

LGSCC Camera Club

losgatos-saratogacameraclub.org

Volume 43 Issue 4 ► April 2021

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Next Competition - Nature/Travel April 5th

Judge for April will be Becky Jaffe, a photographer, naturalist, and educator living in Oakland, California, Becky Jaffe is active in the Bay Area photography community, teaching Art of Seeing courses for advanced fine art photographers, curating group exhibits in galleries and greenhouses, and judging competitions at camera clubs.

Nature - There is one hard and fast rule, whose spirit must be observed at all times: The welfare of the subject is more important than the photograph. This means that practices such as baiting of subjects with a living creature . . . [MORE](#)

Travel - A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, . . . [MORE](#)

New Small Groups Fun and Learning

I want to thank so many of you for your interest in the Special Interest Groups! Over 25 club members showed an interest in joining these small groups - [more on page 11](#)

Virtual Exhibit Reception Recap

<https://artspaces.kunstmatrix.com/en/exhibition/3285424/los-gatos-saratoga-camera-club>

The LGSCC along with the Silicon Valley JCC had a highly successful virtual reception on March 14th for our 1st World-wide exhibit. Larry Shapiro was our docent, walking more than 140 members and guests of both organizations through a virtual gallery to stop and chat with two dozen photographers about their images.

Notices and Coming Events

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

Mon. March 1st, Competition - Creative/PJ

7:30 p.m. See deadlines and more info on the website



Previous winning Nature image



Previous winning Travel image

Meeting April 5th will be virtual

Check the website home page for zoom link

A few points:

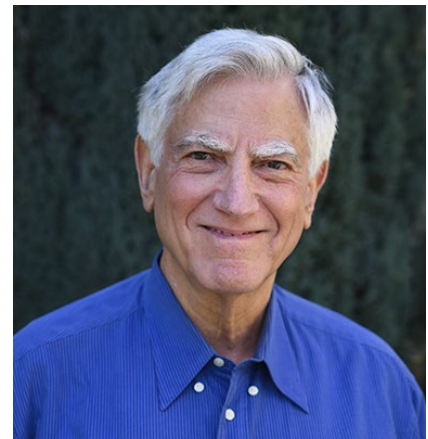
- Attendance will be via Zoom meetings
- Categories – Nature, Travel, Color, and Mono
- Submit images same as usual (projected only)
- You can submit up to 2 projected images

Member Biography - Jeffrey Pawlan

My interest in photography started 63 years ago when I first noticed the beauty, artistry, and messages of magazine and museum photos. I began taking my own photos with a Brownie Hawkeye which subsequently led me to my own darkroom processing where I experimented with many kinds of films. I learned about ISO, contrast, and grain. A few years later I was given an old Kodak Bellows camera that had belonged to my grandparents. That film was no longer available since the camera was from the 1920s, so I hand made a wood and felt spring loaded back for it to hold a modern sheet film holder. I had to focus on a ground glass plate before taking each photo.

“In the past 5 years I have been focusing my attention on the plight of wildlife and birds.”

Eventually I was able to afford an inexpensive 35mm camera which gave me far more choices of film types. I loved to experiment with Kodak infrared film. I made my first enlarger because I had very little money. Eventually I did buy an enlarger and spent a lot of time making prints. In college I worked part-time as a reporter and photographer for the school newspaper and also a small weekly public newspaper. That was during the Vietnam War era so there were plenty of opportunities for photojournalism. I even made my own halftone negatives so I could burn metal printing plates for an offset printing machine to print leaflets for anti-war events.



Jeffrey Pawlan



Children, Karachi Pakistan

Eventually I used a Pentax and then a Nikon film camera. I printed color from both negatives and slides, but compared to black/white, color printing was difficult and very limited in ability to adjust contrast. As we know, over the decades of advancements, the digital world of today's photographers can easily do all of these things with software. But in retrospect, my working with film gave me a grounding and education.

In the last few years my passion has been focused more around capturing images of people of different cultures and traditions which are fading, and my love of animals to help support the plight of wildlife and birds around the world through my photography. Most recent travels have been to Africa, Madagascar, and to the far Northern Polar Region. You can see some of my work at <https://jeffreypawlanphotography.com/>

Vegetable seller comes to your door, Pakistan

March Competition Winners Tell Us How They Did It

Love Confession, Irina Nekrasova, Creative Projected

The image of the forest was taken off the Skyline Forest road in Monterey. It has been adjusted for color balance, clarity and texture in the Lightroom.

However, the idea of adding a couple “animated” fall leaves (from my front yard!) was conceptualized after viewing some surreal photography works by Ben Goossens and other photographers in that genre of work.

My camera (Canon 60D) settings: ISO 200, F8, S 1/15 sec, lens 18 mm. Leaves were shot with Macro 100 mm lens, ISO 125, F8, S 0.3 sec.



◀ Light Slanting In, Susan Anawalt, Color Pictorial, Projected

Last summer I bought a mixed bouquet of flowers in the Wild Root grocery store in Felton. Loving their flamboyant aspect, I called them Fiesta Flowers. Placing them in a vase and in a western facing window, I pulled the venetian blinds down to modify the light shining directly in. The light slanting in was beautifully visible. I have had for years an antique scrub board for washing clothes. The texture with its brassy color lends, a perfect backdrop for these sassy flowers.

I used my Nikon DSLR 5200, 18mm, f 4.5, ISO 800



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

Wrestlers After The Takedown, Mila Bird, Pictorial Monochrome Projected ►

In 2016 I traveled to northern India as part of a small photo-centric tour group. One of our stops in the city of Varanasi was the Guru Gaya Seth Akhara wrestling school. The school has facilities for wrestling on mats and in sand, as well as a room for students to work on their academic studies.

We were given the opportunity to wander around and photograph wrestlers in action on both the matted floor and in the sand pit. While I was hoping to get a few good action shots, particularly in the sand pit, my inexperience in low-light action photography prevented me from doing so. Instead, while shooting a demonstration by two wrestlers in the mat room, I happened to notice and capture this moment as both were trying to catch their breath after the take down. I was fortunate to have been kneeling on the floor at the time so that I could get my camera down to their eye level quickly. This photo turned out to be my favorite of the day because I see in it stillness and tenderness that is contrary to the sport of wrestling.



◄ **A guide explains water purifiers to Masai women at a watering hole near Arusha, Tanzania. Safe drinking water is a significant problem as seen in the black buckets. Alan Nobler, PhotoJournalism**

The story: As part of learning about the water situation in Africa, we went to a factory where filters were manufactured, purchased and delivered to locals without clean water. This picture was of our guide explaining how to use the filters to turn the muddy water seen in the black tubs into pure drinking water.

The camera: Sony a6000 with Zeiss 16-70 Zoom lens.

Deep Sky Astrophotography Basics

By club member Evert Wolsheimer

Astrophotography (“AP”) is a subcategory of photography. Within AP there are many sub-subcategories, such as Wide Angle, Milky Way, Landscape, Time-Lapse, Solar System and Deep Sky AP. Deep Sky AP is the most technical and requires specialized equipment, such as a telescope, tracking mount, camera, filters and a warm jacket.

What attracts me most to AP is that it is a combination of photography, astronomy, physics, computer automation and optics. To bring out these objects in a photo while not being able to see most of them with your bare eyes is amazing.

One of the major differences between regular photography and AP is the impact of the weather. AP stops when there are clouds, or even partial overcast. Smoke, moisture and wind can make AP difficult. Light pollution, the neighbor’s backyard lights, airplanes and even satellites can ruin an otherwise perfectly clear night. This significantly limits the number of nights available, unless you’re willing to travel to a location that doesn’t impose these limitations (for example Death Valley).

I’ll briefly describe my setup, share some photos and describe the process I went through to take these. The key piece of equipment of any Deep Sky AP setup is, surprisingly, not the telescope, but the tracking mount, which follows the stars as they move through the sky. The better the tracking, the longer the exposures can be. I have added a guide scope and guiding camera to the setup, which correct for the unavoidable small mechanical errors in tracking. This allows me to take up to ten minute exposures, with stars moving less than one pixel on the main camera. My telescope is effectively a 700mm F5.6 lens. The main camera is a monochromatic AP camera, cooled to -20C (-4 F) to reduce noise. By adding filters in front of the camera, I can capture different parts of the light spectrum, and combine these into a color photo. Filters can be wide band such as Red (R), Green (G) and Blue (B) but also narrow band, such as ionized Hydrogen (H), Oxygen (O) and Sulfur (S). The total setup weighs about 45 kg (100 pounds). My record for greatest distance photo is a galaxy about 490 million light years away.



This photo is one of my favorites – the Pelican Nebula in the constellation Cygnus. The distance to this nebula is about 1,800 light years. With each of the three (H,O,S) narrow band filters I took 60 exposures of three minutes, for a total combined exposure of nine hours. The individual three minute shots were stacked and edited in a specialized AP program called PixInsight.



The photo above shows the Pleiades cluster, a group of hot stars in the constellation Taurus. The distance is about 440 light years. This is an RGB filter shot, with a total exposure of about six hours. The photo is dominated by seven stars and the blue reflections in the dust clouds surrounding them.

Education - Printing Primer

Overview on Printing By club member Boyd Jones ©2021

Everything is printed, everything from Ace bandages to Zeno bike components. So, the width and breadth of technologies available to print is vast. Since we are only interested in the printing that lets us display our photos, we can borrow what we need from these technologies while keeping an eye on upcoming technologies. Here is how it works, some effective technologies and a few ideas.

First, let's take a few minutes and look at the basic technology of digital printing. You may already know this, but for those who don't here are the key elements. Digital color graphics printing places a small color dot onto the media. Three colors and derivatives of them are used: Cyan, Magenta, Yellow, and Black (CMYK, black is not considered to be a color). These are subtractive color, color is created by removing all of the color light wavelengths from the substance except the one to be reflected and black removes all the color wavelengths. For digital printers to produce more colors, only two colors are set down in any dot. Although CMY should make black and are used in some printers, they never make a quality black because the strongest of the CMY will create a color cast. So, most printers, when they get a CMY dot code, remove CMY and replace them with K. This is called under color removal. There is no dye or pigment material to make a good K so it is a combination of dye colors or pigment colors.



Ink jet print on silk. You can get silk attached to a paper backing that allows it to be fed through a printer. A few years ago, two guys developed flat panel speakers and wanted to cover them with a decorative fabric. Of course, the model they had on display featured a picture of their dog.

To print a color dot, Cyan, if used, is always at the bottom because it is denser and yellow, if used, is always at the top because it is the most translucent. To round out primary color space and make RGB colors: CM = Blu, CY = Grn, MY = Red (RGB).

To make a complex color, CMY+RGB & K, dots are placed in a pixel consisting of several dots laid on the media in a matrix arrangement. The simplest matrix is a two by two or four dot arrangement. For example, to make orange in a simple pixel, in one dot place MY=R and in an adjacent dot place Y, the human eye will integrate them into orange. Of course, complex pixel matrixes are generated to create complex colors and smoothing algorithms (dithering) smooth it to be realistic to the eye. Some printers (usually ink jet with 6 color toner) use the regular density primary plus a weaker set of primary colors such as lower density cyan, cM, for example. When created with competent color management software this technique can extend the color gamut a great deal. However, they never place more than two colors on a spot, so to get the broad color, high resolution printers are needed. This has been very successful for many years, but since printer costs are fairly high, service bureaus or large organizations with higher throughput usually own them.

See the entire in-depth article here - <https://www.losgatos-saratogacameraclub.org/Downloads>



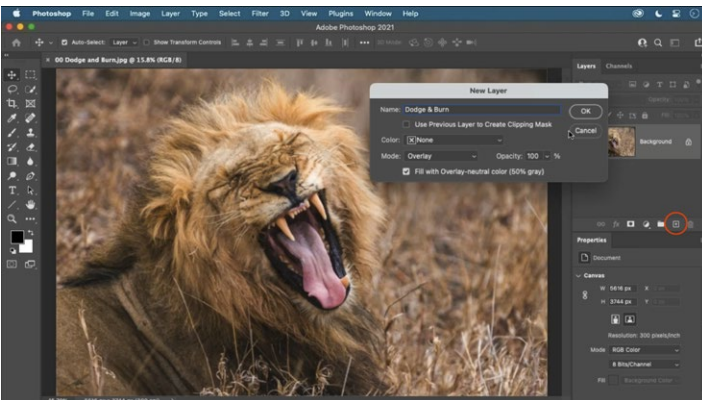
Digital photo from Better Light scanning back camera compliments of Mike Collette (RIP), printed on white paper then transferred to polyester fabric using dye sublimation.

Program Night - Tim Grey on Photoshop

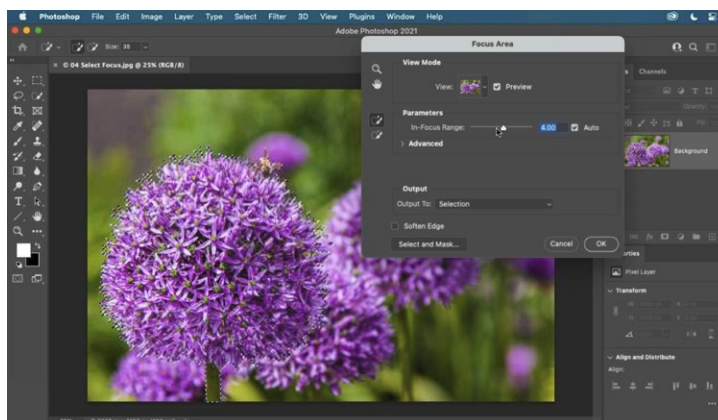
Many thanks to Tim Grey for his webinar on *Targeted Adjustments in Photoshop 2021* and to Jeffrey Pawlan for arranging this speaker. Written by Eric Gray

Tim offered many tips and tricks over the course of an hour on Monday the 15th of March beginning at 7:30. One key to successful editing is to work non-destructively by duplicating the layer of your original image. As long as you work on the layers above the original you are working non-destructively and you can easily turn top layers off to see how your image is improving.

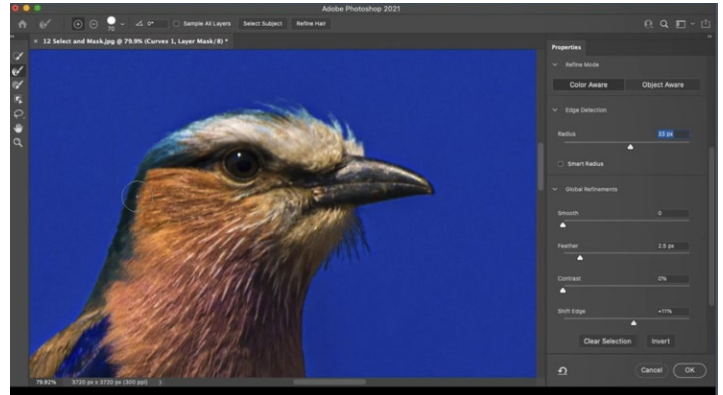
Tim's first demonstration was about dodging and burning. First he duplicated the layer by pressing ALT and hold while clicking the + symbol circled in orange below then he named the layer Dodge and burn and chose the options shown in the image below to optimize the effects. Overlay blend mode is preferred to get realistic dodge and burn effects that are less harsh.



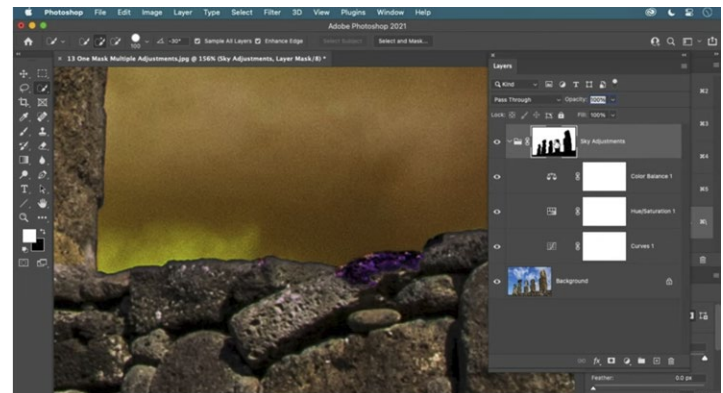
Next he proceeded to discuss selection tools and their ability to automatically select subject and sky with remarkable effectiveness. One of the selection choices was Select Focus Area. This could be extremely important to create a soft bokeh (*pronounced bow k*) background in your scene. After fine tuning the focus area selection offered by photoshop you can choose *select inverse* and add a gaussian blur or other blur effect to enhance or create a bokeh. See Tim's selection of the flower to the left below.



Another area Tim discussed was the ability to feather. This technique allows for soft edges, in a selection and easy color gradients in a scene. You can also create an advanced select and mask layer in the Properties panel to feather a selection, refine an edge, and add contrast to an edge to blend with or separate from the background as he did with the Color Aware setting in the image below. (see details at about 48 min/30sec on video link at bottom of this page) He also demonstrated the refinement brush circled to left of the image which helps to improve the fine feathers on the head and chin of this bird.



Tim's final targeted adjustment technique dealt with layer groups. This relatively easy setup requires practice and is considered advanced but it allows much more control of the multiple effects applied to a single selection. Details can be found at 52 min/55 seconds of the webinar and the image below shows the groups he added to the sky selection.



See Tim Gray's excellent recorded webinar here - <http://r20.rs6.net/tn.jsp?f=001Db9H-YubBsNTjKZ->
Tim's website is <https://www.greylearning.com/>

If you would like to learn more about image editing techniques, join LGSCC's monthly Photoshop Special Interest group by emailing groups organizer Paul Streit psreit1@msn.com or eric@gdacreative.com (more details on last page of this newsletter).

Photographer Interview - R hahn

Below was edited from a longer November 20, 2020 - by Sandrine Hermand-Grisel article from All-about-photo.com

All About Photo: Tell us about your first introduction to photography. What drew you into this world?

R hahn: I started taking photos as many people do - for my own pleasure. Eventually, I realized that my camera was the perfect travel partner. It gave me a reason to speak to people in the countries I visited and a way of looking at the world.

Why did you sell your business to become a full time photographer. What triggered this decision?

To put it simply, I wanted more out of my life. I'd visited Vietnam on a humanitarian mission and the country and its people kept drawing me back. When I went back to France between voyages I found that I was spending my time dreaming about the next time. So finally I decided to take the leap and move here. I've never looked back.

What was your biggest challenge in changing careers?

It came naturally. I've always been motivated to learn new things and to challenge myself. So jumping into a new career was more of an inspiration than a hindrance. As a photographer, I chose to do my own work rather than to work on assignment for a magazine or news outlet. I would say that my biggest challenge was learning how to speak Vietnamese so that I could better communicate with my team and my subjects.



I remember my first photograph that was ever published. It was of a little Peruvian girl named Rosalia and it won the LA Times annual photo contest in 2011. Photographer R hahn

How do you choose your subjects?

I don't choose my subjects as much as I let fate find them for me. I simply travel around to places I'm interested in and ask permission to take a photograph when someone catches my eye. Beyond that, once I get to know someone I might go back and take more portraits of them. Part of this is for my photography but another aspect is that I simply enjoy talking to people and hearing their stories. For the more documentary style of photography that I used for the Precious Heritage project, I didn't choose my subjects in advance but I did travel to specific areas to meet each of the 54 ethnic groups in Vietnam. Learning about the different tribes took a lot of research and was a long process.

How do you prepare for your trips?

Research. Research. Research. I try to learn as much as possible about the place I will go to before I arrive. That said, a great many places I've been to have little or no current information available about them. In that case, I have to rely on verbal information and try my best to prepare based on guesswork.

Click to see entire article - <https://www.all-about-photo.com/photo-articles/photo-article/854/exclusive-interview-with-rehahn>

Rehan's website - <https://www.rehahnphotographer.com/>

Photograph Vibrant Colors Without Overdoing

By Michelle Ecker, New York Institute of Photography - **How To Photograph Vibrant Colors Without Overdoing It**



When it comes to super vibrant HDR photography, many photographers struggle between the balance of capturing a great deal of intense color in scenery and completely oversaturating and overdoing the composition. So how can you find the right balance?

What Camera Settings Work Best for Photographing Vibrant Colors?

When it comes to the issue of oversaturation, the key setting you need to be mindful of is your white balance. The wrong setting of white balance is what will ultimately wind up making a photograph of a very colorful setting look unpleasantly intense.

This is also the setting adjustment to pay attention to when you feel like the colors rendered in your photographs don't exactly match the colors in the actual scene you're looking at.

There's no specific step-by-step we can tell you that is going to work best for every scene. Your white balance setting all depends on the lighting conditions around you, the colors you are capturing, and the time of day. You are going to have to instead be mindful of that setting and toggle the white balance accordingly through trial and error as you determine which outcome leaves your images looking accurate but not overdone.

Another important setting that can help you prevent jarring oversaturation in photography is your color temperature setting. Typically, the issue photographers face with color inaccuracy is that their image either renders too "yellowish" or too "blue." Adjusting your color balance accordingly is the best way to accommodate this issue until you find results you're satisfied with.

What Aperture Works Best For Colorful Scenes?

Another common issue photographers face when photographing an especially color-filled scene is that certain colors blend too much rather than being represented vibrantly on their own. For example, if you are photographing a really beautiful tree in autumn when its colors have changed, maybe the majority of the leaves are bright orange, but a handful of leaves are a really nice shade of yellow. Without making the proper setting adjustments, it's likely your shot will leave the entire tree looking that majority orange. You can use adjustments to your aperture to help separate colors and make sure they are all represented with similar clarity. To achieve this, try working with a larger aperture setting than you are probably used to. Try something like f/1.8 to start, and increase that up to around f/2.8 until you find the results you are looking for.

Sony World Photography Awards

Sony 2021 National & Regional Awards Winners

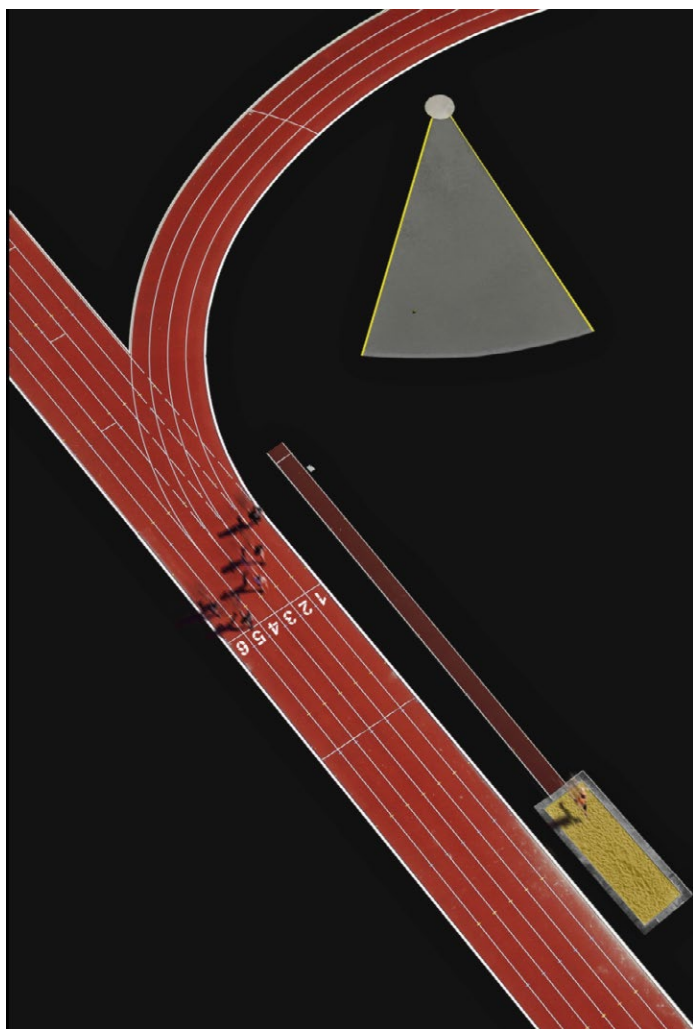
The National & Regional Awards supports photographers of all abilities worldwide and celebrates their achievements. Selected from entries to the Open competition, the National Award winners are given Sony digital imaging kit plus global and local exposure, the program has rewarded more than 500 photographers and currently operates in 51 countries.

World Photo Timelines for Awards

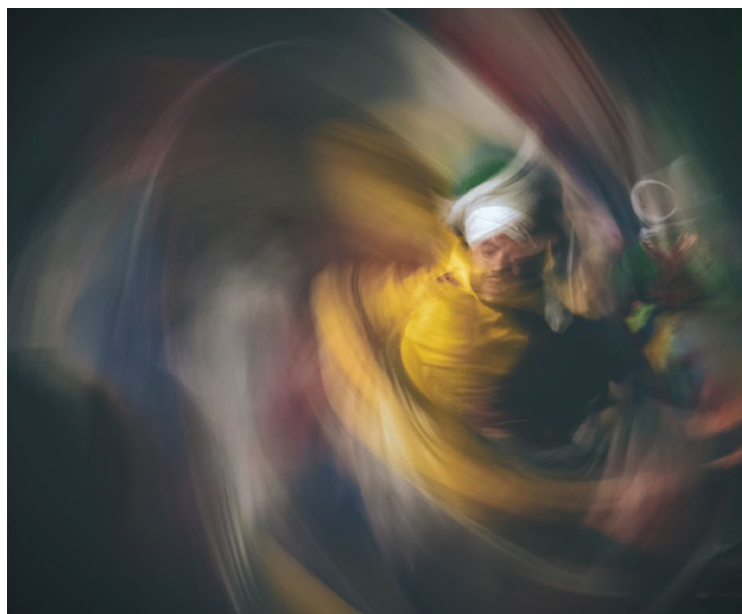
26 January - Student & Youth shortlists
9 February - National Awards recipients
25 February - Professional finalists & shortlist
Date TBD - Outstanding Contribution to Photography
18 March - Open category winners & shortlist
15 April - Overall winners

See galleries here-

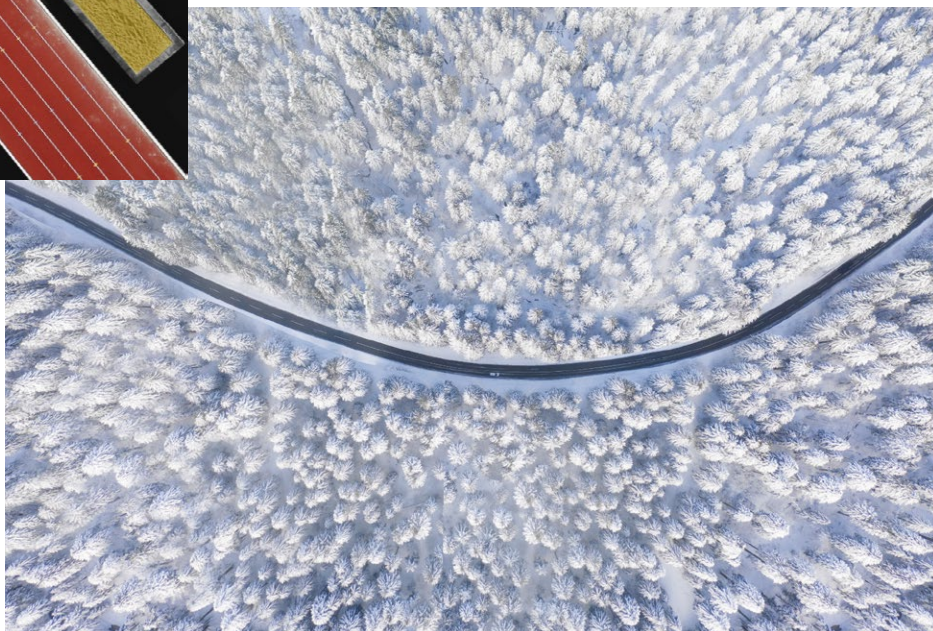
<https://www.worldphoto.org/sony-world-photography-awards/winners-galleries>



Above - by Zdenek Vosicky, Czech Republic



Above - Photo by Abdelhamid Tahoun Egypt



At right - Photo by Tomaslov Veic, Croatia

Information and Field Trips



Photographer Special Interest Groups begins April 12th 2021

Over 25 club members showed an interest in these groups. Paul Streit suggested this concept last month and members were surveyed about their interests.

What groups are available?

We now have four groups staffed with a Lead volunteer. The groups are -

- Travel - Maryellen Kaschub
- Monochrome - Tim Meadows
- A monthly rotating topic - Paul Streit
- and Photoshop Basics - Eric Gray

The Photoshop group may operate differently with a more instructional approach – in the 1st meeting, the group will discuss what would work best.

To summarize how they will function:

- Groups are more social, no competitions – no judging
- Meetings once monthly, the 2nd Monday at 7:30 p.m. and last about an hour
- A new photo assignment is given each month
- Groups are less than 10 members so everyone can talk about photography and the assignments

How to join a group (or start another one)

Please email me pstreit1@msn.com with the group you're interested in joining. If you have a passion around another topic to form a new group, please let me know – we're encouraging as many groups as interests support.

When does it start?

We are targeting Monday April 12th for the kickoff meetings. If you sign up for a group with Paul you will receive a zoom invitation from your group leader.

Field Trip to Fitzgerald Reserve – By Kent Bossange

The club's first field trip of the year was to the Fitzgerald Reserve on the coast just north of Princeton (Half Moon Bay). Being the first trip in the Covid environment, the group was kept small – a total of 8. The location was chosen for its easy access to beach, mysterious cypress trees and cliffs plunging to the sea. Unfortunately, due to people stealing shellfish during the pandemic, the beach area was closed, leaving us with the cypress trees as the focus of our photography. Even with common subject matter the photographic results were quite different due to perspectives and editing choices.



In a follow-up Zoom meeting we compared images and offered constructive comments. This was both fun and a good learning experience. The next field trip to the Capitola beach area is full. Contact Sue Anawalt to be put on the wait-list.

Travel Article to be published by PSA

Member Bunny Laden wrote an article for the April PSA Photo Traveler called *Sailing Out of the Northwest Passage*. Look for it on the PSA website or contact Bunny and she will send you a PDF of the article.

Great Photography Articles

“Leica” – been pronouncing it wrong all these years? - https://youtu.be/iW_iBmUC_Xc

Female UK press photographers - <https://www.theguardian.com/women-exhibition-british-press-photography>

Will Canon R5 improve photos - <https://fstoppers.com/originals/will-canon-r5-improve-my-photography>

Mystical photos with ND filters- <https://www.all-about-photo.com/how-to-create-mystical-landscape-nd-filter>

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