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Next Competition - Creative/Travel May 3rd

Judge for June will be Charlie Ginsburgh (cginsburgh@gmail.com), He is a 65 plus part-time artist, living in the San Francisco Bay Area. Whatever the story, the goal of the photographer is to portray their vision within the image. It's my role to communicate the vision as I see it and to comment upon how effective or ineffective.

Creative - 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 . . . [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, or of subjects directed or hired for photography are not . . . [MORE](#)



Field Trip

We are going on a Field Trip for the Birds (and the flowers and plants) at the UC Santa Cruz Arboretum on June 7. We will have one of our bird master photographers, Mercury Freedom, lead us in getting more out of our time at the arboretum. Meet at the entrance to the Arboretum at 8:50 just prior to opening.

Notices and Coming Events

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

Mon. June 7th, Competition - Creative/Travel

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



© Irina Nekrasova

Previous winning Creative

Meeting June 7th will be virtual

Login to the [website home page](#) for zoom link

A few points:

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

Member Biography - Evert Wolsheimer

My initial experience with photography was not positive. As a young boy I dreaded the weekend slideshow evenings with my parents, aunts and uncles. I overcame this trauma during my teens, when I had access to a darkroom and decided that creating prints and photo albums was a much better way to experience photography than endless slideshows in smoke filled living rooms.

“My main interest is travel and landscape photography, which unfortunately means I haven’t been out much since early 2020.”

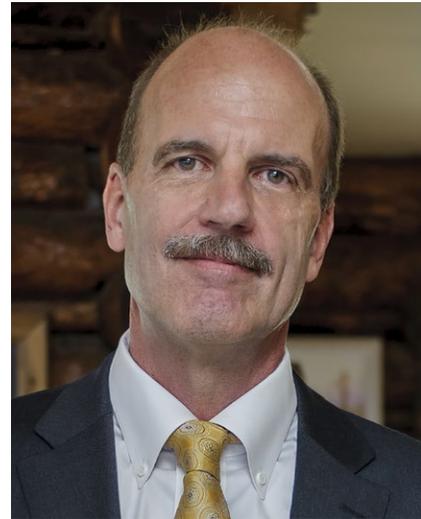
During my college years I became part of a group of Nikon photographers, and have stayed with that brand ever since. I set up my own darkroom, and kept that equipment until very recently.

My wife was a professional wedding photographer for about 15 years, and I served as her assistant during many weddings, swapping exposed 6x6 cm Hasselblad rolls (12 exposures each !), lugging equipment and arranging table shots.

My main interest is travel and landscape photography, which unfortunately means I haven’t been out much since early 2020. Before last year we traveled a lot, mostly in North America and Europe. I also traveled a lot for business, and always made sure to stay an extra weekend to visit and photograph local sites.



Albuquerque Balloon Fiesta



Evert Wolsheimer

Since I did not generate a lot of new material in 2020, I used the opportunity to better organize the hundreds of thousands of photos I have, and to scan in many old family photos and negatives. Staying at home also meant I had time to expand my related hobby – astrophotography. This hobby has similarities with regular photography, but also some very big differences. For example during a typical night I easily generate 500 or more photos.



Tree Reflections, Alberta, Canada

I joined the club in late 2019, and so I attended only a few meetings in person. I joined the club to meet other local photographers, learn from them and share experiences.

May Competition Winners Tell Us How They Did It

An adult male magnificent Frigatebird (*Fregata magnificens*) displays his inflated throat pouch and feathers to attract females, while a second male and a chick look on - North Seymour Island, Galapagos Islands, Mila Bird, Nature Projected ▶

North Seymour Island is a small, fairly flat island near the center of the Galapagos Islands. The cold oceanic currents around the island produce an upwelling that enhances the marine diversity and makes this island an important fishing site for marine birds. The low-growing vegetation that covers the island provides ideal nest placement for Magnificent Frigatebirds, which can be found there year-round. The vegetation also provides a platform from which males inflate their bright red gular pouches in an attempt to attract females flying overhead. I was lucky enough to witness several males do this on my visit to the island in 2015.

Camera: Nikon D7100, Lens: 18-200mm f/3.5-5.6
Settings: 130mm, f/5.6, 1/200 sec, ISO 100



◀ **Under Glass, Larry Shapiro, Color Pictorial Projected**

The Under Glass image was shot in my studio (AKA garage). I visualized the image the moment I found the glass dome at an estate sale. The lighting was done using the process called light painting. In a darkened room, I use a small LED flashlight to light small areas of the set. Each exposure is for 8 seconds f/11 ISO 64 using a Nikon D850 tethered to a laptop using Lightroom. I check each exposure to make sure I've got the exposure correct. This set up required nine different exposures. I bring the individual images into Photoshop as layers in one file. I then use masks and adjustment layers to create the final image. The key in this image was lighting different areas of the dome and then masking out the reflection of the bright light. This process creates large Photoshop files, 1.59 GB in this case.

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

Circular Staircase, Nancy Roberts, Monochrome Projected ▶

When visiting Quebec City, Canada, my husband and I stayed a few days in an Airbnb in the old section of the city. Surprisingly, the condo we rented had been renovated to a modern, contemporary style which included a circular staircase that led up to a loft with the bedroom and bath. The main living area featured high ceiling windows through which the morning light would project down onto the circular staircase, thus creating dramatic shadow effects onto the light hardwood flooring. This presented a wonderful opportunity for a photographic light and shadow study of the staircase with its graphic shadow display of lines, shapes and textures. Converting the image to monochrome resulted in this dynamic contrast range from white to varying shades of gray to black. Nikon D7000, 18-200mm, ISO 640, F5.6, 1/125 sec.



◀ **“Take Your Personal Trainer To The Park During Covid” Keven Moran Park-Saratoga-March 25,2020, Harvey Gold, Photojournalism Projected**

During our Covid isolation in March 2020, I needed to find a meaningful way to occupy a few hours a day. There is a public park a short distance from my home. I would walk while observing scenery and people. This was an activity which kept me busy for several months taking around 100 images. This image caught my eye. I felt it illustrated how people were coping with the current situation. The photography conditions were perfect. A slight overcast sky yielded even lighting. The subjects were isolated, thus no distractions. There was very little Photoshop post processing required. I only used NIC Silver Efex Pro for the monochrome conversion. I choose a B&W image, feeling it would emphasize the Photo Journalism nature of the activity. Nikon camera, with a 18-300 zoom lens. ISO 400, 150mm, f/5.6, 1/200 sec., handheld.

Program - Member Night

Members Show Their Talent

By Eric Gray

On May 17th, eight members of our club presented a short zoom segment about their photographic work. Each photographer was allotted 10 minutes to present on any topic relating to photography. 36 members attended.

First Presenter : Naresh Makhijani

His collection showed the beauty of birds, flowers from the California coastline, fall leaves, Arches National Park and long exposures from Kona Hawaii.

2nd Presenter : Nancy Roberts

Her images ranged from a lounging bear at a rescue center on the Seward highway, Alaska, several animal images from zoos and natural environments, and creative compositions.

3rd Presenter : Peter Hoffman

Peter showed us the California Coastline featuring surging water, rock formations and images of Sedona. He then transitioned to a Costa Rica trip with many insects, reptiles, two toed sloths, frogs and monkeys.

4th Presenter : Peter Acronico

He said from the outset he loves color and he showed shots of colorful food that he likes to share with other foodies. He has also begun to shoot flowers and landscapes, as well as the inter workings of pianos. Peter is a registered piano technician and will use his piano images for his new website.

5th Presenter : Pam Perkins

Pam is a world traveler who has been to 76 countries in the last 20 years. She shared her images of people from Papua New Guinea, Africa, Cuba, Iran, and several other countries.



Image by Pam Perkins



Image by Peter Hoffman

6th Presenter : Larry Shapiro

His presentation with added music revolved around a 1970's rotary camera that uses 120 B/W film. Larry still processes his own film and he discussed his presentation theme of "Looking up" a series of imaginative images of trees.

7th Presenter : Airdrie Kincaid

Airdrie focused on images from a special photographers trip to Niles canyon to see the steam trains. She created a 15 image sequence and described the shooting opportunities from morning until late in the evening.

8th Presenter : Jeffrey Pawlan

Jeffrey shared his images of lemurs, native to Madagascar. More than a dozen lemurs were shown in their natural habitats and one that was from the Duke Lemur Center in Durham North Carolina. It is an 85-acre sanctuary for rare and endangered strepsirrhine primates and is the largest in the world.



Image by Jeffrey Pawlan

New Big 5 of Wildlife Photography

BIG NEWS: We are delighted to announce the results of the year-long global vote for the five animals in the New Big 5 of Wildlife Photography. The 'Big 5' is an old term used by trophy hunters in Africa for the five most prized and dangerous animals to shoot and kill: elephant, rhino, leopard, Cape buffalo and lion.

The New Big 5 project has a better idea: to create a New Big 5 of Wildlife Photography, rather than hunting. Shooting with a camera, not a gun. More than 250 of the world's wildlife photographers, conservationists and wildlife charities have come together to support this international initiative, including the Jane Goodall Institute, Dian Fossey Gorilla Fund International, Conservation International, Ewaso Lions, Polar Bears International, The Ellen Fund, WildlifeDirect, ifaw, Orangutan Foundation International, Save the Elephants, Tsavo Trust, WildAid, Wildlife Trust of India, Save Pangolins, Sheldrick Wildlife Trust and more...

Created by British photographer Graeme Green, the project's aim is to raise awareness about the crisis facing the world's wildlife from threats including habitat loss, human-wildlife conflict, poaching, illegal wildlife trade and climate change.

*Wildlife lovers around the world have chosen a New Big 5
ELEPHANT · POLAR BEAR · GORILLA · TIGER · LION
Dr. Jane Goodall (Founder, The Jane Goodall Institute)*

"We now have the results of the New Big 5 project. These 5 animals - elephants, polar bears, gorillas, tigers and lions - are such beautiful and remarkable species, and are wonderful ambassadors for the world's wildlife, from iconic species to little-known frogs, lizards, fish and birds. So many face threats to their survival from issues such as poaching, habitat loss and climate change. A million species are at risk of extinction. If we work together, we can stop this happening. There is always hope. Change is possible if we each play our part." Find out more <https://www.newbig5.com/results/>



Photo by Marsel van Oosten



Photo by Daisy Gilardini



Photo by Marcus Westberg



Photo by David Lloyd

How Did You Shoot That?

From a May 14th article by Vieri Bottazzini, Petapixel.com

Of the many questions I receive from my students and from viewers of my photographs, “How was it shot?” is perhaps the most frequent. But is it the right one?

“How did you shoot it?” “How did you do that?” Together with “What camera do you use?” are perhaps the questions I get most frequently from people enjoying my work in print, from my Workshop students, people contacting me on social media, and so on. When Olaf Sztaba, Co-Editor of Elements Magazine, asked me to write a “How it Was Shot” article as my contribution, I was delighted. Not only would this give me a chance to explain my process to those interested, but most importantly it would give me an opportunity to try and refocus the question itself.

In October 2019, when we still could travel freely, I was ready to leave Rifugio Auronzo to photograph the iconic Tre Cime di Lavaredo. The Rifugio is located right under the Tre Cime, on the southern side of the range. To photograph these beautiful peaks, however, you need to walk around them and get to the opposite side. To do so, right at the start of your walk you’ll face a momentous choice. You can head east, circling the Tre Cime counterclockwise, and in about an hour and 15 minutes, you’ll get to Rifugio Lavaredo and to the famous viewpoints, where most people go. Alternatively, you could go west, circling the Tre Cime clockwise, and in about 45 minutes you’ll get to a much less explored area, an area of wild beauty with nobody around if you go off-season as I do. It’s an area without iconic viewpoints, set images, or famous shots of the kind that once seen stay in the back of your mind influencing your choices, even if you aren’t aware of it. In short, it’s a place where you are completely free and you need to put your creativity to work to get your photographs.



The north faces of Tre Cime di Lavaredo are a beautifully set, majestic group of peaks. What makes them impressive from my chosen shooting location on the west side is their prominence. To give you an idea, let’s consider the tallest of the three, the Cima Grande. Depending on your vantage point, you are looking at about 600 metres of vertical wall, rising as close as 800 mt to 1 km from you. Looking at the peaks from the west side, one can’t help but feel small against the power of nature. Standing there alone, immersed in the mountain silence, on a good-weather day such as that day in October 2019, the scene evokes a sense of calmness and pure awe. These were the feelings I wanted to convey in my photographs on that afternoon. On that day, I had very few clouds available for me to use. However, what clouds there were, luckily were moving on a north-

south axis, albeit relatively slowly. As soon as I realized this, I could immediately visualize how a fairly long exposure would turn those clouds into a sort of crown radiating out from the Tre Cime peaks.

All I had to do now was organize my composition. To frame the whole of Tre Cime, I needed to use a wide-angle lens. I chose a 21mm on the Hasselblad X1D II, the system I was using before moving to my current system, the Phase One XT. The XCD 21mm was definitely wide enough. However, as we know, wide-angle lenses have the effect of making distant objects look smaller compared to closer ones. To compensate for that and show the massive

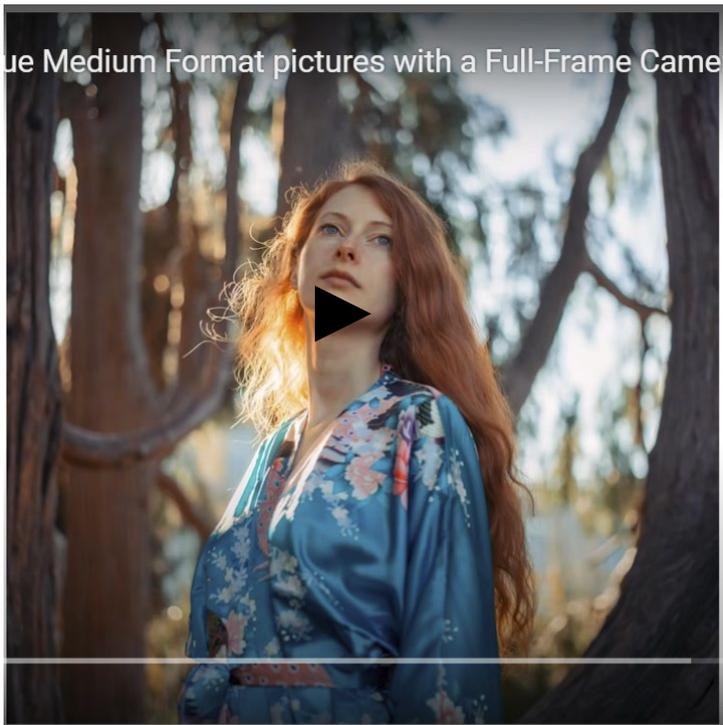
size of the mountain range, I decided to create a layered composition featuring different distance planes. I found a crescent-shaped foreground rock mimicking the shape of the mountains and their skirts. All this would convey to the viewer the distance between me and the mountain range,

See the entire article at <https://petapixel.com/2021/05/14/how-did-you-shoot-that>

Full-Frame to Medium Format Adapter

Full-Frame to Medium Format Adapter Produces Astounding Results - *Written by Jaron Schneider, PetaPixel*

Photographer and YouTuber Mathieu Stern recently tested the Fotodiox Rhinocam Vertex, an adapter that claims to allow photographers to easily capture medium format images with a full-frame camera and medium format lens. Not only does it appear to work, but it is also more than that. It is, as he says, “a revolution.” Watch the impressive video from Mathieu and the adapter manufacturer here - https://youtu.be/swO3jnd6_TU



Fotodiox originally pitched the adapter as excellent for landscapes and still life applications, as noted in the company’s launch of the product: “RhinoCam Vertex is ideal for landscape, commercial, and architectural photographers seeking remarkably high resolution at a fraction of the cost. The lens remains firmly in place while the RhinoCam Vertex’s moving platform positions the sensor for multiple precisely-positioned exposures. After the capture process, it takes seconds to merge the multiple exposures into one larger image using automated stitching functionality built into Adobe Photoshop.”

While objects that remain stationary are one thing, Stern wanted to see if it was a viable tool for portraiture. Additionally, it was important to him to see if the adapter

successfully translated the depth of field and compression factor that comes with using medium format cameras and their lenses. *Note: You must mount a medium format lens to work*

Stern says that in the past he has used what he calls a “panorama method” to make images that look similar to medium format but found that he had issues with lenses that had swirly or unique bokeh and would often take a huge number of images in order to assure he had proper coverage to create a finished stitched image. While he does not call it out directly, this sounds like the Brenizer Method that was popular in the early 2010s as a way to create large, high-resolution, shallow depth of field images with a wide-angle.

“It’s easy to lose track and shoot 50 photos to make sure you’re not missing anything,” Stern says. “But with the Rhinocam Vertex you are guided to create your image, and you only need four photos to create your full six by six medium format image.”

The adapter is available for \$300 for Sony E-Mount, Canon RF-Mount, and Nikon Z-Mount, and can be combined with a Hasselblad V-Mount, Pentax 645-mount, or Bronica ETR-mount lenses.

See the entire article and many of the images here- <https://petapixel.com/2021/05/19/full-frame-to-medium-format-adapter-produces-astounding-results/>

And a second article here: <https://petapixel.com/2021/03/10/the-rhinocam-vertex-lets-any-camera-take-medium-format-style-photos/>



Combine images automatically in Photoshop

10 Tips for Wide-Angle Landscape Photography

10 Tips for Wide Angle Shots- by Subham Shome on Petapixel

Wide-angle shots are by far the most popular type in landscape photography, and it is for obvious reasons. One can get a lot of the landscape in a single frame and a lot more out of wide-angle lenses.

What is a wide-angle lens? It is a lens with a significantly smaller focal length than normal lenses, varying from around 10mm up to 28mm-ish. There are various ways of capturing landscape shots with a wide-angle lens. Ranging from beautiful rural areas to majestic mountains and scenic seas, wide-angle photography has been successful in all aspects of landscapes. It changes the whole perspective of looking into a photo. Today, I am sharing some of my favorite tips for absolutely stunning wide-angle shots — those that can get stuck in your viewers' minds.

1. Get Down Low on the Ground



Getting down as low as possible gives us a unique field of view and perspective and completely changes the way we can look into a frame. It brings us closer to the foreground and it helps in creating a very compelling image in the end. In this example from Kanyakumari, I had put my camera on a stone lying on the beach (since I was not carrying any tripod lol) and got this ground-level shot of the waves crashing at the shore.

Click link to go to the article and read details about tips 2 through 7. <https://petapixel.com/2021/05/24/10-tips>

2. Use the Foreground

3. Corners are Important

4. Fill the Frame

5. Get Close to the Subject

6. Keep an Eye for Everything in the Frame

7. Use Wide-Angle Distortion to your Advantage

8. Focus Stacking is your BFF

Focus stacking is a technique of shooting multiple shots of the same frame by having focus in different areas every time, and then blending the images in post-processing to get the focused areas of the images in one frame. This helps in keeping the whole frame in focus. It is advisable to not shoot at $f/22$ because after $f/16$, most lenses tend to lose their sharpness, so, it is almost always better to capture multiple images at around $f/11$ and focus-stack them later in post-processing.

In this photo from Haringhata, I had taken three shots, one focusing on the foreground, the second one focusing on the tree, and the third one focusing on the sky. Later, I blended them all to create this fully focused image!



9. Play with Perspectives

10. Use Various Filters, but Wisely

Read entire article and about tips 9 and 10 in the link below.

<https://petapixel.com/2021/05/24/10-tips-for-wide-angle-landscape-photography/>

About the author: Subham Shome is a landscape and travel photographer based in Agarpura Kolkata, West Bengal, India. The opinions expressed in this article are solely those of the author. You can find more of Shome's work on his [website](#), [Facebook](#), and [Instagram](#).

Fun from the Past

Edited from an article - *Smithsonian, National Museum of American History* <https://americanhistory.si.edu/>

This Original Kodak camera, introduced by George Eastman, placed the power of photography in the hands of anyone who could press a button. The Kodak came preloaded with a 100-exposure roll of flexible film. After finishing the roll, the consumer mailed the entire camera back to the factory to have the prints made. The distinctive circular snapshots defined a new style of photography. George Eastman invented flexible roll film and in 1888 introduced the Kodak camera shown to use this film. Circular images were captured 2 5/8" in diameter. The original Kodak sold for \$25 loaded with a roll of film and included a leather carrying case. The shutter was set by pulling a string on top of the camera and operated by a button on the side of the camera. After taking a photograph, a key on top was used to wind the film to the next frame. Kodak advertisements from 1888 also state that any amateur could "finish his own pictures" and spare rolls of film were sold for \$2.



First Kodak camera manufactured in 1888.

Any school-boy or girl can make good pictures with one of the **Eastman Kodak Co.'s Brownie Cameras**

\$ 1.00

\$ 1.00

Brownies load in daylight with film cartridges for 6 exposures, have fine meniscus lenses, the Eastman Rotary Shutters for snap shots or time exposures and make pictures 2¼ x 2¼ inches.

Brownie Camera, for 2¼ x 2¼ pictures,	.....	\$1.00
Transparent-Film Cartridge, 6 exposures, 2¼ x 2¼,	.....	.15
Paper-Film Cartridge, 6 exposures, 2¼ x 2¼,	.....	.10
Brownie Developing and Printing Outfit,	.....	.75
Brownie Removable Finder,	.....	.25

Take a Brownie Home for Christmas.

Brownie circulars and Kodak catalogues free at the dealers or by mail.

EASTMAN KODAK CO.
Rochester, New York.

Mention RECREATION.

BTW - I sent my dollar in over a month ago and I still haven't received my camera. Perhaps it is held up due to Covid -19 or maybe the Spanish Influenza of 1918. The Brownie camera was offered for \$1 in 1900. It sold 10 million units in just five years.

Great Photography Articles

Best Free Photo Editing Apps - <https://petapixel.com/2021/05/24/best-free-photography-editing-apps/>

Canon 5D MarkII vs 5D Mark IV - <https://petapixel.com/2021/05/08/5d-mark-ii-vs-5d-mark-iv-comparing-two-legendary->

Nikon Z7 II Review - <https://petapixel.com/2021/04/27/nikon-z7-ii-review-not-just-an-upgrade-but-a-remarkable-camera/>

A Story in One Image Contest Winners - <https://www.dpmag.com/photo-contests/tell-us-your-story/>

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Key Contacts

President

Larry Shapiro

leshapiro95014@me.com

Membership

Larry Rosier

llrosier9@gmail.com

Webmaster

Jim Katzman

jimkoolkat@gmail.com

Newsletter

Eric Gray

eric@gdacreative.com

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member of the Photographic

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