



Newsletter

Volume 36 Issue 10

October 2014

In this Edition

| | |
|---|---|
| September Competition Winners Tell Us How They Did It | 2 |
| Creative Competition Definition | 6 |
| Key Contacts | 6 |

Reminders

Members' Show Program

Our Members Show Program will occur at our meeting on October 20th. The purpose of this program is to provide an opportunity for members to share a broader creative range of the photographic art form through slide shows of digital still images or videos, with or without sound, on any topic or theme of interest to the presenter. Participants will be given a maximum of five minutes to present their images. The number of participants will be limited to 18 so as to complete the presentations in 90 minutes.

Please bring your presentation on a thumb drive or a CD to our meeting on October 6th and give it to Dick Stuart. This will give Dick an opportunity to verify at his leisure that there are no problems with the format of the thumb drive or CD.

Our club laptop is a Windows machine. For Mac users I recommend that your thumb drive be formatted as FAT32 before loading your images on the thumb drive. The following link covers this formatting procedure:

<https://supportsuite.davenport.edu/index.php?/Knowledgebase/Article/View/379/65/format-thumb-drive-to-work-on-mac-and-pc>

Coming Club Events

See the [Calendar](#) on our web site for updates or further details.

Saturday September 29, 2014
11:30pm Projected Image Entry
Deadline
Color, Monochrome, Creative

Monday October 6, 2014
5pm Online Print Entry Deadline
7:15pm Print Entry Deadline
Competition:
Color, Monochrome, Creative
Judge: To be determined. See
the [web site](#) for updates.

Refreshments: Bob Downs,
Gene Faucher, Robert Fox

Monday October 20, 2014
Program: Members Show Program
Night. See detailed information in
the Reminders section.

Saturday November 1, 2014
11:30pm Projected Image Entry
Deadline
Color, Monochrome, Nature

Friday-Sunday November 7-9, 2014
[FotoClave 2014](#) Weekend of
Photography, Concord Hilton

September Competition Winners Tell Us How They Did It

The September judge was [Douglas Stinson](#). We asked the makers of the September first place images to send stories about what their subject was, when and where the image was taken, how it was created (photographed and/or processed), and why they created it.

September 2013 First Place Photojournalism Print



orphans seeing themselves on video
Frank Stotts

I had the opportunity to take a photo tour in Africa with [Bill Bachman Tours](#). We were traveling by auto from Kenya to the Serengeti. We stopped at Shalom Orphanage at Karatu, Tanzania. We were impressed by how well the orphanage was run and how well the kids seemed to be doing.

One of our group was taking videos of the kids with her iPad and then she showed the video to the kids. I happened to be in a good spot to take pictures of the faces of the kids as they watched the video. You can see from the image how excited they were to see themselves.

The photos were taken with a Nikon D700 and a 24-120 F4 lens. The photo was taken at 1/160 sec, f4, iso 640. The picture was processed in Lightroom.

September 2013 First Place Photojournalism Digital Projected Image - Basic

My photo was taken in the Russian city of Volgodonsk in April 2013. It was a big competition with foreign boxers. I worked as a photojournalist for an on-line web newspaper "Blocknot".

I do not like fighting but I tried to feel the energy of the boxers in my heart and tried to catch emotions.

All photos were taken in RAW format. For post processing I used Lightroom for white balance, cropping, lens correction, camera calibration, and curves. I resized in Photoshop.



Knockout
Azalia Engono-Mve



Burning Man event 2014 - those who built the artwork, "The Embrace" over the past year, surround the art and give it a final embrace as they say goodbye. In one half hour The Embrace will be burnt. [1 of 3]

The Embrace is burning, as does most wooden art at Burning Man, to symbolize the temporal nature of art and all things. [2 of 3]

The burning of The Embrace, watched by thousands from a safe distance is a quiet and reflective moment as only the skeleton of the structure remains to be consumed by fire. [3 of 3]
Gary Marcos

[Burning Man](#) is an unusual festival of 65,000 individuals who gather in the Nevada desert, on the Black Rock Playa to experience spirit of community, art, self-expression, and self-reliance. It is the largest Leave No Trace event in the world which means that everything that was brought in by the participants is brought out (or burned). The event takes place in "Black Rock City" which is constructed days to months in advance about 100 miles SE of Reno.

The event itself is hard to describe but it's a bit like a festival, a carnival, an art show, and a community driven event. For the one week no money is used, everything is 'gifted' and hugs are the currency. Radical self-expression, self-reliance, and acceptance are expected of everyone and most people contribute. For some, the creation of large and expressive art is both their gift to the community of attendees and their self-expression.

Some art is whimsical such as El Pulpo Mechanico which shoots fire from its tentacles, some is spiritual as is the Temple and some is emotional as is The Embrace (although many feel that The Embrace is spiritual). The Embrace is a 60 ft high structure (in which you can climb up and look out the art's eye) and it took nine months to build in Reno. It was then broken down, each piece numbered, and reconstructed on the Playa for the event. It stood on the playa for four days for people to enjoy. Then, like much of the wooden artwork it was burned to the ground as a symbolic act.

The series of pictures show the builders of The Embrace circling the art piece and holding hands as they say goodbye as in one half hour the art will be burned. The next two images show the art burning. While the drama of the image is in the burning of the art, if you look carefully, there are thousands of people in the background who have come out at 7:00 AM to see this event. It's a quiet and solemn time with each person internalizing what the art meant to them before and during the burn.

To ensure I captured the flames without blur, I shot very fast at 1/4000 at f5.6 and ISO 640 on my Canon 50D. It's a very difficult environment in which to take pictures. I had to work to get a clear view due to the number of people and dust. Playa dust is unlike anything I have ever seen before. It's everywhere, sticks to everything and is so fine that nothing escapes its clutches. Only a mixture of water and vinegar is capable of removing it. In order for cameras to work (and continue to work) in this environment, one has to be very careful to keep the gear clean and constantly check for dust on the lens and/or the sensor. You can't even think of changing the lens as this would assuredly guarantee dust on the sensor.

September 2013 First Place Monochrome Print



Under Her Veil
Serena Hartoog

I am starting to do some intimate photo shoots. I met this lady when she did make up for her mother's photograph. I asked her if she would like to be photographed too. They turned out looking so beautiful.

The images were taken in color and I used Adobe Photoshop to convert to black and white. I only used natural light from the window. The camera information is:

Canon 5D Mark III
Canon 50 mm f/1.4 lens
ISO 1250
F/2.0
1/160 sec

September 2013 First Place Monochrome Digital Projected Image

Spending the entire month of July at our beach house on the Oregon coast we had quite a few very nice sunsets. Summer on the Oregon coast is actually quite warm and sunny - not rainy like its reputation. This particular evening I liked the cotton puff clouds and wanted to get what is known as the Shark River in the foreground.

The color was not great so I converted it to monochrome in NIK Silver Efex Pro 2.

ISO 100, F8, 1/250. Canon 5D Mk II, Canon TS-E 24mm f3.5L II.



Oregon coast sunset
David Kirsch

September 2013 First Place Pictorial/Color Digital Projected Image - Basic



Behind the Curtain
Ling-Kuo Lee

My photo was taken at one of the exhibition halls in the San Francisco Asian Museum in June 2014. When I was about to walk into the hall, I saw a person who was looking at an interesting exhibition. He was standing behind the golden curtain, which created a mysterious mood, so I immediately took a picture.

Due to the low-light environment, I used a 24-70mm f/2.8 lens with the focus length set to 70mm. The camera was set to aperture priority mode with aperture wide open to 2.8, ISO set to 6400. I used a single focus point and focused on the curtain. Due to the wide-open aperture, this gave a tack sharp image of the curtain with slightly blurred objects behind the curtain to retain the mysterious mood.

The image was taken in Raw format. In the post-processing, I increased a little bit of contrast, reduced the noise produced by the high ISO, and then added minor sharpness.

September 2013 First Place Pictorial/Color Digital Projected Image - Advanced

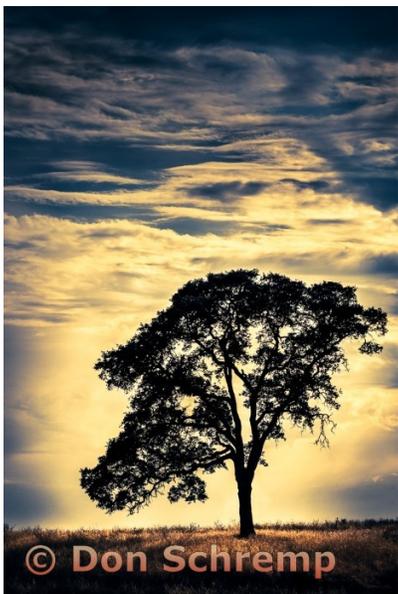
Last week, I ventured up to the Patriarch Grove of the Ancient Bristlecone Pine Forest in the White Mountains to do some dedicated night photography work. This was the big shake-out cruise for my new Sony A7S camera body. The A7S is the newest of Sony's Alpha 7 line of mirrorless cameras and is THE low-light king right now. It can take very clean images up to ISO 12,800 and even has decent images to ISO 25,600!

I found this dead bristlecone pine on a ridge and figured out that the Milky Way would "rise" right into its outstretched branches. I set up my camera and waited for the sky to get dark and the Milky Way to move into position. I did a light-painted version, but also cranked the ISO up to do this natural-light version. There was no moon, so the tree and foreground are lit only by star light and air-glow. This is a single exposure, not a blend of two exposures. Incredibly difficult for other cameras to do without a lot of noise.

Sony A7S, Sigma 35mm f/1.4 @ f/1.7, 8s, ISO12,800



Cradled in my Arms
Rick Whitacre



Summer Oak
Don Schremp

This picture was taken in the Sierra Foothills along highway 88 west of Jackson. My son and I were heading to the mountains for a week of fishing and hiking in mid-July. The weather was unusual because there was a storm coming up from Mexico which caused a mostly over cast sky but it was also 105 degrees.

I have always liked the oak trees and grassy hills in the Sierra foothills so I was on the lookout for possible images. I was looking for trees I could silhouette with the late afternoon sun. When this picture was taken the sun was still fairly high and not in the frame, but the silhouette still worked because of the clouds.

Lightroom was used to increase the contrast and black level to emphasize the tree silhouette. Heavy burning done to darken the sky and create the vignette. The color balance was adjusted and split toning was used to bring out the yellow in the sky and grass.

Creative Competition Definition

Unlike Photojournalism, Nature, and Travel which have restrictions on what image manipulation can be done, the Color, Monochrome, and Creative categories are unrestricted. Here is the definition for Creative, the special subject category for October.

Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality. No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs.

Images are judged both for their technical and pictorial merit. The image should have strong composition, pleasing quality, and color, texture, pattern, and/or tone impact. The appropriateness of the technique selected to create altered reality is considered in judging. The content is unrestricted.

Key Contracts

| | | | | | |
|--|--|---|--|---|---|
| President John Perry 408-370-7229 | Membership Gary Marcos 408-741-5712 | Webmaster Jim Katzman 408-867-6810 | Newsletter Airdrie Kincaid 408-247-3743 | Official publication of the Los Gatos-Saratoga Camera Club , a club member of the Photographic Society of America |  |
|--|--|---|--|---|---|

Copyrights of all photos in this publication are retained by the photographers credited.