



Los Gatos/Saratoga
Camera Club
www.losgatos-saratogacameraclub.org

Newsletter

Volume 36 Issue 7

July 2014

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Nature Definition

Nature images are restricted to the use of the photographic process to depict observations from all branches of natural history except anthropology and archeology in such a fashion that a well-informed person will be able to identify the subject matter and certify as to its honest presentation. The story-telling value of a photograph must be weighed more than the pictorial quality.

Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation, manual or digital, that alters the truth of the photographic statement.

No elements may be moved, cloned, added, deleted, rearranged, or combined. 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. Any sharpening must appear natural. Borders are not permitted.

The title should be factual and descriptive and will be read as shown. Scientific names are encouraged but are not to be used as a basis for judging.

Coming Club Events

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

Saturday July 5, 2014

11:30pm Projected Image Entry
Deadline
Color, Monochrome, Nature

Monday July 7, 2014

5pm Online Print Entry Deadline
7:15pm Print Entry Deadline
Competition:
Color, Monochrome, Nature

Judge: [Hal Geren](#)

Refreshments:
Doris Vutz, Peter Vutz,
Bob Torczyner

Monday July 21, 2014

Program - [Don Hoeckwater](#) -
Fine Art Photography. Don
specializes in landscapes and
seascapes.

Refreshments:
Bernard Weinzimmer, Bambi
Cask, Wayne Levenfeld

Saturday August 2, 2014

11:30pm Projected Image Entry
Deadline
Color, Monochrome, Nature

June Competition Winners Tell Us How They Did It

The June judge was [George Ziegler](#). We asked the makers of the June first place images to send stories about what their subject was, when and where the image was taken, how it was created (photographed and/or processed), and why they created it.

June 2013 First Place Color Print



Character Study #3
Howard Larsen

This photograph is from a series of portraits of people who engage in Cosplay (costume play). Using wigs, costumes and makeup they become a character from some animated story from Japanese anime or video games or Marvel etc. This was done in May in San Jose at an annual anime convention called [FanimeCon](#) at the convention center. The convention center has a nice area on the left side where there is shade and soft light and a grey cement wall that can be used like a studio backdrop and one doesn't need to pay the convention fee to be there. Over the course of the weekend there are hundreds of people who arrive in costumes and most of them agree to be photographed. I find the people and their looks to be fascinating subjects. The costumes range from incredibly elaborate to somewhat klunky, often with handmade props. They are often very colorful and most people have interesting wig (or hair) colors.

It was done with a Nikon D800E, a 70-200 at 150mm, ISO 320, F5.6 at 1/400s

June 2013 First Place Pictorial/Color Digital Projected Image - Basic

Female Archer
Ling-Kuo Lee

My photo was taken in a portrait practice event held by a friend's friend in [Sanborn County Park](#). The models wore costumes of the medieval time period and held bows and arrows. We were shooting the models inside the forest and under plenty of trees. Due to the low-light environment, I used an off-camera flash mounted on the camera's hot shoe, with a dome diffuser in the front. The flash was set to i-TTL mode. I used 70-200mm f/2.8 lens with the focus length set to 200mm. The camera was set to aperture priority mode with aperture wide open to 2.8, ISO set to 400, and the exposure compensation set to -0.3. I used a single focus point - the model's eyes. Due to the wide-open aperture, this gave a sharp shot of the model's eyes and a nice bokeh in the background. The image was taken in Raw format. In the post-processing, I decreased a little bit of the exposure to further darken the background, increased a little bit of the contrast to make the model pop, and then added minor sharpness.



June 2013 First Place Creative Digital Projected Image - Basic



Under the Umbrellas on a Sunny Day
Tim Meadows

On our recent trip to Myanmar, we visited a lacquer works in Bagan that also made colorful umbrellas. While the ladies were 'browsing' the crafts, I decided to roam around outside the shop and found these bright umbrellas propped open in the sun. I was intrigued by the array of bright colors and patterns of umbrellas, and wanted to get the scene from a backlit perspective. The only way to get this shot was to get under the arrangement of umbrellas and shoot up into the sun.

The technical details: NIKON D800 50mm, 1/250 sec, f10 ISO: 200, aperture priority. Very minor exposure and tonal adjustment in Lightroom.

June 2013 First Place Creative Digital Projected Image - Advanced

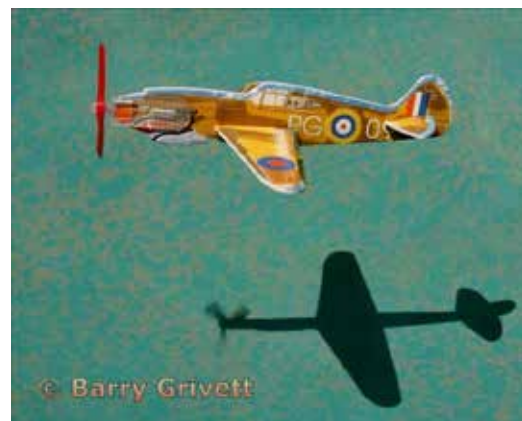
Originally made as part of a monthly on-line challenge assignment sponsored by [Rocky Mountain School of Photography](#); that month, the assignment was Paper Airplanes.

Using an old tripod, I suspended the ~6-inch long airplane from a loop of monofilament fishing line above our backyard birdbath; and, put my Canon 40D & 28-135mm lens on our main tripod.

Set up May 1st at half past noon, the subject cast a lovely shadow. Close in with plenty of light & hanging relatively still, this was shot-quite deliberately-at ISO 100, 28mm & f5.0 at 1/1328 second using Aperture Priority & Evaluative Metering.

In Photoshop®, it was easy to remove the filament lines; the shadows of the lines were a bit more difficult. And, in still air, the propeller wasn't actually spinning-which was evident in the shadow & objectionably static. I found I was able to create the illusion of rotation by selecting the shadow of the propeller & applying a bit of Radial Blur.

Additionally, contrast was adjusted for maximum & a moderate amount of sharpening was applied.



Coral Reef Flyover
Barry Grivett

June 2013 First Place Pictorial/Color Digital Projected Image - Advanced



*One Thousand Feet Above Horseshoe Bend On
The Colorado River*
[Bernard Weinzimmer](#)

Stan Litwin, Michael Schneider, and I took a whirlwind trip through the Southwest March 4-12 visiting eight major parks and numerous other photo spots in Utah and Arizona.

This shot was taken near Page, Arizona, at Horseshoe Bend on the Colorado River. We were over 1000 feet above the river and there are no safety barriers of any kind. Stan has no fear of heights so he walked right up to the edge from many different angles to get his shots. Michael crawled on his belly to get his. I really don't like heights at all and if I try to look straight down, I get vertigo, so I came up with my own solution.

I had a long cable release and I put a Zeiss 21 mm lens on my D800E mounted on my tripod. I angled the camera downward and then, holding my tripod out in front of me at my maximum reach, I very slowly moved toward the edge until my tripod leg was very close and then fired off the cable release. I then backed up and looked at the photo, adjusted the angle of the lens, and did it all again and again until I got the shot I wanted. I was lucky that the speedboat was just going by down on the river.

The judge mentioned he didn't like the tripod leg showing in the photo, but I specifically left it there so the viewer could get an appreciation of how I risked life and limb to get the shot!! Camera/Lens information: Nikon D800E; Zeiss 21mm 2.8 Distagon lens; 1/200th Second; F11; ISO 100; Aperture Priority.

June 2013 First Place Creative Print

This shot was part of a series that I planned for over four months. I teamed up with one of the top five body painters in the country, [Trina Merry](#), to body paint seven models in the colors of the rainbow. It took nine hours to paint the models. I had a shot list of over 30 different poses and concepts. We ended up shooting all 30 of those plus an additional four or five unplanned shots. The winning image was one of the planned shots.

The image was shot in my studio, using 3 studio strobes, one large Parabolic softbox was over the models and 2 small strip lights were behind the models to provide edge lighting. Camera was a Canon 5DmkII with a 24-105mm f/4.0L at 45mm, 1/160sec, f/14, iso 100.

More details from the shoot and a behind the scenes video can be found on my web site

<http://craigcolvinphotography.com/behind-the-scenes-rainbow-multiscapes>



Rainbow Feet
Craig Colvin

June 2013 First Place Monochrome Digital Projected Image



The Cube
Rennis Kauffman

This was taken on April, 5, 2014, in San Francisco outside the [Contemporary Jewish Museum](#) near Yerba Buena. I've shot this location several times in the past but it was either the wrong light or my mind was not seeing this image before.

I used a Sony NEX-6 mounted with a Sony 35mm f/1.8 lens as I was trying to discipline myself to use a prime lens and work harder to get a nice composition. So I needed to move around, forward, backward and sideways to get the right angle and perspective. I took several shots but this one stuck with me as it has elements of both a static and dynamic composition and I felt the light was just right.

The choice of monochrome was easy as the structure is a blue-black-slate sort of color; and I was doing a project at a West Valley class on monochrome images, so I was evaluating everything from a monochrome perspective.

The specifics of the shot are:

Camera: Sony NEX-6

Lens: Sony 35mm f/1.8 @ f/6.3

ISO: 100

SSpeed: 1/80 sec

Post-Processing: Lightroom 5, Photoshop 5, NIK Silver Efex Pro 2.0

June 2013 First Place Monochrome Print

I went on the [Filoli](#) Field Trip with my new Canon 100L macro lens. They had two glorious gardens of nothing but Columbines, one of my favorite flowers.

It was very interesting experimenting with various settings, focal lengths, speeds, etc. Wind was not cooperating that day. My eyes are not that great so usually I really don't know what I have until I get home and see the images on my big screen. This particular image just caught me as I went through the group. It was a little dreamlike, mostly soft and with just a few stamens in sharp focus. I liked it in color but thought it might be nice in another level of abstraction, so I tried black and white and fooled around with the settings until I got the feeling and the image I had in my mind. Used Lightroom (not versed in Nik yet!) and liked it. Sharpened it, reduced the clarity 100%, increased noise reduction luminance 100%, increased highlights 100%, decreased shadows and blacks, decreased the saturation, brightened in Photoshop CS6 and darkened the edges.

Canon 7D

ISO 640

Canon Macro Lens 100mm

F2.8

1/3200 sec



Columbine in Black and White
Susan Dinga

Meet Paul Streit



I grew up in New Jersey and earned my Bachelor's degree in Engineering from Rutgers University. Excited about all that was happening in Silicon Valley, I picked up the phone in my college apartment (with roommates looking on) and called HP in Northern California, asking to talk with "someone" in engineering - even with all my naiveté they invited me to visit in California! I couldn't believe it. I lined up interviews with four other companies including Intel for a one week visit; the rest as they say is history.

Since those early days I've earned a MBA from UCLA, moved back to the East coast for a time, meeting my wife and after a few years coming back to the Valley. We've been blessed with two wonderful daughters, who are both in their teens. I currently work in Product Management for an Entertainment Software company.

My early photography experience

I developed an interest in photography in college starting with an introduction class, shooting for the school paper and TA for a photojournalism course. After college, I didn't keep up with any serious shooting and only many years later taking photos of my two daughters from the time they were born.

In search of a hobby...

Three years ago I felt the need for a new hobby and decided to dive back into photography; I purchased an entry level Nikon DSLR and started shooting. I still understood basics like f-stop, shutter speed and ISO but never learned much about composition or good lighting. After a few months of poking around the internet (there's so much there it's both a blessing and a curse), I wasn't sure how to move forward.

Finding Direction

Browsing images on Flickr, I came upon the beautiful work of [James Wang](#), a local photographer. I took a couple of private lessons with him. James evaluated my current progress and gave me a direction to focus (pun!), a better understanding of composition and some tips to think about when shooting a couple of seascapes assignments in Santa Cruz. At the same time I joined the Light and Shadow club in San Jose, which helped me in several ways:

- Seeing what other good (and great) photographers were shooting and producing (it's a great treat for those who know [Claudia Peterson's](#) Portraits, Nature and Still Life images).
- Learning about camera and post processing techniques during breaks, presentations and discussions with club members on how they achieved a particular look
- Doing - setting a monthly goal to get out and shoot & post process images; improving my abilities each month (it's a bit intimidating when you first start out)





What inspires me?

I love looking at images from so many photographers - the wonderful portraits of Annie Leibovitz, monochrome landscapes of Ansel Adams, photo features of National Geographic on-line and other sources that post photo essays. Even food shots in magazines! Also just browsing around Flickr and 500px.

What I like to shoot

I'm exploring different types of photography – landscapes, seascapes, portraits and things I find venturing around the Bay area. Some of my favorite photos in the past year include portraits of my daughter's friends, my first photo visit to Yosemite was amazing for how many excellent spots to shoot, things I

found walking around - fish in a Koi pond, a skateboard park, a cowgirl's boots at the Salinas rodeo, flowers in a neighborhood of Santa Cruz. I also have fun trying out different effects for Creative images.

I post my favorite photos on [Flickr here](#).

Projected Image Sequences


A Projected Image Sequence is allowed in Nature and Journalism. An Image Sequence includes several images that are treated as a single image and viewed in a specific order. There is a maximum of four images to an Image Sequence.

An image sequence must be submitted in a special way which you can learn about on the [Creating an Image Sequence](#) page of our web site.

Steps include adding images to your Image Library, creating the Image Sequence, adding images to the Image Sequence, ordering the images, and adding the Image Sequence to a competition.



Key Contracts

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