



# Newsletter

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April 2018

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## Reminders

### Travel Competition Definition

A Travel picture must express the feeling of a time and place, portray a land, its people or a culture in its natural state, and has no geographic limitations. Ultra close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image are unacceptable in Travel competition.

No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. No elements may be moved, cloned, added, deleted, rearranged or combined. Any sharpening must appear natural. Borders are not permitted.

The title should give the location and complement the travel story.

## Coming Club Events

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

### Saturday Mar 31, 2018

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

### Monday April 2, 2018

5pm Online Print Entry Deadline  
7:15pm Walk In Print Entry Deadline  
Color, Monochrome, Travel  
Judge: Jane Postiglione

**Refreshments:** Larry Shapiro, Ari Strod, Bart Smith

### Monday April 16, 2018

Speaker: [Damon Tarver](#)  
Sports Photography

# Meet Danngis Liu

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I was born and raised in Hong Kong, the British colony, long before China took it back as a special administrative region. I was exposed to photography at only ten years old when a classmate let me play with his father's Yashica SLR camera during a school outing. I was so excited when I found out that every picture came out well after being developed. It was probably because I guessed correctly that I should only push the shutter button when the light meter needle fell in the middle of a circle. It was almost like love at first sight and I wanted to take on photography as my hobby. I did not touch another camera for 7 years but I was always the first one to check out the local photography magazine when the monthly issues showed up in my school library. When my father bought a Pentax camera before our immigration to the states, I volunteered to be the caretaker of the camera for many years. It was not until the birth of my first daughter that I bought my own camera. It was, naturally, another Pentax from San Jose Camera.

I am an engineer by training from schools in the Bay Area. I chose that career because I figured out it was too competitive to do research for High Energy Physics while I worked a summer job in SLAC during my undergraduate years. I dropped one of my lifetime dreams when I realized I was not the second coming of Einstein. Nevertheless, I was still fascinated and excited by announcements of new findings in fundamental Physics research and I am always proud to tell people that I once had a private lunch with a Nobel Prize winning physicist.

During my career as a semiconductor engineer and father of two daughters, taking pictures became a distant second priority even though I was always the photojournalist of my daughters' activities. I volunteered to be the class and swim team photographer. Because of that, I bought studio lighting and also studied portrait photography. I believe that is the best way to learn about lighting; you have all the freedom of creating different lighting setups for your subject. I experimented with many genres in photography but my real love is in landscape photography, especially after my trips to Yellowstone and Grand Teton National Park. I started taking slide pictures at that time because I thought that was the only way to show the grandeur of American nature in "big" display. However, as everyone has experienced, it was not easy to print pictures from slides. Therefore, when Pentax released its legendary 67II camera, I was so excited to check it out at San Jose Camera again. The biggest selling point for the big SLR on steroids was when an older fellow said during the demonstration, "It is too big and I am too old for that." No question that was a huge burden when I carried them to hike in Zion, Yosemite, and other National Parks. However, with only 10 shots from a roll of 120 film, I had to be thoughtful about every shot and I learned the discipline of shot making really quickly. I can probably hear folks who came from large format photography laughing. Nevertheless, I still think that camera was a work of art, and I still like to play with it from time to time.

Working for more than thirty years as a semiconductor engineer, the most common question that I get when I talk to photographers is why we cannot make a big sensor, like 645 or 67 equivalent, for camera. Even though I have perfect answers to explain all the difficulties, it always makes me think how to make bigger and bigger images. Just like any engineering problem, you solve one and you push the envelope with a bigger problem. During members night of our club before Thanksgiving last year, I presented my case for pursuing gigapixel images. In that presentation, I described how I currently use my old Pentax 67 lenses with a Cambo ARTUS for interfacing with the Sony FE mount body to take panorama pictures. Thank you to the members of our club for their support and reactions; after my presentation my wife OKed me to upgrade my camera body to Sony a7RIII. It shows a lot of promise but also presents new problems. However, that is the enjoyment for an engineer: to find problems, solve them, and repeat. I just hope I can make some good pictures in the process.

## Competition Winners Tell Us How They Did It

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The judge was Bruce Finocchio. 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.

### March 2018 First Place Color/Projected

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#### *Firestorm Aftermath - Randall Harrison*

The day after Thanksgiving we toured the devastation left from the fires that swept through the Fountain Grove neighborhood of Santa Rosa. The North Bay fires of 2017 had been out for about two weeks, so the homeowners have already had time to salvage what they could from the debris. There was an eerie feeling driving through this once thriving neighborhood. Most of the houses were literally burnt to the ground, but some had a front facade, or the skeleton of the house, or bathroom stall still standing

(bathrooms are built with tile and stonework, and don't burn), with the burnt hulk of a car or truck in the front driveway. I took several shots of the area. I wanted the shots to express the feelings I was experiencing. I was thinking of the lost dreams of the families who had built here in some of the most beautiful landscapes we have in northern California. For this shot I went hand held. I wanted it to have the feeling of being right in there. Since it was hand held, it allowed me to get in there and capture some odd angles. This porch had all the elements I was looking for: items left on the porch, the ability to see through the door to what is left of the house, and the view the owners used to have out the back windows. I also liked the caution tape that is tied to the post. Nikon 17-70mm zoom lens@17mm,f4.5,ISO100,1/500sec

### March 2018 First Place Color Print

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This Bristlecone snag is one of the few with a good view of the Sierra crest. It also stands out because it comes from a time when a more twisted trunk shape existed. For this image my composition priorities were get as many branches as possible to fit in well with the Sierra, get the strong diagonals of the White Mountains and hillside the snag was on, and shoot as telephoto as possible to make the Sierra seem like a real element rather than a small background addition to the tree. The wind was gusting pretty badly, so I used my 24-105 at 105mm rather than the better 70-200 lens to limit the wind from blowing the camera too much. A7R with Metabones adapter and Canon 24-105mm,f/4 at 105mm ISO100, f/11, 0.5 seconds.



*Millions of Sunsets*

**Tim Aston**

## March 2018 First Place Nature Projected

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*Leopard in a Tree with  
Fresh Kill, Botswana*  
**Jerry Held**

We were on the last day of a 10 day safari in Botswana last summer and had seen everything except a Leopard. Our guide spotted a fresh kill wedge in a tree and said that a Leopard must be close by. After about 3 hours of circling and waiting, we finally came back to see the Leopard in the tree with the kill. I was able to get some good shots of the Leopard in full view on a branch, however, this shot told more of the story even though less of the Leopard was visible.

Nikon D810 w/Nikkor 80-400mm @390mm 1/1250s at f/6.3 ISO 640

## March 2018 First Place Nature Print

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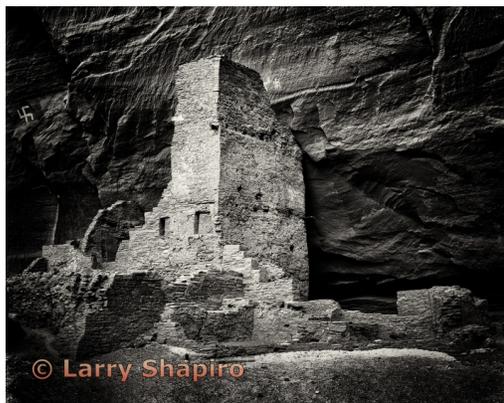


*Cheetahs take down young  
Wildebeest, Masai Mara, Kenya*  
**Bob Downs**

This photo was taken in September 1999 with my old film camera, a Canon EOS with a 75-400mm telephoto lens. The negative was scanned in 2012. I used Lightroom to sharpen and fix the color for printing. Our driver/guide saw these two cheetahs starting their approach to the wildebeest herd, slowly at first, then

speeding up and finally, with a burst of speed, picking out one young animal that had separated from the herd. Our Land Rover followed quickly and I got some video. The cheetahs struck several times, dodging horns and hooves. When we were close, I saw that one cheetah had locked on the nostrils and mouth while the other held the hind quarters. When their prey fell over the cheetah in front shifted to the neck and held on until the animal stopped breathing. It seemed a long time. Our guide explained that these were probably brothers and it took two of them to bring down an animal this size, a juvenile wildebeest. We saw female cheetahs catch a rabbit and another catch a young Thompson's gazelle, but this kill was unusual to see. Watching this hunt was stunning and I was fortunate to capture the photos of the unfortunate gnu.

## March 2018 First Place Monochrome - Projected



*Antelope House Ruin*  
Larry Shapiro

Antelope House is one of the large Anazasi ruins within Canyon Du Chelly on the Navajo Reservation in northern Arizona. This photograph was made during my first trip to the canyon in 1986. It was made with a 4x5 Wista field camera and a 90mm Nikon lens. I used some front rise to keep the perspective of the walls correct. The film used was Tri-X rated at an exposure index of 200 and developed in HC-110. The negative was a bit contrasty and I never felt that I was able to make a successful silver gelatin print. Recently I have taken a second look at

some of these old problem negatives given the advances in digital printing/scanning technology. I scanned the negative on an Epson 4990 flatbed scanner at it's highest optical resolution, creating a 500 Mb tiff file. The scanner software used was VueScan which was set to create a raw file so that a Photoshop plugin called Color Perfect could be used to create an optimal file for Photoshop to work on. Once the basic file was created through Color Perfect, multiple luminosity masks were used in Photoshop to control the contrast. The result was significantly better than any of the silver gelatin prints I tried to make over the years. Two years ago I returned to Antelope Ruin and found that the area was fenced off and there was no way to make a similar image. This is also the case with the other famous photographic site in the canyon, White House ruin. I feel very fortunate that I was able to resurrect this image.

## March 2018 First Place Monochrome - Print



*Hungarian Parliament*  
Larry Rosier

This photograph was taken from a moving tour boat on the Danube River in Budapest, Hungary. In scanning through my photos in Lightroom of a Danube to Amsterdam river cruise I often hit the "v" key to see what a monochromatic version looks like. If I like it, then I process it with Silver Efex Pro. This photograph was taken with a Nikon D810 and a 28-300mm

f/3.5-5.6 Nikkor lens at 68mm. The camera was hand held, and the camera settings were f/11, 1/500 sec, and ISO 400. The image was printed from the Lightroom print module using an Epson SureColor P800 printer and Epson Exhibition Fiber paper. Exhibition Fiber is my go to paper for monochromatic prints.

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