



# Shutterbug Times

Official Newsletter of the Olympia Camera Club

Olympia, WA

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Find us on Facebook: [www.facebook.com/groups/OlympiaCameraClub](https://www.facebook.com/groups/OlympiaCameraClub)



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**President's Corner - Scott Wood**

Back in the late 1980's and early 1990's I spent a lot of time in Las Vegas. This was the time when Vegas was going through a real transformation from the seedy, mob run gambling mecca to a more corporate, family friendly, vacation destination. I loved Vegas in those days and still fondly think of it as "my" Vegas, and while it is purely a nostalgic look at Las Vegas, it was the Las Vegas of my youth.

I spent this past week in Vegas for a work conference. It was the first time in well over a decade that I spent time there and if you know anything at all about Las Vegas, a lot changes in that amount of time. Vegas is a full-on family friendly vacation destination. Of course, it is a gambling destination for most and that is what pays the bills, and while the personality of Las Vegas has changed drastically since the Vegas of my youth, what you really notice is the difference in the physical city itself. Las Vegas is constantly changing. Nothing is built in Las Vegas to stand the test of time. The skyline is temporary. Places like the Sands and Dunes, iconic Las Vegas destinations, no longer exist. They made way for the modern "mega" casino, which will in turn make way for whatever the future brings. You might be wondering why I bring this up in this month's newsletter.



While I was waiting to board my flight back home I got to thinking about the importance of photography as a means to capture what will become future memories. I have boxes of pictures and negatives from my trips to Las Vegas back in my youth. While that Las Vegas still exists in my memories, it doesn't exist in Nevada any longer. My memories of that Las Vegas continue to fade over the years, but the images that I had captured of it will endure the test of time and will always take me back to a time of my youth in a place that I really enjoyed. In essence, it is something of a time machine, and that is the true power of photography.

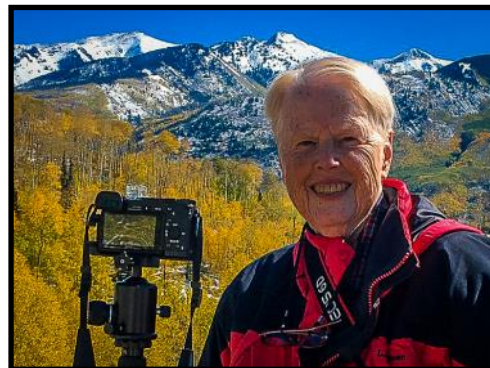
Scott

**Note from the Editor**

We would love to showcase some of your images in the newsletter and hear about the places you have discovered. Please consider sharing through an article and your images.

Please send all submissions to [newsleter@olympiacameraclub.org](mailto:newsleter@olympiacameraclub.org).

Pam Hoaglund, Editor



## Monthly Meetings

All meetings are held at

Capital High School, Pod A  
2707 Conger Ave NW  
Olympia, WA 98502

### Fundamentals of Photography

February 13, 2018

7-9 pm

This month's program will consist of 2 major items.

First, there will be an anonymous critique of photos as submitted by OCC members. Photos will only be identified as "1.jpg", "2.jpg" and so on for approximately 20 photos. Members in the audience will be asked to provide ideas on how to improve the images based on the knowledge gained from last month's critique of Club F67 photos and the video of Art Wolfe critiquing photos; however, there will not be any designated judges. Rosalind has volunteered to work Lightroom and provide some minimal edits, such as cropping, to continue the review. This is one area on the survey from last year where members wanted assistance in self-critique to prepare images for personal uses, NPPNW and Thurston County fair.

Second, the traveling prints will be available for voting during the break of the regular presentation and Kim will announce the results at the end of the presentation.

*David Parker, Coordinator*

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### Practical Photography

February 20, 2018

7-9 pm

This month's Practical Photography Group will continue the topic of critique, but will also introduce the topic of post-processing as a way to improve an image. If you remember how Art Wolfe used Lightroom as a tool to improve the images he critiqued in last month's Practical Photography critique session, this month will be your turn to use whatever techniques and whatever post-processing software to show how you would transform two RAW images that I have uploaded to Dropbox.

I have just found out that some of you may not have a current version of your post-processing software that has included camera support for the Fuji RAF files that I originally uploaded to the Dropbox folder. To remedy that situation, I have also converted the 2 RAF files to DNG as well. If your software does not support the camera raw files I uploaded, copy/download the DNG versions instead, as your software will/should be able to view the DNG versions. Thanks for your patience - this is a very new process and we are trying to work out the bugs.

**To access the RAW or .dng files click the following link:**

<https://www.dropbox.com/sh/0t9y5zttmpy8gdc/AAAwEXS3WLa6ZlgiHZbA4aIa?dl=0>

On the left side of the two files, click each box and click the "Download" button that appears on the right to download the two files to your computer. Then copy or import to your favorite post-processing software and do your "magic".

Export your finished images (.jpg, 1024 pixels on the long edge) to a thumb drive and bring them to the meeting where we will compare how each of you have "transformed" these RAW files to something more pleasing.

*Bruce Livingston, Coordinator*

**General Meeting**  
**February 27, 2018**  
**7-9 pm**

*Touring Brazil's Pantanal*  
*With Speakers Ken and Mary Campbell*

Spend the evening touring Brazil's Pantanal, the world's largest tropical wetlands. Ken and Mary Campbell will be our experienced guides, sharing their photos and stories of this UNESCO World Heritage conservation site. The Pantanal is an immense tropical wetlands located mainly in western Brazil's Mato Grosso do Sul state. Renowned for its wildlife, it is home to hundreds of species of birds, along with fauna like jaguars, caimans and capybaras. Summer rains flood the region, while the winter dry season creates plentiful lagoons.

The Campbells are wildlife and nature photographers. They have traveled the world from their home in Port Angeles to find the top natural wonders this planet has to offer, photographing nature for more than 35 years together while making trips to all seven continents in search of extraordinary wildlife.

Ken started taking wildlife photographs in high school and in college while majoring in wildlife biology. Mary joined Ken as a photographer after meeting at the University of New Hampshire and together they share a global passion for "fuzzy fixes" such as the pandas shown here.



Toco Toucan by Ken and Mary Campbell



Hooded Capuchin Monkey  
by Ken and Mary Campbell

*Meredith Rafferty, Coordinator*

## January Field Trip Seattle Museum of Flight

by Pam Hoaglund

On January 27<sup>th</sup>, about 18 OCC members met at the Seattle Museum of Flight for some indoor photography. It was a cold blustery day so doing an indoor activity was ideal. I had not been to the Museum of Flight for about 20 years and I must say it has become much larger. We started out in the Great Gallery where there are more than 50 historic aircraft. A group of us were met by a docent who walked around the gallery with us explaining the aircraft and history. The Apollo Exhibit is new.



The Red Barn explores the birthplace of The Boeing Company in its original manufacturing plant. The World War II Gallery and the World War I Gallery beautifully represent the aircraft used in those wars. Crossing the T. Evans Wyckoff Memorial Bridge you arrive at the Space Gallery where you can board the famous Space Shuttle Trainer.



Outside, but now under cover is the Aviation Pavilion where there are 18 aircraft. You can walk through a Concorde, Air Force One, 747, as well as several other aircraft. It was a good day of photography and time spent with friends.



## The Annual - Final Chapter

by Frank Townsend

On Saturday January 20, twenty eight members of the Olympia Camera Club gathered to assemble the club's 2017 Annual. Each brought enough copies of their own print so that all others would have a copy. Larry and Nandita received the images and separated them into individual folders later to be passed to each member who would then arrange the images into the order they wanted for their own book.



Did I mention food? There were smokies, cup cakes, wraps, dips, fruit you name it. Linda and Gene Pard-ee brought and setup the club's coffee and tea and

Terri Townsend brought soft drinks. While Larry and Nandita were compiling the images everyone else ate, drank and socialized.



When the images were assembled into their individual folders and passed out, each member held up a copy of their image and told the story behind it. We ended up with 24 books with 29 great images maybe next year it will include yours.



## February Field Trip An Afternoon with Photoshop Elements

by Pam Hoaglund

On Saturday February 10, Rosalind Philips presented a class on Photoshop Elements at the Coach House. There were 17 club members in attendance. It was an informative afternoon as we learned how to do layers, masking, using shortcuts, and answering questions from the attendees. Frank Townsend also demonstrated how he created a Mandala/Kaleidoscope in Photoshop Elements. You may remember seeing several of his creations on Facebook.



## March 10th Field Trip

The March Field Trip will be co-led by Pam Hoaglund and Bruce Livingston to the Billy Frank Jr. Nisqually National Wildlife Refuge. The Nisqually NWR has amazing opportunities for photographing wildlife, especially waterfowl. Currently there is also a Great Horned Owl nesting not far from the boardwalk and if we're lucky, may have an opportunity to photograph her sitting on the nest. By the time of the field trip in March, young owlets may be hatched and out of the nest.



Let's meet at Nisqually in the farthest parking lot at 8:00 a.m. on March 10th. There is an entrance fee of \$3.00 per person, or if you have a National Parks Pass, there is no charge.

Be prepared for typical March weather; dress in layers and be prepared for rain. I would suggest that you bring a tripod, a long telephoto lens or long zoom lens, a tele-converter and any other lens that will meet your particular needs (macro, wide angle etc.). The morning high tide will be just before 8:00 a.m., so we will be there as the tide is receding. What a great resource we have right here in our "neck of the woods" so I hope to see you there!!



## April Field Trip

In April, Bruce Livingston will lead a trip to Bottle Beach to photograph shorebirds. I will be looking at the Tide Tables to determine when the best incoming tide to photograph shorebirds will be, and will post the most current information on the Club's website calendar. I will also post meet time and location well before the Field Trip date. Keep your eye on the Club's calendar for the latest information.



## Participating in the 52-week Challenge is helping me become a better photographer.

by Nancy C. Nelson

I joined the Olympia Camera Club because I'm an information junkie - I thought the main benefit to me would be coming to meetings to learn from those who knew more than I did. That has indeed been very helpful, but I've come to believe the greatest learning is coming about as I try to implement the speakers' ideas by committing to one year of participation in the Word of the Week (WOW). My friend, sister-in-law, and fellow OCC member Kathy Brooks challenged me to post a photo every week for a year. In an effort to persuade those of you who haven't yet jumped on board, here's what participating has done for me (so far!).

### Week one (for me): metallic

Right away an image came to my mind: to contrast the red shininess of my tripod against green leaves. A subject and a deadline, just what I needed. True confessions: the idea might have come right away, but I waited until Friday afternoon to implement it. By the way - there isn't really a deadline; the new WOW comes out early every Saturday morning so my goal is to have the prior week's photo done before then.



### Lessons learned:

Walk first; shoot second. First I walked around without my camera. I have a tendency to see something I like and just start taking photos (snapshots) before I check out the alternatives.

Know how your equipment works. I'd only used my tripod on even surfaces before. I learned how to use the level bubble and quickly unlock, adjust and lock the legs.

Ideal light won't wait. I wanted the tripod head to look shiny, but earlier in the week had missed good light when unexpected storms moved in. If you see a beautiful sunset, don't assume tomorrow's is going to be just as beautiful. When you see a good shot make the time and effort to take it.

If at all possible, keep the sun at your back. My initial interest in photography was to capture birds; in that case there is no composition - just try to get the bird in focus in the frame. This planning aspect is new to me.

The comparative distance from the camera, to the subject, to the background makes a huge difference both in what shows in the photo and how blurry the background is. This was the first time I played with my camera and subject to experience the reality of what I'd been reading

about. And for me doing has been so much better than just reading.

### Week two: blue

Look. See. This week's lesson wasn't so much about capturing an image, but rather about seeing. Blue is everywhere! That's perhaps one of the most fun and creative parts of the WOW for me: seeing the world around me in a different way, and trying to come up with a way to convey a word or concept.



### Week three: pet

I get to define success. I "cheated" here, and used photo I'd taken the prior month. Hey, it was the holidays and I don't want to be obsessive about this.



### Week four: antique



You may need props to hold your subject upright, or in whatever position you want.

Check the edges. The final image contained a distracting chain behind the helmet.

Make sure you're using the correct subject. In fact our friend had a much more picturesque deep sea diving helmet, but I asked her to go get it while I set up the tripod. This is a variation of walk first; shoot second above.

Look for reflections. Bright windows were reflected in the helmet glass, and very distracting. I had thought I could "easily" remove these in processing - wrong. Switching from color to black and white helped minimize the problem.

Know when it's good enough. Not everything needs to be suitable for framing. Being content with the process of trying, and not worrying about some mythological perfection, has been very liberating.

### Week five: self-portrait

Google it. I knew who my subject would be: me, but I had no idea how to go about taking my own photo. Just as with any other aspect of shooting or processing, there is a ton of info on the Internet. You can read and/



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or watch videos.

Know how your equipment works, Part 2: I learned how to use the interval timer on my camera. After a few trial runs to make sure I was in the photo, I set the camera to take 20 photos 2 seconds apart and just varied my pose. Check out the details and eliminate fussiness. Look at what you have before you decide you're done with the shoot. I had a bright red lens cleaning cloth bag attached to my binoculars that dangled right by my cheek. That had to go.

### Weeks six: towering

Work with what you have. Not a lot of tall buildings here where we live in Costa Rica, so I used the local church. The opposite of the "Blue" situation - I found one thing and made it work. Maybe you have more possibilities than you think you do. It wasn't until I saw other OCC members' postings that I realized I could have gone for a tall tree.



Taking snapshots is very different from being a photographer. Out of fear of "doing it wrong" I was trapped in analysis-paralysis - reading articles and watching videos, but not really doing it. An OCC panel presentation in the fall of 2016 helped me choose a camera - thank you Colleen Easley. For the next year I just kind of coasted.

Which led to the biggest lesson of all: **If you want to be a photographer, take photos!**

The structure of the 52-week Challenge is helping me broaden my horizons. I hope some of you will join me.

## A Visit to Ecuador's Magic Birding Circuit

by D. J. Mark

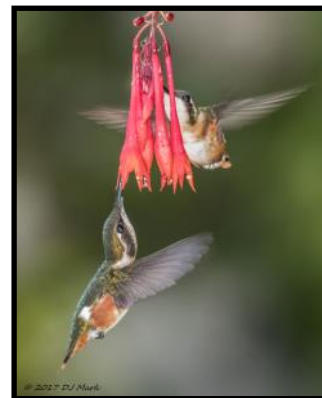
### Introduction

I love photographing birds, and I've noticed that many of you do too. Never mind that bird photography can be frustrating at times. You know what I mean. Birds hide behind branches high up in poorly lit tree, they twitch nonstop, and they oftentimes seem just beyond the range of the longest telephoto lens that you own. Still, it's an irresistible hobby that many of us pursue whenever we can.

In recent years, Greg and I have picked travel destina-

tions in part because there are birds there that we want to see and photograph. Last February, for example, we visited California's Salton Sea to photograph white pelicans and to escape Olympia's rain. That trip also included a few days roaming the dirt roads in the Imperial Valley because I had read an article about burrowing owls living along the agricultural ditches there. Luckily, Greg spotted those tiny owls as we drove by and I came home with some nice photos. The trip ended in San Diego and La Jolla where we photographed brown pelicans and other shorebirds along the Pacific coast.

So, when we decided to take an 11-day tour of Ecuador and Peru in late 2017, we started researching ways to lengthen our trip by doing some bird photography before we joined the tour



group. Our tour was to begin in Quito, Ecuador so that's the area we researched. Now, the most obvious place in Ecuador to photograph birds is in the Galápagos Islands, but it wasn't in our travel budget or schedule so we looked for other options. We quickly found that the mainland options are plentiful and somewhat overwhelming, especially when you have only a short amount of time to visit. Ecuador - about the size of Colorado - is a birder's paradise. It holds the world record for the number of hummingbird species in one country. It is home to over 132 species of hummingbirds grouped into 57 gen-

era, representing almost half of all hummingbirds found worldwide. By contrast, the Pacific Northwest has four species of hummingbirds. The avifauna of Ecuador has 1,623 species of birds, of which seven are endemic to the mainland and 30 are endemic to the Galápagos. Our visit took us to two lodges in Ecuador's northwestern region.

### Our Tour Company

Our initial thinking was to arrive in Quito four days early and to spend two days (one night) at a birding lodge before the tour began. Our



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internet search led us to the San Jorge Eco-Lodges and Botanical Reserves ([www.eco-lodgesanjorge.com](http://www.eco-lodgesanjorge.com)), which owns seven private birding reserves and four eco-lodges in Ecuador.

On their website, you will find a list of pre-scheduled tours for the year. None of the dates for 2017 fit our travel schedule, so I emailed the company asking whether there was something that might work for us. Within 24 hours, I received an email from the company's U.S. representative with some possible itineraries. One option was for us to visit two different lodges (three nights). That did it; we immediately rejected the one-night option and chose to go birding for four days.

#### Our Photo Gear

My favorite gear for bird photography is a Nikon D500 with a 200-500mm lens, but it wasn't practical for this trip. The combination weighs too much to use for four days and then lug around for 11 more. Also, our trip involved nine different flights and I already know the misery of running through an airport with 26 pounds of gear on my back. So, after trying different combinations of camera bodies and lenses, we decided we would each take only one camera body and it would be the mirrorless Fujifilm XT-2. We also decided to keep our camera bags to no more than 20 pounds. By the time we packed a camera body, three lenses, a ball head, extra batteries, chargers, flash, filters, and other gizmos, we easily reached the 20 pounds. I also took my gimbal head and traveler's tripod, which went into my checked bag; the rest went into the carry-on.

#### The Eco-Lodges – Quito and Tandayapa

Our first destination was the Eco-Lodge Quito, an hour's drive from the Quito Airport. Our driver was waiting for us outside of baggage claim and we were on our way. The lodge is an 18<sup>th</sup> century Spanish hacienda in the High Barren Plains just outside of the city. It sits at an altitude of 9,500 feet, which gave me a mild case of altitude sickness right away. At the lodge, there were several hummingbird feeders and dozens of hummingbirds buzzing around everywhere. I didn't realize that hummingbirds are so noisy. As our lunch was being prepared, we hurried to get the camera gear out and start photo-

graphing. We soon found out that we were the only people at the lodge and were elated that we would have the place all to ourselves. Greg and I spent the afternoon "chasing" birds around the grounds. At times, there were so many hummingbirds that it was hard to stay focused.

Early the next morning, we met Miguel, our guide (and a photographer) who took us hiking on the trails above the lodge. We spent about an hour hiking and looking for birds, and then the high altitude got the better of me. We returned to the lodge where Miguel set up some flowers near the feeders so that we could get some photos of the birds away from the feeders. We happily spent the rest of the day in the company of hummingbirds, tanagers, doves, grosbeaks, and Miguel.

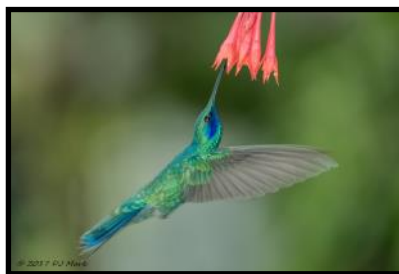
The following morning, Miguel drove us to the Tandayapa Valley, about an hour away in the Cloud Forest (altitude of 5,580 feet).

We spent two nights there and didn't want to leave when our stay was over. Miguel was with us the entire time as our personal birding guide

and as a fellow photographer. Oftentimes, he was as excited as we were to see the various birds fly up to the lodge's open air observation platform. We sometimes found ourselves running from one end of the viewing platform to the other trying to keep

up with Miguel when he spotted a new bird. And, I should mention that we were the only people at the lodge during our stay; we were in heaven the entire time.

There were countless hummingbirds at Tandayapa, but many other types of larger birds also visited throughout each day, especially in the early morning. Some of my favorites were the Crimson-Rumped



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Toucanet, the Euphonias, and the Tanagers. The Blue-Gray Tanagers were plentiful at Tandayapa, but the photo that I've included was actually taken in the Amazon basin. One of the highlights for me was spotting a female Rufous Motmot early one morning while I was sitting in the porch area outside our room putting my shoes on. She flew from her nest right by me to a nearby tree. It was too dark to get a photo, but I still enjoyed sitting there watching her. She was quite beautiful to see with her colorful feathers and long tail.

#### What It Cost

In case you're wondering what it cost us for the three-night stay, here are the details. It cost us \$824 per person. The fee included lodging; all our meals (outstanding 4-course meals that would rival any nice restaurant); transportation before, during and at the end of our stay; and a full-time birding expert (Miguel). Drinks and tips are extra. If you ever have a chance to go eco-lodge birding in northwestern Ecuador, do it – you won't regret it.

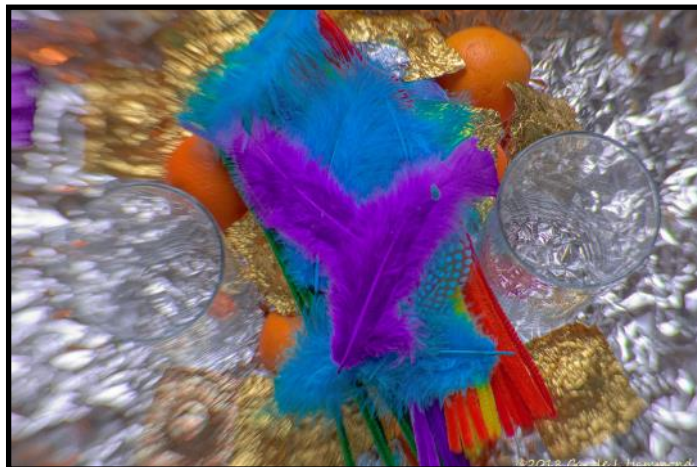


## Oil and Water Photography

by Carole Hammond

Given the many days of rain this winter, I have begun to create spontaneous indoor photo opportunities. One fun, and challenging, subject is the Oil and Water technique. Here is what I found works for me, and has given me the results you see in the images from these shoots.

Since I live in a small apartment, I start by clearing and setting up--in front of the sliding glass door, as that has the best light, and I can turn the kitchen overhead lights on as well. I set up on the kitchen floor, as I will be hand holding the camera and the best light is low. The supplies I use: 2 tall clear glass jars or cylindrical vases to create a bridge (if you go to YouTube, you can watch many variations on this process--differing bridge structures, different backgrounds); a clear glass or plastic plate or bowl, with as little writing on the bottom as possible; water, a



couple ounces; oil--and I tried many, found for me olive oil worked the best, about a half teaspoon; background items--these are key, as your source of color will come from them, so find a wide variety of colorful objects that could get wet/oil on them should a spill occur--I have used with good success dyed feathers from the craft store, fabric, foils (both cooking and candy wrappers work well), beads, oranges, glassware such as colorful candle holders or small vases, laid on their side; dollar store finds such as fans or gift bags, wrapping paper, etc. You want things that will look colorful and are colors you like to work with. You will also need an external light source that can be positioned so that it lights the objects that you lay out as the background items, you want the light to be bounced off the items and cause light to be diffused into the bottom of the plate of oil, so aim the light at the objects or just out of the set up, depending on how bright you are able to get your area. I used a bendable arm desk lamp laid on its side to get more light into the set-up. If you have a sunroom or skylights, you may be able to go without this, but I had to have it; two of them would have been better. Of course a camera

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with freshly charged battery and a macro lens or lens with extension tubes or close-up filters. If hand holding, a stabilized lens or camera is nearly mandatory; if using a tripod, then any lens that will allow you to get close enough will work. I used a Sigma 18-250 mm stabilized macro lens for these images. I squeaked by at f/6.3 and



my ISO varied between 250 and 1600, depending on the angle of the light and how I had the camera. While I nor-



mally shoot fully manual, in this case I surrendered and set the camera on auto ISO. My time was 1/160th so I was pushing it to have the lens fully extended in macro mode and still hand hold, but I am pretty good at being steady. I manually focused, although with enough patience you could probably use auto focus and still get the areas you want in focus, especially if using at a flat plane not an angle.

Start by setting up the bridge items--your glass vases or jars, and putting the dry plate or bowl on them to get a feel for how the plate needs to sit to stay upright and hold the oil water mix. Move the bridge items around until you reach maximum stability. Then take the empty plate off and fill the background in between the bridge glassware--now is the time to lay on the foil candy wrappers,

the feathers, the oranges--whatever you have chosen, lay them down and start making the background appealing. Put the empty plate up in its place and get your camera and do a couple test shots now, to get a feel for the distance you'll need to be to get the top of the plate with the oil water mix in focus, check for lighting issues, check your white balance, adjust the desk lamp as needed, etc...better to do this set up prior to putting the oil and water mix down. When ready, place the plate or bowl on the glassware and gently (!) add some water, enough to cover the bottom of the plate, and then add a small amount of olive oil, about a half teaspoon. (This works



best if you either have a spout to dispense the oil or pre-measure it out into a teaspoon and drip it off the spoon, rather than trying to pour from the bottle). Note: you may want to have on hand some paper towels and an empty dishpan to put the plate with the water mix in after use for easier removal, as the plate is tippy and can easily spill.

I found that the oil continues to slowly move around the water, creating different shapes. It has a tendency to form larger blobs that are not as appealing, so for me the best results happened when I gently blew at an angle to the surface and got the oil moving. At that moment and for the next 5 to 10 minutes is the prime time to get the shots; after that, you may have to blow on it again or gently stir the mix and get it to disperse in a pattern that pleases you. I like lots of smaller bubbles and a few tiny bubbles; I think that creates a nice effect when processed. Now just start taking pictures and look at your LCD screen for feedback--are the bubbles in focus? How is the lighting? Do you like the oil placement, or does it need to be dispersed some more? How is the background affecting the images? Try taking images from an angle and also looking straight down (note--hand held, this is hard to do; but then, sitting on the floor on your knees is a challenge too, so take your body into consideration here and take breaks as needed). This would be easier to do if 1) you used a tripod and could stand or 2) you were able to hand hold but set up using a table and not have to bend

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over or get down onto the floor.

I find that it takes me about 15 minutes to get everything set up and ready, then it takes another 20 minutes to get in the flow, where I have everything working the way I want it to. I just consider the first 20 minutes the warm up, and am not too attached to how the pictures look; most of those will be discarded anyway. Then when I hit the flow and the pictures are flying onto the SD card, it is hard to stop, until the body says enough! Have fun!! Be flexible and open, you will most likely learn about your gear and lighting, depth of field, and creating interesting effects from this technique. It can be challenging, but stick with it--great results are just a few images away.

A few additional comments....I had seen where food color could be added to the water, and wanted to try that. The only food color I found at the local store was the "new and improved" gel colors that did not work at all. I ended up melting the gel color, and it was very very pale, almost unnoticeable, but what it did do was disperse the oil bubbles into much smaller sizes, so that was the only upside; blowing gently did the same, and for less mess. Another suggestion is to vary the background items; take a few photos of one set up and then change the items, take more photos. As you want the background items to be out of focus, and are choosing to aim at the oil bubbles, make sure that either the camera distance or angle allows you to throw the background out of focus. I did do a couple shots where I purposely took the background as clearly as possible, to use for different effects in compositing images later in post processing, however the majority are focused on the oil bubbles and the way they interact with the water and are affected by the background colors. (Also, you may want to dispose of the mix on paper towels that you throw away instead of pouring down a drain when you are done).

Notes on post processing: I love color and texture, and that is what I process for. All images here processed in Topaz Studio. Natural as well as mixed indoor lighting. The intense colors come from dyed feathers, colorful cloth and other such objects...the gold and silver comes from foils; also I used some bubble wrap under the oranges and it had a blue cast that reflected even more blue which worked great--complimentary colors. If you find the background is too blah, try something else; I keep my eyes open for things to use as props in indoor shoots, and many items can be pulled from whatever you have on hand. The vibrant rainbow one is a bunch of multicolored chenille sticks, AKA "pipe cleaners" in the background. One other thing--try to have as little light directly glaring off the oil bubbles as possible, although you can have a diffused misty or foggy look improved somewhat by us-

ing the de-haze slider in post processing.

Have fun and be sure to send your successes to Pam to include in future newsletters and you can post them to the club face book page as well.



## Color Theory and Digital Photography

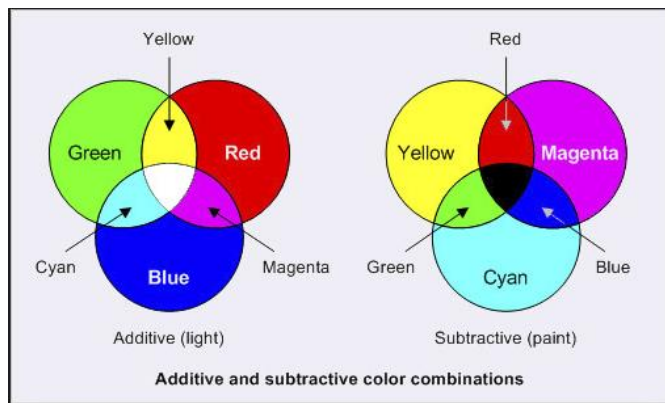
by Rosalind Philips

Art Wolf referred to the importance of color theory in composing good photographs in the “Another Look” video that we saw last month during Practical Photography group. This aside was one of those aha moments for me. I realized that I had been making use of color theory subconsciously and decided to do some research on digital color theory so that I can become deliberate in my use of color theory.

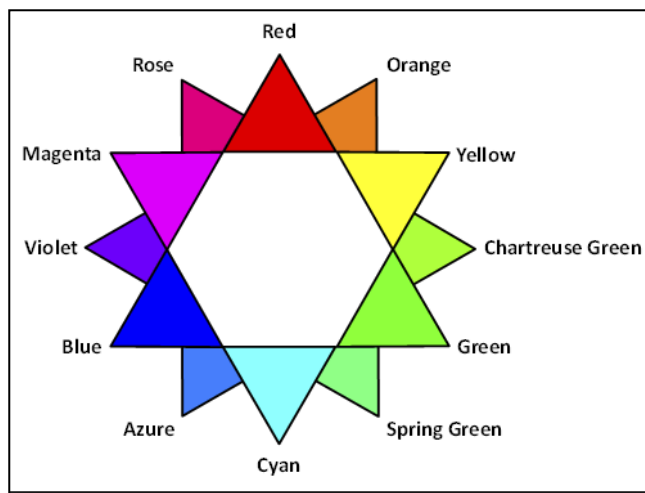
Color is described as wavelengths of light. Visible light has a wavelength between 390 nm and 700 nm with 700 nm being red light and 390 nm being violet light. Think colors of the rainbow (ROYGBIV). Defining color as a wavelength means that it can be measured. Color is broken down into three basic components; hue, saturation and value (brightness). This is important because it gives an objective way to describe something that is very subjective. No two people see a color exactly the same way. We each have our unique perception of what red looks like. It's just red.

A hue is a pure color; a color with no white, black or gray added. A hue is always a color. A color is not always a hue. Different colors are made by adding white (tinting), black (shading) or toning (gray) to hues. Saturation is the percentage by which a hue has been tinted, shaded or toned. It is a measure of the purity of a color. Value is how bright (luminous) the color is. Think back to elementary school and mixing paints. Adding increasing amounts of white paint makes the color lighter and lighter.

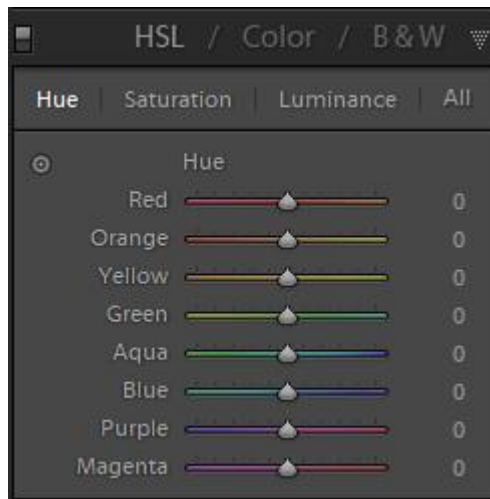
Light is both transmitted and reflected. Transmitted light is called additive and is what we see on our monitors. It is the familiar RGB (red, green and blue). Add them together and you get white. Reflected light is called subtractive and is what we see when we look at a print. Its primary colors are CYM (cyan, yellow and magenta). Add them together and you get black. The difference between reflective and transmitted light is why it is sometimes so hard to match prints to your computer screen.



Smush the primary colors of the additive and subtractive color combinations together and you get the digital color wheel. The colors opposite one another are called complementary colors. Combining Red and Magenta gives Rose; Red and Yellow yields Orange etc. Combining complementary colors yields gray.



Let's look at hue, saturation and Luminance (HSL) in Lightroom. Select HUE from HSL.



Each slider goes from -100 to 100 representing the colors

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near the stated color on the color wheel. For example, with Orange decreasing values go to the left toward Red and increasing values go the right toward Yellow. Let's look at this with a picture of my cat Loki. The first picture is Orange = 0, the second is Orange = -100 and the last is Orange = +100.



In the second picture most of the image has a reddish cast.



In the third picture most of the image has a yellowish cast.

We can do the same thing with saturation and luminance.



Saturation Orange = -100



Saturation Orange = +100



Luminance Orange = -100



Luminance Orange = +100

(Continued on page 16)

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You can try this out with your pictures testing each of the colors.

How might you apply all of this when composing photographs? Think about the color swatches you get at the paint store. They show colors that go together, that are color combinations that are pleasing to the eye. If you compose with an eye toward color, then color will not be a distracting element in your photograph. For example, think about the background of your image. Is the background color complementary to the main subject's dominant color? Is the background too close on the color wheel so that the main subject is lost?

This is just a start. You can really go into a lot more detail on this. Listed below are some references.

Color Theory for Photographers – Blake Rudis (Creative Live)

Color Theory Guide – Dave Morrow Photography (<https://www.davemorrowphotography.com/color-theory-photography>)

Mastering Color in Lightroom using the HSL Tab - Andrew S. Gibson (<https://digital-photography-school.com/mastering-color-in-lightroom-using-the-hsl-tab/>)

## The 2018 Annual Scavenger Hunt and Banquet

*Submitted by Rosalind Philips*

Here Ye, Here Ye. The annual Scavenger Hunt and Banquet of the Olympia Camera Club will be held on June 26<sup>th</sup>. Now is the time to start working on the list. Some of the words are challenging; I have confidence you will all have great ideas for images. See you at the banquet.

### 2018 Olympia Camera Club Official Scavenger Hunt Rules

This year, members will have two ways to participate in Banquet Slide Show entertainment.

Submit one image for each of the 15 words below.

You may take as many images as you like and do as much processing as you like, but you can only submit one image for each word. Please note that some of the words are from the 52-week challenge list. You may submit images that you have already posted for the challenge.

**OR**

Submit 10-15 of your favorite/best images taken be-

tween 6/1/2017 and 6/12/2018. You may do as much processing as you like on the images.

### Rules

All images must be JPEGs – no RAW or TIFF images.

The images must be 1024 pixels on the long side. The resolution should not exceed 72 dpi.

Scavenger Hunt Images. Name your images as Sxx\_Name\_word.jpg where

S means scavenger hunt, xx is the number of the word and word is the category. For example, an image submitted for the 5<sup>th</sup> word Plaid would be named S05\_RosalindPhilips\_Plaid.jpg.

Please include a list of your images with descriptions.

Favorite/Best of 2017-18 images. Name your images as Bxx\_Name\_ImageName.jpg .

B means Favorite/Best of 2017-18, xx is the number of the image, Name is your name and ImageName is the name of the image. For example the eighth image I submit would be named,

B08\_RosalindPhilips\_BergyBit.jpg.

Please include a self Identification Image as your 16<sup>th</sup> image.

Please burn your images to a CD or DVD or thumb drive.

Images are due no later than Tuesday, June 12, 2018 at the Fundamentals Meeting. You can bring your images to the meeting or mail them to Rosalind Philips, 4643 Indian Summer Dr SE; Olympia WA, 98513.

We will watch the two slide shows at the Banquet on June 26<sup>th</sup>. Please contact Rosalind at [RosalindPhilips@comcast.net](mailto:RosalindPhilips@comcast.net) or at 360-790-2814 with any questions.

### 2018 Scavenger Hunt

One of our members requested that the scavenger hunt words be posted earlier in the year so there is more time to



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(Continued from page 16)

hunt for them. So here is the list. Images are due on June 12<sup>th</sup> at Fundamentals Group. There will be an article in the April newsletter with more details. The information has been updated on our web page. Please contact Rosalind Philips with any questions.

### Word List

Num	Category
01	complimentary colors
02	orange
03	spiral
04	towering
05	leading lines
06	mystical
07	trucks
08	light trails
09	happiness
10	clouds
11	pets
12	space
13	abandoned
14	pink
15	odd
16	Self Identification



## New Member Profile: Rene Conger

### What or who brought you to the club?

My husband was my Photographic "Partner in Crime". He passed away in 2012, and made me promise that I would continue my art. I studied for two and a half years at the Art Institute of Seattle, but was unable to complete my goal due to health issues. I signed up for your email, joined the Facebook page, because the club was about Photography and mentoring-not just competition. A classmate of mine joined this club so I knew it would be great.

### How did you get interested in photography?

I started with my mother's medium format camera, was given a Brownie Camera, and fell in love with photography. We had a family business that brought a lot of photographic opportunities.



### What kind of photography do you like to do?

I began with technical photography, but nature and pets are my main interest now.

### What equipment is in your camera bag?

I have a Canon 7d DSLR. My backpack contains an Altura Lighting System, with Limo Studio set up; a Cottonaire vest; four "old style" tripods; a retired studio backdrop (green screen); old style lighting set up; two Canon Printers; one HP portable printer; Opteka 650-1300 f8-16 HR; Vivitar 58W 43X Wide Angle Lens; Vivitar HD (4) MMC AF High Definition 2.2x Telephoto Converter; Canon 18-135mm Lens on board.

### What post processing programs do you use?

I have a MacPro 15 and use the following programs: Photos.app; Photopad app; Image Capture; Photostyle Editor; Photostitch; Photo Booth.app.

### What do you want to learn from the club?

The mentoring, information sharing and friendliness of the club are what drew me in. The Field Trips look fun and I look forward to participating in them. This is my coming out so to speak.



## Member Profile: Meredith Rafferty

### What brought you to the Club?

Photographing events and employees was one of my first work assignments in the 1970s. I became excited about photography as a means of communicating. But like most of us, my periods of active photography ebbed and flowed across the years. Finally I decided to actively pursue photography and update myself with all it has to offer today. A click into the Club's website led me to attending the Club's activities.



### How did you get interested in photography?

For me, photography has always been about the moment of connection – connection to an action, an emotion, a scene, a memory. It is about the sharing from me to another and, by someone having a copy of an image, sharing of something meaningful to them with yet another.

### What kind of photography do you like to do?

As I reentered photography, I concentrated on landscapes, plants and night photography which I could access anytime and take my time with practicing, practicing. Learning the latest digital system really consumed me. I added in event photography to get me out into activities happening at the moment. And now I'm starting to broaden and be more creative within those categories, refining compositions and use of color and trying not to be overwhelmed with the infinite creative possibilities of post-editing.

### What equipment is in your camera bag?

Fuji XT-1 as my primary camera  
 Fujinon 18-55mm f2.8-4 (effective 27-84mm)  
 Fujinon 55-200mm 3.5-4.8 (effective 84-305mm)  
 Plant fieldwork with Tamron SP Tele\*Macro 90mm 1:2.5

Olympus OMD EM5II, primarily for night photography  
 Olympus M. Zuiko Digital ED 12-40 mm f2.8 (effective 24-80mm)

F.Zuiko 50mm f1.8 (effective 100mm) for bokeh

Yongnuo Speedlite YN560IV

Oben tripod and monopod to offset my shaky hands

### What post processing programs do you use?

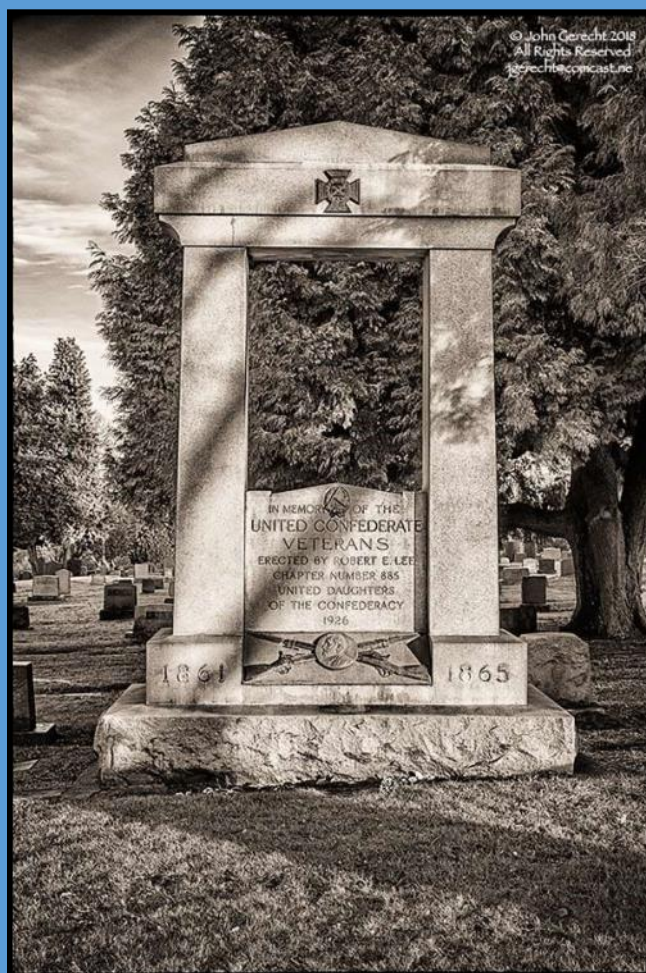
Lightroom and Adobe Photoshop so far.

### What do you want to learn from the club?

For me, the club certainly offers technical knowledge but so much more in creativity, enthusiasm, friendship and opportunities to explore and create.



## Member Gallery



## MEMBERSHIP REPORT

*by Colleen Easley*

There are 163 names in the membership data base, but 80 have not yet renewed for 2018. Dues for 2018 were due by January 31, but we are allowing a grace period for those 80 people to either pay in February or let us know they are not planning to renew. Some have moved away, others just have family commitments that don't allow them to participate. We go through this process every year and it's not uncommon to drop about 40 members at the March board meeting. If you're one of those 80 people, I hope you plan to continue your membership and will pay your dues at a February meeting, on-line via PayPal, or by mail. See the Membership page of our website for instructions.

We have 7 new members to report for the past month.

Please welcome  
Margaret Colvin

Clair Ferris

Jerry Klein

Signe Ann Thorsen

Dan Tufford

T Walton

Charis Wilson - not really new, but back again after a year away.



Welcome!

We are glad you are here!

## Activities for February

*Submitted by Linda Foss*

Feb. 16–18 Ellensburg

### **Spirit of the West Cowboy Gathering**

This event brings traditional cowboy musicians, poets and artists together to celebrate the Western life through rhymes, songs, dance, and a gear and art show. 888.925.2204, [www.ellensburgcowboygathering.com](http://www.ellensburgcowboygathering.com).

Feb. 17–18 Winthrop

### **Snowshoe Softball Tournament**

To play in this popular coed softball tournament, teams don snowshoes and use fluorescent yellow balls for visibility on the snowy ball field. 509.996.2125, [www.winthropwashington.com](http://www.winthropwashington.com).



## Member Gallery



© Scott Wood



Neil Harris  
Photography



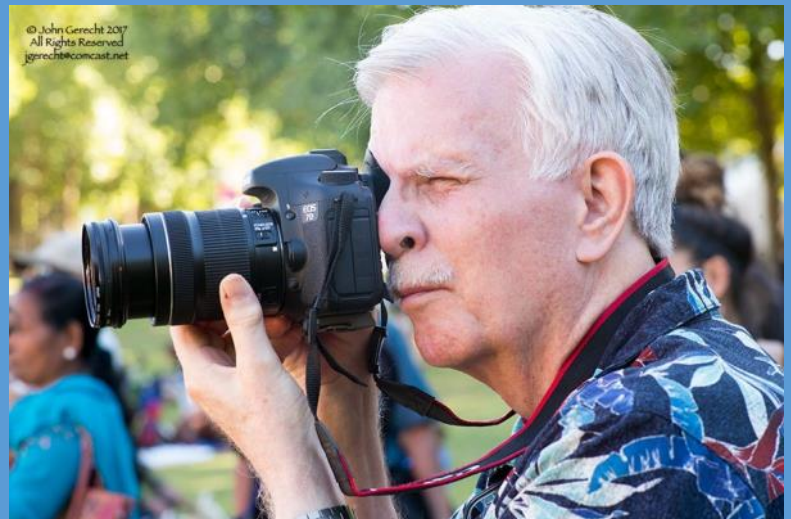
© 2018 Tamara Mandeville



© 2018 Tamara Mandeville



© 2018 Pam Highland Photography



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jgrecht@comcast.net

## Olympia Camera Club Board Meeting February 6, 2018 at 6:30 pm Casa Mia Restaurant, Olympia

### Officers and Members Present

Meredith Rafferty, Tammy Mandeville, Dale Easley, Bruce Livingston, Pam Hoaglund, Linda Foss, Kim Buechel, Frank Townsend, Terri Townsend, Norm Ott, Kay Ott, David Parker, Carol Hammond, Rosalind Philips, David Receniello, Renee Conger. Ed Mandeville.

The meeting was called to order by Vice President Meredith Rafferty at 6:30 pm.

### January Minutes

Linda Foss moved to approve the minutes of the Jan. 2<sup>nd</sup> 2018 Board Meeting. After an exception by Pam Hoaglund was discussed, Frank Townsend seconded the motion to approve the minutes, MSC, Unanimous.

### Treasurer's Report

John Damitio was not present. Pam Hoaglund reviewed the Treasurer's monthly report. Bruce Livingston moved to accept the report. Pam Hoaglund seconded the motion, MSC Unanimous.

Treasurer's Report February 6, 2018	
January 1 - January 31, 2018	
WSECU Checking	
Starting Balance (1/1/18)	\$391.74
DEPOSITS	
Income - 2018 Dues	1412.50
Total Deposits	1412.50
EXPENSES	
Promotional - Website Services	500.00
Technology - Adobe Subscription	10.87
Total Expenses	510.87
Ending Balance (1/31/18)	\$1,293.37
WSECU Savings	
Starting Balance (1/1/18)	\$3,387.79
Dividend Interest	0.29
Ending Balance (1/31/18)	\$3,388.08
PayPal Balance	\$ -
Total Balance	\$4,681.45

### Membership Report

Colleen Easley was not present. Dale Easley reported that we have a total of 163 members. Dale led a discussion about reminding members who have not yet paid their renewal dues.

### President's Report

Scott wood was not present. Meredith Rafferty discussed the judging of F-67 and of encouraging the critiquing efforts, also all the activities our club members enjoy be-

cause of the efforts of several members and their creativity.

### Community Liaison/Historian

Nothing new to report.

### General Meeting Program

Meredith Rafferty reported that coming up in February we will have Ken and Mary Campbell who are Nature and Wildlife Photographers and they will do a presentation on their tour to Brazil's Pantanal area. Meredith also reached out to one of the Thurston County Fair judges and he will do a presentation in May. In April or May, Chris Hamilton will do a presentation on Drone Photography.

### Digital Imaging Group Program

John Gerecht was not present. No report.

### Fundamentals Program

David Parker updated his calendar. He spoke about this upcoming Tuesday critiquing of photos and hopes to receive more. Kim Buechel will be bringing the Traveling Prints. David will be speaking to Steve Lawrence and Charis Wilson about doing upcoming presentations.

### Practical Photography

Bruce Livingston reported he was going to put 1 or 2 images in the club member's dropbox and then have members do post processing and we can see what peoples' interpretations of the photos are. A discussion on processing photos ensued. In March Carol Hammond will do a presentation on Topaz.

### Equipment

Rosalind Philips will be purchasing a leveler for the projector. Fresh batteries will be needed for the Amplifier and the projector continues to work well.

### Newsletter

Pam Hoaglund has three articles so far and will be getting the Scavenger Hunt list this month. She encourages people to send images for the Newsletter. Pam will not be attending the March board meeting as she will be out of town.

### Webmaster Report

Colleen Easley was not present. No report.

### Field Trip Report

Norm Ott led a discussion on field trips for early March. It was decided that it would be a trip to Nisqually NWR. The April field trip will be to Bottle Beach, and the May Field trip will be to Violet Prairie.

(Continued from page 22)

### **NWCCC**

Frank Townsend reported that the next NWCCC Board meeting will be in Shoreline on the second Sat. in March.

### **Traveling Prints**

Kim Buechel will have the Traveling prints next Tuesday and also on the 27<sup>th</sup> of February.

### **NPPNW**

Dale Easley reported the next Conference will be the first Saturday in April in the greater Portland area.

### **PSA**

Pam Hoaglund reported that the club membership renewal is due in March. The Inland Chapter in Spokane is having their spring seminar on April 14<sup>th</sup> and 15<sup>th</sup>. It will be held at the Spokane Community College.

### **Thurston County Fair Photography Competition**

Nothing to report.

### **Old Business**

Linda Foss has submitted the F-67 judging. The judging exceeded our expectations. Linda led a discussion on how we need more volunteers and people to learn how to judge and how to put together the judging, also how we need more people to take on the task of leading. A discussion ensued on image analysis/critiquing and judging.

### **New Business**

Bruce Livingston thanked Meredith Rafferty, David Parker and Renee Conger for volunteering for the Capital Land Trust Conservation Breakfast which is one of our clubs Community Service activities.

### **Adjournment**

Pam Hoaglund moved to adjourn the meeting, Linda Foss seconded, MSC Unanimous.

*Submitted by Secretary Tammy Mandeville*

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## **PSA Inland Empire Chapter - Spokane**

The Inland Empire Chapter of PSA is having their Spring Photo Seminar:

Dates : 14-15 April, 2018

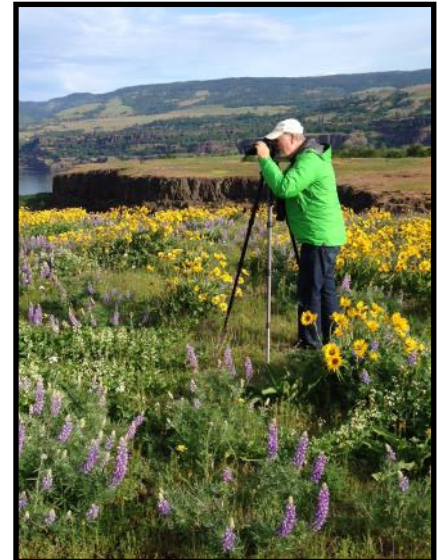
Where: Spokane Community College

Presenter: Darrell Gulin, see his webpage at [www.gulinphoto.com](http://www.gulinphoto.com)

Cost: for two days plus lunch - PSA member \$85

Nonmember \$95

Visit the Chapter website for details and registration at: [www.psainlandempire.org](http://www.psainlandempire.org)



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Member Arun Rohila sent a link to an article on “How to Protect Your Photos Online” he thought other club members might be interested in: <https://www.naturettl.com/6-steps-to-protect-your-photos-online/>

## Photographic Society of America (PSA)

PSA is a worldwide organization for anyone with an interest in photography. Founded in 1934, the Society is for casual shutterbugs, serious amateurs, and professional photographers.

Individual digital membership is \$45 a year.

Membership offers a wide variety of services and activities:

1. Monthly Journal
2. Online photo galleries
3. Image evaluation
4. Study groups and courses
5. Competitions
6. Annual Conference
7. Discounts on photography-related products/services
8. PSA travel aide

For a complete overview of membership benefits go to [www.psa-photo.org](http://www.psa-photo.org)



### Dates to Remember

12 February Digital Imaging  
 13 February Fundamentals Photography Meeting  
 20 February Practical Photography Meeting  
 21 February Koffee Klatch  
 27 February General Meeting

6 March Board Meeting  
 7 March Koffee Klatch  
 8 March Items due for newsletter  
 10 March Field Trip - Nisqually NWR

### Sizing Images for Newsletter

Format: jpeg, max quality  
 Dimension: 1024 pix long side  
 Please keep images 3MB or less  
Please Watermark your image!

**All photographs in this newsletter are under copyright protection. They may not be used without permission from the individual photographers.**

**Please submit articles and photographs to:**

[newsletter@olympiacameraclub.org](mailto:newsletter@olympiacameraclub.org)

**Deadline for articles and images for March newsletter is 8 March at midnight.**

## February 2018

### Olympia Camera Club Monthly Meetings

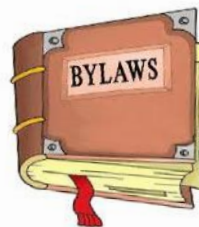
#### Business Meeting -

#### Monthly on the First Tuesday of the Month

**Tuesday, March 6, 2018 from 6:30pm to 8:30pm**

Open to all. Join us before the meeting at 5:30pm for dinner.

Contact: Scott Wood, President



#### Fundamentals of Photography

#### Monthly on the Second Tuesday of the Month

**Tuesday, February 13, 2018**

**Program: Anonymous critiquing of member photos as a continuation of our focus on how to improve our photography.**

Contact: David Parker, Chair



#### Practical Photography (Formerly Advanced Photography)

#### Monthly on the Third Tuesday of the Month

**Tuesday, February 20, 2018**

**Program: The focus will be on post-processing as a way to improve an image.**

Contact: Bruce Livingston, Chair



#### General Meeting

#### Monthly on the Fourth Tuesday of the Month

**Tuesday, February 27, 2018**

**Program: Special guests Ken and Mary Campbell will present "Touring Brazil's Pantanal"**

Contact: Meredith Rafferty, Vice President



#### Koffee Klatch Meet up, Every Other Wednesday Morning from 9am to 11am

#### Panera's Bakery, 2525 Capitol Mall Drive SW, Westside of Olympia

Open discussion about photography and other topics of interest

Contact: Linda Foss, Chair



## Executive Committee

### President

Scott Wood

### Vice President

Meredith Rafferty

### Secretary

Tammy Mandeville

### Treasurer

John Damitio

### Immediate

### Past President

Bruce Livingston

### Newsletter Editor

Pam Hoaglund

## Associate Memberships



**NORTHWEST**  
Council of Camera Clubs



## Committee Chairs

### Community Liaison

Linda Foss

### Equipment Custodian

Rosalind Philips

### NWCCC Traveling Prints

Kim Buechel

### Field Trip Coordinator

Norm Ott

### Membership

Colleen Easley

### NPPNW Liaison

Colleen Easley

### Practical Photography

Bruce Livingston

### Newsletter Editor

Pam Hoaglund

### PSA Representative

Pam Hoaglund

### Thurston County Fair

Colleen and Dale Easley

### Historian

Linda Foss

### Digital Imaging Group

John Gerech

### Fundamentals of Photography

David Parker

### NWCCC Liaison

Frank Townsend

### Scavenger Hunt

Rosalind Philips

### Webmaster

Colleen Easley

### Social Committee

Linda Pardee

Olympia Camera Club  
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Olympia, WA 98508-3333