Los Gatos - Saratoga Camera Club Newsletter

Vol. 30 Issue 5 May 2008

2008 Calendar

May

5 Competition:	Color and PJ (Slides/Digital/Prints)
10 Field Trip:	UCSC Arboretum hosted by John Gerhardt
19 Program:	Jim Collum - Fine Art Photography and Platinum Printing

June

2 Competition	Color and Creative (slides/digital/prints) Monochrome(prints)
16 Program:	Annual Potluck Picnic Dinner - 6:30PM

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UCSC Arboretum Field Trip

9:00 AM to Noon, Saturday, May 10, 2008
Hosted by John Gerhardt

Description
Join your LGSCC friends to visit the renowned arboretum at UCSC to photograph native and exotic flowers and shrubs, including the largest outdoor collection of Australian, New Zealand, and South African flora in North America. Catch birds and insects in the act of pollinating. Practice landscape composition and macro technique.

Location
UCSC Arboretum, Empire Grade, Santa Cruz
Directions:
http://www2.ucsc.edu/arboretum/directions.html.

Logistics
Meet in the Arboretum entrance parking lot at 9:00 AM. This is about a 45 minute drive from Los Gatos. We'll arrange a car pool if there is interest.

The Arboretum includes miles of mostly level pathways meandering among the plants. There should be some great floral displays to shoot in May. We'll agree on a rendezvous spot mid morning to discuss how our shooting is going. We may have morning fog or early sun.

Photography Tips
Bring your tripod, macro and wide angle lenses, and polarizing filters.

9:00 AM is too late for morning light in May, but the Arboretum is closed at earlier hours. Bright sun may make difficult light for some macro shots. To mitigate this, I'll bring and gladly lend out my custom-made diffuser which uses HHWS technology. (That's Hula Hoop with White Sheet cover.) A strong flash fired into a diffuse reflector may also be useful for macros.

For Further Information
Read more about the Arboretum at:
http://www2.ucsc.edu/arboretum.

To Sign-Up
Maximum six people.
Contact John Gerhardt jfgerhardt@gmail.com.
408-353-3949

Program Meeting

Presenter: Jim Collum
Date: May 19, 2008
Subject: Fine Art Photography and Platinum Printing

This will be an inspiring evening offering Club members a chance to interact with Jim Collum, a superb fine art photographer, and to view his print and digital images and equipment.

Platinum Prints: Jim will use digital slides to show the steps he takes to create hand coated platinum over color pigment prints. Each print is unique and the result of meticulous craftsmanship. He will also bring along numerous completed platinum prints.

Equipment: Jim photographs with a Mamiya 645, medium format camera, with an Aptus 75 digital back.

Images shown here are from his recent series: Modern Archeology, Industry

Jim's website: http://www.jcollum.com

THE DIGITAL NOTEBOOK: Adobe Bridge (1.3)[1]

by Fred Drury

As discussed in the last column, there are significant advantages to shooting in RAW format, especially so for nature photographers. Before they can be optimized, RAW files must be converted to a format which can be read by Photoshop. This issue is compounded because every camera manufacturer has its own proprietary RAW format. Prior to Photoshop CS, one had to use software provided by the camera manufacturers to accomplish this necessary conversion. During the time of Photoshop 7, Adobe added a so called 'raw processor' plug-in which was designed to work with RAW files coming from any digital camera. Being the 800 lb. gorilla of image processing, Adobe was able to get cooperation from the camera manufacturers, who reluctantly shared information on their proprietary RAW formats with Adobe.

An improved version of the plug-in was incorporated into the 'RAW processor' which came as a part of Photoshop CS.

Adobe Bridge

Now in CS 2 and CS3, the RAW processor has morphed into 'Bridge' is a much more feature-rich,

[1] Reprinted from the Fall 2007 issue of the Bulletin of the New England Camera Club Council, Inc.

stand alone program which operates independent of Photoshop. The advantage is that Bridge can be doing its work at the same time you're multiprocessing in Photoshop.

Bridge can be setup with a variety of different views, or 'workspaces' as the program calls them. Figure 4.1 is the default workspace. At the top left is a dropdown box which allows one to navigate to a particular folder of RAW files.

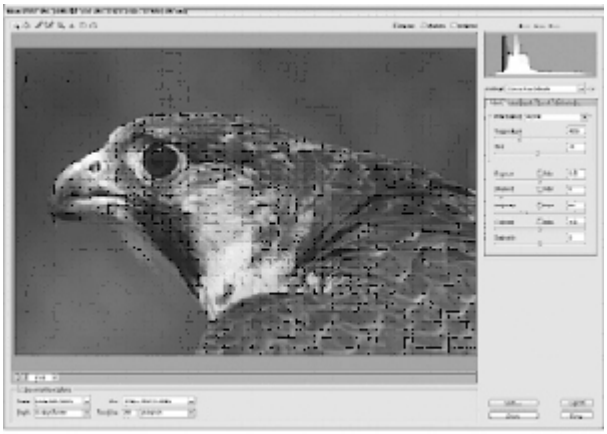

Figure 4.1

On the left hand side of the main panel are three smaller panels, one for 'Favorites', a 'Preview' and the lowermost for 'Metadata' and 'Keywords'. The largest portion of the main panel is reserved for thumbnails. As one moves a mouse along the borders between these panels, the cursor changes into a double-headed arrow which allows one to resize each panel to a preferred size. A slider at the lower right lets one resize thumbnails. Several alternative workspaces can be selected either by using the Window: Workspace command or by clicking on the icons at the lower left of the main panel…see detail in Figure 4.2.

Figure 4.2

Preferred workspaces can be saved by using the Windows: Workspace>Save command.

Figure 4.3 shows a preferred setup for doing an initial review of images. This workspace features a large preview so one can confirm sharpness, and a filmstrip of thumbnails along the bottom of the main panel. The information included with each thumbnail can be 'user defined' via the command Edit: Preferences> General.

Figure 4.3

In this case the primary objective is to use Bridge to select thumbnails and open them in the Adobe RAW processor. To select just one thumbnail, simply click on that thumbnail. To select more than one thumbnail, select the first, then <Ctrl><Click> to select additional. To open it in the RAW processor, double click on any of the selected thumbnails.

Camera manufacturers continue to supply proprietary software with their cameras. They claim their knowledge of their systems allows them to get more out of their RAW files than is possible using Adobe Bridge. By and large, there is almost no support for this claim. On the other hand, the command set Adobe used in Bridge is almost identical to that used in Photoshop. That means that a Photoshop user can be up and running in Bridge immediately, a substantial advantage.

There is much more to Bridge, but this will get one started. For a much more complete discussion, take a look at Bruce Fraser's excellent Camera Raw with Adobe Photoshop CS2, ISBN 0321334094.

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