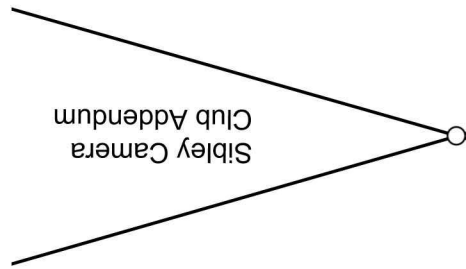


Have you heard of Carroll Seghers II ... I heard his name mentioned by a guess at the weekly zoom sessions and looked him up. Carrol Seghers II (1924 – 2004) over a 40 year period worked in advertising and was a photojournalist as well. There isn't a lot of examples online of his work but from what I can find a few really stand out to me. The best information I found about him came from his profile at www.carrollseghers2.com/profile/.

"As a leading member of the 35mm creative photography revolution in the 60s and 70s, he used the training of his earlier careers to organize the mechanics of photography to bend to the extremes of illustrative image problem-solving requirements. He rose to prominence by winning First Prize for Individual Pictures and an Honorable Mention in the Photo Story category of LIFE magazine's Photo Contest for Young Professionals in 1951. He later worked for LIFE magazine, based in rapid succession in Paris, Miami, Panama, Hollywood and New York City"

The rest of the profile is worth reading as well. There an Instagram page at <https://www.instagram.com/carrollseghers2/?hl=en> with some information too.



In this issue ...

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Lambert's emission law and post-processing by Malcolm McElvaney *pg 2 (Back)*

Once upon a time in 1990 *pg 4 (Front)*

Looking at the world in a new way by Malcolm McElvaney *pg 4 (back)*

Notes from the editor

Merry Christmas and happy new years! Third issue into the adventure of publishing this newsletter and it is developing from the concept in my head to something I feel represents our club very well. I would like to thank Alison Peeler for the featured photograph and the story behind it your contribution is appreciated. I may have said this before but your input into this addendum will be appreciated by all who read it and expand the knowledge available. Tell the the story behind a photograph, share a new discovery (expertise is relative) as an article, or come up with something to challenge me to fit in here (I am random anyway). I have come to realize that part of my job is to be as prepared as possible to be ready but also work within your time frame available. I'm looking into an interview style of article that I have no skills sets for yet but it would be another option to explore. A new year awaits and the adventure continues on as future issues are produced so I encourage you to help add your own unique insights along the way.

Malcolm McElvaney
malcolmm9789@gmail.com

Beyond the photograph



Moonrise Over Badlands

Taken by Alison Peeler. Nikon D750, ISO-1000, 400mm, F/5.6, 1/3200. Pinacles Overlook, Badlands National Park, South Dakota. September 28th, 7:15pm (just past sunset)

I love to travel to our National Parks – they have never disappointed me. At this point in my life, the main focus in my photography is to document my travels and the joy in the journey. One of my challenges is to not only document what I see, but how

being there made me feel. The badlands is such a spectacular place. I went to the internet to see where in the park I should go for the best sunset photos and planned to be there an hour before sunset to scope out the views. Of course dozens of other people were also there for the spectacular sunset over the rugged rock formations. Just after taking my last sunset shots, I turned to look behind me, and that is when I saw a couple, way in the distance, walking along a ridgeline. I quickly grabbed my camera with the long zoom attached, found a fence post to steady the lens and ran off several shots before the moon rose too high. Although a bit grainy, these photos captured the feelings that being in the badlands gave me – a feeling of being so grounded to the earth while touching the sky in an “other worldly” environment. A fun side note: when I got back to my car to join my husband, the couple walking the ridgeline were parked right next to us. We exchanged emails and I sent them several photos!

Lambert's emission law and post-processing

by Malcolm McElvaney

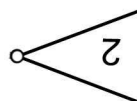
The world is governed by many laws of physics yet we aren't required to be aware of them for them to work. Photography captures that mysterious world and its unknowns in the guise of a scene we liked, yet knowing how something works can be helpful. Take the inverse square law of light, for example, any photographer with a studio and lights will need to understand how it works to achieve the best results. At least the inverse square law of light I can comprehend and explain to some extent but other laws are way beyond me like the Lambert emission law.

Drawing out some inspiration ...

I came across this in a rather non-technical way in a drawing instruction video showing a better way to do shading in drawing correcting the use of linear shading verses how light works. He referenced the Lambert emission law as he built up this table below based on the angle of the surface reflecting the light back. When compared to the linear gradient the new scale shifts the idea of where the dark and light areas actually are and the terminator line between them lies.

| Lambert Scale | Linear Scale |
|------------------------------------|--------------|
| 100% (255) – inclination 0 degrees | 100% (255) |
| 99% (252) – inclination 10 degrees | 88% (224) |
| 97% (247) – inclination 20 degrees | 77% (196) |
| 94% (239) – inclination 30 degrees | 66% (168) |
| 89% (227) – inclination 40 degrees | 55% (140) |
| 82% (209) – inclination 50 degrees | 44% (112) |
| 73% (186) – inclination 60 degrees | 33% (84) |
| 62% (158) – inclination 70 degrees | 22% (56) |
| 45% (114) – inclination 80 degrees | 11% (28) |
| 0% (0) – inclination 90 degrees | 0% (0) |

I will try to explain this best I can but the video “Mind -Blowing Realistic Shading Tricks” on Proko's channel at <https://www.youtube.com/watch?v=6vapw6n6FyU&t=142s> was my original source of this information. A quick search for this particular law and beyond the advanced math you also get how rendering software simulates light in computer graphics with it. The inclination of the surface toward the light source is what



the degrees are referring to here but in reality light behaves in a much complex way. The falloff of reflected light as the angle increases doesn't match the linear scale as we might assume but follows a different pattern. I think you will find the video I found an interesting watch.

Along with this insight into the perception of light I got a free drawing lesson as well but will share step 5 and step 6 of it.

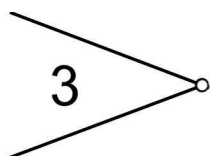
Step 5 – Keep light halftones subtle

Step 6 – Keep reflected light subtle (in shadows) (darken rest of shadows to help)

In the next section I will be applying the table of values in a none drawing context but I did observe that in step 6 you darken the deeper sections of shadows to keep boundary in the lighter areas more subtle something to note. When I apply a mask and invert it I am in essence doing this by altering darker areas more than the lighter ones. A process most often applied to my overexposed image in my HDR processing but a different way to look at why I do it. Perhaps the reverse is true when the mask is applied as is to alter light areas more than darker ones for a reason as well but I will figure how it relates eventually.

... but I'm a photographer?

The camera doesn't see the world like we do so perception of tonal values might also not be exactly the same either. What I can tell you based on the post processing I've tried so far applying the different points on the curve of the image the results did bring out more detail I had seen. Not the only tool to apply in post but knowing one more possible option to make the image match my “vision” of the scene if applicable helps out. I use Gimp but the curves tool is universal so what I'm about to cover should work for you; also, I prefer to play around with layers, masks, blending modes, and opacity to get my results so my approach might be different but results similar.





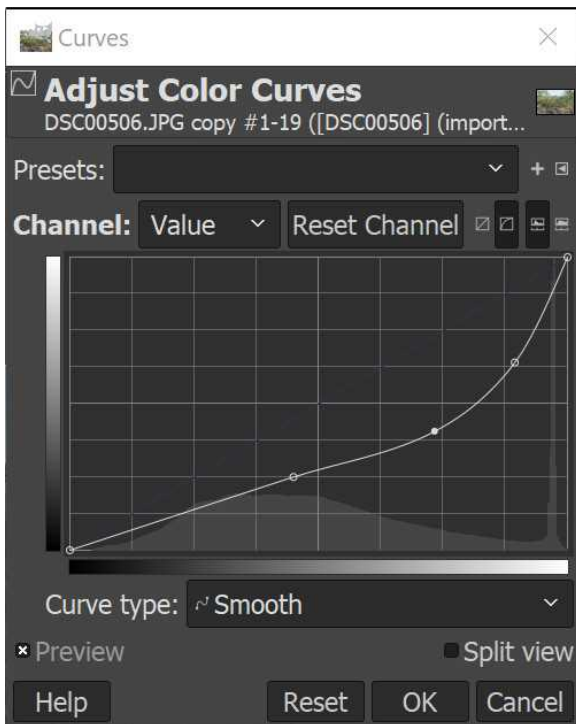
Before curve was applied



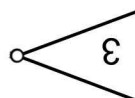
After curve was applied

Taken 09-27-2020 at Monahans Sandhills State Park

I use two or three points along the curve to reshape it and alter the distribution of the value range. At (114) the 45% reflection range where the terminator line starts I drop it down to a lower value supported by the image. If the curves of the histogram is below (114, 114) then stopping just above it could result in a point at (114, 86). Ideally I'm not trying to flatten the curve or lose my shadows completely but adjust based on the image. The second point at (227) the 89% reflection range I will also drop down to help smooth out the curve with a third point at (186) dropping down to further smooth the curve if needed.



Hopefully you can see how I used the three points along the curve to reshape it for the sample image. It was my neutral image in the bracketed set and I'm still trying to work this new step into my alchemy of processes but this may be something useful to you as well. So I had points at (114, 63), (186, 103), and (227, 163) based on the image's histogram, an approach of being more flexible and less literal than when I first discovered this concept. The lesson I learned was to stay open minded and try anything that comes to mind since it is reverse-able with quick results.



Once upon a time in 1990

from MacWorld magazine

To say a photograph looks edited one might say it looks photoshopped but wasn't always around. Adobe Photoshop 1.0 came out in 1990 and existed in some variation before that date even. The history of Adobe Photoshop can be found online so I will not try to cover that here but what was the reaction to this software back when it first came out? I found a review in the June 1990 MacWorld magazine available online to read.

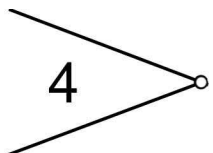
Excerpt begins here:

Adobes's long-awaited Photoshop has finally arrived. The program was designed by Thomas and John Knoll, the same people who designed the original Barneyscan software, and was then acquired by Adobe, who added some real nice touches and made it more user-friendly. It's a rich program with features for the most sophisticated color professional and a lot of practical production tools.

Adobe Photoshop is not a paint program. Even though Photoshop's paint tool rival those available in some of the best paint programs, not all of the paint tools found in popular paint programs are included. Photoshop is an image-manipulation program rivaled only by high-end systems like Scitex.

The rest of the review can be read here at

https://archive.org/details/MacWorld_9006_June_1990/page/n201/mode/2up?q=photoshop to see what the tool most of us rely on now featured then. A lot has changed since that initial release but here is a website showing the screens from each version released found at <https://www.versionmuseum.com/history-of/adobe-photoshop> to also go along with this interesting find.



Looking at the world in a new way

by Malcolm McElvaney



If it is shiny or reflects I tend to collect it. Christmas tree ornaments like the silver ball pictured here are not ideal to photograph but within the qualities it does possess the view point created resembles that of squinting. Overall only larger masses are seen and tonal values are lost in general. It could also be compared to a fisheye equivalent of a thumbnail preview. So what could I see for

selecting a scene by if it was always in front of me and so was born the rig to hold the silver ball just in front of me as a type of rear view mirror. What I took a picture of is the rig in front of the camera but while not impractical it wasn't exactly useful either. Was the concept of any use at all I don't know but it was worth a try to see if it would work.

More about us . . .

The Sibley Nature Center Camera Club meets on the first Saturday of the month from 10am to 11:30am at the Sibley Nature Center on 1307 E. Wadley in Midland. Come join in on the monthly photo challenges on the groups FaceBook page and be part of the activity as well. In addition to the monthly meeting we are currently doing weekly zoom meetings. We have had some fantastic guest speakers from around this area and the United States. They have been kind enough to share and talk about their journey in photography.

As always we welcome anyone that is interested in photography to join us. Our membership requirements are the \$40.00 annual membership donation to Sibley Nature Center and attend at least one meeting a year. Any questions please contact Kelly at sibleycameraclub@gmail.com.

