



Los Gatos/Saratoga
Camera Club
www.losgatos-saratogacameraclub.org

Newsletter

Volume 39 Issue 7

July 2017

[Competition Winners Tell Us How They Did It](#) 2

[Key Contacts](#) 6

Reminders

the Los Gatos-Saratoga Camera Club presents

Click: The Photographic Moment

June 25 - August 26, 2017

on display at the
Addison-Penzak JCC of Silicon Valley
14855 Oka Road, Second Floor
Los Gatos

Reception
Tuesday, June 27th, 6-8pm
Please join us!

LosGatos-SaratogaCameraClub.org



ALL OF THE 2016-17 ART EXHIBITIONS AT THE APJCC ARE MADE POSSIBLE IN PART BY A GIFT FROM COOKIE ADDISON AND FAMILY



Coming Club Events

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

Tuesday June 27, 2017, 6-8 PM

Reception for Click: The Photographic Moment at the Jewish Community Center.

June 25-Aug 26, 2017 LG-S CC
Artwork on display at the Jewish Community Center.

Saturday July 1, 2017

11:30pm Projected Image Entry
Deadline: Color, Monochrome, Nature

Monday July 3, 2017

5pm Online Print Entry Deadline
7:15pm Walk In Print Entry Deadline
Color, Monochrome, Nature Judge: Brad Hinkley

Refreshments: Airdrie Kincaid, David Kirsch, Jim Lafferty

Monday July 10, 2017 at 7:30pm LG-S CC
Board of Directors Meeting at Congregation Shir Hadash

Monday July 17, 2017, Speaker:
[G. Dan Mitchell](#)-Street Photography
Several Approaches.

[Nature Definition](#) per the LG-SCC Website

Competition Winners Tell Us How They Did It

The judge was Hal Green. We asked the makers of the 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.

June 2017 First Place Color Projectied - Advanced



*Echinopsis Cactus
Flower*
Larry Shapiro

At the end of April I heard that there was a cactus garden on the grounds of Stanford University. I thought this might give me a chance to photograph some cactus flowers given the heavy rains this winter. On a Tuesday afternoon I went over and found the garden but while there were many cacti, few were flowering so I left. Five days later I decided to give it a second chance and was amazed to see the difference. There were now dozens a very large and colorful flowers. This Echinopsis was photographed with an Olympus OMD EM5 ii with the Olympus 60mm macro lens at 1/640 sec f/16. I thought I would have to use focus bracketing but the flower was so large that I was able to fill the frame from a distance and f/16 gave adequate depth of field to keep everything in focus in one shot. The RAW file post processing began in Light room with first using a previously developed custom calibration for

this camera and lens and then to use the color temperature from a concurrently taken picture of the ColorChecker Passport so that the colors would be as they occurred in nature. The file was exported to Photoshop where the background layer was duplicated and the duplicate was run through Topas Simplify plug-in, using the woodcut filter. A layer mask was applied to mask the the petals so that the woodcut effect only was applied to the yellow detail in the center of the flower. The total effect was then reduced to 60% fill. A final curve was added to increase the over-all contrast.

June 2017 First Place Color Prints - Advanced

This image was made in February on a weekend trip to The Sea Ranch on the Sonoma Coast. I had tried the same shot last year, but the calla lilies were not as prolific and it was raining, so no dice. I took the shot in the early morning for the best lighting and to avoid the ever-present wind on the coast. To maximize the depth of field from the closest lily to the barn, I chose f22 and a hyperfocal distance of about 6 ft. To get detail in the shadows, I shot 3 bracketed images at 0.7 stops between each and merged using HDR Efex Pro. Even so, I needed to bring highlights down to get better detail in the white of the lilies, and lightened shadows to show even more detail in the foliage. Nikon D810, 24-70,f2.8 lens at 29mm, ISO 200.



Calle Lilies and Barn
Tim Meadows

My original idea for this image was going to be an exercise in compositing. I had a self portrait I shot on a trip to Pescadero Beach. I had found a rock formation shaped like a lounge chair. I took a series of shots with me in different positions. I wondered what the effect of changing the background would be. I wanted something dramatically different from the foreground. I had another shot of waves crashing against the rocks.

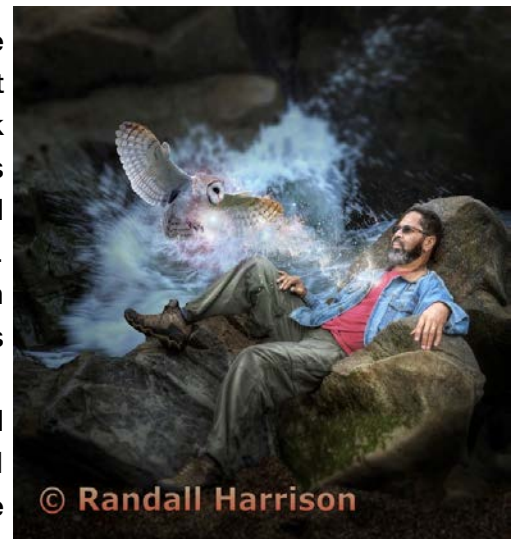
In Photoshop, I created a mask around my portrait and rock formation. Using the mask, I cut out the foreground and pasted it over the crashing waves. It almost worked but I wanted more separation. I blurred the waves and rocks, giving the impression of much more space. I also threw the bottom of the fore-ground out of focus. I felt the effect of focus play gave my image a dreamy feeling.

I then worked on making the colors of the background match the foreground colors. The photographs were taken in different light at different times of the day, so it was important to match light color and shadow density. In the end, the 2 shots need to look like one.

I had the idea of adding a figure, an animal, or a ghost-like figure in front of my image. I wanted to find something that would add some symbolic meaning to the scene I was building. I looked at butterfly images, hummingbirds, and then birds of prey. I found several hawks and falcons, then I found the image of the white owl. The symbology associated with the white owl has to do with imparting wisdom and paying attention to intuition. The direction of the light seemed right. With careful masking, sizing, and placement, I pasted the owl in front of my scene. I liked the way my scene was developing.

I then started trying to make the owl stand out more. I also wanted to give the scene a magical feel. I added galaxy images, lens flares, and bursts of light behind and in front of the owl. I tried to fashion the effects in such a way to look like energy coming out of the owl and streaming toward me.

My completed scene is called "The Encounter". It was completed 4 months before I had my stroke. "The Encounter" has taken on a different significance for me. It's almost a precognitive image. The owl is my protector of sorts flying in on the swift and violent waves to impart it's protective powers and wisdom on me embracing me in her wings. My stroke, as terrible as it has been, could have been much worse. I feel blessed to be alive and mostly intact.



The Encounter
Randall Harrison

June 2017 First Place Monochrome Projected - Advanced



Lone Lily
Rennis Kauffman

While on a group tour of Costa Rica in January, 2016, we stopped at a small farm for people to see various animals. However, there was a lily pond next to the road that caught my eye. I worked the scene for a while and found a single, very white lily among the dark leaves. After taking several shots I centered on this one and thought the contrast would make a nice monochrome.

Technical info: Camera: Canon 5D MKII, Lens: Canon 24-105mm f/4 at 75mm, Exposure: ISO 200; SS 1/250; f/9.0, Post-Processing: Contrast adjustments in Lightroom; B&W conversion using NIK Silver Efex

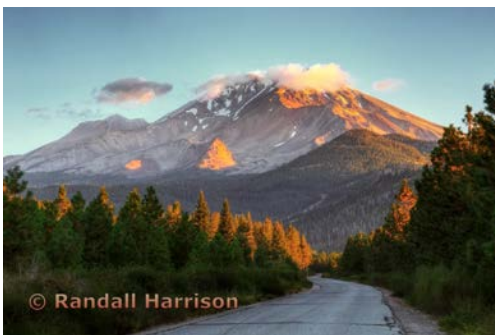
June 2017 First Place Monochrome Print - Advanced

Sylvia and I were attending a charity dinner for the Circle of Red, an organization that is actually a part of the American Heart Association that promotes heart health in women. The dinner was held in a large garage and they brought in a bunch of cars and trucks, from Ferraris to old cars and pickup trucks. The common theme was that they were all in pristine condition and all painted fire engine red. I didn't bring my camera, but had my cell phone (a Samsung Galaxy S5) and started taking pictures. Several of the cars had their hoods up because the engine compartments were all pristine as well, and many parts of the engine were painted red. I entered this shot into competition more than a year ago; it didn't win. Again, this proves that every judge has different taste! Photo Details: 1/30 sec at f/2.2, ISO 50 shot in jpg. Cropped to a square and processed in Lightroom and SilverEfex Pro. Shot in August, 2014.



Roush
Jim Katzman

June 2017 First Place Color Projected - Basic



Mt. Shasta from Ski Park Road
Randall Harrison

It was a frozen morning in Dunsmuir, California. We were in the car before the sun awoke. Driving along highway 89 toward the old logging town of McCloud, I could see Mount Shasta peeking out above the trees on my left. I started looking for an access road to head us in the direction of the dormant volcano. We came to Ski Park Road branching off to the left heading in the right direction. On the drive up, there were several views of Mount Shasta. We drove this road a couple times just to scout. There was one spot where I could see the road snake up toward the peak in the background. That was my shot. The sun

was coming up and illuminating the trees, the peak and clouds. I just had to wait until the sun hit in a pattern I liked. The light was changing quite quickly. I shot several compositions and exposures. Later, I created a faux HDR of the composition I liked the most. I then did my usual processing, adjusting color, contrast, lightening some areas and darkening others. In the end, I liked the image that resulted. Nikon D7000, 17-70mm, f/18, 50mm, 1/8sec, ISO100



Yellow Grass, Pond and Mountains
Gary Marcos


My winning creative photo was taken in Scotland, very near the Loch Ness in 2016. I had stopped my car at the top of a pass that had expansive and moody views and I took many photos. However, when I looked at them in Lightroom, they didn't have that emotional impact that I felt when I was there. I had recently read about a research project which attempted to recognize patterns in an image and then apply the mapping to a submitted image for processing. This work was done by the Visual Geometry Group at the University of Oxford and released on their website called deepartio. They had processed artists such as Van Gogh, Degas, Picasso and others and put into algorithms the 'style' of their images. As an experiment, I submitted my image into the processing queue with several selected artists and found one that brought forwards the desired impact. After working on the image with some tweaks in color, shading, highlighting and fixing glitches, I ended up with the image as presented. I'll often try new tools on the internet either desktop based, browser based or in Apps to see how the field of image processing is changing.



The Red Dot
Larry Shapiro

A few weeks ago I was looking on YouTube for art projects I could do with my grandchildren. I came across a video which was titled something like foolproof things to do with kids. The woman was described a Japanese marbling technique called suminagashi. You get a basin of water and carefully drop ink into the water creating patterns, once the drops are in place you can move the ink around with small sticks, a brush or just by blowing on the water. Then you place a piece of paper carefully on the surface of the water and the ink patterns transfer to the paper. I ordered the inks and soon was creating wonderful abstract suminagashi patterns. Being a photographer, I immediately decided that I wanted to photograph these patterns rather than transfer them to paper (the irony is that they eventually get to paper via the inkjet printer). I tried lighting the patterns from above but found there was uncontrollable reflections. I decided to light the ink from below. Most clear plates have some manufacturer marks on the bottom which was being picked up in the photographs. I eventually found an aquarium with a clear glass bottom and no writing on it. I set the aquarium on two sawhorses with a sheet of white poster board on the bottom. I positioned a strobe to fire down into the poster board and had other white boards on the back to reflect back the light. This gave me a rather even light source. A tripod with a horizontal arm was placed over the aquarium and a Nikon D800 with a 24-120 f/4 lens was leveled to look directly into the center of the aquarium. Flash exposure was used to stop the action of the swirling ink and water. This image was made at 92mm, f/16 and shutter speed 1/320. My initial set of suminagashi inks gave very pale patterns which required considerable post processing. I found a different set of inks that were more intense and this image was made with this second ink set so there was very minimal post processing necessary. A bit of clarity, some sharpening and some cropping was all that was needed. The print was made on Red River Palo Duro Etching paper on an Epson P800 printer.

Key Contacts

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