

SHORES CAMERA CLUB

FOCUS

June 2006

THE MONTHLY NEWSLETTER OF THE SHORES
CAMERA CLUB WHICH MEETS IN DAYTONA
BEACH SHORES, FLORIDA

President's Corner

I have two important announcements to make:

First -Daytona Beach Shores will be blocking off the parking lot behind the community center. Everybody that attends our June 8th meeting (and I hope that's most of you!!) will need to park in the PUBLIX parking lot next door and walk over to the meeting from there.

Second - We have suspended photo safaris for at least June and July. It's getting too hot and participation has been way down at the last couple of safaris. We will let everyone know when they start back up again.

As a lot of you know, I went to the Birding and Wildlife Festival in St Augustine earlier this month. I attended several seminars given by well know nature photographers and I really got a lot out of them. These seminars were geared towards people who are learning and covered a lot of basics. This is a yearly event and I would highly recommend it to those of you who are learning (like me!!)

See you at the next meeting
Stephanie



Charlie Brockenbrough.....Fields of Gold

8 June Program

Our next guest speaker, Mark Blanchette, looks very interesting. He produces photographic art which is all done in the dark room. Please try to make it, he's coming from Deland and it would be nice have a good turnout for him. Checkout his website at:

[http://www.grymwish.com/information.h
tm](http://www.grymwish.com/information.htm)

Lillian Colella, Programs Chairperson

June Workshop

Our program for Thursday, June 8th will a video entitled "Creative Outdoor Photography" by Franz Lanting and Galen Rowland. Lanting and Rowell demonstrate how they create their

incomparable images that are known worldwide. They discuss the "Visionary Wilderness: Translating Vision to Media" which explains why the image we see in our mind is often different from the captured image. They also cover "Eye to Eye: Principles of Wildlife Photography" and "Ethical Issues: Charting a Course into the Future". Here they talk about altering image content through digital means or controlled shooting conditions in the field.

The program last approximately 60 minutes. Hope to see you there.

June Safari

Due to the approaching summer heat we have suspended our Photo Safari's for the next several months. We will notify everyone when we crank them up again. If you have any questions feel free to contact Joan Robinson, our Safari Chairperson.

June Competition Winners

May Assignment Subject - Flowers

ADVANCED ASSIGNED

1st - Charlie Brockenbrough

2nd - Jerry Stone

3rd - Lloyd Hampson

H/M - Jerry Stone

ADVANCED OPEN

1st - Larry Crivelli

2nd - Ken Hanson

3rd - Stephanie Toups

H/M - Lloyd Hampson

BEGINNER ASSIGNED

1st - Bob Krakosky

2nd - Marlene Daily

3rd - Marlene Daily

H/M - Bob Krakosky

BEGINNER OPEN

1st - Marlene Daily

2nd - Kim Rinkinen

3rd - Marlene Daily

H/M - Lillian Colella

ADVANCED SAFARI

1st - Stephanie Toups

2nd - Joan Robinson

3rd - Ann Dahm

H/M - Ann Dahm

BEGINNER SAFARI

1st - Marlene Daily

2nd - Kathleen Turley

3rd - Kathleen Turley

H/M - Darrel Daily

To view these images go to our website at www.shorescameraclub.com and click on the Competition icon.

Subject Themes

June - People at Work

July - Reflections

August - Lighthouses

September - Sunsets

October – Architecture

November – Fountains

December – Trees

Photo Tips by Lloyd

Digital Image Editing 101 with Adobe Photoshop or Use Your Toolbox, Image Adjustments, and Unsharp Mask Filter

Toolbox: Crop Tool and Clone Stamp Tool
Image Adjustments: Levels, Brightness / Contrast, Hue / Saturation, and Shadow / Highlight (This is in CS and CS2) Filter: Unsharp Mask. Before I start, I need to point out that you are the creator and judge in this process. Photoshop has a zillion choices for you to make and each image is different. On each change you try, review the before image using the History pallet.

Step 1: Crop Tool

Cropping is the key first step in making a good image. It sets the composition: horizontal or vertical, levels the horizon, or puts the point of interest at the intersection of the rule-of-thirds lines, and crops out distracting elements if any.

Step 2: Levels

The levels histogram has sliders to adjust the amount of shadow, midtone and highlight pixels. It also has the option to click the eye droppers on the darkest, midtone and lightest pixels. When I use this option, I just use the darkest and lightest eye droppers.

Step 3: Shadow/Highlight

While some contrast gives your images needed snap, too-bright highlights can leave your pictures with ugly blank spots that print stark white. And too-dark

shadows can go near-black, blocking up areas where you wanted to see detail.

Enter Adobe Photoshop's

Shadow/Highlight tool—great for correcting pictures with backlit subjects or super bright foregrounds. It's also great for showing detail that's been hidden by too much darkness or brightness.

Shadow/Highlight works more like the sharpening tools than Dodge or Burn; it finds edges and enhances them to reveal and create detail. And it works great. But look out! Over doing this adjustment can lead to hyper-defined edges and their telltale haloes, just like when you over sharpen. If you see an intimidating number of options, uncheck Show More Options.

Step 4: Shadow

Go to Image > Adjustments >

Shadow/Highlight. You'll see a relaxing two sliders: one for Shadows, and one for Highlights. The default settings for this tool are aimed at repairing backlit images, but for most situations those numbers will probably seem like too much fixin'. To remind yourself what you shot looked like before, uncheck Preview. I have found that 13 to 20% makes a reasonable amount of shadow detail. You judge your image.

Step 4: Highlight

Grab the Highlight slider and move it slowly to the right. Highlights generally require an even lighter touch than shadows, and has the tendency to look over-Photoshopped sooner. Again, you be the judge on your image.

Step 5: Options

If you still don't like the way your image looks, click Show More Options.

Tonal Width: This defines how big of a