. 19 .. **"Shooting in Patagonia,"** by *Ken Hornbrook*
- Feb. 2 .... **"Autumn in the Eastern Sierra"** Mountain, Lakes, and  
Fall Color, by *Gary Dibble*
- Feb. 16 .. **"How to Share Your Photos on Facebook and Google+,"**  
by *Brian Strader*
- Mar. 1 .... **"Organizing Your Photos"** -- Bridge Browser, Lightroom  
Database, View NX," by *Anthony Feliciano*
- Mar. 15 .. **"Shooting Fast-Moving Sports Events"** -- Equipment, Setup,  
and Techniques, by *Robert LaRock*
- Apr. 5 .... **"Understanding the Histogram"** in Camera with Photoshop  
and Lightroom, by *Paul Speaker*
- Apr. 19 .. **"B&W Conversion Methods"** -- Photoshop CS5, NIK Silver

Look for us on  
[Facebook](#)  
"RC Photo Club"

[RC Photo Club](#)  
[BYLAWS](#)

**Dates to  
Remember**

**Next Meeting**  
Thurs., Jan. 19th

**Classes &  
Workshops**

[Urban Exposure](#)  
[Workshop](#)  
Sat., Feb. 11

[Photoshop](#)  
[Elements 9](#)  
# 181463  
Mondays  
Feb. 13 - Mar. 12

[Digital](#)  
[Photography](#)  
[Basics](#)  
# 181493  
Tuesdays  
Feb. 14 - Mar. 13

[Digital](#)  
[Photography](#)  
[Advanced](#)  
Wednesdays  
Feb. 15 - Mar. 7

[Photoshop](#)  
["Landscape"](#)  
[Workshop](#)  
Sat., Mar. 24

**Photography**

**Podcasts**

[PhotoTalk](#)  
Online Podcasts  
See *what's new!*

**Photo Opps  
& Exhibits**

[Joshua Tree](#)

Efex, Topaz, by *Anthony Feliciano*

May 3 .... **"Where to Buy and Rent Photographic Equipment"** --  
New Camera Terminology, by *Anthony Feliciano*

May 17 .. **"How to Share Your Photos on Flickr,"** by *Bill Wight*

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## "Photoshop for Landscape Photographers" Workshop ... March 24th

**Bill Wight** and **Ken Hornbrook** of [Mountain High Workshops](#) are offering a Photoshop and HDR workshop on **Saturday, March 24th, from 9 a.m. to 5 p.m.**, at the **Palm Room** of the **Los Angeles County Arboretum, Arcadia, CA.**

The cost is **\$65** and includes morning and afternoon snacks, drinks, and lunch.

Note: No laptop computers will be necessary.

This workshop is open to all beginning, intermediate, and advanced photographers who want to be able to post-process their images like Bill's. It will feature how to use *Photoshop CS5*, *Photomatix Pro HDR*, and *NIK Color Efex Pro* software. They will show you how they use *Adobe Bridge*, *Adobe Camera Raw*, and *Photoshop CS5*. Most of what they will cover in CS5 can also be accomplished with *Photoshop Elements 9 or 10*.

Don't know how to use Photoshop layers? After this workshop, you will!

Levels and curves throw you a strike? No longer, as you will be hitting them out of the park!

Interested in shooting for HDR? Bill and Ken will show you how it's done.

Participants should have a basic understanding of how to use Photoshop CS or Elements. *Major topics covered will be explained in tutorials that you can download after the workshop.*

Please send **Bill Wight** an email at [office@mountainhighworkshops.com](mailto:office@mountainhighworkshops.com) or call him at **(909) 989-3919** if you are interested in attending or would like more information.

Visit Bill's photo website for some spectacular images:  
[www.flickr.com/wwwca](http://www.flickr.com/wwwca).

[Natl Pk Exhibition](#)

JTNP Visitor's Ctr.  
Now - Feb. 29

[Annenberg Space  
for Photography](#)  
"Digital Darkroom"  
Now - May 28

[Grand Natl.  
Roadster Show](#)  
Fairplex @ Pomona  
Jan. 27 - 29

[Lunar Fest](#)  
Riverside  
Sat., Jan. 28

[Chinese  
New Years  
Parade](#)  
Los Angeles  
Sat., Jan. 28  
1 - 4 p.m.

**Links to**

**Discounts**

[Stuck in Customs](#)

[RetailMeNot](#)

[Amazon](#)

[Newegg](#)

[Monoprice](#)

[Faded & Blurred](#)

[LD Products](#)

[Metro Photo](#)

[Sir Speedy](#)

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## "So You Want to be a Professional Photographer" by *Anthony Feliciano*

**Anthony Feliciano** is the RC Photo Club President and has been working as a professional photographer for the past 17 years. After he graduated from Columbia University in New York, he studied and graduated from the New York Institute of Photography, and then later attended and graduated from the Art Institute in Pasadena.

His presentation tonight gave us a general overview of what you need to know if you want to become a pro photographer. Whether you are currently a pro, a semi-pro, or perhaps even a serious hobbyist, Anthony believes that this information is relevant to most everyone in our club. He added that this advice is mainly his own point of view, and he welcomed discussion on varying opinions.

*The following is an edited version of Anthony's Powerpoint presentation which can be viewed in its entirety at this [link](#). The link to Joel Grimes' video interview is noted below.*

### **LESSON #1 ... Don't quit your day job.**

You'll want to keep your current job until you're making enough money to support yourself as a photographer.

### **PROS AND CONS**

#### **Pros:**

Get camera gear  
Make money  
Independence  
Pro status  
Work with other professionals  
Display work  
Create relationships

#### **Cons:**

Uncertainties -- next assignment, next paycheck  
"Wet belly" -- a term that describes landscape photographers who have to patiently lie in wait for that perfect shot.  
Lack of benefits -- you're self-employed -- a small business  
Strange hours -- no 9-to-5 hours -- have to arrive early to setup and scope out the venue  
Work holidays  
Can deal with rude people -- you have to know how to deal with people

### **TOP 10 REASONS YOU SHOULD NOT BECOME A PRO PHOTOGRAPHER**

10. I like to sleep more than 5 hours.
9. Computers scare me.
8. I don't want to use Photoshop as a verb, noun, or adjective.
7. I only shoot in "Auto" mode.
6. I don't like heavy cameras.
5. I keep losing my memory cards in the wash.
4. I use Windex to clean my camera's sensor dust.
3. My spouse doesn't want any more startup ideas.
2. I am not really the sociable type.
1. I like to eat.

Anthony added that he really is not trying to discourage you. He's really trying to give you the facts.

**\*\*\*\*\* Watch this [video interview of Joel Grimes, Pro Photographer](#)**

where Joe explains his start, his influences, how he got his "big break," the importance of a good studio marketing plan, and his creative skills. **Be sure to also take a look at [Joel Grimes' website](#).** \*\*\*\*\*

### **THE IRS -- 51% INCOME DEFINES BEING A PROFESSIONAL**

Many call themselves professional  
You can find many on Craigslist and other online services  
A bad reputation gives the business a bad name  
Many take the money and run  
Digital photography has made it easy for GWAC (the "Guy With A Camera") to take photos  
Price is the main criteria  
No contract is signed -- a model release protects you and them  
Customer has no recourse when things go bad

### **BUSINESS FIRST**

"If you want to succeed as a photographer, you have to be a business person first; otherwise, you will be out of business." -- *Anthony Feliciano*

## **EQUIPMENT**

Buy the best or rent

Have a backup camera and equipment -- and a backup to the backup

Invest in high-end equipment

Stick to one camera brand -- Nikon or Canon, because they have the most lenses and equipment

Consider a studio

## **STUDIO**

Is a studio for you?

Rent -- 1-2 year lease

Studio equipment costs

Square footage requirements

Business license & insurance

Good location / parking

## **SPECIALTY**

Weddings, Portraits, Events, Landscape, Sports, Architectural, Stock Photos, etc.

## **REINVENT YOURSELF**

Be flexible. Change with the times.

Learn to photograph everything.

Never say no to an assignment.

Learn to take criticism and REJECTION.

"You're only as good as the last job."

Change for the future now.

## **MARKETING 101**

Have a "realistic" business plan

Know your competitors

Create a brand

Business cards

Network

## **MARKETING 102**

Brochures

Advertising -- create value

Website -- update, update, update

Social Media -- Facebook, Twitter, Apps

Update your strategy often.

Know the difference between Marketing and Selling.

## **MAKE YOUR PRESENCE KNOWN**

Have a website -- Flash / HTML?

Create a blog or podcast

Update your site often

Keep it fresh

Hire someone if needed

## **SUCCESS / FAILURE**

Photography success is ... 70% Business & 30% Art

Ability to sell yourself

You are creator and distributor

People business. If you can't deal with people, then hire someone who is.

Know your strengths and weaknesses.

## **EDUCATION**

Take business classes

Take photography classes  
Join PPA, WPPI, NAPP  
Learn Photoshop. *It will save you.*  
Don't depend on others -- retouchers

## PROTECT YOUR WORK

Model releases  
Contracts  
Copyrights -- Application fee -- Lifetime +70 years is best  
April 1st, 1989 -- [Berne Convention](#) -- All original work is copyrighted, but with limited protection  
[Creative Commons](#) -- Online, no fee, honor system  
Check Google for sources of your work

## RELATED WORK

Find photography-related work  
Find nonprofit organizations  
Check newspapers & magazines  
Tell everyone that you are a photographer  
Don't be humble. "Your work depends on it."

## MARKETPLACE

["2012 Photographer's Market"](#) -- a book that tells you where to sell your photographs and manage business.  
Subscribe to photography magazines  
Ask to speak about photography -- at clubs, seminars, schools, churches

## FAMOUS QUOTES

"It is more important to click with people than to click the shutter." -- *Alfred Eisenstaedt*  
"You don't take a photograph, you make it." -- *Ansel Adams*  
"The first 10,000 photographs are your worst." -- *Henri Cartier-Bresson*  
"Which of my photographs is my favorite? The one I am going to take tomorrow."  
-- *Imogen Cunningham*

## GETTING NOTICED

Get published  
Do cold calls. Leave materials.  
Teaching, speaking  
Advertise  
Freelance for magazines, online media  
You WILL get turned down

## PRO PHOTOGRAPHER'S LIFE

Always looking for the next job  
Adjust to changes in economy  
Maintain your technical skills -- even your creative skills  
Always carry a camera -- "*Your camera is your life.*"  
Stay hungry -- "*Don't be complacent.*"

## BOOK REFERENCES

Highly-recommended reading:  
["The Photographer's Market Guide to Building Your Photography Business,"](#) 2nd edition -- *Vik Orenstein*  
["Going Pro: How to Make the Leap from Aspiring to Professional Photographer"](#) -- *Scott Bourne & Skip Cohen*  
["Starting Your Career as a Freelance Photographer,"](#) 2nd edition -- *Tad Crawford*

## TRY TO STAND OUT FROM THE CROWD

## BEST WISHES!

*Good luck to all future Pro Photographers!*

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## Photo Sharing ...

At each meeting, everyone is invited to **bring in 2-3 photographs (8x10 or larger), and pick one of these to talk about.** (In the interest of time, please adhere to these guidelines.)

We are interested in hearing the story behind the shot, as well as how you captured, processed, and printed your image. Please write on the back of each photo your [EXIF](#) information (ISO, Shutter Speed, Aperture, and Focal Length settings.) **ALSO** ... if you would like a critique of one of your photographs, please mention it during Photo Sharing.



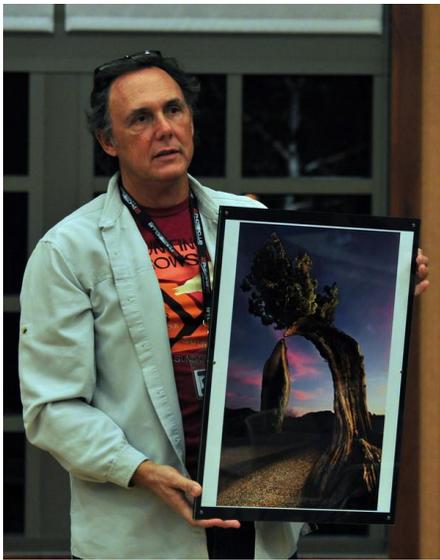
**Bill Wight** described how our members have had several meetups at Joshua Tree National Park, and how the Joshua trees cast shadows on the rocks in the early morning and at sunsets. In his image, Bill showed us an excellent example of this (*left*). He further explained that you have to spend some time scouting for the best locations, and it helps to have access to an app like the [Photographer's Ephemeris](#) (available for the PC, Mac, iPhone, iPad, and Android) so that you can tell when and where the sun, moon, and other celestial bodies will be located at a given point in time so that you can plan your shots.

In Bill's second photograph, he captured the light from a sunrise on the rocks at Joshua Tree National Park. When asked if he edits his images in the "digital darkroom," Bill answered that he uses Photoshop a lot. He took this opportunity to tell us about the Photoshop workshop that he will be offering in March, the details of which are listed earlier in this newsletter.

**David Maynard** showed us a photographic reject from one of our holiday volunteer events with Santa. He explained that after Anthony had been shooting pictures for some time and Santa had just left for his break, David was handed a memory card and saw this photo come up on his monitor to edit. He said, "By the look in his eyes, you could tell that Santa had had enough."

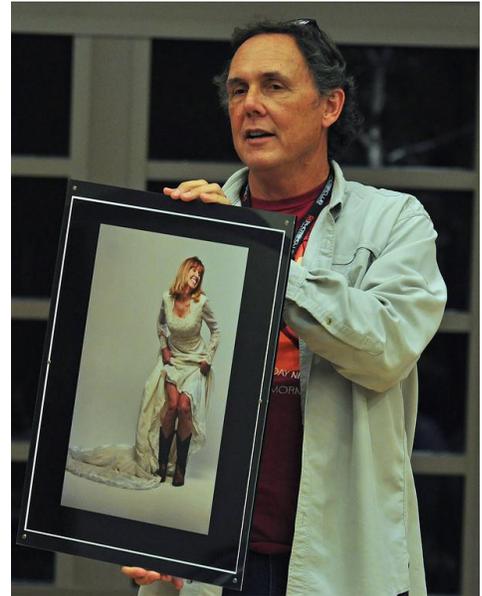
David's second photo (*right*) was taken last summer at the pool. He liked the way the water drops looked. Then David held up the same image, etched in wood, which he produced in his shop. Anthony took this opportunity to recognize David Maynard for his generosity in donating the plaques that he produced for our annual awards last month.





**Bob LaRock** held up his photograph of Balanced Rock and a tree (*left*), taken at Joshua Tree National Park. What he said was unique about this image is that it was mostly taken at night. He started off with his background image, which he says was highly photoshopped (yes, that's an adjective); and then he shot about 30 other images where he took a three- D-cell Maglite, opened the shutter for 6 seconds, painted part of the tree or part of the rock, and then layered the images and combined them for this final photograph in the editing phase. And the reason for this method, Bob explained, "is that it provides an ability to manipulate the shadows to get a lot of extreme

detail." When asked if he was on the ground, taking this shot, Bob said that it was on a tripod, very low to the ground, looking up. He shot with a 28mm lens at f18. Bob used a wireless remote, taking exposures of 6-to-10 seconds. He would stand near the rock and click the remote, then paint, etc.



Bob said, "I've been interested in doing portrait work for a while, so I shot this of Beth (*right*) in a studio just the other day." He then asked that if anybody wants to get their portrait taken -- their time for a print -- he'd like to practice. Bob was asked about the rental studio where he shot this image, and he explained that the setup had four lights -- three soft boxes and one hair light. Anthony noted that you can see the separation between the foreground, the middle ground, and the background around Beth, which gives her portrait a lot of dimension.



**Lynne Goss** told us that she is fairly new to photography, and that she appreciates how our more advanced photographers share. Regarding her first photograph, Lynne said that she found it a bit of a challenge to get the light right in this shot (*left*). This was taken in Oregon, on a frosty, gray day, and Lynne set her exposure compensation to a +1.3. She said that she thought maybe the image came out a little too light. And in her second shot, she did not use any exposure compensation and was unsure about which one looked better. Anthony told us that it takes time to experiment with the different settings, and that the images will get better -- that this is an evolutionary process. He said that he

appreciated Lynne getting up and showing her photographs. He added that she is a new photographer, and that this photo club is a great venue where we can learn from each other.

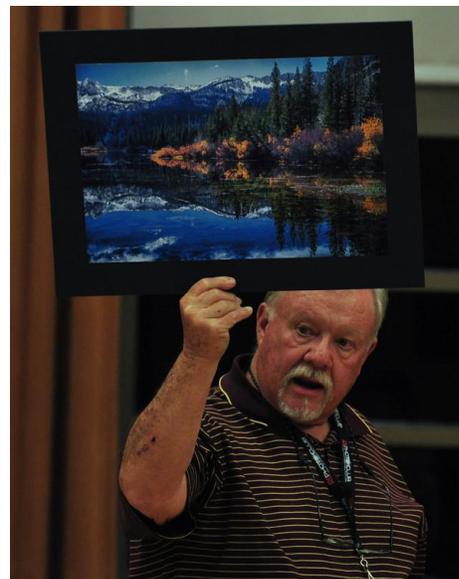
Lynne also showed us an image she captured of a bird. This was taken through a window with a telephoto lens. She shot it at 1/125 sec., ISO 400, 290mm focal length.

Al Lipsey purchased the [Topaz software](#) bundle at our last meeting, and he decided to pull out some of his older photos to try it out. Al showed us a photograph he took at Lower Twin Lake, up in Mammoth, after it had just snowed (*right*). Then he said, "This is one way to look at it. And now here's another way to look at it -- painted -- with Topaz." Al's settings for this shot were ISO 100, 1/100 sec., f8, at 54mm.

After Al was asked to explain what Topaz was, he described it as a software plug-in. For instance, if you have a photo-editing software such as [Photoshop](#) or, in his case, [Lightroom 3](#), the Topaz software installs into these programs so that you can access it through your editing software's menus. Al also has NIK software installed as a plugin, which he says is similar to Topaz, yet is different in other ways.

Anthony went on to recount our November meeting when we had a representative from Topaz Labs give us a presentation on their software. Topaz has many preset filters that you can apply to your image with just one click. And if you want to make further adjustments from there, they have an extensive menu with sliders for that as well. Then once you are happy with your image, you click on "Save," and then it brings you back into Photoshop where you can finish your editing.

What Anthony likes about Topaz Adjust is the one-click HDR. He added that sometimes the HDR image comes out looking a bit unusual and other times it comes out pretty decent, but there are sliders on the side where you can customize it to how you like it. The Topaz online tutorials were mentioned, which are very helpful in learning how to use the software effectively. Anthony added that since there is so much to Topaz, it can be overwhelming. He suggested that it is best to take one program at a time as you learn how to use the filters and the sliders. (*Refer to the Meeting Minutes from Nov. 17th, 2011, for an overview of the Topaz presentation. **The current promo code is "[topazuser](#)" for 15% off any Topaz software or bundle. For 30% off, sign up and attend one of their [free online webinars](#), and watch for the promo code at the end of the presentation.***)



**Gary Dibble** was recently at the Monterey Bay Aquarium, and he explained that this setting creates some pretty challenging problems as you're shooting in dark rooms and through glass or acrylic. However, he was pretty pleased with how his images came out. In his first photograph is a sea nettle (*left*), which is in the jellyfish family. Gary processed this using [NIK Color Efex Pro 4](#) software. When Gary was asked if he put his lens up against the acrylic for his shots, he said that he did not, and that's why he was so surprised by how well his images looked. He found that they were pretty sharp, although he still sharpened them in post-processing. Gary shot this image with his Canon 7D and a 24-105mm lens. His settings were ISO 2500, 1/40

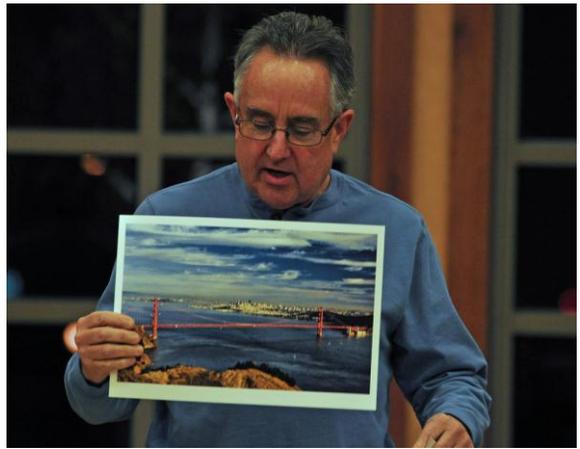
sec., f5.6, with a focal length of 24mm. He noted that in editing, it was necessary to do some noise reduction in the darker areas of the image. Gary noted that the aquarium was eerily quiet when he went in December, and he recommended that as a great time of the year to bring your camera to an aquarium.

Gary was taken by the spectacular exhibits at the Monterey Bay Aquarium, particularly where they displayed the jellyfish as well as the seahorses, which is where he captured his next image of a leafy sea dragon, a type of seahorse.

Anthony added that when you're shooting at an aquarium and you want to avoid reflections, you should press your lens against the glass or acrylic. Bill Wight said that you can also bring a dark sweater and put it over your head and camera to block out the reflections. (Editor's note: At the Aquarium of the Pacific in Long Beach, they recommend that you attach a collapsible rubber lens

hood which you can press against the acrylic to prevent scratches and avoid glare.)

**Gary Mumaw** displayed his image (*right*), saying, "I was in the Bay Area, too, and I photographed something that you've probably never seen before. It's been shot 4 million times at least, but I had to do it." He explained that he worked on the clouds in the image, and that he used a polarizing filter. Gary shot this handheld and was pretty happy with it, although he wished he had used a tripod to get the image a little sharper. His shutter speed was 1/50 of a second, which he says was a little slow. Anthony noted that 1/50 of a second is pretty much the cut-off point if you're going to hold your camera and take a picture without blurring it. Anything below 1/50 will give you a blurred shot, no matter who you are. Anthony was asked if a monopod would help, and he explained that those are used mostly for sports shots because of the low light and the constant movement. While a monopod will help steady your shot, it will not prevent blur like a tripod.



Gary mentioned that an easy formula he had been taught was that for whatever millimeter your focal length is set at (e.g., 200mm), you could set your shutter speed to 1 over that number (e.g., 1/200 sec.) to avoid camera shake on a handheld shot. Anthony noted that if you have enough light to shoot it, that is the issue. He added that if you have an image stabilization switch on your lens, turn it off when you have your camera on the tripod. If you don't, the lens system will create shake. So remember to turn it off, but then don't forget to turn it back on when you're taking it off the tripod.

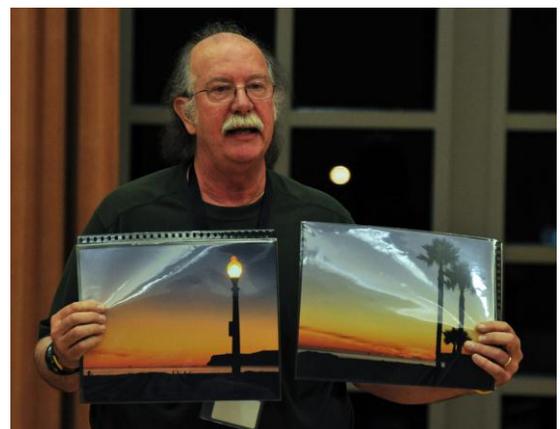


**Jason Anderson**, a visitor to our meeting tonight, took this image of a sunset in San Clemente. He shot this with his Canon 5D Mark II at settings of 200 ISO, f4.5, 1/800 sec., at 24mm. Anthony asked if he did any post-processing on this, and Jason responded, "Yeah, I tweak it around a little bit."

Jason's second photograph (*left*) showed a train parked by the L.A. River. He said that as far as he knows, it never moves. In the past, he's gone there with others to photograph it with different backgrounds. Jason said that you can get on it and hang on until a crew comes out to stop you. He said that he likes the impact of this image, a 3-shot HDR, which he edited in Topaz afterwards. He shot this at 35mm, 1/200 sec., f9, with an ISO of 50. Jason added, "When you can, shoot at 50." Then Anthony noted that not too many cameras can shoot as low as 50, that they only go to 100 ... "unless you get the new D4," he added. Both 20"x30" prints were made at [Costco](#). *Al Lipsey* mentioned that Costco announced that they will soon be offering

prints at 24". *Bill Wight* related that someone at a recent Photochromers meeting uploaded his 13 photos to Costco's photo website to make a calendar for a cost of only \$9.99, which is about half the price of competitors.

**Bob Haine** spent the Christmas holiday with his brother in San Diego, and then on Boxing Day they toured around the city, ending up at the beach for the sunset. Bob asked the group, "I was just curious as to which photo you would consider more interesting (*right*). There's this one framed by the palm trees, and then this one framed by a light pole." Most members liked the one with the light pole. Bob added that the light in both images are virtually the same, but the ISO settings are different -- 100 with the palm trees, and 3200 with the light pole. He also noted that in the latter, there are two people



silhouetted in the image which adds interest.

Bob then showed us another pair of photos which he shot at what he described as "a beautiful little park" in Laguna Beach, just off PCH and north of Laguna Canyon. He got in close to photograph a hummingbird. Bob showed us two prints and asked for opinions on which one looked more interesting. The consensus favored the one with more color. He shot this image with a Canon T2i, with his Tamron 18-270mm lens set at 270mm.

Then Bob added that in the other direction of the earlier shots, he captured this image of "the Hotel del in all its glory, lit up for the holidays."



**Thom Trafford** photographs mostly auto-related subjects. Last June, he was invited to shoot Jim Wangers' birthday party at his ranch in Fallbrook. Thom explained that Jim Wangers is very well known and respected in the Pontiac community, and that he was an ad man who helped John DeLorean promote the GTO.

Thom held up two different magazines -- *The Legend* and the *High Performance Pontiac* -- in which several his of images from this event appeared. He also wrote one of the articles which featured his photographs, and one even made it to the cover. Thom said, "It's kind of nice to have your pictures published in a magazine like that." Last

month, he was fortunate to have Jim Wangers autograph one of these magazines (*above/left*). Anthony added, "It's always good to get published" ... to which Thom added, "and paid for it."

**LaVon Lindstrom** captured some images of her daughter and daughter's boyfriend on a daytrip to Wrightwood after it snowed. She thought it would be fun to take up there a wooden sled and shoot some pictures. LaVon also brought some iridescent confetti which she thought would be fun to use. She had them blow the confetti in the direction of the camera to simulate snow and to make it glitter as seen in her photograph (*right*).



**Yvette Weilacker** was asked to take photos of a friend's soccer team that he coached and that his daughter played on. She started out by saying, "Necessity is the mother of invention," which she said



explained how she made up for missing a shot of the ball reaching the goal. Capturing an image of the ball being kicked, and then the next shot showing that player giving her team member a high-five (*left*) did not tell much of a story, especially when this would be in a slide show. Solution? Yvette came up with the idea to use Photoshop Elements 9 to duplicate and then replicate the ball several times, each on its own layer, then move each ball into place so that they lined up along the trajectory of the kick. She then flattened the layers and used the blur tool to smear the balls to simulate motion. In [Pro Show Gold](#), the slide show software, she timed the original shot to display for a fraction of a second, and then cut to the edited image with the replicated balls, and then cut to the

high-five. It's the next best thing to video. She was very happy with the results, and so was the team ... especially the coach.

## Member Photo Web Links

Please note that RC Photo Club members are sharing their **FLICKR sites, websites, and photo blog links**. This list has been compiled from what we've received so far. Please contact us to keep us informed of any corrections. Are we missing any member's site? Send us a link to post in future meeting minutes. Don't have a site yet? [FLICKR](#) is free. Or try [Smugmug](#) for \$40/year.

*Enjoy these member links!*

[Denise Kochis](#), [Carolyn Sherwood](#), [Forest Shipps](#), [Cyndy Largarticha](#), [Richard Arnold](#), [Bill Wight](#), [Michael Lee](#), [Gary Mumaw](#), [John Alexander](#), [Brian Strader](#), [Kathryn Wilkens](#), [Julie Navarro](#), [Gus Ocon](#), [Yvette Weilacker](#), [Jeffery Saddoris](#), [Gary Dibble](#), [Anthony Feliciano](#), [Robert LaRock](#), [Jeff Mittman](#), [Dale Namminga](#), [Kenny James](#), and [Emanuel Stewart](#).

### NEXT MEETING THURSDAY, JANUARY 19th -- 6 P.M.

Central Park -- James L Brulte Senior Center -- David Dreier Room -- Rancho Cucamonga

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*Capture the moment!*

Yvette Weilacker, RC Photo Club Secretary ... [rcphotoclub@charter.net](mailto:rcphotoclub@charter.net)

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RC Photo Club, 1551 West 13th Street, #202, Upland, California 91786 -- [rcphotoclub@charter.net](mailto:rcphotoclub@charter.net)