Stockton Camera Club

The Shutter Tripper   November 2021
October Image of the Month

Full Moon Swans
Image of the Month - Trey Steinhart

Elephant Mountian
Em McLaren

Rose Petal Delight
Karleen Gansberg

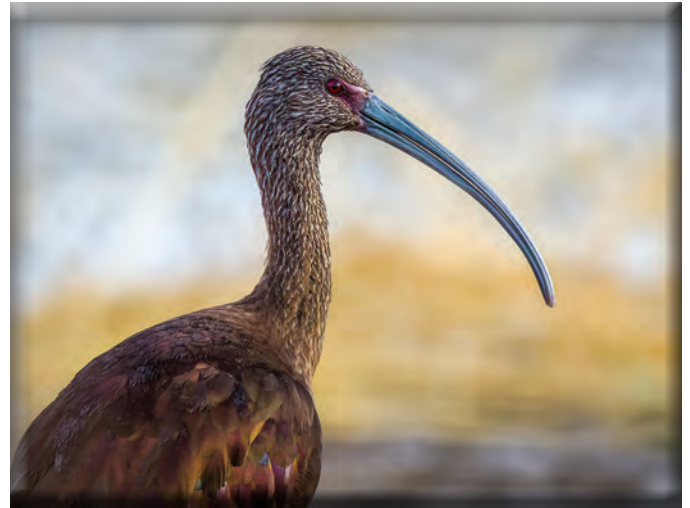**Lineup**
Sharon McLemore

Flight 152 Prepare for Landing
Wayne Carlson

Scalloped Waves
Joan Erreca

Passion Flower
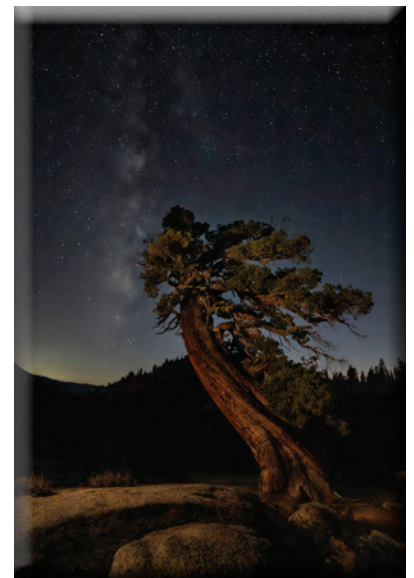Karleen Gansberg

White Faced Ibis Nonbreeding Plummage
Ron Wetherell

Glowing Fragrant Koke'e Ginger in Full Bloom

Trey Steinhart

Beauty From the Beast
Em McLaren

Reaching For the Stars
Sharon McLemore

Fall Harvest
Em McLaren

Glowing Dahlia
Ron Wetherell

Peacefull Valley
Sharon McLemore

Altamont Pass Windmill Farm
Wayne Carlson

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Meadow Lark on a Post
Ron Wetherell

**The Point Reyes
in a Crystal Ball**
Joanne Sogsti

Autumn Crop
Elizabeth Parrish

Warbler
Karleen Gansberg

Birds of Old
Em McLaren

Blue Heron Nesting
Joanne Sogsti

Dreammy Spider Lilys
Trey Steinhart

Bruce Canyon Morning Light
Sharon McLemore

The Old Desk In The Corner
Ron Wetherell

Osprey on Nest
Sheldon "Mac" McCormick

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President's Message
October 2021
By Heide Stover

Bruce is a wonderful judge. He is kind and has wonderful comments to help us improve on our work.

We are heading towards a time change so now we can sleep in a little longer. Remember, if you are photographing animals, they change according to the sunrise and sunset as well. I am hoping for a lot of rain this year. It is starting out very well. Rain shots could be fun.

See you all at the next meeting.

Heide

A Big Thank You to Our Sponsors!

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2021 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday November 18	Zoom Meeting Stockton	November General Meeting Special Subject - Open
Thursday December 18	Zoom Meeting Stockton	December General Meeting Special Subject - Trees

2022 Calendar of Events

Thursday January 20	Stockton	Annual Meeting/Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Amore/Love
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject - Prints (if meeting) if not Open
April	TBA	April Workshop/Photo Opportunity
Thursday May 19	Zoom Meeting Stockton	May General Meeting Special Subject - Ice
Thursday June 16	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 21	Zoom Meeting Stockton	July General Meeting Special Subject - Kids at Play

October Meeting's Notes
November 2021

Heide opened the meeting. There were 13 participants including the judge. There were a total of 45 images (34 Open and 11 Special Subjects).

Wayne gave a brief workshop starting at 6:00 PM before the club meeting at 6:30. His tips on Light Room were very helpful. He plans on doing this before each meeting and will cover different topics. Everyone is free to join in and can request topics to cover from him also.

Doug was asked about giving tours to film the cranes at Woodbridge but said enrollment was limited and already filled thru November and December.

Dean introduced our judge this month, Bruce Gregory. Bruce has judged for us many times before and is an excellent photographer and judge. His comments are very helpful. He is from the Placer County Camera Club in Auburn.

<u>IMAGE OF THE MONTH:</u>

"Geese by Moonlight" by Trey Steinhart

Congratulations Trey!

In November the SPECIAL SUBJECT will be "Open" since we will not be doing prints.

Please let me know if there are any additions or corrections to the notes.

Thanks, Em McLaren

Stockton Camera Club
October 2021 Competition Standings
Congratulations to the winners!!!

Because the bowling ally conference room was not available October's meeting was held via Zoom.

**The October DIGITAL IMAGE OF THE MONTH WINNER -
"Full Moon Swans" by Trey Steinhart**

Please check out the website http://www.stockton-cameraclub.com/home.html"

Class A Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Doug Ridgway	265	198	67	38	39	40	36	36	37	39	0	0
Ron Wetherell	250	194	56	38	39	35	35	26	37	40	0	0
Wayne Carlson	247	183	64	34	38	25	34	36	34	37	0	0
Karleen Gansberg	243	199	44	33	37	35	29	29	37	39	0	0
Elizabeth Parrish	240	179	61	33	33	36	31	33	37	38	0	0
Sheldon McCormick	233	172	61	36	35	28	32	30	36	36	0	0
Joan Erreca	203	152	51	33	32	33	32	0	36	37	0	0
Christine Blue	76	58	18	36	40	0	0	0	0	0	0	0
Darrell O'Sullivan	0	0	0	0	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Sharon McLemore	267	200	67	39	38	40	37	35	38	40	0	0
Trey Steinhart	265	204	61	38	39	37	37	37	38	39	0	0
Em McLaren	264	199	65	37	38	37	39	34	39	40	0	0
Joanne Sogsti	264	199	65	39	37	36	36	38	40	38	0	0
Dean Taylor	222	165	57	39	39	36	38	33	37	0	0	0
Heide Stover	113	84	29	38	38	37	0	0	0	0	0	0

2021 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.

2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.

3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.

4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.

5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.

6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.

7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.

8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.

9. The same image should not be entered both as a print and a projected digital image in the same competition.

10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.

11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.

2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.

3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.

4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.

2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than <u>1400 pixels</u> and the image height cannot be more than <u>1050 pixels</u>. If your image is horizontal, only change the <u>width to 1400,</u> if your image is vertical, only change the <u>height to 1050</u>. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.

3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: <u>Smith Sunrise Splendor 05-15 O.jpeg. (O-Open</u> or <u>SS-Special Subject).</u> Specify whether you're Beginner, Advanced or Very Advanced.

4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

SD V60 versus SD V90:
Which card is perfect for your needs?
By Mark Lewis

Comparing memory cards that are a million miles apart is relatively easy. Differences between SD cards that use the UHS-I bus or the UHS-II bus are pretty clear. Choosing one card over the other when differences between them are barely noticeable can quickly become overwhelming. This might be the case when comparing V60 and V90 SD cards. Some photo and videographers incline firmly toward one or the other, while others have no idea which is right for them.

ProGrade Digital doesn't manufacture consumer-grade memory products like UHS-I SD cards or the slower V30 cards. The company is focused only on SD V60 and V90 cards since they both meet the demanding needs of today's photographers and cinematographers. We want you to be able to choose the one that serves you best, and we hope this article helps you do that.

First, let's take a look at how these two cards compare with one another so you will have all the necessary details to decide whether it makes sense to go with a ProGrade SDXC V60 card or should you get a ProGrade SDXC V90 card instead.

These two cards have the same form factor, SDXC UHS-II, not to mention physical dimensions, the ability to withstand extreme conditions, and available capacity options. You can choose between 64GB, 128GB, and 256GB versions. Both cards even have exactly the same ratings in a regular Speed Class and UHS Speed Class. Where they differ, though, is in the Video Speed Class. That is what the V stands for in V60 and V90.

© SD Association *https://www.sdcard.org/consumers/about-sd-memory-card-choices/speed-class-standards-for-video-recording/*

SDXC V60 cards are tested and certified to operate at a minimum sequential write speed of 60MB/second, while *SDXC V90* cards are certified to operate at a minimum continuous write speed of 90MB/second.

These numbers, however, are simply required minimums for certification, and both *V60 and V90 ProGrade Digital SDXC* cards perform at significantly higher speeds. V60 cards are actually guaranteed to operate at maximum read rates of up to 250MB/second and write speeds of up to 130MB/second. V90 cards can sustain read rates of up to 300MB/second and write speeds of up to 250MB/second.

Nevertheless, you should hardly ever focus solely on the cards themselves when making the decision. Instead of comparing the two and going with the faster one, you should focus on your needs. These usually boil down to three key aspects: camera compatibility, project requirements, and workflow demands.

Camera Compatibility
Camera manufacturers will almost always specify what kind of memory cards are ideal for their models. Knowing the maximum write speed that your camera requires will help you make the best decision. For example, Canon EOS 7D, 70D, and 80D are all compatible with both V60 and V90 cards but do not necessarily need the latter. They will excel with V60 cards.

Canon EOS R5 and R6, then again, should only be paired with V90 cards. The same goes for Sony a7 series cameras.

To determine which card is recommended for your camera, see our comprehensive *compatibility guide*.

Project Requirements

Most DSLR and mirrorless cameras require V90 cards for recording high-resolution video with a higher bitrate. Usually, everything above 4K UHD asks for a faster card. That said, if you never go beyond 4K UHD, there is no need to go beyond the V60 cards as well.

For shooting stills, ask yourself two questions. Firstly, do you burst RAW? If the answer is no, then go with the V60. If the answer is yes, then ask yourself how quickly do you need the buffer to clear?

Your camera will adapt to the speed of the card. So to maximize the performance of your camera in continuous-burst mode, you should pick the ProGrade Digital V90 card. That is especially the case with fast-action and sports photographers.

Remember, if you are bursting with redundancy, RAW+RAW, or shooting motion+still, you will need a faster V90 card for the second slot as well.

Workflow Demands

Your workflow is also essential to consider when choosing the right memory card. In some cases, even if your projects technically do not need it, you might be better off with a faster card. For example, you might shoot only full HD or JPG but may have a need to transfer files quickly on the set. In those situations, nearly 40% faster data transfer times of V90 cards will come in handy.

Similarly, if you are busy, have short deadlines, and back-to-back shoots that produce an enormous amount of data, then a faster V90 card can be a lifesaver.

Everyone else should not shy away from the ProGrade Digital V60 cards if neither your camera nor projects request otherwise these cards are workhorses that perform above their rated specs

At the end of the day, both the *ProGrade Digital SDXC V60* card and *ProGrade Digital SDXC V90* card have a solid track record; they are extremely reliable and built to last. So whether you should go with V60 or V90 really comes down to what you need. Once you have that figured out, we have them both waiting for you right here:
ProGrade Digital SDXC V60
ProGrade Digital SDXC V90

FotoFriday
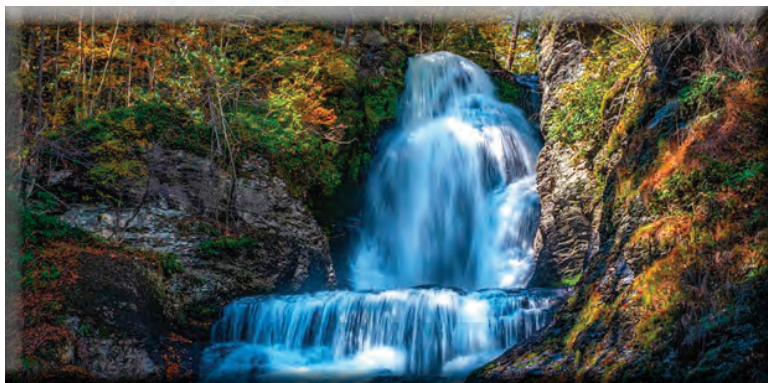*a weekly newsletter for fellow photographers from ...*

LAND, SEA & SKY
JOE BRADY PHOTOGRAPHY

Histograms, Composition & Cropping
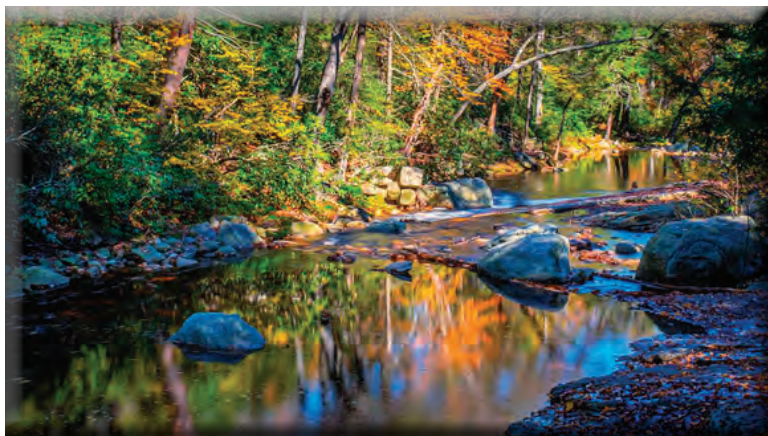## Three things to pay close attention to when shooting landscapes!

By Joe Brady

Good morning and Happy Friday!

As you receive this week's FotoFriday, we are hiding away in a rental cabin up north of Lake Placid, NY. We are doing our fourth quarter "off-site meeting" and catching up on some things that keep getting pushed back by the many distractions we all face when at home. I've got a book to get finished and Diane has videos and other content to work on, so a remote escape is what we both mentally and physically need.

Fall Morning at Dingmans Falls, f16, 1/8th sec., 36mm, Delaware Water Gap National Recreation Area

During this past week, we had a group join us for our annual Fall Foliage/Waterfalls Workshop in and around The Delaware Water Gap area, along with a trip up to Minnewaska State Park near New Paltz, NY. The weather was cool and we had a combination of clouds, full sun and a mix of the two while enjoying some beautiful scenery.

Foliage Reflections in Peters Kill - f18, 1.5 seconds, 36mm - Minnewaska State Park, Gardiner, NY

As it is every year around here, trying to predict when peak fall foliage is going to happen is pretty much impossible. There are some great colors around, but this year's change is both a little bit late and a bit subdued. Since it's not something we have any control over, we made this trip a bit more waterfall focused since we know they will always be where are supposed to be, doing what they are supposed to do!

We have had a decent amount of rain this fall, and that has shown in the rivers, streams and falls we visited. While not overly strong, the streams were running higher than normal and the falls had a good volume of water without getting so heavy as to be messy in a photographic sense.

above - Fall Colors Surround Dingmans Falls, 1/5th second, f18, 65mm, ISO 200

My personal preference for shutter speeds when photographing falling water changes depending on the size and power of the cascade. The image above of Dingmans Falls was shot at 1/5th of a second. The water is silky, but the details in the flow are all preserved.

Smaller, gentle falls and tall falls with a lighter volume look good to me without some longer shutter speeds - between 1/4 and 2 seconds. I like to gauge the speed so that the water can go somewhat smooth, but while maintaining enough texture in the flow that details are visible.

For more powerful cascades, I like to go between 1/4 and 1/10th of a second to get the same feeling, but perhaps with a bit more texture and detail. Small, slower falls may look nice going silky smooth, but roaring falls (Niagara and Yellowstone come to mind) look odd if the shutter speed is too long. This is of course a personal preference, but most of our Workshop participants agree. I've included a few sample for you here, and as always, I'm curious to hear what your preferences for flowing water shutter speeds.

**Awosting Falls,
f18, 0.4 sec. 45mm -
Minnewaska State Park, NY**

Can this raw file be brought back to life?

First the Histogram, then Light & Color, then Cropping

I have a new video for you this week that shows the image processing of an image I captured during our Durango-Telluride Fall Foliage Trip. It was taken on a rainy morning that first turned into fogs and clouds, and then provided some snow as we headed up into the mountains.

If you look at the raw file above, you can see that the highlights look as if no detail remains. Fortunately, since the histogram was closely watched, the reversal of the highlight and shadow sliders in Adobe Lightroom easily fixed the biggest problems. Add in a little bit of color and local light adjustments and the image turned out beautiful.

The final task was how to crop the image. The full, edited image is above. Should it be left alone and printed large? Would it work better in a panoramic format? How about something vertical? Watch the video to see some interesting options about cropping this image.

The complete edit and the discussion about the image format and presentation are all included in the new video - Enjoy!

Here's a link to this week's video