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Planning Committee

President: Serena Hartoog
Vice President: Tatung Chow
Membership: Vivian Yeh
Competition: Dennis Lo
Web Master: Roscoe Shih

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

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Glamor Portrait Shoot – By Serena Hartoog

This collage includes all the models that participated in 101 Photo Club's April 2nd glamor portrait shoot event. I used a background to create a vintage look.

The models from Top Left to Right are:

Jensen Skinner, Anya Petrychenko, Tatyanna Kahtaryna Cruz, Kyrstannie Day

From Bottom Left to Right (2nd column from top first)

Kris Sharma, Sarita Charan, Terra Lynn, AnaSofia Zazueta, Jayden Aleena, Julia Chen, Tatyanna Kahtaryna Cruz, Amari Dabadghav

Makeup Artists for the models (corresponding sequence to models) are:

Danielle Pirslin, Rose Hill, Judith Prado, Marli Tovar, Judith Prado, Megan Maier, Rose Hill, Megan Maier, Ava Bambico, Terry Maher, Judith Prado, Brooke Shepard.

President's message

We had a very successful Glamour Portraits Event on April 2nd. Thank you to everyone who came to the event and thanks for all the volunteers who helped setup the lighting and drive the models.

I want to convey our special thanks to our club VP, Tatung Chow, who provided his private home as the shoot location. It's a beautiful house both the inside and outside. We all were thrilled with the huge expanses of green grass, flowers, trees, and the wildflower ground cover. The natural background for the photo shoot made the images so natural and beautiful.

Also, thanks to Roscoe Shih and Andy Chuang for transferring the heavy studio equipment from the ROLCC Church to the shooting location, and for setting up the two studio light sets for the event. Thanks to Vivian Chen and Vivian Yeh for coordinating the signup and carpools. Thanks to all the drivers for giving a ride for the models. Without your help, we could not make this wonderful event happen.

I have mentioned that next month's event will be a portraits competition. You should pick your best images and submit them for the competition via our club website.

For more details, please see our club website.



A Journey no one else will travel and
no one else can Judge ...

Projected Portrait Images Competition Night

On May 3rd we will have a Portrait Projected Images Competition from 7:30-9:30pm.

If you came to the April 2nd glamor portrait shot, you should have plenty of images to pick from to submit. If you did not participate in the April 2nd's shot, you still can submit portraits you took at a different time.

For this month, we will only have a competition for the portrait category. We will do a landscape competition at another time. This competition will be for projected images only and not printed images.

You may submit images starting now. The website is available for you to submit from Saturday April 16 until midnight, Saturday April 30. The deadline is detected by the computer. If you miss the deadline, you will not be allowed to submit any more images. Therefore, to avoid missing the deadline, I strongly encourage you to submit your images as early as possible. Even after you submit your images to the website, you will still be able to edit your images until the competition is held. Thus, please take advantage of submitting your images early.

You can submit up to 2 images for the portrait competition. Please do not put your name or watermark on the images. During the competition, the images will be shown anonymously. Neither the audience nor judge will know who took the images. When the winners are announced, the photographer for the winning images will be announced.

It is our honor to have the famous portrait master, Hanson Fong, come back to judge the competition. We will have great gifts for the top 10 images.

PORTRAIT COMPETITION



HOW TO SUBMIT:

LOGIN TO YOUR MEMBER ACCOUNT AND FOLLOW THE INSTRUCTIONS ON THE WEBSITE. SUBMIT UP TO 2 PORTRAITS THAT YOU HAVE TAKEN TO YOUR ACCOUNT.

THERE ARE NO LIMITS TO THE NUMBER FOR PORTRAITS TAKEN AT THE APRIL 2ND GLAMOUR SHOOT EVENT.

MORE INFO CAN BE FOUND ON THE CLUB WEBSITE PAGE, "SUBMIT IMAGES TO A COMPETITION".

WHEN TO SUBMIT:

FROM APRIL 16 TO MIDNIGHT APRIL 30, 2016.

WHO CAN PARTICIPATE:

THIS COMPETITION IS A MEMBER BENEFIT, AND IS DESIGNED TO PROVIDE FEEDBACK FROM OUR JURORS TO HELP OUR MEMBERS GROW AS VISUAL ARTISTS.

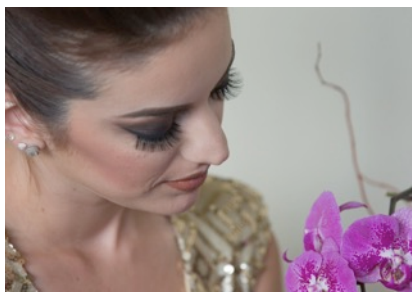
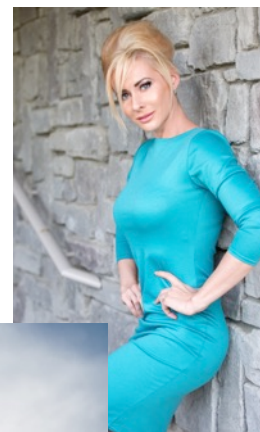
JURORS:

HANSON FONG IS GLOBALLY RECOGNIZED AS ONE OF THE PREMIER WEDDING AND PORTRAIT PHOTOGRAPHERS IN THE INDUSTRY. WE HAVE THE HONOR OF INVITING HIM TO BE OUR PORTRAIT COMPETITION JUDGE.

April 2 Glamour Photoshoot Recap



At our April Members' Meeting, we met at the home of member Tatung Chow in the hills of Mount Hamilton for an afternoon of glamour photography featuring 11 models and 9 make-up artists. Our hosts provided multiple indoor and outdoor locations to achieve great lighting and backgrounds. For many members, this was the first time working with trained models, who either took directions from the photographer, or did their own posing flows if members were not sure of what to ask. It was a pleasure to work with the experienced models and it felt like many new careers or interests in portrait photography were born at this event.

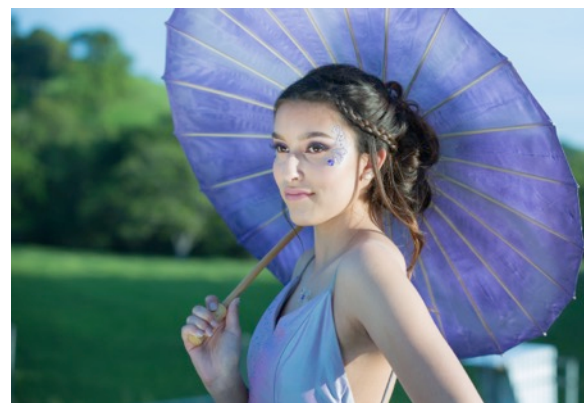
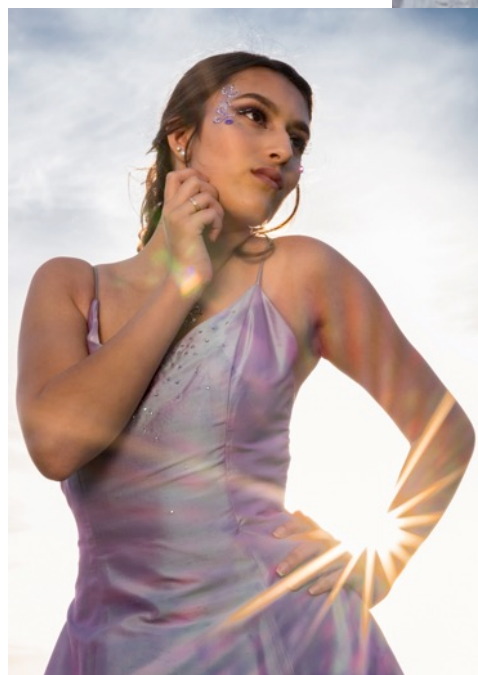


We had space in the garage set up for two photo shoots with continuous lighting, a living room setup with ambient light, and several outdoor locations with shade or golden light. Many members took opportunities to take candid shots of the make-up artists at work, while others took advantage of the studio lighting to take their own portraits. There was so much photography taken that many of the members were too tired by the time the wonderful golden light showed up later in the afternoon.

Members are encouraged to post their processed work to www.101PhotoClub.com Facebook page (as PUBLIC galleries) so that the models and make-up artists can see and download photos from the event.



Many thanks to the make-up artists, models, and Tatung and team for providing a wonderful place for the event.



Article**Tilt-Shift Lenses for Landscape Photography...more practical than you may think!****By Ken Fong**

Many of you have probably browsed through your camera-maker's line of available lenses and came across this thing called the tilt-shift (TS) lens with strange knobs and moving lens panels. Most folks often dismiss this lens as used by architectural photographers only; however, the TS lens is surprisingly practical for landscape photographers if one is willing to put in a little planning.

What is a Tilt-Shift Lens?

A TS lens introduces what we call "camera movements". Camera movements are what older cameras were able to achieve...you might have seen these: the camera with an "accordion" in between the lens and the film section. For most of us with a standard camera, our sensor plane (the plane that receives the image) and our focal plane (the plane where our subject is) are fixed, and we use traditional methods to determine depth-of-field. The TILT camera movement allows the photographer to manipulate the subject's focal plane...allowing either increased depth of field or



interesting focusing effects. The SHIFT camera movement allows the photographer to correct perspective distortions...more on this later. A TS lens is a prime lens, so there are no TS lenses with zoom capabilities as far as I know, but there are some unique devices that allow you to add movement to any of your lenses instead of using a TS lens (not discussed in this article).

**How is TILT Practical for Landscape Photography?**

As mentioned earlier, tilt enables a photographer to manipulate the subject's focal plane to increase depth of field. At this point, we may be asking, "why don't we just stop down to a smaller aperture to get the increased depth-of-field? You can, but be aware that the farther you stray from your optimal aperture (usually f8), sharpness decreases due to lens diffraction...your image may start to look soft even though it is focused correctly. Please understand that focus and sharpness are NOT the same...a given image can be perfectly focused but not sharp. So with a tilt capability, a photographer can manipulate the subject's focal plane so that they can achieve superior sharpness without having to use tiny aperture settings...they can avoid losing sharpness due to diffraction.

When to use TILT?

I consider the use of TILT whenever there is a field of interesting ground texture that goes into the horizon...a cracked dry lake bed, sand dunes, the highway that goes into infinity, or a field of wildflowers. I would not use it if I have water in my foreground because there is no sharpness requirement for (moving) water.

How to use TILT in landscape photography:

- 1) Set up your composition
- 2) Make your exposure settings now...don't do it after tilting.
- 3) Do your standard hyperfocusing WITH FOCUS PEAKING TURNED ON (if you don't have focus peaking, you will need to review your focus after taking the shot).
- 4) Tilt the lens down just a few degrees (usually just 1 notch!) By tilting the lens down, you are bringing the subject's focal plane a little more in line with your camera's sensor plane. Watch the effect on the focus peaking...you should see the highlights extend farther back! Only a little bit is needed...if you tilt too much, you will go past the improved DOF and achieve a strange "miniaturization" effect, which may be useful for other applications.
- 5) Go back to your hyperfocus point and re-focus...there should be no need to adjust your exposure setting. Most cameras can only meter correctly when the TS lens is set to "zero" (no movements)

(continued)

introduced), but it would still be good to review your exposure after the shot to see if any compensation is needed.

6) Take the shot

Please note that when you manipulate the focal plane, subjects outside of that plane will start to go out of focus. For example, when you are facing a upright tree without any TS movements, that tree is in line with your sensor plane. Moving the focal plane with tilt will cause a portion of that tree to go out of focus.

How is SHIFT Practical for Landscape Photography? A shift lens can offer multiple options:

Correct Perspective Distortions

As mentioned earlier, shifting a lens (up or down) allows one to correct the perspective distortions on your subject. When one photographs a large building from far away, the building looks square and without distortion. But as one moves closer to the subject, the building has vertical lines that start to converge, making the building look more like a pyramid, or as if the building was falling back. The same thing happens in natural landscape photography...we just don't notice it as much because there are no hard lines to tell us that the distortion is happening. For example, when Ansel Adams photographed El Capitan in Yosemite, he was able to find a spot further away from the base so that it did not look like El Capitan was falling back...he still had to deal with some distortion, so he shifted his lens up to make the correction. The result is an El Capitan that is correctly proportional...same width at the base as it is at the top. Most of us usually end up with a photo where El Capitan is large at the bottom and tiny at the top. By the way, the spot where Ansel took his photo is no longer available because trees cover the vantage point.

At this point, we may be asking, "instead of shifting my image, why not use post-processing to correct these distortions"? You can, but keep note of some limitations of using post-processing:

- 1) You may lose some image area when making the correction. If you plan to use post-processing to make such corrections, capture additional margin in your composition because you will need it.
- 2) When you make perspective corrections in post-processing, you will experience pixel expansion and compression in your image, possibly resulting in strange moiré patterns. Some additional post-processing may be needed to fix if this happens. Most architectural firms and some magazines will NOT accept images that have been corrected in this fashion by post-processing, they will require images to be captured with TS lenses. For real-estate listings, it is generally okay to use post-processing to make the corrections.

In general, the image quality of a corrected image with a TS lens is superior than one that was corrected in post-processing. Most of the population will not notice a difference. Only pixel peepers or publishing firms will notice it.

Adjust Subject Ratios

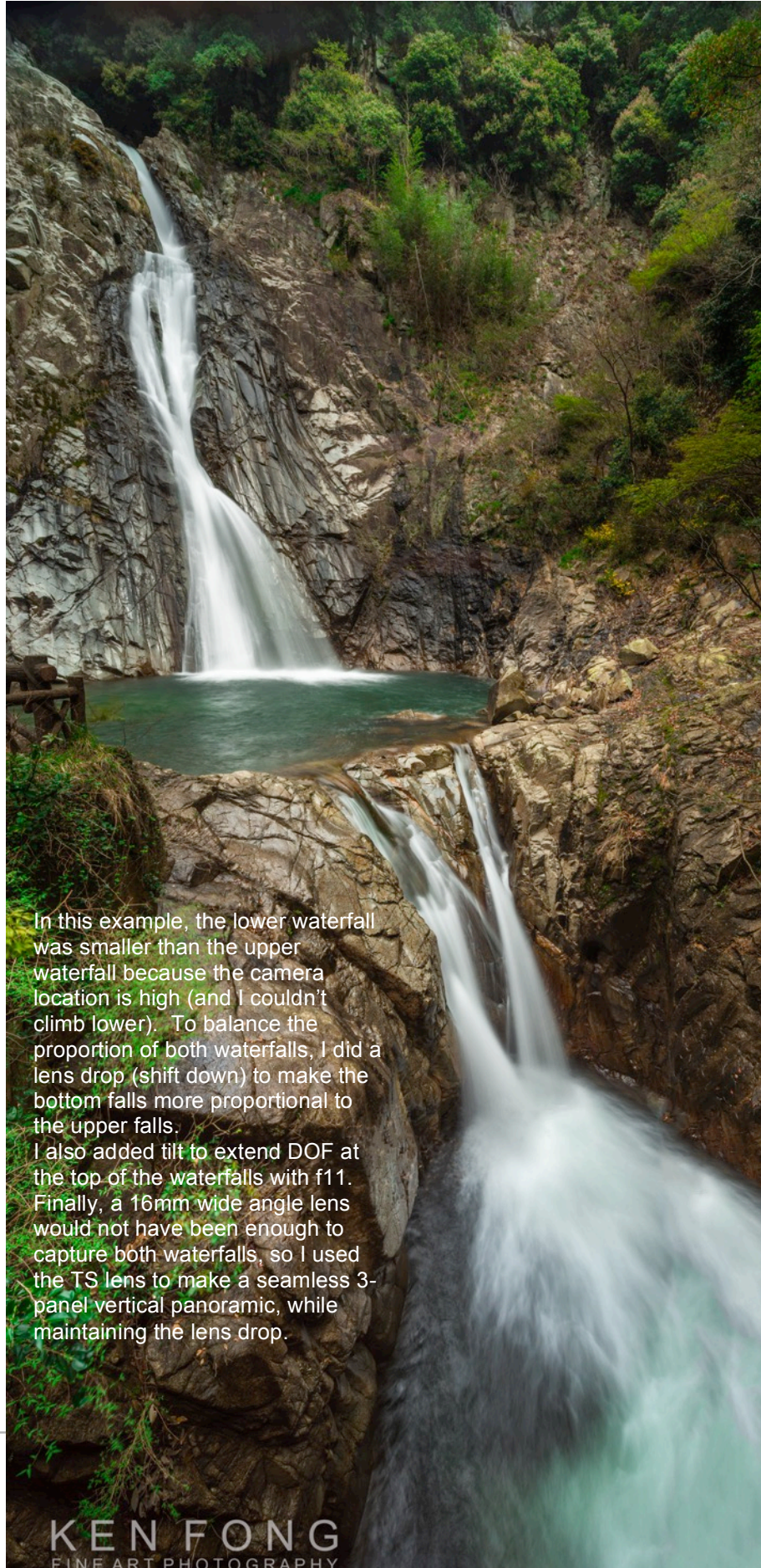
Sometimes, you may find yourself in a situation where you want to adjust the size of your foreground subject relative to the background subject (e.g. foreground subject is too small while background subject is too large.) Under normal circumstances, you can play with focal length and walk forward or backward to adjust those ratios. But there are some cases where you have no option of moving. Shifting allows you to make these manipulations without leaving your vantage point. I recently photographed a set of waterfalls in Japan where there was basically only one spot to get a nice composition; however, the lower waterfall was too small relative to the upper waterfall. Shifting resolved that problem.

STITCHING!

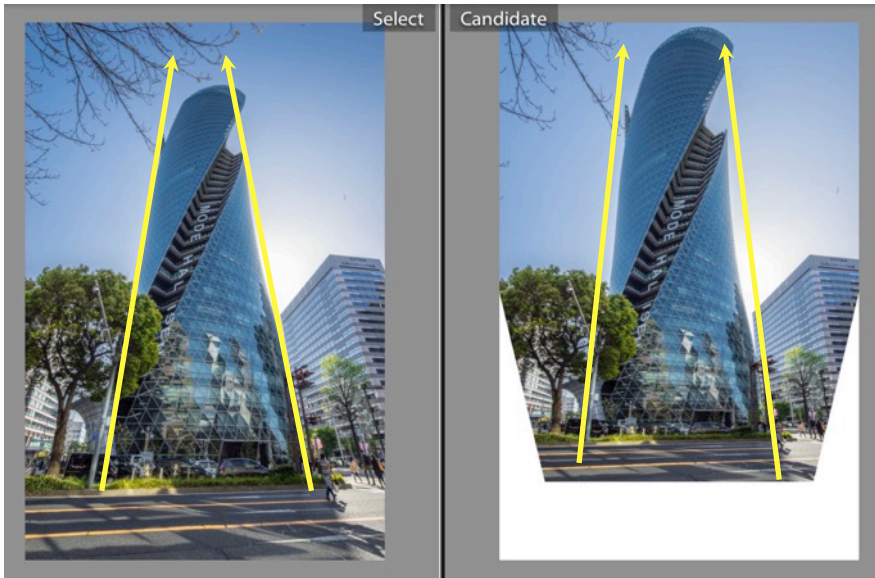
You may have heard that a TS lens is like having a complete stitching kit without needing additional accessories. It's true! With the shift capability, one can set up a vertical or horizontal pano WITHOUT the need for a nodal bar or panoramic head. When making a panoramic shot without a TS lens, we need to be aware of this thing called the "nodal point". If this nodal point is not aligned over our pivoting axis (usually the center of the tripod), any foreground subject will be difficult to stitch seamlessly, which is why we use nodal

bars. When using a TS lens, you don't need to think about nodal points...it's all taken care of and your stitching will be super clean! Please note that the shifting of a TS lens will only buy you about 25% more image on either side of the shift, so don't think about using TS lenses to make super wide panoramas. For example, a 17mm TS lens oriented in portrait mode can produce a 3-panel stitch to roughly cover the same field of view of a 15mm lens.

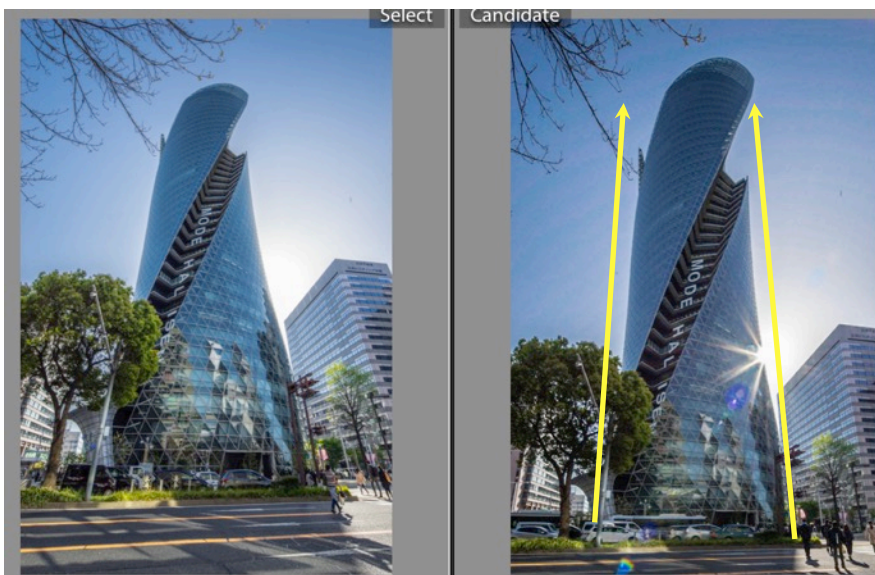
A TS lens is not something you would always pack in your kit...the lens is best utilized when you have a planned, intentional composition; otherwise, the lens will just take up valuable real estate in your bag. The TS lens is rarely used on a spontaneous decision...you have to know about your subject before you show up. But if you plan carefully, the resulting images can be spectacular and rewarding. And even if you end up not using the camera movements, you will probably have a nice prime lens.



In this example, the lower waterfall was smaller than the upper waterfall because the camera location is high (and I couldn't climb lower). To balance the proportion of both waterfalls, I did a lens drop (shift down) to make the bottom falls more proportional to the upper falls. I also added tilt to extend DOF at the top of the waterfalls with f11. Finally, a 16mm wide angle lens would not have been enough to capture both waterfalls, so I used the TS lens to make a seamless 3-panel vertical panoramic, while maintaining the lens drop.



NO TS LENS: In this example (left photo), a standard wide angle lens captures a building and we see strong converging vertical lines, resulting in a building that appears to be falling away from you, or something like a pyramid...but it is not a pyramid, so we need to correct the vertical convergence. This happens in natural landscapes also; it's just that we don't notice it as much because the vertical lines are not obvious. The attempt to correct in post-processing (right photo) yields an improvement; however, we are losing image area and our cropping options become limited. We also introduce stretched and compressed pixels, which some publishers will not accept for submission.



TS LENS: In this example, a TS lens is used. The left photo shows the TS capture without any shift. The right photo shows a shift UP (lens rise). You can see that we do not lose any image area and there are no compressed or stretched pixels at this point. Vertical convergence is not completely resolved, but it is an improvement. I could have shifted even more, but I would have run out of usable "image area" within the lens, resulting in some severe vignetting. A viewcamera would have even more shift capability without running out of useable image area.



TS LENS with POST-PROCESSING: In this example, we start with lens rise (left photo). We then use post-processing to reduce vertical convergence (right photo). In the result, we start to see a more proportional composition where the width at the bottom of the building is almost the same as the width at the top of the building...the "pyramid" effect is reduced. There are still some converging vertical lines, but it is a step in the right direction (although the post-processing introduces stretched pixels at the top.)