LGSCC
Camera Club

In this issue - items in blue link to pages

Next Competition - Creative, Travel, August, 1

Submission Rules – The maximum number of all submissions during these Covid times is two digital images per month. We hope to add prints in the October timeframe.

Our zoom meeting judge for August will be Lisa Rigge. It's important to her that she be able to recognize what the makers were trying to capture when they clicked the shutter button in order to make the best judgments on their photographs.

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 permitted. Close up pictures of people or objects must include features that provide information about the location. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. . . . MORE

Creative - 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 looks realistic, provided it shows originality of concept. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs. . . . MORE

Notices and Coming Events

See the Calendar on our web site for updates or details.

Mon. August 1st, Competition - *Creative/Travel*
 7:30 p.m. See deadlines and more info on the website

Wed. August 10, 7:30 **Workshop** - *The Art of Seeing*
It is all about the P's: Planning, Perspective, Persistence and Pushing the shutter. In this one-hour presentation, Eric Gray will discuss ways to train your eye to see new ways to compose scenes. This is a zoom workshop Register here - ArtofSeeing/meeting/register/

Past Travel winning image by Craig Colvin

Past Creative winning image by Jim Katzman

Special Interest Group Links below

Special Interest Group - Seeing in Sixes
Special Interest Group in Monochrome Photography
Special Interest Group with Rotating Assignments
Special Interest Group in Photoshop
Special Interest Group - Novice Only

Photography has been an interest of mine since high school. In college I was the photography editor for the NYU newspaper and yearbook. Medical school wiped out time for photography. Traveling in the 1990s started up an interest again, but the real change from snapshots came after Bernie Weinzimmer introduced me to the LGSCC in 2010. After a few competitions I really was interested in improving my images. Moved up from Nikon D300s all through the Sony line of cameras to A1 and A7RIV.

"My main FOCUS is now on automotive portraits and nature."

Since I retired and gave up most of my high velocity hobbies (flying, skiing, sailing, motorcycling, cycling and injuries). My time is now spent playing golf and shooting images (sometimes at the same time). I do a lot of golf related shots of players and courses.

My main FOCUS is now on automotive portraits and nature (really enjoy bird shots on walks with Rob Fox)
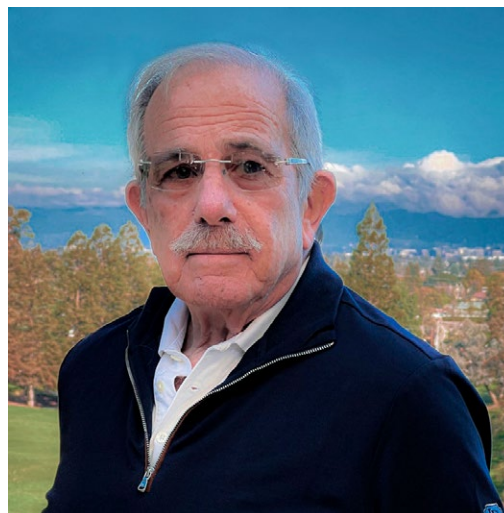
Another big push in improving came after I started a Flickr account to share pictures with larger audience. Recently passed over 12 million views, 84 images in Explore and numerous cover photos for special interest groups. The special interest groups give you a challenge to see mundane subjects in a new light.

Over time I have developed proficiency with Lightroom Classic as my main post-production tool but Photoshop and Topaz Lab are increasingly more important. COVID has made me look to more local adventures and luckily this area has an enormous range of interest. I have been lucky enough to be commissioned by private car owners and La Rinconada Country Club for their photography needs. See Jeff's sites at: balfus.photography & flickr.com/photos/jeffrey-balfus/

US Womens Amateur Quailfiying at La Rinconada

Avian Harassment; Red-winged Blackbird (Agelaius phoeniceus) attempts to drive Blue Heron (Ardea herodias) from its neighborhood, Alan Levenson, Nature Projected. ▶

Shot on a bird-hunting expedition with Mercury on April 24, 2022 at Lexington reservoir 4:20 PM. Lexington reservoir has a fair number of interesting birds coming and going for those with a little patience. The south end of the reservoir is heavily populated by red-winged blackbirds who are intolerant of intruders, even the passive blue heron who uttered not a complaint.

Shot with a Nikon Z7 and Tamron 150 - 600mm @ 600mm. 1/3200 @f/7.1 ISO 1800.
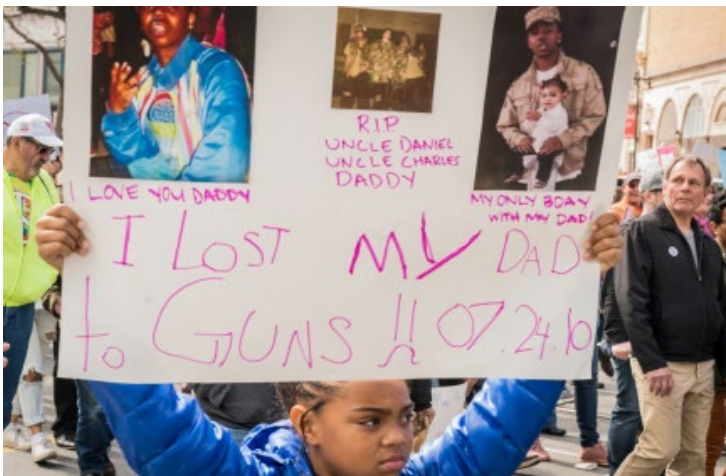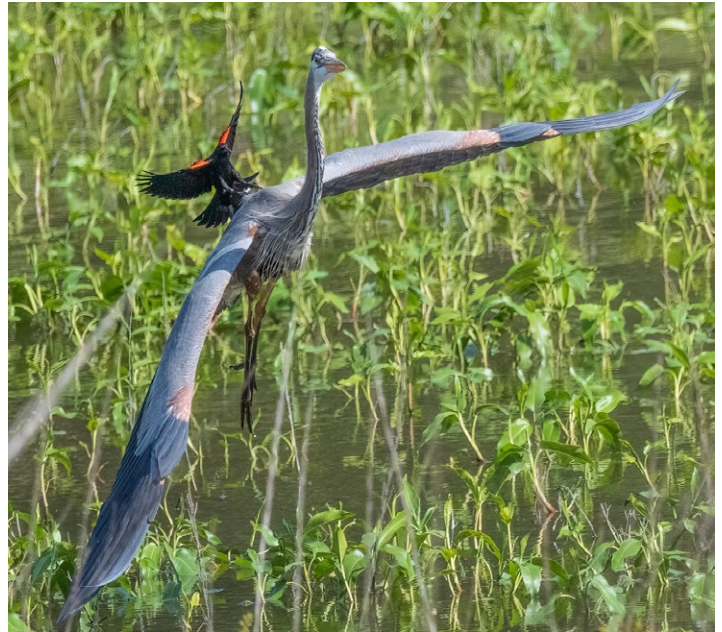
◀ **This March for Our Lives protesting gun violence took place in San Francisco on March 24, 2018, Jim Katzman, Photojournalism projected**

This year there has been a huge uptick in mass shootings in the US which bothers most of us immensely. That reminded me of the March for our Lives protest that we happened upon in March of 2018. I was in San Francisco with my wife and took my camera along to photograph an exhibit at the Museum of Modern Art (MOMA) and shoot some of the water features and architecture at Yerba Buena Gardens across the street from the Museum. As we were walking, I saw the March going on and had my camera and thought I should go over and watch. The streets were loaded with protesters of all stripes: young and old, many with signs. So, this wasn't a planned shoot, but I got some great images. I've entered several in past competitions and did well. With over 350 mass shootings this year, so far, I thought it is the right time to remind us all that the problem has not gone away!

Shooting details: Sony A7 R ii, with a Sony GM 24-70 lens at 70mm, 1/125th second, f/9.0

◄ **The Pulley, Tim Meadows, Monochrome Projected**

This image was made in a working museum of daily life in a rural village in Morocco. It was quite dark inside this mud brick home, but I was immediately hit with the quality of light coming from the open door and striking this wooden pulley and the rope. When I captured the shot I knew it would ultimately be a black and white image.

Nikon Z7, 24-200mm f4-5.6 travel lens at 45mm, 1/30 sec at ISO 1200. Image edited for brightness and contrast then converted to black and white in Silver EfexPro 2.

Bare in Golden Light, Tim Aston, Pictorial Color Projected ►

This image is from a popular overlook, so this tree is a frequent subject. It was healthy and robust looking in 2018 but died in 2020. Low clouds completely shrouded the mountains, so I turned to the tree in the hopes that the sun would light up some of the low clouds. I timed my first image too soon and the cloud was too far right. The second image caught what I was looking for, and the next three insurance images were too far left. No new low clouds moved in to replace this one, and the light was done a minute later.

Sony A7R4 with adapted Canon 70-200 f/4, 77mm, f/8, 1/160 sec, ISO 200.

Program Night - Julianne Kost - Creating Impactful Images using Lightroom/Photoshop

On Monday July 18th, more than 100 members of LGSCC and other clubs gathered for a zoom meeting presentation with Adobe's Julieanne Kost. Julieanne featured her blog at Jkost.com and under the tab Event Schedule she has links to many of her previous presentations. These are great ways to see the latest features in Lightroom and Photoshop and learn at your own pace. If you missed the program see the recording here - https://youtu.be/Jp0lKJlphfw

Topics she covered were the new masking tools in Photoshop/Lightroom, retouching in Photoshop, Sky replacement filter and how to get the most out of it and so much more.

*Presentations on the left are under the **Event Schedule** tab at jkost.com and a dozen more tutorials specific to lightroom only or Photoshop only are under the Video Tutorial tab*

Click anywhere in the shortcut image above and it will link you to the PDF of more than 33 pages of LightRoom shortcuts on Julieanne's blog.
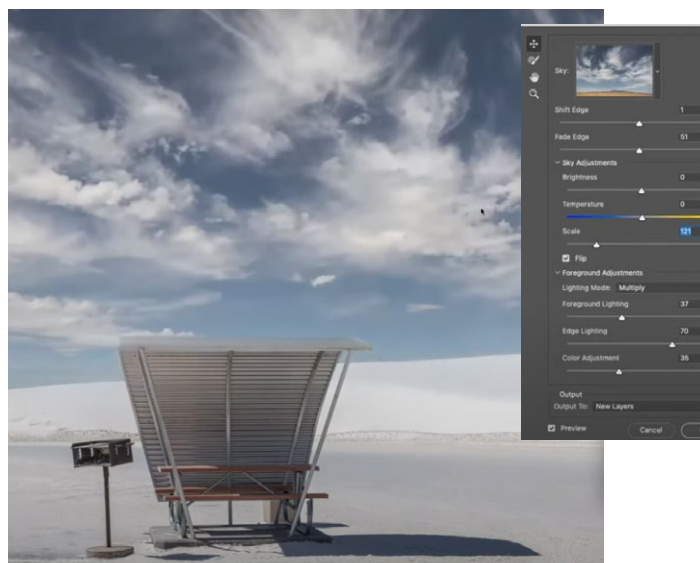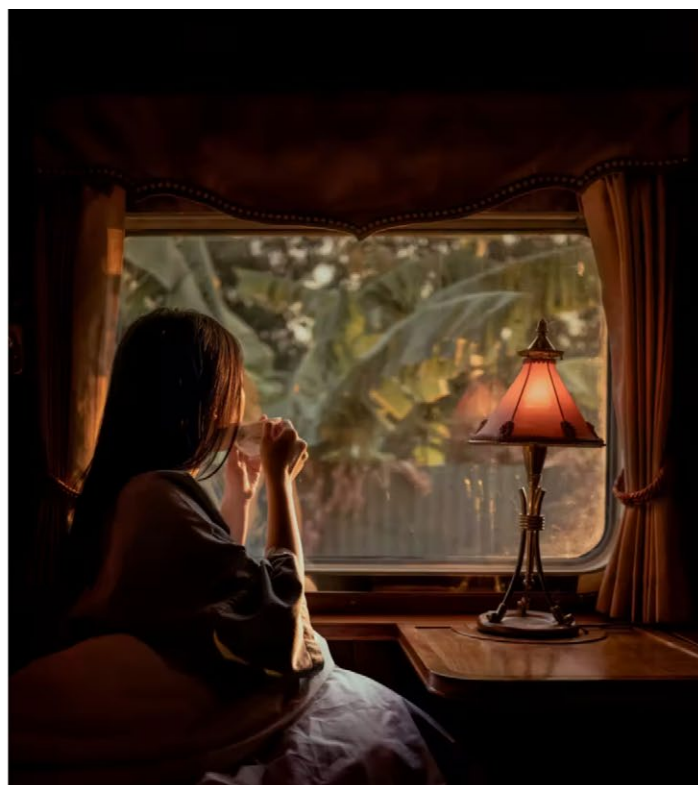

To see the video section where she discusses the sky replacement filter click here - https://youtu.be/Jp0lKJlphfw?t=3937

It's Always Golden Hour with These Techniques

By Lightroom Ambassador Alixe Lay

Alixe's free Lightroom preset allows you to add that "golden hour" look to any photo. Review preset here - Golden Hour

Standing in the observation carriage of the Eastern & Oriental Express train, Alixe Lay leaned into the breeze and considered her 10 years as a travel photographer. "The open-air car really allowed me to feel connected to the outside," says the Lightroom Ambassador. "The warmth and the humidity made me appreciate the sheer luck of being able to experience this journey on such a beautiful, historical train in my home country, Malaysia. It's a very special way to see a familiar place with different eyes."

"The single most consistent source of inspiration for me is 'golden hour,'" says Alixe. "Everything looks so beautiful at this time of day — even the mundane can be transformed into something special — simply because it's covered in a veil of golden light." These rich colors make her photos of historic English buildings look like they're from another time. Vintage bookstores, reading rooms, and schools are aglow in the dim light of candles and lamps.

Alixe is a lean photographer who carries one camera and one lens: a Sony a7R II with a 24–70mm f2.8 GM lens. She shoots everything raw and underexposed, turning "unusable" photos into works of art through post-production. "Color grading is a huge part of my creative process. The editing part can take me anywhere from a
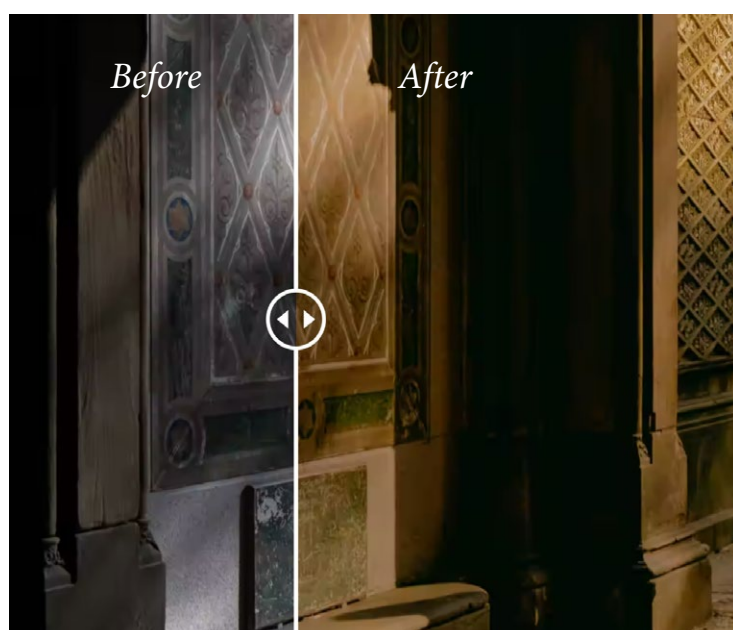

The slider on this web page allows you to reveal pre and post preset.

few minutes to a few hours," she says. Alixe created her free Adobe Photoshop Lightroom preset to give any photo a "golden hour" glow. "I also wanted it to feel nostalgic and a little cinematic, hence the grain and the green undertone." Entire article here - GoldenhourLightroomeffects

Resizing an Image in Photoshop

by Brandon Jackson at PetaPixel.com
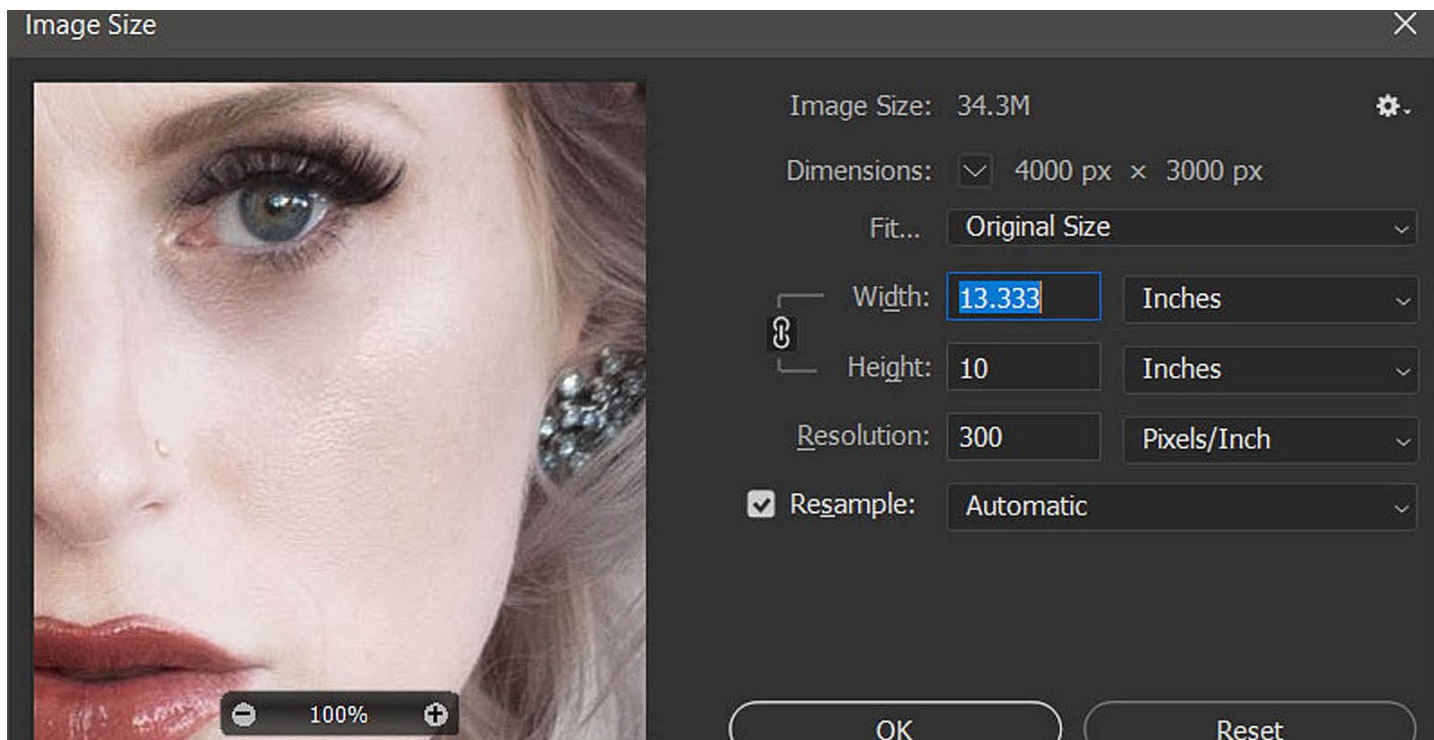
Resizing images in Adobe Photoshop sounds like it should be a trivial and simple operation, and for many uses and users, it is. It's when one starts looking closely at the details in a resized image that it becomes apparent you should be looking into the options of the resize image dialogue box.

The Basics

- Open an image in Photoshop
- In the top menu, go to Image > Image Size
- Make sure Constrain Proportions (the vertical chain link icon) is enabled if you wish to preserve aspect ratio
- Input your desired Width/Height and units of measurement for the resized image
- Change the Resolution value and unit of measurement
- Choose a Resample method, or uncheck the option to change image size without changing total number of pixels
- Click OK to complete the resizing

Note that when resizing for electronic displays, the Resolution parameter will generally have no effect on how the image will look on your computer or mobile device screen. This is because a 400×300-pixel image displayed at 100% on a screen will remain 400×300 pixels (see above). It doesn't matter if the resolution is 72ppi or 600ppi.

Resampling Options

I want to point out that the terms "resize" and "resample" are not necessarily interchangeable. Technically, resizing is simply adjusting the printable output dimensions and as you change the size in inches, the resolution is simply adjusted to "fit" all the available pixels into the new printable area. Choosing

Automatic - Photoshop will choose the best resampling method based on what type of document you are working with and whether you are scaling up or down.

Preserve Details (enlargement) - Selecting this option adds a Reduce Noise slider that allows you to choose the amount of noise reduction that is applied to smooth out the upscaled image.

See more option descriptions and other detailed explanations in the article here - https://petapixel.com/howtoresize-an-image

70 Lightroom Tips and Shortcuts for Beginners

By David Crewe from PetaPixel.com

Adobe Lightroom Classic is an incredibly powerful raw-processing tool, but it has so many layers and features it can take a long time for users, especially beginners, to discover.

Highlights

• You can change the Crop-Tool overlay by pressing O, so instead of a 3×3 grid you get different lines to help you frame the shot.

• Select Subject or Select Sky Masks try to automatically select the subject or the sky. This is a great time saver and works great, even on more complex images

• To quickly select the landscape, I use the Select Sky mask and simply invert it

• An inverted 'Select Subject' mask works great to make a subject pop by dropping the exposure for example. This works better with wildlife photos than with landscape shots

Basics Panel

• Increasing the white balance temperature can give your photo an awesome golden hour look (you don't always have to use a 'correct' white balance)

• Similarly, dropping the Temperature can give your image a cold, spooky look

• If you're unsure how to expose the photo, you can click the 'auto' button to let Lightroom do it automatically. This might help you get a better idea for the photo you're working on

HSL Panel

• Looking for stronger autumn foliage? Try bringing down the green and yellow colors in the Hue tab

• Bringing down the blue color in the luminance tab will make the blue part of the sky darker and give you more contrast, similar to a polarization filter

• Similar raising the green or yellow luminance can make the foliage pop in certain situations

• Keep in mind: raising the luminance will lessen the saturation of the color while dropping it, will also increase the saturation

• Using the small pin in the upper left corner of the panel lets you control the hue, saturation, or luminance of a color directly in the photo

Color Grading Panel

• For intense sunset or sunrise colors applying a warm color to the highlights with strong saturation

Video on Lightroom Tips/Shortcuts

Color Grading Panel (continued)

• Deep Blue shadows in my opinion are perfect for dark scenes like nightscapes or forests, although green works good in this case as well

• You can further adjust the brightness of the highlights, the mid-tones, and the shadows with the luminance slider. This might help add some more contrast

Calibration Panel

• You can try fixing the color cast with the 'shadows' slider

• You can get more autumn-ish colors by bringing down the blue primary hue and pumping up the saturation

• Bringing down the blue primary hue also helps get more intense, warmer sunsets or sunrise shots. I use this one a lot!

• Raising the Red primary hue may get you more intense foliage colors

• Stretching the develop panel on the right gives you bigger sliders and thus they are more precisely adjustable

• You also can hold down the shift key and move the sliders for finer adjustments

• To quickly reset a slider, double click on the little pin

• Hold down the Alt-Key and click on the section title to reset all the section-settings

• To be able to edit several versions of the same photo, you can create virtual copies of the image. Right-click and hit "Create virtual copy."

More info in entire article here
https://petapixel.com/2022/07/19/70-adobe-lightroom-classic-tips-tricks-and-shortcuts-for-beginners/

From Wikipedia, the free encyclopedia

Rising the Flag

'The Flag of Stars and Stripes on Iō Tō') is an iconic photograph of six United States Marines raising the U.S. flag atop Mount Suribachi during the Battle of Iwo Jima in the final stages of the Pacific War. The photograph, taken by Joe Rosenthal of the Associated Press on February 23, 1945, was first published in Sunday newspapers two days later and reprinted in thousands of publications. It was the only photograph to win the Pulitzer Prize for Photography in the same year as its publication, and was later used for the construction of the Marine Corps War Memorial in 1954, which was dedicated to honor all Marines who died in service since 1775. The memorial, sculpted by Felix de Weldon, is located in Arlington Ridge Park, near the Ord-Weitzel Gate to Arlington National Cemetery and the Netherlands Carillon. The photograph has come to be regarded in the United States as one of the most significant and recognizable images of World War II.

The flag raising occurred in the early afternoon, after the mountaintop was captured and a smaller flag was raised on top that morning. Three of the six Marines in the photograph—Sergeant Michael Strank, Corporal Harlon Block, and Private First Class Franklin Sousley—were killed in action during the battle; Block was identified as Sergeant Hank Hansen until January 1947 and Sousley was identified as PhM2c. John Bradley, USN, until June 2016.[2] The other three Marines in the photograph were Corporals (then Privates First Class) Ira Hayes, Harold Schultz, and Harold Keller; Schultz was identified as Sousley until June 2016[2] and Keller was identified as Rene Gagnon until October 2019.[3] All of the men served in the 5th Marine Division on Iwo Jima.

The Associated Press has relinquished its copyright to the photograph, placing it in the public domain.

https://en.wikipedia.org/wiki/RaisingtheFlag

Caption from CNN -
Joe Rosenthal's 1945 photograph of U.S. troops raising a flag in Iwo Jima during World War II remains one of the most widely reproduced images. It earned him a Pulitzer Prize, but he also faced suspicions that he staged the patriotic scene. While it was reported to be a genuine event, it was the second flag-raising of the day atop Mount Suribachi. The first flag, raised hours earlier, was deemed too small to be seen from the base of the mountain. Joe Rosenthal/AP

Photography cheat sheet: the Sunny 16 Rule
digitalcameraworld.com *by Rod Lawton*

Your camera has a hugely powerful and sophisticated light metering system that can intelligently analyze the light patterns, the light levels and even the subjects in your pictures and calculate what it thinks is the optimum exposure for your outdoor shots. And most of the time you don't need it.

What is the Sunny 16 Rule?

The Sunny 16 Rule is a way to meter for correct exposure during the middle of the day without using the camera's light meter. It's not 100% accurate, so that if you're shooting early or late in the day, or with a low, winter sun, you may need to increase the exposure a little. But it's probably going to be close enough, especially if you shoot raw files, which have a lot more processing latitude later.

How do I set my camera?

The basic idea of this rule is that in daylight at an aperture of f/16, the correct exposure can be achieved with a reciprocal shutter speed to the ISO speed you're using. For example, an ISO of 200 would require an exposure of 1/200 sec. When the conditions change, you simply alter the aperture, using the table as a guide.

Why use it?

Even the most expensive camera meters can be fooled in certain lighting conditions. Very often, you'll find an intrinsically light or dark toned subject can fool the exposure system into trying to compensate for a subject that actually should be light or dark. And in high-contrast backlit situations, many cameras will bias their exposure towards the shadows, leave the rest of the shot overexposed.

The Sunny 16 rule takes on a special significance if you need lighting consistency from shot to shot (rather than leaving it to the camera to make it up as it goes along).

More than anything else, though, the Sunny 16 rule is a great reminder that the principles of photography are often a lot simpler than we think.

Use the handy cheat sheet above to see this all for yourself. And make sure to keep us bookmarked for more great photography cheat sheets(opens in new tab).

Article here - https://www.digitalcameraworld.com/

APERTURE	LIGHT	
f/16	☀	Sunny
f/11	⛅	Slightly Overcast
f/8	☁	Overcast
f/5.6	☁	Heavily Overcast
f/4	🌄	Open shade / Sunset

Camera THE SUNNY 16 RULE

Camera
THE SUNNY 16 RULE

UNDERSTAND HOW THE RULE WORKS

● **What is it?**
The Sunny 16 Rule is a way to meter for correct exposure during the middle of the day without using the camera's light meter.

● **How do I set my camera?**
The basic idea of this rule is that in daylight at an aperture of f/16, the correct exposure can be achieved with a reciprocal shutter speed to the ISO speed you're using. For example, an ISO of 200 would require an exposure of 1/200 sec. When the conditions change, you simply alter the aperture, using the table as a guide.

● **Why use it?**
Even the most expensive camera meters can be fooled in certain lighting conditions. If you're shooting in the middle of the day, this is a handy concept to keep in mind, even if you don't follow it completely.

Photo Awards International

The Siena Creative Photo Awards is a little different from your average photo contest. Celebrating all kinds of post-production techniques and digital manipulations, this contest aims to redefine the art of photography and this year's winners are defiantly weird and wonderful.

The Creative Photo Awards is a smaller photography contest run under the umbrella of the Siena International Photo Awards. Unlike other photography contests that often seek to limit Photoshop tinkering, the Creative Photo Awards invite a kind of maximalist sensibility setting no rule on how much post-production work can be done to an image

"What matters is your unique vision and your skills in translating that vision into exceptional and original work," the contest explains on its website. "Show us how you're pushing the photographic medium, experimenting with different techniques or creative approaches to bring your ideas to life." Spanning a massive 17 categories, the contest covers everything from the conventional (Animals, Landscapes, Architecture) to the unusual (Still Life, Fashion, Weddings, Food).

This years overall Photo of the Year Prize went to *Andre Boto*, a freelance photographer from Portugal. His winning entry, **below** titled The False Illusion, depicts the ways giant corporations divert attention away from the pollution caused by manufacturing.

[Read more here](#)

Image above by Ahmad Kaddourah Below by Nenad Martic

12 x 20 Banquet Camera

From petaPixel.com *by Phil Mistry*

Terry Gruber is probably one of the last portrait photographers in the United States to still use a 100-year-old, 12×20-inch banquet camera for its original purpose: capturing large groups in formal occasions from the 1880's till the 1960's.

The resolution of a banquet photo has had some interesting uses over the years — the final photo in The Shining is a banquet photo where they zoom into Jack Nicholson's face. "Yes. That was a real banquet photo where Jack Nicholson was retouched into it," Gruber tells PetaPixel.

You can click here to read the entire article.

Great Photography Articles

What is Negative Space - https://petapixel.com/what-is-negative-space/
Winner Pulls Image - https://petapixel.com/2022/07/06/photo-contest-winner-pulls-entry-after-realizing-it-broke-the-rules/
Film Exposed Both Sides - https://petapixel.com/2022/04/26/photographer-exposes-both-sides-of-film-to-create-effects
Sensor Differences - https://www.pcmag.com/how-to/whats-the-difference-between-cmos-bsi-cmos-and-stacked-cmos

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PSA Photographic Society of America WORLDWIDE