

HIGHLIGHTS

President's Message

by
Brenda Frezeman



Thanks to all of you who completed the survey I sent out last month. With a nearly 40% response rate, I was able to get a good sense of what people are interested in. We've already begun some changes; watch for more in the coming months.

ECC's website functioned well but had a somewhat dated appearance. As the first contact for potential new members and a handy repository of useful information for current members, our site should be attractive and easy to use. Webmaster Ken Farman has made some cosmetic changes to make it cleaner and more contemporary. He's also adding the discounts and promo codes from the club sponsors in the Members Only section. That should be finished shortly. If you need a promo code for a purchase before then, please contact me.

Group activities (and the camaraderie that goes with them) are important to many of you. We'll be adding more outings as spring approaches and will schedule two in some months to provide more shooting opportunities with a variety of subjects. We'll also try to meet before or after the outings, perhaps over a meal, for discussions.

The idea of interactive Q&A sessions was extremely popular. We'll plan one or two such meetings this year. ECC has many experienced shooters and photo processors who are quite willing to share their knowledge. The general discussion topics will be sent out ahead of time in order for you to be able to prepare your questions.

Small discussion groups, photo critiques and workshops are of interest to the majority of members. In the next few months, we'll work on ways to implement some of these. The only idea that didn't garner much enthusiasm was a swap meet. So that will be tabled for now.

Feel free to contact me anytime with additional suggestions or ideas.

UPCOMING MEETING

Our next meeting will be held on **Tuesday, February 9th** at the Lutheran Church of the Holy Spirit in Centennial. The presenter, **Russ Burden**, will present *Wings, Hooves, Fur and Talons*. The competition subject is Landscape/Seascape + PSA Open.

Snacks will be provided by Michael Sachs and drinks by Larry Stearns.

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CLUB INFORMATION

Englewood Camera Club has been serving south Denver and the foothills since 1952. The club is a member of Photographic Society of America and Colorado Council of Camera Clubs.

MONTHLY MEETINGS

Unless otherwise specified, meetings are held on the second Tuesday of the month at the Lutheran Church of the Holy Spirit, 6400 S. University Blvd, Centennial. Meetings start at 7:00pm.

MEMBERSHIP DUES

Individual- \$30, Student- \$20, Family- \$45

ECC OFFICERS FOR 2015

President: Brenda Frezeman
VP Programs: Steve Johnson
VP Competition: Larry Stearns
Secretary: Randy Moore
Treasurer: Billie Campbell

APPOINTEES FOR 2015

Activities Chair: Quade Smith
Membership Chair: Susan Propper
Publicity Chair: Steve Johnson
Hospitality Chair: Michael Sachs
Score Keeper: Larry Stearns
Council Reps: Billie Campbell & Quade Smith
PSA Rep.: Fred Luhman
Web Master: Ken Farman
Photo Editor: Billie Campbell
Newsletter Editor: Brenda Frezeman
Projectionist: Fred Luhman
Executive Committee Members-At-Large:
Lee Urmy & Cathie McLean

WEBSITE

www.Englewoodcameraclub.net

EMAIL ADDRESSES

General Questionsb.frezeman@yahoo.com
Program Suggestions.....stevej46@comcast.net
Activities..... quade.smith@comcast.net
Membership susanpropper@yahoo.com
Newsletter Contributionsb.frezeman@yahoo.com

PRESENTATION RECAP



by Brenda Frezeman

2016 is off to a great start! Mike Berenson drew a full house for his presentation on night photography. In his workshops, Mike breaks the instruction into three distinct areas: planning/scouting, shooting and post processing. For our meeting, he focused on planning and scouting, an essential component to capturing a great image.

The first step is to choose a celestial subject you wish to feature, such as the Milky Way (best in spring/summer) or Orion (very bright in winter). He highly recommends modeling the night sky with software to get an idea of what kind of shot is possible. His favorite programs for this task are:

- Starry Night and Star Gazer for Windows
- Sky Guide, Sky Safari and Photo Pills for mobile
- Stellarium -- free, great to start with

The timing and phase of the moon are important considerations. The best sky images are taken when the moon is about 25% full. A full moon is so bright that the image will look as though it were taken in daylight. Go to www.timeanddate.com and search moonrise times for the area where you plan to shoot.

Light pollution can have a huge impact on an image as well. Consult a light pollution map to see what conditions are like in various areas. Some to try are:

- www.blue-marble.de/nightlights/2012
- www.cleardarksky.com

For future sky events, check out the following:

- www.space.com/skywatching/
- www.seasky.org/astrometry/astrometry-calendar-current.html

After doing all the research, get out there and scout. Try to find a compelling foreground and include a sense of place. Ask yourself when would be the ideal time for the shot and be willing to go back.

Night photography has more than the normal share of risks--car breakdowns, hiking in the dark, animal encounters, falling asleep, etc. Think about these in advance to minimize the problems.

CLUB COMPETITION- JANUARY 2016



Thanks to Mike Berenson, our judge for this month's competition. The subject was Open.

MONOCHROME PRINT

- | | | |
|----|-----------------|------------------|
| 1 | Jimmy Doolittle | Morning Drive |
| 2 | Blaine Blaesing | Relic |
| 3 | Joe Razes | Perilous Journey |
| HM | Blaine Blaesing | Timeless |

COLOR PRINT

- | | | |
|----|-----------------|------------------|
| 1 | Jimmy Doolittle | Harvest Time |
| 2 | Blaine Blaesing | Hip to be Square |
| 3 | Joe Razes | Hoofin' It |
| HM | Tim Kathka | Make Room for Me |

DIGITAL PROJECTION

- | | | |
|----|---------------|--------------------------------|
| 1 | John Conrad | Leaping Lynx |
| 2 | Fred Luhman | Abandoned House on the Prairie |
| 3 | Ken Farman | Megan |
| HM | Larry Stearns | Swan Reflections |
| HM | John Conrad | Village of Eze |

PSA INTERCLUB OPEN, ROUND 2

- | | | |
|-----------------|----------------------|--------|
| Dick York | Western Ranch | 7 pts |
| Larry Stearns | Time After Time | 10 pts |
| Fred Luhman | View of the Cascades | 11 pts |
| Tim Kathka | Red Canoes | 9 pts |
| Brenda Frezeman | Contemplation | 9 pts |
| Blaine Blaesing | Flamenco | 9 pts |



Morning Drive
by Jimmy Doolittle

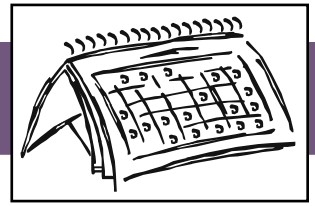


Harvest Time
by Jimmy Doolittle



Leaping Lynx
by John Conrad

OUTINGS, EVENTS & PHOTO OPS



Submitted by Lee Urmy and Roger Owens

LION CUBS AT THE DENVER ZOO

Now & Ongoing
Denver, CO

New lion cubs were just introduced to the primary yard at Benson Predator Ridge. Brother and sister Kalu and Kamara frolic outside anytime the temperature is above freezing. Born last September, they are the first cubs born at the zoo since 2006.

WINTER CARNIVAL

February 3rd to 7th
Steamboat Springs, CO

The oldest winter carnival west of the Mississippi, activities include horses pulling people on shovels down Main St. and skiers jumping through flaming hoops. All these events can be shot close by at ground level. For more information go to: <http://www.steamboatchamber.com/events-activities/winter-carnival-schedule> or call 970-879-0880.

MAYNARD'S GUIDE TO COLORADO NATIONAL PARKS

February 4th
Boulder, CO

This lecture/presentation features images taken by Bob Maynard with writing by Cindy Maynard about the national parks of Colorado. They will provide tips for photographers on timing and locations. Held at the Chautauqua Community House, 301 Morning Glory Dr from 7:00 to 9:00pm, admission is \$10. Visit <http://www.colorado.aaa.com/encompass-event/the-maynards-guide-to-colorados-national-parks/>

ICE RACING

February 6th, 7th, 13th, 14th, 27th and 28th
Georgetown, CO

Different types of cars and tires will race on Georgetown Lake each day. No admission fee to watch from the shore. Visit <http://ourgangiceracing.com/schedule/> for more information.

WINTER CARNIVAL

February 7th
Grand Lake, CO

Grand Lake's carnival will include teapot curling, bed

sled races, snow golf and human bowling, as well as a vintage snowmobile race on Grand Lake. For more information go to: <http://www.colorado.aaa.com/encompass-event/grand-lake-winter-carnival/>

LOVELAND FIRE AND ICE FESTIVAL

February 13th & 14th
Loveland, CO

Held in downtown Loveland, at 4th and Lincoln Streets, the event includes ice sculpting, lighting of buildings timed to music, a car show and a fireworks display. There are a large variety of musical groups playing at various stages both days. See the schedule at <http://www.colorado.aaa.com/encompass-event/loveland-fire-and-ice-festival/> or call 800-258-1278,

RAILS IN THE ROCKIES

February 13th & 14th
Estes Park, CO

Explore model railroad exhibits from many regions of the US, plus some British railroad models. Located at 201 S. St. Vrain in Estes Park Conference Center. Open Sat 9-5, Sun 9-4; cost is \$5. More info. at 800-443-7837, or www.visitestespark.com/events-calendar/special-events/rails-in-the-rockies/.

DISCOVERING THE STRUCTURE OF THE MILKY WAY

February 22nd
Boulder, CO

Dr. Jason Glenn will talk about how astronomers have devised clever techniques to observe structures across the electromagnetic spectrum. Held at the Chautauqua Community House, 301 Morning Glory Dr, it runs from 7:00 to 9:00pm. Admission is \$10. For more information go to: <http://www.colorado.aaa.com/encompass-event/discovering-the-structure-of-the-milky-way/>

**See page 5 for ECC's Group Activities
where we'll meet somewhere and shoot together.**

GROUP ACTIVITIES



The events posted on page four are for general information, to let you know about things that are going on which may have photographic appeal. In addition to those events, we'll plan some activities to do as a group at least once a month. These will encompass a variety of subjects and destinations.

To make planning easier, we'll post the schedule several months ahead. Events will be listed in the newsletter and on the website calendar. They will also be discussed at meetings.

Quade Smith is the director of activities. Please RSVP to him (quade.smith@comcast.net) if you plan to participate in any of the outings.

FEBRUARY

Portrait Shooting

February 6th @ 10:00am -CHANGED DATE!

Have you ever wanted to shoot with backdrops and studio lights? Here is your chance. We'll meet at the Lutheran Church of the Holy Spirit (the same place as our monthly meetings) and shoot informal portraits of each other. We may also have a model on hand.

MARCH

Sandhill Cranes in Monte Vista

March 5th & 6th

The annual sandhill crane migration is quite a spectacle. Try your hand at bird photography and practice tracking a moving subject as well as panning. This is a popular event. If you want to go, make your reservations soon! Quade is planning to stay at the Best Western Movie Manor Motel on Friday and Saturday nights.

APRIL

Birds & More

April 2nd

Learn how to track a moving subject. The many birds at City Park in Denver (bikers and runners, too!) will give us lots of practice. We'll meet in the parking lot on the north side of the Museum at 6:30am. Tripods and adjustable and/or zoom lenses are recommended.

A TOUCH OF SUMMER

ECC's first group outing for 2016 was held at Denver Botanic Gardens. Eight members visited the orchid display, tropical rainforest and outside grounds. After adjusting to the humidity and condensation, the group spent about two hours shooting. Then, having worked up an appetite, several headed off together for breakfast.



Photo by C. Vandenberg



Photo by Lee Urmy



Photo by C. Vandenberg



Photo by Tom Giordano



Photo by Blaine Blaesing



Photo by Pam Giordano



Photo by
Brenda Frezeman

MEMBER PROFILE



JOHN CONRAD

John has been a member of ECC since 2015.

How long have you been involved with photography?

I have been interested in photography since I was a little boy. When I was young, my father took us to places like Yellowstone, the Grand Tetons, and many other spots in the western United States.

What is it that drew you to photography?

I really enjoyed capturing images and showing them to my relatives. During the Vietnam War, I was



stationed in Japan and so I travelled around Japan, China and Cambodia. Most of the images I shot were of the artifact variety. When I married in 1961, my wife and I were able to travel throughout Europe, Northern Africa and China. I was exposed to a very

large variety of potential images.



Photos by John Conrad

What aspects of photography or types of shooting do you most like?

I prefer wildlife. But since I had a stroke three years ago, I have found myself doing more landscapes. After I retired in 1990, I was able to go to Antarctica (where I have been 11 times), Kenya, Tanzania and the Arctic. I really like Antarctica because of the diversity of topography and the penguins. The great thing about wildlife is that you rarely experience the same thing twice and you can get wildlife in some superior situations.

What would you like to learn more about?

Right now, I am studying the National Parks of the United States because many of them were formed millions of years ago through the action of tectonic plates or as a result of subterranean lava flows. Learning what I am looking at will help me compose images and look for things that are out of the ordinary.



What past or current photographers do you admire / emulate?

The photographers I most admire are Galen Rowell, Ansel Adams and Elliott Porter.

Do you have a dream photo destination?

I would really like to go to Petra in Jordan. But because of the problems in the Middle East, I do not think it makes sense to go there.

What software and plug-ins do you most use?

I use Lightroom and on1 Photo Suite 10.

Do you have any recommendations for other photographers?

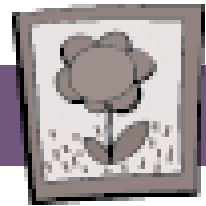
One of the most important things a photographer has to consider is the type of images he/she really likes. Then study and research the best places to capture those images. The next step is to evaluate the best time of year. For example, I never thought images of penguins in grass were attractive. Therefore, if going to Antarctica, the best time would be between October



and January. It used to be possible to go to Antarctica in the winter, but now there are no non-nuclear icebreakers that are not Russian that will go there. Therefore, the only possibilities are South Georgia or Brown Bluff. The most important element is finding a good cruise operator such as Lindblad Expeditions or Zegrahm Expeditions. I try to avoid groups that are led by

photographers who are using you to finance their trip.

PHOTO SHOWS & COMPETITIONS



GLENNIE NATURE SALON

The 36th annual Glennie Nature Salon will be held on March 12th. This is an international club competition; it's not open to individual entrants. ECC has participated for three years. Each participating club may submit 10 images, with no more than two by any one maker. The categories are:

1. Animals (consists of the following categories)
 - a. Birds
 - b. Invertebrates - Insects, Mollusks, Arachnids, etc.
 - c. Reptiles
 - d. Amphibians
 - e. Mammals
 - f. Marine and Freshwater Life - Fish, Corals etc.
2. Botany
3. Landscape

Images will be due in late February. Submit your images via the Special Competition link on our website. Contact Craig Lewis for more information.

AMERICA'S PARKS

Photographers are invited to submit work relating to America's national parks for possible inclusion in the exhibit "America's Parks: A Centennial Celebration." John Fielder is the juror for this exhibition, which will be held at the Sangre de Cristo Arts Center in Pueblo.

This show will be held in conjunction with a special exhibition of Ansel Adam's works titled "Ansel Adams: Classic Images," a private collection of works owned by Anne Adams Helms, daughter of the photographer.

Entries are due by 5/6/16 through callforentry.org. Exhibit dates are June 4th through August 7th.

VISIONS OF LIGHT

Three of Matthew Wert's images have been accepted into the 2016 Visions of Light Photography Exhibition at the Tri-Lakes Center for the Arts in Palmer Lake, CO. Of the 175 images submitted to the competition, Matthew's photos were three of the 69 selected. The exhibition runs March 4th-25th.

NEW MEMBERS

We had a great turnout for our January meeting and gained quite a few new members. Welcome to all!



BILL HESSELBACH

Bill is a licensed land surveyor in both Colorado and North Dakota. A native New Yorker, he's been a Colorado resident for the past 40 years. Bill mainly focuses on landscape, nature and wildlife photography.

He has lugged his photo gear to Germany, Guyana, Costa Rica, Alberta, Alaska, Florida and the western United States. He also enjoys snow shoeing, camping and hiking. He has climbed 36 of the 54 Colorado 14'ers. The photo of him was taken along the Potaro River in Guyana.

More new members will be introduced in next month's newsletter.



Photos by
Matthew Wert



FIELD TRIP – Big Thunder Draft Horse Show



by Lee Urmy

A group of us attended the Big Thunder Draft Horse Show in Loveland on Sat. January 16th. None of us really knew what to expect other than that there would be lots of horses pulling wagons. It took a while to get to the right place as the Loveland Events Center is a very large complex of buildings and open areas with several shows going on simultaneously. We couldn't get in until noon due to the Draft Horse University, which offers instruction on harnessing, hitching, horse-shoeing and cleaning.

We were taken from the parking lot to the front door on a horse-drawn wagon. It gave us a sense of what the settlers did coming west in the 1800s, but their unpaved roads were a lot bumpier. From noon to 1:45, the public was allowed to wander through the aisles of stalls. We could get up close and pet or scratch the horses. We talked to the groomers and learned from the owners and drivers about the horses and the wagons.



Photo by Brenda Frezeman

Once the show started we learned about the types of carriages and wagons being used. All the horses in the show were giants--Clydesdales, Percherons and Belgians--which typically weigh in at over 2000 lbs. The draft competitions were in one-horse, two-horse, three-horse, four-horse and six-horse teams.



Photo by Lee Urmy

The horses were so big that they made the large wagons look small. Two chuck wagon races stirred up the crowd... and the dirt!

I got to meet Sam, a very large 2000 lb+ Clydesdale that was having his mane braided by the groomer. Sam loves to go to shows and will stand patiently while they manicure his hooves, brush and decorate his tail and put on his collar and hitching equipment. The groomer told me that Sam likes shows so much that he will raise a fuss in his stall if he is not



Photo by Blaine Blaesing

groomed first. I scratched and petted Sam and he loved the attention, I wished I had a carrot to feed him, but that would have been a no-no, I am sure.

This event does not come to Denver every year as it rotates around the country. If you have a chance to go to a Big Thunder show, I highly recommend it.



Photo by Blaine Blaesing



Photo by Brenda Frezeman



Photo by C. Vandenberg



Photo by C. Vandenberg



Photo by C. Vandenberg



Photo by Lee Urmy



TAKE YOUR LANDSCAPES FROM GOOD TO GREAT

This article, by Barry Brady, was reprinted from Digital Photography School.

Landscape photography is a popular genre of photography. It also happens to be one that is not easy to master. The reason is simple: to become really good at landscape photography, you need to spend hours trying to master it. Most photographers are not able to dedicate that amount of time, so it becomes frustrating and often disappointing. But there are a few things that you can do to make sure you get better results in a short amount of time.

1. Foreground Interest

This is a common tip, but one that makes a lot of sense. Having a subject in the foreground anchors the image. It tells viewers where to look first. Once they have looked at that, their eye will explore the rest of the image.



You can place your foreground subject anywhere in the lower third of your image, but it's often a good idea to put it more to the left side of the frame. We read text from left to right, so if your foreground interest is on the left hand side, it makes it easy for the viewer to interact with the image. The foreground interest could be anything—a piece of driftwood, a rock, a tree, whatever works for the scene.

1. Color in Your Scene

Your image will have inherent color based on the time of day and subject you are shooting (i.e. green for a forest, blue for a seascape). Be aware of the color in your scene and work with the opposite colors on the visual color wheel, if possible. The three primary colors are red, green and blue. Their opposite colors are cyan, magenta and yellow. Opposing colors can work very well together.

Decide which of the colors in your scene you want to emphasize. For great color, it's helpful to shoot during the golden hour, when you'll likely want to emphasize

the warm colors. Rich colors will enhance drama.

3. White Balance

When you are shooting landscapes, the golden hour and the blue hour are the times of day when the light works really well for dramatic landscape shots. In the golden hour, the light will include warm tones of yellow, orange, or red. Check your white balance setting when you are shooting at this time. If your camera is set to Auto white balance, it will cancel out much of the warm tones in your image as it tries to neutralize any color casts.

If the golden hour light is very strong, Auto white balance will make the scene look really bland and colorless. Try Daylight white balance instead or even Cloudy or Shade to enhance the warm tones even more. Use this setting as a creative tool; it can really give your image great impact.

4. Movement

Some of the best landscape images have some form of movement in them. The movement can be caused by water, wind, or both. Subjects that work well with movement are rivers, waterfalls, seascapes and stars. A long exposure image of water looking silky can be very appealing. Timing is also important, particularly with seascapes. You may have to time the shot for when the water comes rushing over the rocks.



5. Less is More

Landscape images become more dramatic if there is a very clear subject in them. If you are unsure about what should be included in your scene, ask yourself this question, "Does that rock or tree add to the image or not?" If you think it is not adding anything, remove it. If you are unsure, remove it and take a shot to see how the image looks. In many images, less is more. With less items in your scene, there is less to distract the eye. So give it a try. Set up a shot, take a photo and then start minimizing the distracting elements.

INCREASE THE DRAMA OF A SKY

by Lee Urmy

A dramatic sky will always enhance your image, but it sometimes comes out sort of blah when you expose for your subject. Here is one method of making the sky more dramatic; it will also make it darker. This is for Photoshop and similar programs such as Photoshop Elements.

- First make sure only your background layer is selected, and then duplicate it. You can do this by using Control+J or dragging the layer down to the duplicate layer icon.
- Change the blend mode to multiply. This will make the whole image look darker. The equivalent of stacking two slides on top of each other or two negatives on top of each other, you have doubled the density of the image.
- Reduce the opacity of the blend mode slightly. How much will depend on the image itself and your taste artistically. Try 75% to start and work up or down from there.
- Click on the mask button (a square with a circle in it that looks like a washing machine). This will create a mask on the layer which you will use to make some changes to the image.
- Select the Brush Tool or press the B key, then click on the little pair of boxes that are top of each other to reset the colors to black and white. You can use the X key to switch between the white and black colors. Start with black and remember this tip: On a mask, black conceals and white reveals.
- Reduce the brush opacity to about 60%, though again this is just a starting point. Be sure to select a soft brush. Now paint over some of the lighter part of the sky that you want to bring back or lighten. If it needs to be lighter, go over the area again. This is also the time to go over the foreground or subject to bring it back to normal.
- Now you can adjust the opacity of the layer again to suit your taste. If you took much darkness out, click on the X key, change the brush opacity to about 25%, make the brush small and paint over the area that looks a little too bright. Do this over and over until you build the darkness back to suit the image. That's it--simple, easy to do and yet it makes a huge impact on your image. To see this method demonstrated on a video go to: <http://www.photographybay.com/2016/01/23/make-your-sky-outstanding-in-photoshop/>

PHOTOGRAPHING BIRDS & WILDLIFE FROM YOUR CAR

reprinted from a *PhotoFocus* post by Scott Bourne

Animals are skittish around other creatures with legs, but not so skittish with cars. I've been in situations where approaching certain birds for instance, I can't get within 200 feet before they flush. But if I drive into the middle of the flock in a car, none of them moves an inch. For whatever reason, most animals are not wary of cars.

By using a window mount with a ball head or a bean bag to support your lens, your car can easily become a comfortable and portable blind. Not only does this make it easier to photograph the wildlife without scaring the subjects away, it's often safer.

The easiest way to use a window mount is to have it attached to your car window and drive slowly, looking for wildlife. Once you spot something, mount the lens to the head and slowly move in to the best shooting position. Be sure to turn off your engine, or you'll transmit vibration to your images. I usually use this setup on the driver's side, but there's no reason not to move it to the passenger side if your quarry is on that side of the car.

My preferred tool for this is the Kirk Multi-Purpose Window Mount. You will still need a ball head or a gimbal head to mount your camera. So the cost is \$250 plus the cost of a head.

If you want to save money, use a bean bag. The cheapest one I like is the MegaGear Camera Support Bean Bag. My preferred bean bag is the Apex 898159002194. It's expensive but more durable and flexible and offers more support. It also comes with an optional 3/8-Inch-16 stud for a ball head or gimbal head. In either case, you have to fill the bag with peas, beans or my favorite--rice to stabilize it. You can fly somewhere with it empty, then fill it at your location.

If you buy or make a beanbag, make sure it will effectively cradle the lens and that it offers enough area so that if you need to let go of the camera or lens, your gear won't go crashing to the ground.

IN REVIEW – An Advance Look at the Nikon D500



by Lee Urmey

In early January at the Consumer Electronics Show in Las Vegas, Nikon introduced two new models to its camera line. The new models are top-of-the-line FX and DX cameras. The D5 is a full frame (FX) camera and the D500 is a DX (APS-C) camera. The D5 replaces the D4 and the D500 is the replacement for the D300 and D300s models, which were the top pro-consumer cameras when introduced in 2009. I am not going to say much about the D5 because at \$6900 it is out of most everyone's reach as an everyday camera. The D500 is the prosumer model and is more affordable at \$1999, which is still a little on the high side. Here are the main features of the D500:

Max resolution:	5568 x 3712
Effective pixels:	21 megapixels
Focus points:	153 - 99 cross types
Sensor size:	APS-C (23.5 x 15.7 mm)
Sensor type:	CMOS
Processor:	Expeed 5 (same as the D5)
ISO range:	100-51200 (expandable to 50-1,640,000)
Lens mount	Nikon F
Focal length multiplier:	1.5x
LCD (Articulated)	Tilting
Screen size:	3.2 inches
Screen dots:	2,359,000
Storage types:	SD/SDHC (UHS-II compliant) and XQD
USB:	USB 3.0 (5 gbits/per second)
Weight:	30.4 oz (1.91 lbs) or 860g

There are a few additional points you should know about this camera. It has no built in flash; this was removed to increase the weather seal and reduce weight. The body is metal and the frame is magnesium to make it take a beating. It has two card slots, one for SD cards and the other for XQD cards. XQD cards have a faster write and transfer speed, allowing the camera to shoot 10 fps in 14 bit compressed lossless raw format and slightly slower on standard SD cards. The new sensor can still focus at -4EV, in other words it can focus in no more light than a full moon, but that is with only the center sensor point. The remaining focus points are good down to -3EV. The new LCD screen is larger, has more dots for better image evaluation and it tilts. The LCD is a touch

screen, but only for selecting a focus point; you cannot make selections in menu via the touch screen. Nikon has included face recognition and scene tracking in conjunction with the new auto focus system and more accurate metering. It will take 4K videos and has flicker reduction along with VR (Vibration Reduction) during shooting video.

A new feature that many of you will like is that the buttons on the D500 are illuminated. This is really helpful in low light or night-time shooting situations. The ISO control now has its own button, making it easier to change the ISO during a shoot. You can now shoot with a teleconverter and still have autofocus work. In DX mode (1.5 magnification) the focus points now go all the way to the edges, which is a very nice change. While the D500 uses an electronic iris, it has a sensor in the lens mount that allows older autofocus lenses to still work. Another new feature is wi-fi and Snap Bridge support so you can control your camera with your smart phone, iPad or other device or send your images to others via a transfer to your phone.

Many reviews have stated that this camera is an action and sports camera and should be very good for bird photographers because of its superior autofocus and focus-tracking abilities. This should not deter you from considering it for landscape photography, too. With its new sensor and EXpeed processor it will have very low noise in the high ISO ranges. The D500 will not be available until March and even if you pre-order it, it may be well into the summer season before you will receive your camera. Pre-orders are being taken at all the major retailers at this time.

Here is a link to the Nikon Spec sheet; <http://chsvimg.nikon.com/lineup/microsite/d500/common/pdf/technology-digest.pdf>

If you think you are going to buy this camera, I would suggest that you download the camera manual from Nikon and start reading it now so you will be familiar with the camera when it arrives. Visit: https://support.nikonusa.com/app/answers/detail/a_id/13948/~/nikon-product-manuals-available-for-download. The manuals for the D5 or D500 aren't there yet but keep checking. Nikon will post them soon.

OUT AND ABOUT

SPECTACULAR SUNSET

Between school, the holidays and other activities, Matthew Wert hasn't had time to process many of his photos from last fall. One that he was able to finish was this sunset photo he captured during a wind storm at Great Sand Dunes National Park. Matt recently received a Carl Zeiss 135mm Sonnar lens with an adapter for use with his Canon 5D Mark 2 camera. He's planning to use it for portrait and close-up photos. Watch for some of those images in a future newsletter.



Photo by Matthew Wert

TRAFFIC ALERT - Waterton Canyon

From Feb 2nd to May 15th, the lower two miles of Waterton Canyon will be closed to all traffic due to repairs to a diversion structure. However, it will be open Sundays throughout this period. This canyon is one of the best sites to find bighorn sheep during most months. Sunday's open hours are 30 minutes before sunrise to 30 minutes after sunset.

HAAGEN-DAZS LENS CAPS

Always misplacing your lens cap? If you have a lens with a 72mm diameter, you're in luck. It turns out that Haagen-Dazs ice cream lids are a perfect fit. Go buy some ice cream!



SPECTACULAR DAY

The Giordanos (Pam and Tom) and the Blaesings (Blaine and Brenda) went snowshoeing in Rocky Mountain National Park on a gorgeous Saturday in January. They arrived at the Bear Lake parking lot around 10:00 and headed off on the trail to Nymph Lake. When they came back several hours later, there was a line of cars waiting for parking spaces! Being early certainly paid off.

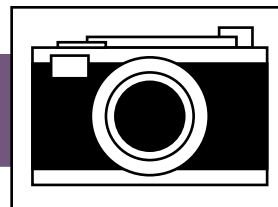


Photos by
Tom Giordano



Photos by
Blaine Blaesing





ECC MONTHLY 2016 COMPETITIONS

Month	Subject
January	Open + PSA Creative
February	Landscape/Seascape + PSA Open
March	Patterns + PSA Creative
April	City Lights + PSA Open
May	Open
June	Glass
July	Backyard
August	Shadows
September	Open + PSA Open
October	Nature (PSA def) + PSA Creative
November	Transportation in Motion
December	End-of-year judging

You may submit a total of four photographs each month, with no more than two entries in any one category. The categories are monochrome prints, color prints, and digital projection.

Detailed information and instructions for club competitions are posted on the club website at www.inglewoodcameraclub.net. Click on the Competition Information tab, then the Membership Information document.

PRINTS

For color and/or monochrome prints, fill out two photo entry forms. Blank forms are available at <http://www.inglewoodcameraclub.net/cgi-bin/competitions.cgi>. Attach one entry form to the back of the print in the upper left corner and show the image's orientation. Give the other form to the scorekeeper.

DIGITAL PROJECTED IMAGES

Submit up to two JPG image files for the monthly competition and one image for the PSA Open competition via the Digital Projection Monthly Upload page of the club website no later than Friday, February 5th.

If the projectionist receives the images, he will send an e-mail reply indicating OK. If you do not receive an OK e-mail reply within a day or two, then send

your image entries as e-mail attachments directly to fluhman@comcast.net, thus bypassing the club website. Images sent directly to the projectionist MUST adhere to the following requirements.

- Filename format: Last name_First name-Title.jpg
For example: Luhman_Fred-Boat_Wake.jpg (This is the same format the club website upload page generates automatically.)
- Resolution: not to exceed 1024 pixels in width and not to exceed 768 pixels in height.
- Indicate which image is for PSA, if applicable.

PSA INTERCLUB COMPETITIONS

On select months, six images will be selected by the judge to represent ECC in one of seven competitions for the 2014-2015 season. ECC participates in the PID Open (four competitions) and PID Creative (three competitions). See the website's Competition Information for further details.

YEAR END COMPETITIONS

The Year-End and Versatility Competitions are presented during the year-end banquet. A panel of three judges will determine the awards.

REGULAR YEAR-END COMPETITIONS

Entries must have been entered in the ECC monthly competitions during the current calendar year; however, they need not have won an award. Entries for digital and prints may be submitted in each of the following categories: Monochrome Prints: Nature-3 entries, Open-3 entries
Color Prints: Nature-3 entries, Open-3 entries
Digital Projected: Nature-3 entries, Open-3 entries

VERSATILITY COMPETITION

The versatility competition subjects for 2016 are:

Farms Long Exposure
Still Life Purple
Creative/Abstract Portrait

Entries have no time limit and need not have been submitted in a monthly competition. However, no image that was part of a group of versatility images that won an award in a previous versatility competition can be entered.