



Photographer: John Francia Deven
Please see the detailed info for this photo on page 7.

President's message

Welcome to our 101 club. Formed in January 2016, our club's mission is to support and encourage the professional, artistic and educational growth of our members. We also welcome our members to exchange their ideas with each other in an open and friendly atmosphere. To promote our growth in photography, we will have a variety of activities, including monthly seminars and workshops, and field trips ranging from one day to a few weeks, locally and internationally. In addition, we will also have an exhibition to showcase our members' images and monthly photo competitions. The competition winner's image will appear in our monthly newsletter. Competitions are excellent ways to improve one's photography skills via critiques from photographic experts. To facilitate effective learning and communication, we will hold monthly meetings with light refreshments on the first Tuesday of each month. You are welcome to attend these meetings to learn more about our club. To kick off our first meeting on January 5th, we will feature a presentation by nationally well-known astro-landscape photographer, Rick Whitacre. The details for his presentation can be found later in this newsletter. If you have any other ideas or suggestions for our club, please feel free to contact me via president@101photoclub.com. I look forward to seeing you on 1/5/2016.

Serena Hartoog

"You can do anything if you have enthusiasm"

-- Henry Ford



Editors

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Planning Committee

President: Serena Hartoog
Vice President: Tatung Chow
Membership: Vivian Yeh
Competition: Irene Wu
Treasurer: Daphne Jew

101 Photo Club

101 Photo Club is sponsored by River of Life Foundation, a 501(c)(3) nonprofit organization

Regular Meeting : 1st Tuesday of each month 7:00-9:30pm at River of Life Christian Church, 1177 Laurelwood Road, Santa Clara, CA 95054

For details, please visit:
101photoclub.com

Events

- Jan 5** Astro-Landscape photography by Rick Whitacre (p2)
- Feb 2** Portrait photography (Good Enough is not Good Enough) by Hanson Fong (p3)
- Feb 6** Portrait photography by Hanson Fong (All-day hands-on workshop) (p5)

Resource

Article Landscape photography
By Ken Fong
(pp 7-9)



January 5 Evening Meeting Astro-Landscape Photography with Rick Whitacre

Have you ever admired Star and Milky Way photography but always thought it could only be accomplished by gifted photographers who work for National Geographic Magazine? That might have been true long ago, but with today's digital photography, a lot of the guesswork and mystery has been removed to enable most anyone with a modern DSLR to capture some amazing images, especially with sensors that are getting better every year. Astro-landscape photography is the combination of traditional landscapes with celestial objects, such as stars, meteors, auroras, planets, and the moon. Featured photographer, Rick Whitacre, will discuss astro-landscape photography to introduce this exciting art form to you.

Rick will cover the topics, including:

- Star Trail Images
- Milky Way Images
- Capturing Auroras
- Capturing Meteors
- Eclipse photography and time-lapse
- Equipment options and choices
- Tools, apps, programs, and safety.

Join us on January 5, 2016 and find out! We hope you'll be inspired to create your own astro-landscape images!

WHEN: Tuesday, Jan 5 at 7pm
WHERE: ROLCC, # "F11/F12",
1177 Laurelwood Road,
Santa Clara

COST: Members are free; Walk-ins are welcome for \$25 each, at-the-door



February 2, 2016 Meeting:
Good Enough is NOT Good Enough with Hanson Fong



Does your portrait photography seem flat, lacking dynamics, or something no better than a mug shot taken at the DMV? The main goal in becoming a successful portrait photographer is to make people look great. Hanson Fong will share his techniques, which apply to both fine art and classical portrait work. Hanson will demonstrate 10 classic poses that he pioneered, flow posing, body shifting, and facial analysis. His posing techniques will assist you in posing any person regardless of weight and/or height, family grouping, couple, or bridal couple. Hanson will also share his six lighting techniques, which include indoor, outdoor and glamour lighting. His approach to finding ideal light is simple. The combination of proper posing and lighting will help you to create timeless photographs that your friends and/or clients will appreciate.

Attendees will enjoy Hanson's animated

personality as he demonstrates live shooting sessions, hands-on posing techniques and presentations of his past and present work.



WHEN: Tuesday, Feb 2 from 7pm to 9:30pm

WHERE: River Of Life Christian Church, Room "F11/F12", 1177 Laurelwood Road, Santa Clara

COST: Free for members; \$25 for non-members at the door. Refreshments will be provided.

Detail info please see online: 101photoclub.com



About Hanson Fong



Hanson Fong of San Francisco, California, is globally recognized as one of the premier wedding and portrait photographers in the industry. With more than 35 years of experience, Hanson has rightfully earned the Photographic Degrees of Master of Photography and Photographic Craftsman. He is currently a member of the prestigious Society of XXV. Hanson is also proud a member of Canon's Explorers of Light.

Hanson's photographic experience and educational credentials are unsurpassed. As an award winning photographer and instructor, Hanson is on the cutting edge of photography. His work sets the standard for photographers around the world. Hanson regularly shares his techniques that apply to both fine art and classical photography. In his course "Click! Time To Look Good!" he demonstrates the Classic 10 Poses that he pioneered, flow posing, body shifting and facial analysis. Complimented with his animated personality, attendees enjoy live shooting demonstrations, hands on posing techniques, as well as large screen projections of present and past work.

Hanson has lectured at every major school of photography across America and has been invited to speak at various national and international conventions. His work and talent are recognized throughout the United States, Asia, Canada, Mexico and Europe. His work has been displayed in the Hall of Fame, Epcot Center, and the ASP Traveling Loan. Hanson's images have been seen in numerous publications including "American Photo," "Bridal Guide," "Popular Photography," "Rangefinder," "Studio Photography," and "Professional Photographer." The quality of his work is reflected in the aesthetic appeal found in each of his photographs.

"Once you go with Fong, you won't go Wrong"



(continued)

February 6, 2016 All-Day Workshop

All About Looking Good with Hanson Fong

Go deeper with more hands-on experience in this extension of Hanson's February 2 workshop (see details above). In this comprehensive workshop, attendees can look forward to

LIVE SHOOTING SESSION with a professional Model.
Attendees are encouraged to **BRING THEIR OWN CAMERA** and will walk away with a rich learning experience.

WHERE:

River Of Life Christian Church, Room TBD,
1177 Laurelwood Road, Santa Clara

Register online: 101photoclub.com

NOTE: Both of Hanson's events can be attended in series or independently. The Feb 2 event is not a prerequisite for the Feb 6 event. The Feb 2 event is mostly a demonstration; the Feb 6 event is a hands-on experience for attendees.



WHEN:

Saturday, Feb 6, 2016 from 10am to 5pm.

The seats are limited

Lunch is included

COST:

Non-member: \$189

Member: \$139

if register before 1/30/2016

Non-member: \$169

Member : \$119

Register Now to get your discount

[Non-Member Registration](#)

[Member Registration](#)



About the Cover “Blood Moon” Photographer: John Deven

Shot on September 27th, 2015 at Treasure Island with a Nikon D750 28.0-300.0 mm f/3.5-5.6 Lens. This is a two-image composite where the moon is slightly enlarged for mood and effect, shot in RAW. The lunar eclipse was shot at 7:55pm, at 300mm Focal Length / f/5.6 Aperture / 1.6s Shutter Speed/ISO 400. The bridge was shot at 7:58pm, 56mm Focal Length / f/5.6 Aperture / 1.6s Shutter Speed/ISO 400. Post-processing was done in Lightroom and Photoshop. The moon layer was blended with the overlay mode.

Article

LANDSCAPE PHOTOGRAPHY: WHY DO WE LOVE SHOOTING AFTER THE SUN SETS?

By Ken Fong

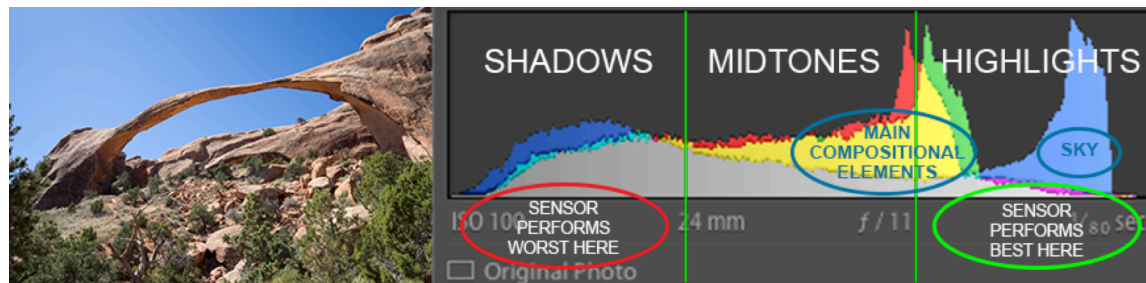
You may have heard about “magic light”, also known as “magic hour” or “golden hour”, the period that begins just before sunset (or an hour before sunrise) where daylight is softer and warmer versus the high contrast sunlight we see in the middle of the day. At the start of magic hour, tourists love the spectacular light and cannot snap up enough photos of a setting sun. As the sun drops below the horizon, tourists will put away their camera and leave for dinner...but did you know the period after the sun sets is when landscape photographers BEGIN their serious captures?

What happens after the sun sets? Hard shadows and high contrast disappears. Some describe this time as when the sky turns into a giant softbox which provides wonderfully diffused light on your subjects similar to a controlled photography studio. But the light and color is also unimpressive and somewhat dull to our human eyes, which is why most people put away their cameras. Landscape photographers know there is much more going on than what the eyes are seeing. While a camera phone that captures an amazing sunset is all about instant gratification, the light after the sun sets is all about *delayed* gratification. The photographer knows that their camera’s sensor will pick up a wealth of data that can be brought out later in post-processing. This article explains why pre-sunrise or post-sunset light is so valuable. But before I do so, let’s recap what a histogram is and how to use it...

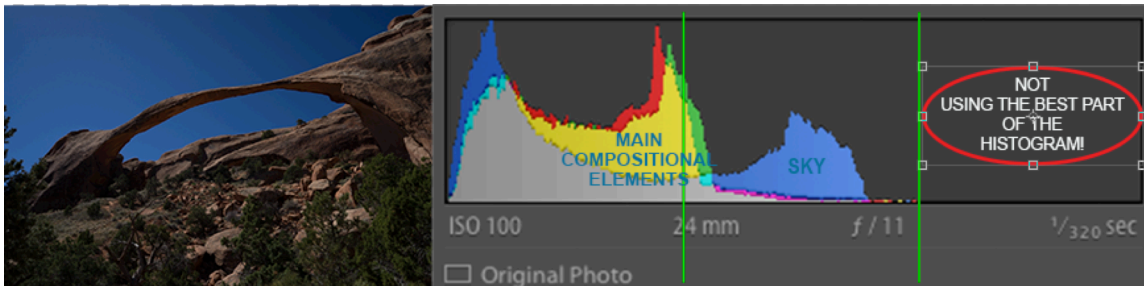
HISTOGRAM BASICS

The histogram is the digital photographer’s main tool to check for proper exposure. The left side shows the amount of data from shadows, the middle third shows the amount of mid-tone data, and the right third shows the amount of brighter highlight data. The distribution of data depends on your composition...so an even “bell” curve does not necessarily mean an ideal histogram...there is no ideal histogram shape. When your histogram as a whole is biased to the left, you have an intentional or unintentional underexposure; if the histogram bunches up or “clips” off the right side, you have a photo with an overexposed or “blown out” highlight. When a portion of your photo is blown out, you basically have almost no color data and your photo will render the clip as pure white; but you can recover a slightly overexposed shot if you have the RAW file.

In the example below, we see a fairly even distribution of values: some shadows, a larger amount of midtones from the rocks and shrubs using the orange and green channel, and an equally large amount of highlights using the blue channel (sky). The exposure is slightly underexposed with no highlight clipping, but an extra stop of exposure would probably start to clip the histogram.



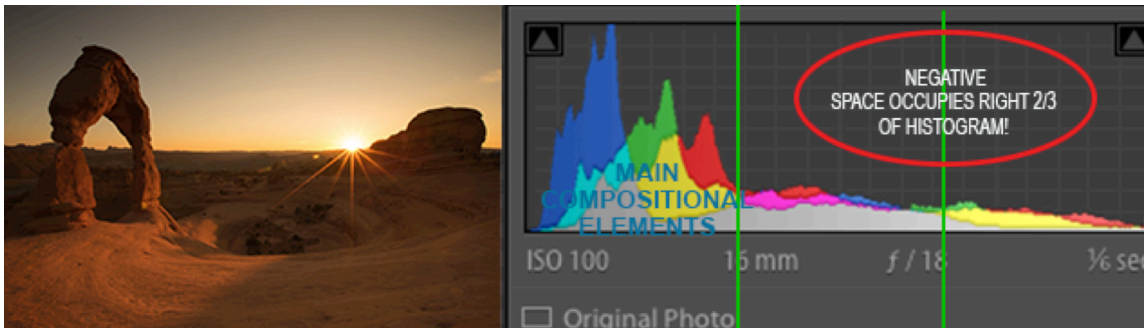
The right third (highlights) portion of the histogram is the best performing part of your camera's sensor in terms of signal-to-noise ratio. This means you have less or virtually no noise for compositional elements represented in the right-third area, while any portion of your composition represented in the left-third of your histogram will be muddy if you increase the exposure in post-processing. Elements that use the left-third (shadows) portion of the histogram are usually just fine to have poor signal-to-noise ratio because the compositional elements are usually not critical, especially if they really are shadows. But coming back to the right-third (highlights) area... not making the most of this area is like buying an expensive sports car to only make trips to the grocery store. The "best" section of the histogram is usually occupied by a dominant sky (the negative space in your composition), but your main compositional elements will (and should) share that area as well. Let's now examine what a typical underexposed histogram looks like below.



Underexposure will bias your entire composition towards the noisy side of the histogram, causing you to lose out on potentially better image quality. If you were to correct the exposure from the example above, you would not only cause noise to show up, you would also have an image with less continuous tone than if it were properly exposed. The goal in improving image quality is to bias your elements to the right side of the histogram, without significant highlight clipping. It is usually better to recover from an overexposed (but not clipped) image than it is to recover from an underexposed image.

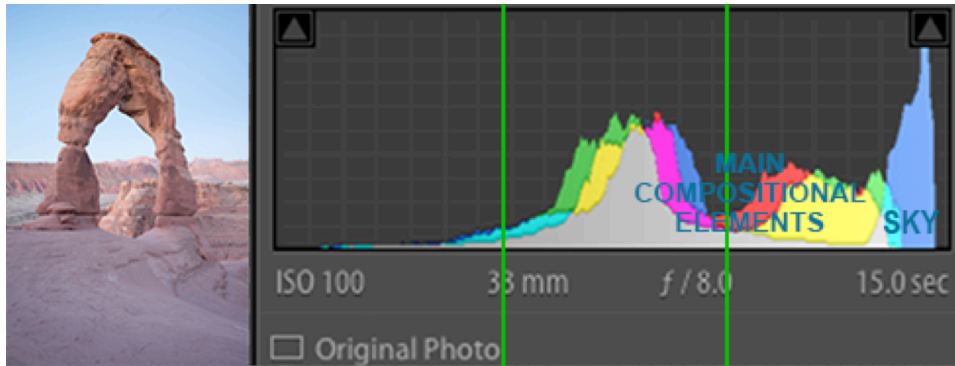
SHOOTING DURING MAGIC LIGHT: THE SUNSET

Now let's take this basic knowledge of histograms and apply it to what happens during magic light starting with the spectacular sunset...

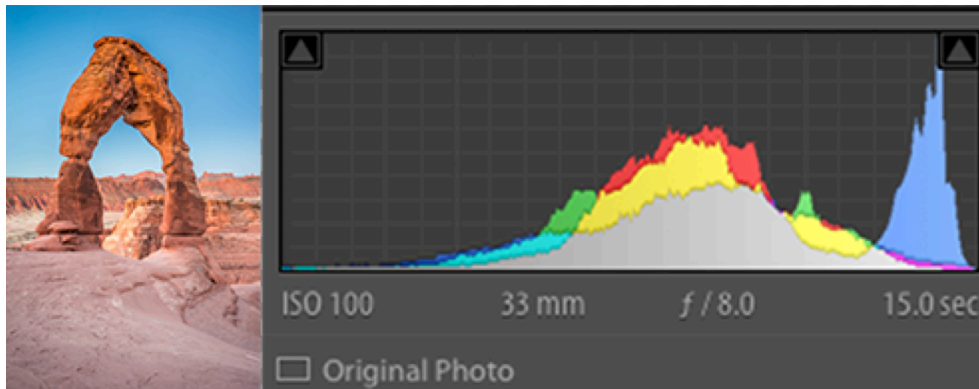


In the above example of a sunset, we have what I call a COMPROMISED HISTOGRAM: the best part of the histogram is being used on the sunburst, while the main elements of the composition were given the worst performing portion of the histogram. Recovering the foreground will not result in the best image quality...you will see noise, lack of continuous tone, unnatural colors, and maybe loss of details. A reverse grad filter may help, or even some manual (not auto) bracketing, followed by stacking or HDR treatment. Nonetheless, this example illustrates how a sun or bright horizon can shove your main subject into the worst part of the histogram. Now let's see what happens when the tourists put their cameras away just as the sun disappears under the horizon...

(Continued...)



In the above example, we have what I call a RICH HISTOGRAM: the overall histogram is hugged to the right, and the sky shares only a small portion of the best section with the compositional elements. To our eyes, the image often looks flat and very boring...not having the pop that the sunset shot achieved; HOWEVER, because this is a rich histogram, there is a wealth of data waiting to come out in post-processing. Any manipulations that you do in Lightroom or Photoshop will result in images with very natural saturations, continuous tone, and minimal noise (example of post-processing below). Compared with an image with a compromised histogram, you will not need to wrestle with the data.



So after the sun sets or before the sun rises, keep in mind that you really are entering a magical time... have faith that your camera sensor is going to pick up a lot more than what your own eyes are seeing. Remember, magic light photography is all about delayed gratification.

Next time: A less technical article on how to accomplish great photography on family vacations without upsetting your family members.