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Next Competition - Journalism/Travel Nov. 4th

Judge for November 4th, Bob Ginn

Photo Journalism - Journalism entries shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation of the image, or situations which are set up for the purpose of photography, are unacceptable in Journalism competition.

No manipulation or modification of Journalism images 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. . . [.MORE](#)

Travel images - 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 . . . [.MORE](#)

Notices and Coming Events

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

Monday November 4, Competition - Journalism/Travel
7:30 p.m. See deadlines and more info on the website

Monday December 2, Competition - Creative/Nature



Previous winning image - Travel

Upcoming Programs/Trips

Nov. 1st Deadline for JCC Images — Send 1920 x 1200pixel max size thumbnails for images you wish to submit to Kent Bossange kent@bossange.com by **Nov 1, 2019**. Click for details . . . [.MORE](#) We will promote the Exhibit with large posters to be placed at the JCC and other locations. We will also market the event with flyers (shown below) that will be available at the November 4th meeting. Please take some and ask your local coffee shop or other locations to post.

You are cordially invited to the —



Member Biography - Gary Marcos

My father had an interest in photography and I remember sitting with him as he went through his slides to determine which ones he wanted to enter into competition in the San Francisco camera club. His interests were flowers which didn't speak to me as a young person, but I was interested in the technical side of photography. In college when I did a fair bit of backpacking (along with some studying), I started to bring my Olympus film camera along and took typical landscape and documentary shots.

“I joined the camera club to learn more and as a source of motivation to keep taking photos.”



Gary Marcos



Photo artwork on wine label by Gary Marcos

When I graduated from U.C. Berkeley with a degree in Computer Science I joined Hewlett-Packard doing a variety of jobs but it wasn't until I worked as part of the digital imaging team and ran a technical lab to build one of the early photo hosting sites that I developed a renewed interest in photography. My team was responsible for building 3 primary elements of any photo hosting site: the 'on-ramp' where images are uploaded (from mobile, desktop or kiosk), the 'cloud' where the images are stored securely, and the 'off-ramp' where the images are delivered for final printing and fulfillment. I joined the camera club about 10 years ago and have served as President and VP of membership. I joined to learn more about photography as well as a source of motivation to keep taking photos and building skills. Another great benefit has been to meet lots of interesting people who share my interests in technology, photography and travel. I've found that as photography has changed my interests have evolved to take photos that are better technically and more expressive. Magazines such as *Lenswork*, I find particularly valuable these days to spur ideas on how to be creative and thoughtful in photography.

November Competition Winners Tell Us How They Did It

The Gold Rush Takes a Turn, Tim Aston, Pictorial color print

This location was captivating, but I had to come back to it two or three times before I got to this composition. I was assisting in a workshop, and after spouting ideas to participants, I had enough time to follow some of my own advice. I also took a few breaks looking at other water features and rock cracks before coming back. I took a range of shutter speeds using neutral density filters and settled on this image for the water shape and texture. A7R2 with adapted Canon 24-70 f/2.8 at 61mm, 3 stop ND, 200 ISO f/11 1/10 sec focus stacked with two images.



◀ Dancer of d'Avignon, Larry Shapiro, Creative projected

The inspiration for this image is the famous early Cubist painting by Picasso, Les Femmes d'Avignon. Picasso had been influenced by Muybridges' early photographs of people running. He wanted to show multiple aspects of an individual in one painting and I wanted to do the same thing in this photograph. The model was positioned in front of a silver mylar sheet which acts as a mirror. I had an assistant shake the mylar so it created ripples which created the two faces seen in the image. I made multiple exposures, some with the model and reflection in the image and others of just the reflection. The post processing was quite simple, the pink hues of the skin were changed to blue hues and the edges were intensified creating the Cubist look.

Airborn - USA Tango Championships 2019, Gary Marcos, Pictorial Color Projected

Airborn - Was taken at the USA Tango Championships in Burlingame, CA. Countries hold competitions to find the best dancers to represent their countries and winners are sent to Buenos Aires, Argentina to compete in the World Championships. These two maestros are among the best in the world and are performing a choreographed routine. As I had attended for many days, and they perform the same routine for audience appreciation each day, I was familiar as to how they would perform to the music. That, plus careful attention to lighting and surrounding potential obstacles enabled me to be positioned for this shot. It's challenging to shoot in an artificially lit environment where no flashes are allowed. This was shot with a Sony A7II at 1/250, ISO 6400, f/5.0 on a 70-300 lens.



November Competition Winners Tell Us How They Did It (continued)

Enveloped - Larry Shapiro, Monochrome pictorial print

I asked the model to get into a gauze like sack which would stretch as she moves. She was placed in front of a window on an overcast rainy afternoon. I asked her to do several ballet type moves and I made multiple exposures of each of the dance moves. Capture was made on a Nikon D850 camera at ISO 400 with an 85 mm Nikon lens at F/1.4; the shutter speed was 1/1600 of a second. The digital conversion to black-and-white was done with Silver Efex Pro and then the image was brought into Photoshop where luminosity masks were created for the dark areas to maintain shadow details while holding the highlight areas. A sepia tone was used on the final prints. The print was output to a Red River Polar Matte paper.



◀ Absorbed in the moment of dance - USA Tango Competition 2019, Gary Marcos, Monochrome projected

Absorbed in the moment of dance - again, taken at the USA Tango Championships on the Sony A7II at 1/125, f/6, ISO 8000 with the 70-300 Sony lens. These are two dancers who are competing and happened to dance near where I was sitting. It's very challenging to determine how to shoot under such conditions, for example, what ISO and speed. Here I was experimenting with shooting at ISO 8000. The increased graininess suggested to me a BW conversion and some Topaz filters and LR processing to convey a sense of mood. It was a lucky shot to capture both their faces, intent in the moment and slow enough not to have blur. But as photographers know, luck is more likely to visit you if you are prepared.

November Competition Winners Tell Us How They Did It (continued)

Why Can't We Go On As Three, Genovesa Island, Galapagos. Alan Levenson, Nature projected ▶

For those of you who have not been to the Galapagos, it is every bit as unusual and awe-inspiring as often reported. I felt my pulse quicken as I walked through the vegetation which was filled with unusual birds who were completely unafraid and uninterested in the human spectators. In particular, there were large numbers of frigate birds engaged in nesting, mating and dating. The island where this photo was taken, Genovesa, felt like a crowded singles bar for frigate birds. The males puff up their chests to attract females and in this case two were unabashedly competing for the same girl. Nikon D800, 150-600 Sigma Zoom at 500mm, 1/640, f/14, ISO 640.



Rhinos Fighting in Nairobi National Park, Jerry Held, Nature print ▶

I was on my semi-annual work related trip to Nairobi and had an extra day so decided to spend it in Nairobi National Park. If you find yourself in Nairobi with some free time, this is an amazing place that sits on the border of the city not far from the international airport. They have a great variety of animals living in the park including a large number of Rhinos. If you look carefully at the Rhino on the left, you will see the legs of a baby Rhino behind her (this is the mother). The Rhino on the right is the father and the two are skirmishing over the baby. In the end the mother wins out. I took many shots of the conflict but liked this one as you can see the action with dust being kicked up. Nikon D500, Nikkor 28-300 @85mm, 1/500s, f/13, ISO 500

◀ Shipwrecked at Troll's Tower, Larry Shapiro, Creative print

I believe that the creative category is all about telling a story. My story began with my trip to Iceland. The basic photograph was taken of the three trolls (sea stacks) from the black beach at Vik. As with many travel photographs it was the right place at the wrong time. I was intrigued by the idea that the sea stacks were trolls. I took the basic photograph, copied the largest troll and transformed it into a much larger structure. I then set an image of a church dome on the top and merged it into the rock. I had a photograph of a doorway in Paris which I placed at the bottom of the large troll and then changed the hue to red so it looked like the doorway to danger. I added the oft photographed Point Reyes wreck and some rocks from the Eastern Sierra's so that it looked like the boat had foundered on the rocks. I added numerous types of clouds so it would appear that the tower was surrounded by mist. The final piece was adding a figure from a Southern California beach looking out at the tower and a light texture over the entire scene adding to a sense fantasy and mystery.



Program Speaker Teresa Nora Trobbe

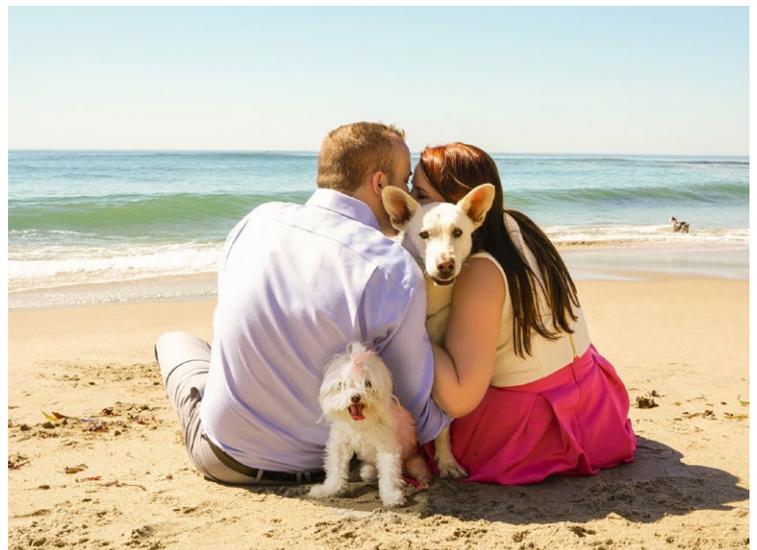
by Eric Gray

Teresa from Fotos by T, joined about 30 club members to present a one hour program on creative photography for portraits of singles, families and pets.

Teresa's energetic presentation began with a video studio tour and ended with business tips for all photographers. Some of her work is shown below and you can see more on her website fotosbyt.com



Teresa Trobbe previewing the video setup for her presentation



America's Oldest Photos

by Gabriel H. Sanchez, BuzzFeed News Photo Essay Editor

This fall, the National Gallery of Art in Washington, DC, has launched a milestone exhibition that chronicles the first 50 years of photography. Comprised of 140 images from its permanent collections, *The Eye of the Sun* explores the experiments and artistry that laid the foundation for how we see the world in pictures today.

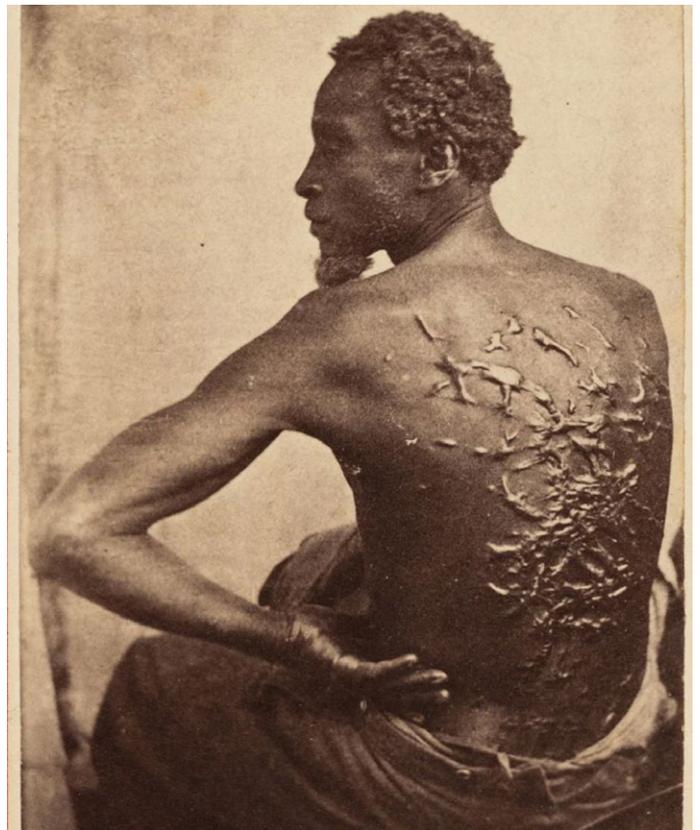
In 1839, when French inventor Louis-Jacques-Mandé Daguerre permanently rendered an image with his daguerreotype invention, the world was astonished by the possibilities of photography. Until then, depictions of life had been created only by painters, sculptors, and illustrators, but now they could be captured through this new technology with striking realism and authenticity. The half-century that followed was marked with tremendous innovation from artists, entrepreneurs, and scientists alike, each discovering new uses for this technology and pushing its limits.

Diane Waggoner is the National Gallery of Art's curator of 19th-century photographs and the curatorial mind behind *The Eye of the Sun*. Here, Waggoner shares with BuzzFeed News a selection of treasures from the exhibition and the fascinating history behind these early photographs.

Full article - <https://www.buzzfeednews.com/article/gabrielsanchez/the-dawn-of-photography-exhibition>



Augustus Washington, *Portrait of a Woman*, circa 1850



McPherson and Oliver, *The Scourged Back*, circa 1863.



Henry Peach Robinson, *She Never Told Her Love*, 1857.



Eadward Muybridge, *Plate Number 169. Jumping over boy's back (leapfrog)*, 1887.

Books to Recommend

Books to Improve your Photography- by Larry Shapiro

Here are some of the books in my photographic library that I refer to over and over again. Some of them were written prior to the digital revolution but what they have to say about the basic concepts of photography remain the same whether capture is done on film or a digital sensor. The first book which I highly recommend to everybody is *The Elements of Photography* by Angela Faris Belt. This was first published in 2008 so there is some reference to digital photography, but the main emphasis here is learning the language and grammar of photography. An essential book for any photographer. Next book is a little older published in 2006, by Stephen Johnson, *On Digital Photography*. Steve was one of the first digital photographers and this is a comprehensive guide to the subject. Even though the references to Photoshop are no longer current, the concepts he is teaching are still valid.



The Elements of Photography by Angela Faris Belt.

Katrin Eismann is a true Photoshop wizard. Her *Photoshop: Masking & Compositing* is now in a second edition which unfortunately does not have the newest PS tools but this is an indispensable book for those who want to really use Photoshop.

Next book is a classic by Robert Hirsch, *Exploring Color Photography*. While this book was done prior to digital, the concepts on how to look at color and how to use color are still extremely valuable. You obviously can skip the parts about how to process film but his post-processing ideas are now more easily done in the digital darkroom.

An even older book is a book by Ralph Hattersley, *Photographic Lighting: learning to see*. This book was written in 1979. Hattersley was an instructor at the Rochester Institute of Technology and was a leading photography educator. If you go through this book step-by-step you will learn an amazing amount about how to see light and how to use different types of light. What's interesting is that you will be able to see the effect immediately on the screen on the back of your camera instead of having to wait for the film to be developed.

Any of the books by Freeman Patterson are great to read and then put his suggestions into your photography. He has too many to pick just one, but one I particularly enjoy is *Photo Impressionism and the subjective image*. Some of these books are no longer in print but are easily available on the used book market. I use alibris.com to get most of my photography books. Prices are typically very modest.

Recommended Reading

Editing Checklist- <https://fstoppers.com/education/maybe-you-need-photo-editing-checklist-414072>

Testing Photo Editors - <https://www.dw.com/en/testing-photo-editing-apps-adobe-lightroom/a-50840378>

Tips for Fall Foliage - <https://www.boston.com/travel/travel/2019/10/15/photographer-tips-photographing-fall-foliage-boston>

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