



## **In this issue**

- *Biography of club member Dori Myer*
- *1st place winners tell their stories*
- *Susanne Karlak program night*
- *Field trips and education*

### **Next Competition - Travel April 1st**

Our Judge will be George Ziegler - 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 elements may be moved, cloned, added, .... [MORE](#)

### **Upcoming Program - April 15th**

*"Nestled beneath the dramatic eastern scarp of the Sierra Nevada the Alabama Hills are a wonderland of granite boulders and arches that provide a feast for the photographer's lens. This rich landscape of sculpted rock creates a spectacular foreground for towering Lone Pine Peak and Mt. Whitney. In this other worldly landscape many unique photographs are waiting to be revealed among the countless shapes created by the weathered rock."* - Paul Dileanis, Photographer

The Alabama Hills have long been a favorite of photographers and the motion picture industry. Hundreds of movies and TV shows, beginning in the 1920s, have been filmed in and around the Alabama Hills. The Lone Ranger TV series, Gunga Din and more recent movies such as Gladiator just to name a few.

## **Notices and Coming Events**

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

**Monday April 1, 6:30** class in photoshop compositing

**Monday April 1, Competition - Travel**

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

**Monday May 6, Competition - Photo Journalism**



© Mary Ellen Kaschub  
*Previous winning Travel image by Mary Ellen Kaschub*

### **Upcoming Programs**

**April 15 - Photographing the Alabama Hills and Bristlecone Pines** by Paul Dileanis



Copyright ©2017 Paul Dileanis

**May 20 - Photographing Burning Man Festival** by Gary Marcos

---

## Member Biography - Dori Myer

My interest in photography blossomed in 2010, when I was gifted a Canon Rebel, my first SLR. Eager to figure it out, I embarked on a 365 Project, in which I tried to take a photo every day for a year, both to learn my camera and to discover which genres excited me. I probably accomplished about 345 days, some of which presented clear subjects and others that required seeing common things a bit differently.

---

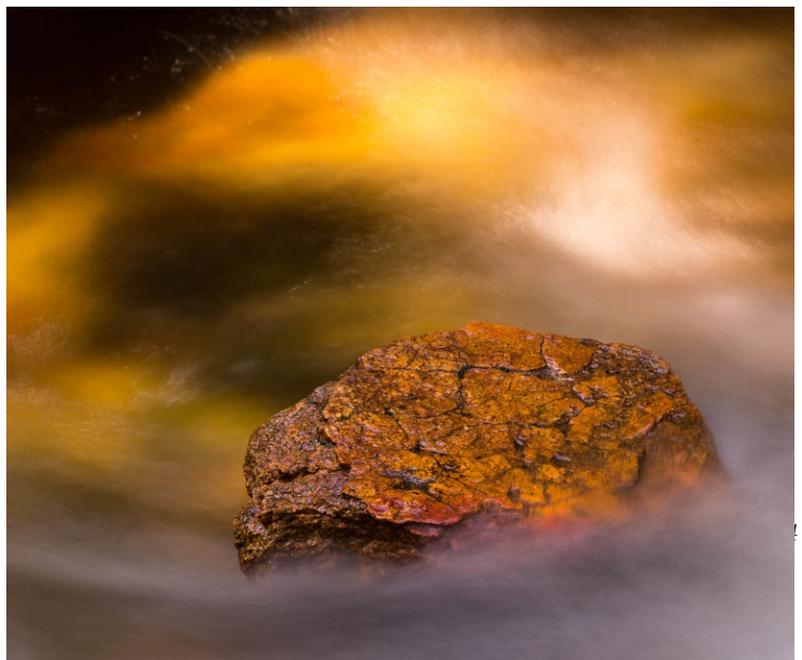
### *“You Suck at Photoshop.”*

---

Some of you know that club wunderkind Tim Aston is my husband, and after we traded my camera back and forth between us for a while, he bought his own Canon and we began road tripping around California taking landscape photographs together. But though I love California at its most pristine, I have always had a fondness for digital art, surrealism, and image manipulation. Photoshop, however, is a beast and can be quite intimidating. The way I dipped my toe into it was by watching a scripted comedy web series called, “You Suck at Photoshop.”



*Dori Myer*



*Golden Swirl by Dori Myer*



*Last Frontiers by Dori Myer*

Although the storyline is fictional, the series teaches a huge range of legitimate PS skills, to comedic results. Then I read books about early darkroom photo manipulation, looked at the surrealist images of Jerry Uelsmann, and now follow artists of all disciplines on Instagram (including tattooers) for inspiration. I find digital art and manipulation challenging but endlessly amusing, and it pushes my mental limits to create conceptual art.

## March Competition Winners Tell Us How They Did It

### Window Dressing- Pictorial color projected

**Tim Aston** ▶

Snow was in the forecast for the Grand Canyon, and we had not been there as photographers. Fortunately I had enough of an idea from looking at other Grand Canyon images to keep scenes small and stick to patterns. The snow simplified the image and made the erosion and cliff patterns contrast much more clearly. I waited for breaks in the gusts of wind coming out of the canyon and I bumped the ISO a little bit to reduce shake. Sony A7R2 with adapted Canon 70-200 f/4 at 73mm, ISO 200, f/8, 1/60 sec.



### ◀ Two Humpback Whales Lunge Feeding on Anchovies - Mercury Freedom, Nature projected images

The image I presented was of a series shot at 7 frames/second from last August on a whale boat out of Monterey Bay. My wife and I had been wanting to see humpbacks lunge feeding for 3 years at least, but it never happened when we went out — until that day. Unfortunately it was quite foggy that morning, but the camera was still able to grab focus as 2 humpbacks came up side by side — with anchovies flying out of their mouths! There were lots of opportunities that day, it was wonderful.

Nikon D850, Nikkor 200-500 mm f5.6, 1/1600, ISO 64

### Ember Intensity - Serena Hartoog ▶

**Pictorial print, color**

I went to the PPA conference in Atlanta in January this year. There are many vendors at the conference. The Canon booth was the most interesting place for me. They set up a corner area with a model for photographers to try out their new mirrorless camera. I tried their mirrorless camera and my own to take images of the same model and to compare the difference between two cameras.

This image was taken with my own 5D Mark IV. The camera settings were the following:

ISO: 800, Aperture: F/4, Shutter Speed: 1/250

Canon 24-105 lens



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

### **Approaching Storm - Larry Shapiro, Monochrome pictorial print** ▶

On my last trip to San Diego in mid February, I decided I needed to get out of the car and walk around the University town center. A storm was approaching from the southwest and the glass of this building had great reflections of the approaching clouds. I was handholding an Olympus OMD-EM5ii with the 40-150mm zoom, at 60mm. Exposure data: ISO 200, f/8, 1/640. The RAW file was imported in Lightroom but edited mainly in Topaz Studio using the AI Clear adjustment which sharpened and reduced the noise. After printing, it did not have enough detail in the dark sides of the building, so after increasing the exposure to those areas, my next print was successful.



### **Bank Building Ruin - Rhyolite, NV, Chris Cassell, ◀ Monochrome projected**

No description available by publication date.



### **Two Galapagos marine iguanas tussle over a nesting hole. Monochrome Nature Prints** ▶

The Galapagos! Everyone says it's the trip of a lifetime, and they are right. I came within a few inches of stepping on a marine iguana that was sunning itself in the middle of a path. We swam in the ocean with sea lions, Galapagos penguins and sea turtles. My photo of the two iguanas fighting over a nesting hole was taken on the island of Fernandina. There was a large sandy area, about the size of a football field, chock full of about 100 nesting marine iguanas. Then I sighted these two, and Pablo, our guide, explained that it is common for iguanas to fight over nesting holes. That was the kind of species behavior I wanted to capture for a nature photo!

Taken 2/6/2019

Camera: Nikon Z7 with FTZ adapter Lens: Nikon 70-200 f/4 f5.6, 100mm, ISO 900, 1/1000 sec.



# Program Night and Our 50th Anniversary

## Tools for Composition - with Susanne Karlak

- by Eric Gray

On Monday March 18th we had the pleasure to welcome Susanne Karlak to speak on the topic of Photographic Composition. In this presentation, Suzanne reviewed selected techniques of composition with examples from her photographs. Usually more than one principle was used in each photograph, but one was predominant.

Susanne's list of eight tools to use for composition are good reminders for all of us as we set up for the next great shot. They are:

- Apply the rule of thirds grid - (example to the right)
- Simplify your shot- fill the frame
- Use leading lines (see line types below)
- Celebrate color and make use of complimentary colors
- Frame It - with open doors, trees, buildings, etc.
- Balance your shot through color or object placement
- Use textures and patterns the world offers you
- Make use of contrast in color, light and textures



Using the rule of thirds grid with leading lines- image by Susanne Karlak



Color, Shapes, Balance - Image by Susanne Karlak

## LINES

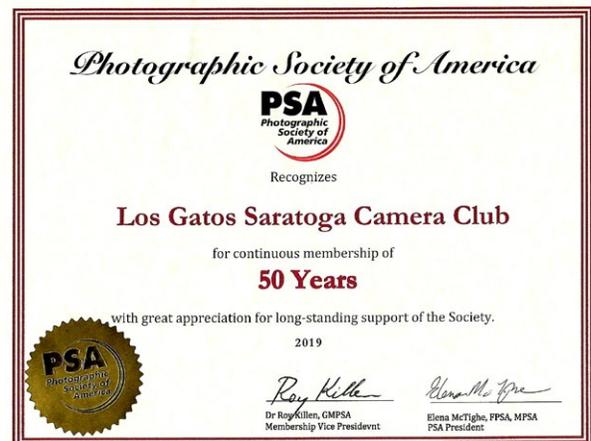
Many types of lines:

- Horizontal - serene, stable, restful
- Vertical - height, strength, dignity
- Diagonal - motion, energy
- Circular - beauty, soft
- zig-zag - chaos
- S curve - soft, movement, beauty
- Thick - strength
- Thin - fragile
- Converging - adds depth
- Irregular - most common in nature

Susanne will be displaying her work at the Rotary Club-Fine Art in the Park event May 18th and 19th in Lincoln Park, Los Altos. She said she thought it was one of the finest art shows in the bay area.

Susanne's website is [www.susannekarlak.com](http://www.susannekarlak.com)

## PSA Recognizes LGSCC 50 Years



If you know of a person or organization you would like to have present, please send us their name and contact information.

Kent Bossange : [kent@bossange.com](mailto:kent@bossange.com) or  
Mike Sabes: [amsabes1@comcast.net](mailto:amsabes1@comcast.net)

# Field Trips and Education

## Next Field Trips - by Jeff Balfus

For field trips starting March. I would like to set a date for a trip to Uvas Falls, Filoli and plan for The Pinnacles. If you have any other ideas for a trip please contact me. Send the dates and places you would like to go and I will organize the trip.

Jeff Balfus  
[jbalfus@gmail.com](mailto:jbalfus@gmail.com)

Other ideas for trips include:

- April** - Uvas Falls, Holi Festival, SJ Dance Co, Cupertino Cherry Blossom Festival, CA Indian Pow Wow San Juan Bautista
- May** - Pinnacles, Santa Cruz Longboard Invitational Stanford Pow Wow, Hakone Matsuri, Boogie Campbell Music Festival
- June** - Felton Railway, SJ at Night, SJ Kelly Park SJ Rose Garden, Capitola Classic Cars, Woodies on the Wharf



Photo by Walter Scripturas II - [www.scripturasimages.com](http://www.scripturasimages.com)

## Resource Links

- Milky Way Tips - <https://petapixel.com/2014/10/27/photographing-milky-way-ode-astrophotography/>
- Lightroom easy mask <https://www.imaging-resource.com/news/2019/03/18/range-masking-in-lightroom-thomas-heaton>
- Better Prints at 900dpi- <https://petapixel.com/2019/02/21/does-900-dpi-make-better-prints/>
- Nikon now with Auto eye focus- <https://www.digitalcameraworld.com/news/nikons-eye-tracking-af-in-action>

Copyrights of all photos in this publication are retained by the photographers credited.

## Key Contacts

### President

Jim Katzman  
[jimkoolkat@gmail.com](mailto:jimkoolkat@gmail.com)

### Membership

Larry Rosier  
[llrosier9@gmail.com](mailto:llrosier9@gmail.com)

### Webmaster

Jerry Held  
[jerry@thehelds.com](mailto:jerry@thehelds.com)

### Newsletter

Eric Gray  
[eric@gdacreative.com](mailto:eric@gdacreative.com)

Official publication of the Los Gatos-Saratoga Camera Club, a club member of the Photographic Society of America

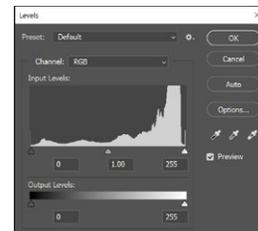


## Making Complex Selections in Photoshop

- by Larry Shapiro

Global adjustments on an image are fine but to really make the image sing, you need to do local adjustments and this means creating good selections. Good selections can sometimes be difficult to do. The standard selection tools like the lasso, Magic Wand and quick select tool are helpful but fine detail is often not selected well with any of these tools.

When faced with this type of selection, I typically look to the channels panel and look at the individual red, green and blue layers. What I'm looking for is the channel with the most contrast especially in the area of the image I'm interested in. I then duplicate that channel and go to work on increasing the contrast of that channel. For example, I make a copy of the red channel and then go to the Image menu: Image>Adjustments>Levels. When the Level's histogram appears, I bring in the black and white sliders towards the center and look to see if I have isolated the area I'm interested in. Sometimes it takes two or three additional Levels adjustments to get it right. Sometimes you need to paint on the layer to further simplify the image.



Next I click on the thumbnail of this duplicated channel which loads this high contrast image as the active selection. I then create a new layer via copy. This new layer, if you have done things right, is just the area of the image that you want to change and now you can adjust just this part of the image without effecting the rest of the image. Sounds complicated but here is a link to a video I made which shows you how to do this.

<https://youtu.be/jqkDVT8EEO8>