InFocus

July 2019

July Meeting: Posing & "Painting"

The July meeting will cover two topics: People photography & Corel Painter.

Everyone loves to take photographs of family, friends, and sometimes yourself or even strangers in the street. Here's the issue: a snap of the shutter is easy, but actually being able to pose a person or group to truly gather a photograph one may wish to place on his or her wall is an entirely different matter. The simple, "Okay, everybody…smile!" usually does not do the trick. Some people are natural in knowing how to pose, some are trained in posing, but for most people, it is the photographer that informs those being photographed in the nuances of obtaining the picture that one wants to keep, remember. The presentation will demonstrate posing techniques and communication with the person or people in front of the lens.

The software Corel Painter is just like what is sounds like; a paining program. For the photographer, one simply needs to learn the program from a photographic point of view to bring some shazam to their photographs.

Thankfully, using Corel Painter to enhance your own photographs is easy and lots of fun — guaranteed! This second presentation in the July meeting will present a live demonstration of the software's tools in actual use.
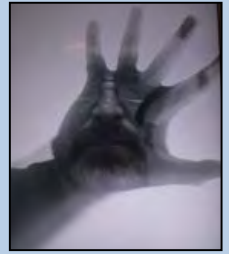

JULY ISSUE

Facebook

Like the club's page on Facebook and you'll gain another avenue of communication, not only with members, but with all the world.

Make friends with other members in the club (most board members are on Facebook) and always share your photographic thoughts and links.

Editor's Notes

by Jeff DuBridge

25: Captured At Sea

Veinticinco has passed
Sail South to see
Life follows below
And basks above

A reigning Earth
Solid—creeps, collapses
Sloshes to sea

Absent and vanished
Off in a cloud
No longer to see

Forever anchored for
All to see, solid
Shall stay, yet
To vapor, to sea

Artists' Reception
Vintage at the
Villa Mira Monte

The Morgan Hill Photography Club & the Morgan Hill Historical Society are pleased to announce the upcoming photography exhibition to be held at the Morgan Hill House at Villa Mira Monte from July 5th—August 10th. Local artists, club members, and the general public are encouraged to attend the Artists' Reception Friday, July 15th, from 6PM to 8PM.

Mizpah Hotel | Photo by: George Warren Ziegler

The exhibition contains 25 photographs, produced by 11 club members.

Morgan Hill House at Villa Mira Monte is located at 17860 Monterey Street, Morgan Hill, CA 95037.

The Morgan Hill House at Villa Mira Monte is open Fridays 1–3PM and Saturdays 10AM–1PM, and for special occasions.

FREE Photographic Prints
AND
Computer Monitor Calibration

Newsletter Editor, Jeff DuBridge, is expanding his business, Jeff DuBridge Photography, by providing Fine Art Printing Services to photographers, artists & designers.

Jeff will be offering free computer monitor calibration (in order to have your prints resemble the photograph as you see it on your computer monitor) and a half dozen free prints to any size on any available paper.

More information and Coupons will be available at the July Meeting.

Focus Groups

Lightroom - NEW MEETING LOCATION. Active, meets third Thursday of every month. (George Ziegler)

Night - Active, Contact (George Ziegler).

People - Active, meets approximately every 4–6 weeks. (Larry Campbell) for more information.

Video & Drones - Active, third Tuesday of every month. (Lance Trott)

iPhone Photography Starting, Contact Michael Sue BrownKorbel for more info.

OPEN - If you have areas to consider for a new Focus Group, contact a Board Member,

The 2019
Executive Board

George Ziegler
President, Gallery Show Chair,
and Webmaster

Susan Brazelton
Past President and Community Events Director

Noella Vigeant
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Barbara Dawson
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Michael Sue BrownKorbel
Photo Diva

Angela Narducci
Member at Large

OPEN
Member at Large

This Month's *InFocus* Photographer: Paul Gareis

Paul Gareis has been with the Morgan Hill Photography Club for just over a years but has greater than 50 years experience in a variety of photographic endeavors. In May of this year, he greatly expanded his photographic library after a long awaited trip to the Holy Land.

Paul has been captured by the power of computers as long as the editor has been alive. Aurora HDR is his favorite program.

Paul also does real estate photography, and the details of his services can be found at katylst.com/rephoto.

All photos © Paul Gareis

Blue Flower & Red Stalk

Pillar of Light from Dome

Old Olive Tree Gethsemane
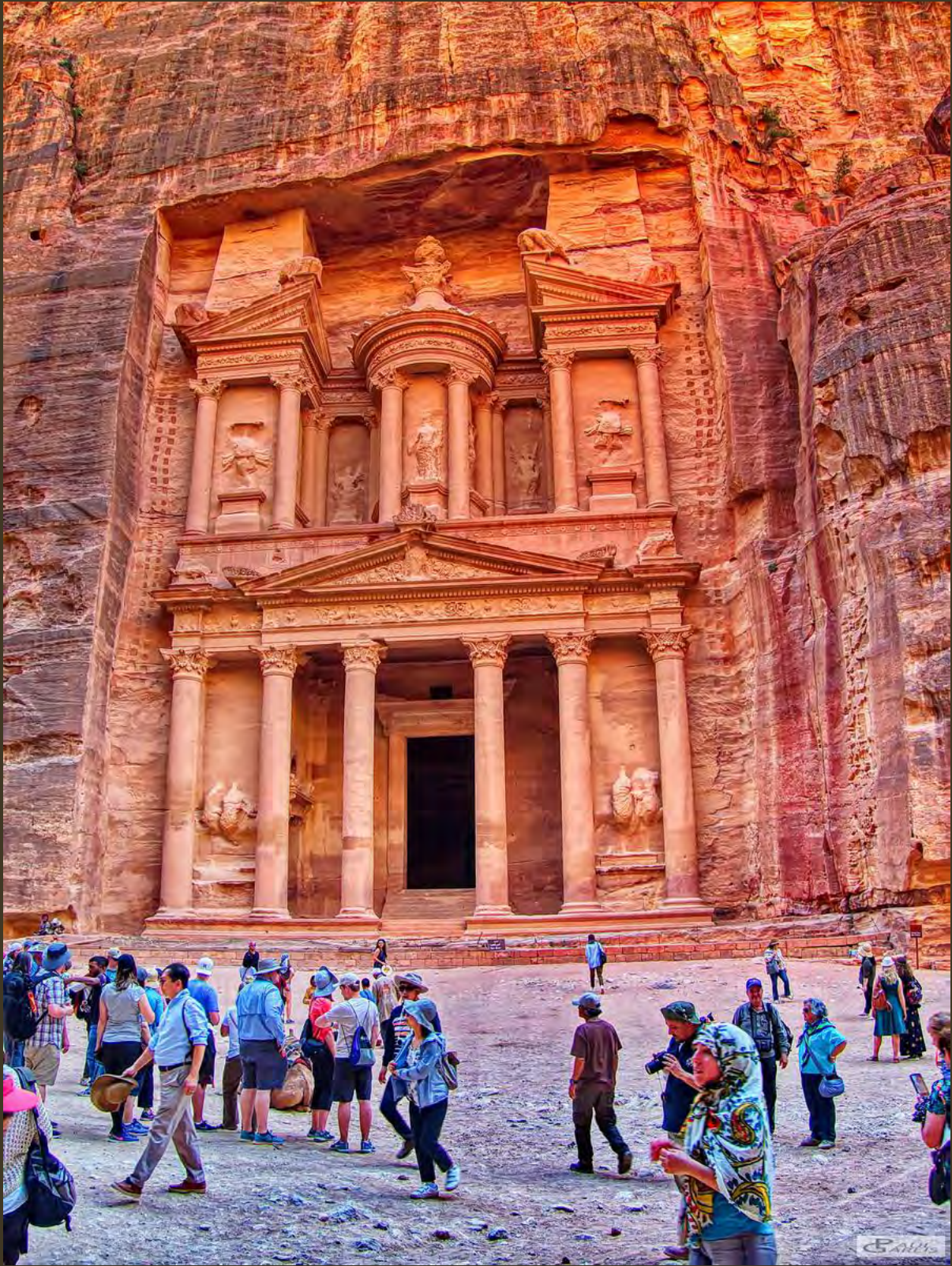
Petra Treasury View

Snowy Egret

Ancient Crane

Bedouin Coin Dealer

CHS Church Ceiling

Caesaria Mediteranean Sea Rocks

Cardinal Female in Tree

Garden Tomb Exit

Gilroy Garlic Shoppe Road
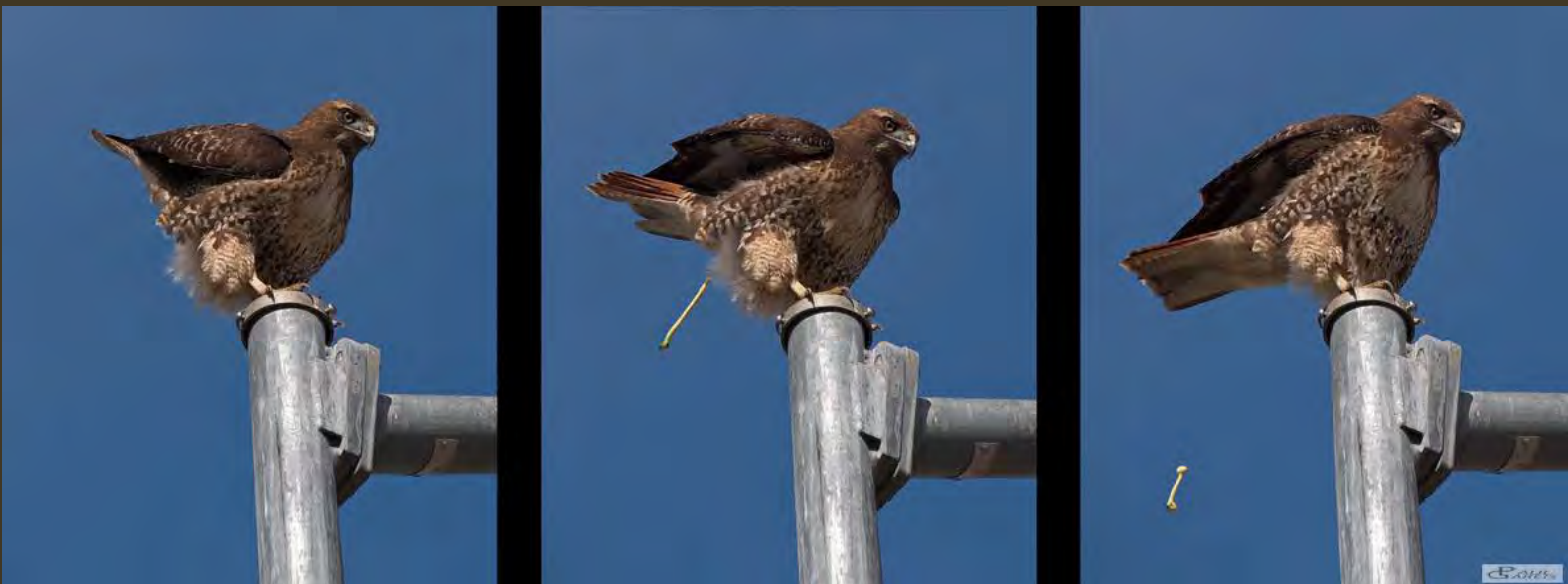
Hawk Event

Hezekiah's Tunnel

Hills & Tank

Jerusalem Center, WindowView

Jerash Ruins

Jerusalem Dome of the Rock, Mosque

Jerusalem City Scene

Jerusalem Street

Jerusalem Model of Old City

Jordan Mosque

Jordan Jerash Coleseum

Lions' Gate

Masada Walkway & Tram

Mt. Arbell

Old Jerusalem Church

Payson Temple

Petra Ruins & Merchandise

Sea of Galilee

Priest in Gethsemane

Simi 2018 Blur

Tunnel Work Jerusalem

Waterfall, California: 10×15

Western Wall

Welcome to the Old City

Woe is Me

Western Wall

Sea of Galilee, Carved Stone

Zabriskie Point: 12×18

This Month's *InFocus* Photographer: Paul Gareis

Zabriskie Point: 11×14

The Master Photographers: Paul Gareis

Interview with Paul Gareis on June 3rd by Jeff DuBridge

Jeff DuBridge: To start out, how did you find out about the club?

Paul Gareis: I've been with the club just a little over a year.

I found out about the club from another member, Rod Myatt, he's around my age and was a botany professor at San José State. We were talking about going to Death Valley on a photography adventure. He took students to Death Valley on a field trip once a year and then told me about the [Morgan Hill Photography] Club.

I had never heard of the club and looked into it upon his recommendations.

JD: Do you live in Morgan Hill?

PG: Gilroy.

I'm just kind of curious. Just to start off with what has been your career or have you been a photographer?

No. I've been a computer guy, pretty much most of my life. I just retired—about four years ago now. I've been a developer, a supporter, and then ended up as a database administrator for the last 10 years.

I worked on IBM mainframes at Amdahl…

JD: I used to work at Amdahl for a short time.

PG: That's amazing, there's a lot of people that have worked for Amdahl. It was probably my most memorable job. I was there for 11 years old—'79 to'90. It was a great place. Really good management,

good technology, hired some really smart people. I went to Cal State Hayward and they had all kinds of people from Princeton, Ivy Leagues. A lot of people left and went to Sun. It was a great, great place.

JD: When did you make your start in photography?

PG: I've been involved with photography since—I was just thinking about that, if you're gonna ask me my history—but I think back to junior high. That was the first time I got involved with pinhole cameras, that kind of started my interest in small. So, we had four inch square pinhole cameras and we started with just print paper inside. I had a little darkroom in a closet at home. And they had a darkroom at school in Oakland. I grew up in Oakland. It was in King Junior High, eighth grade. So anyway, it really, really got me interested.

The school also had the standard camera, and then I made a two inch square camera, a small one where I had to figure out the dimensions that would work.

I remember taking a picture of the Frank Lloyd Wright building over in Marin

County. The building was the Marin County Civic Center, it was a long building and had a dome on the end.

So, that kind of started my photography.

I ended up getting, I can't remember, but probably my first camera was a Petri, 35mm, an unknown. I don't even know where it went, but it was it cheap and I was in the ninth grade. Petri was an off brand, but it was film and I took a lot of picture of family, the outdoors, and trips.

And then, when I got married, a lot of pictures; family trips, and the like. I started a long, long time ago, but I never did much with the photographs until digital. With digital, I really got into some of the software.

JD: You! Software?

PG: Yeah, yeah. (laughter) So, that's where it kind of all came together.

JD: What was your first digital camera and what year?

PG: The first digital camera was a Nikon Coolpix. It was a strange Nikon where you could switch…it was a flat thing and then the first half would rotate when it was time to take photographs. I don't know why it did that but it took pretty good pictures. It was a pretty good camera for digital, but I didn't really do much with the Coolpix.

Prior to the Coolpix it was 35mm film. My wife had Mamiya-Sekor, and then I got my dream camera which was the Olympus OM2, which was really a classic. It was a smaller 35mm. It measured
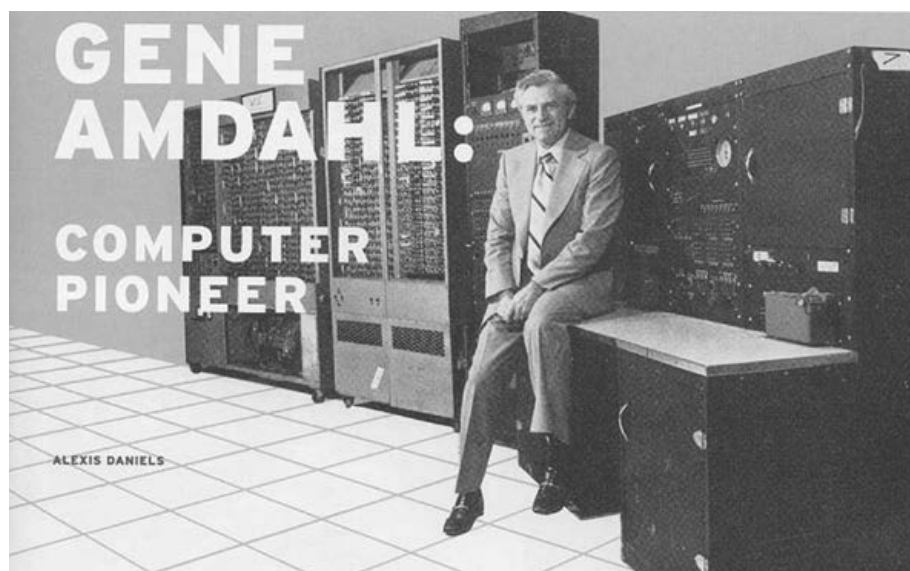
The Master Photographers: Paul Gareis

Interview with Paul Gareis on June 3rd by Jeff DuBridge

the light coming off the film. The front part of the mirror had this interesting pattern of dots on it. The camera would read the light that was there and then when the picture was exposed there were two sensors that would actually measure the light coming off the film. It was a pretty advanced camera, but it was still with film. I was always hoping for the light meter to work well, but I really didn't see the results until it came back from the lab. Waiting and waiting.

Overall, I really enjoyed it and took a lot of slides. A lot of Kodachrome and Ektachrome. Kodachrome was really good for landscapes and Ektachrome was much better for people, it had a much nicer, pleasant skin tone. Kodachrome was kind of contrasty with very saturated colors, and it was super sharp, ASA 25, a very fine grain.

Film was fun, but digital just made it so much more fun. So much more fun to see what you're doing, see the results, and easily change the settings.

I've had a number of different digital cameras. I had a Lumix, that was probably one of my favorite cameras, the Lumix FS1. Next, I had a Canon all in one multi-zoom which also took video. And then, what did I get…it was another

Lumix. I've had Lumix for quite a while. I have had the G7, the G85, I even bought the G9. After the G9, I really got disgusted with the focus—it's not phase detected, but contrast—the focus was slow and not very consistent.

And then I started looking around, so I asked myself, "What do I want now?" This was just about a year ago and I ended up buying an Olympus E-M1 Mark II. I am really happy with it.

I was thinking about Sony because Sony is the camera these days?

JD: Well… it's the most popular camera. The best?

PG: Well, I think it wins on a number of fronts: wins on auto focus, wins on low light, and wins on tracking. But to me, it loses on price, it loses on weight, and it loses on menu system.

That was my big issue with Sony, the menu system.

Sony is way ahead on technology focusing, but then when I started looking at the Olympia E-M1 the focus was very good. You can use the metabones adapters with other lenses and even get faster speed, and getting to the heart of the lens. So I decided, I'm not blowing pictures up huge, I don't really need full frame. And I just love my new Olympus.

I don't think the micro four thirds is really going to be upgraded very much anymore, but it is really good.

JD: Do you enjoy it?

PG: Yeah, yeah, I really enjoy it.

JD: That's all that matters.

PG: My wife and friends just got back from our recent trip to Jerusalem, the Holy Land. I have some great, great pictures.

Recently I learned about Trey Ratcliff. Are you familiar with him?

JD: I've heard of him.

PG: I found him on Chromecast when I kept noticing these images that we're just awesome. Upon an Internet search, I found the images were by Trey Ratcliff. On his website, he used to, for years, put up one high resolution image a day of his travels and you could download them. He wasn't charging anything for him, and they were awesome images.

He released this software called Aurora HDR and it's just amazing.

JD: I have it.

PG: He's using artificial intelligence and all his skills as a programmer. With most HDR you need to have multiple images, like PhotoMAX, which used to be my favorite. But this Aurora HDR is just amazing as it will take any image you give it.

I also use ACDSee. It's Photoshop…I'm not going to say it's Photoshop on steroids, but it is Photoshop the way it should be for me. Smaller footprint, faster, and it has everything in one package.
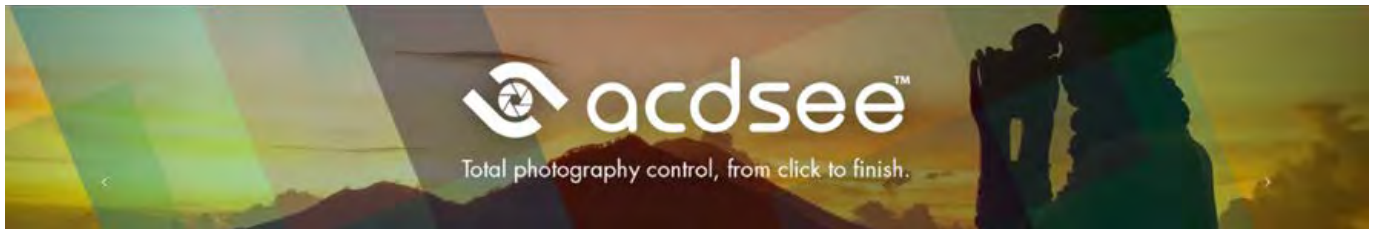
These two programs are my workflow; take the pictures with the camera; use ACDSee to polish it up; Aurora HDR to finalize things.

The one thing I'm finding with my Olympus is that I'm having a hard time

The Master Photographers: Paul Gareis

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when there's a really bright spot. I haven't found a way to really deal with that. And I haven't found a way in the software that I'm comfortable to take care of the brightness. I am sure there is a method of recovery.

JD: After processing, what else do you do with your photos.

PG: I've looked into purchasing a printer but have not been pleased with any of the reviews encountered on Amazon. Each printer has its problems.

JD: Everything has problems. My wife is not perfect, better than me though, but we're still together. You'll never find perfect.

Some printers have ink problems, high costs, or print head replacements that are hard to find or cost almost as much as the printer itself.

JD: After computer processing, printing is commonly involved, as well as other arenas. Past printing, what else have you done with your photographs?
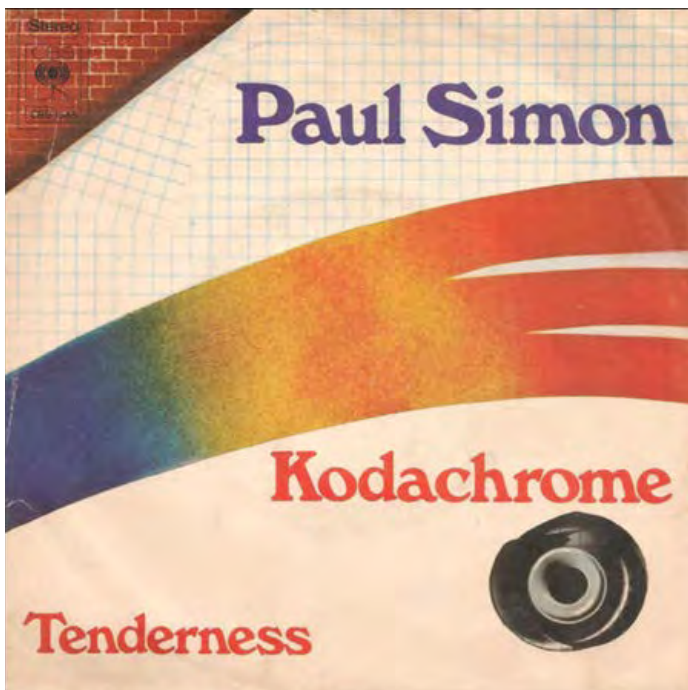
PG: I started finally putting my photos up on my Flickr account. I have been trying to get one in each month on the club's Flickr site. There's much to learn from other club member photographs on Flickr, and especially the sharing at the monthly meetings.

JD: From your point of view, what makes a good photograph?

PG: For me, a good photograph is good composition. Very, very clear, very sharp, and interesting. So good composition, sharp, and clear.

Also, something interesting, is good perspective by the inclusion of people. Lately, I've been finding that people really enhance photographs, especially on my trip to the Holy Land. I used to try to just get pictures that were of interesting looking things, not people. I'm finding now that with just a couple of people in the picture, it greatly improves the photograph, yet landscape is still the prime focus.

JD: Have you always altered you photographs with software?

PG: I used to think that digital enhancement is almost in the area of cheating. Upon just a bit of research, I said, "No, that's just what you can do

and should." In camera is one thing, but it is never is going to give you good images.

JD: Well, the question that comes to my mind when we're talking like this is do you shoot RAW?

PG: Always. With RAW, you always need to do software improvements. I used to shoot jpeg and RAW, but now it is just RAW.

JD: What's your favorite lens?

PG: Right now, it's the zoom on my Olympus camera; Lumix 14 to 140. It's very sharp and very functional. All my photos on the trip to the Holy Land, were at the widest setting, 14, to get in everything, but there were some zooms on birds.

JD: Whose work has influenced you the most? Is there any photographer in particular that you consider as your idol?

PG: I think Trey Ratcliff is the most inspiring. In addition are Gordon Laing, Cameralabs; Tony Northrop; Fro from Fronose Photos. Fro, the guy with the afro, is very interesting.
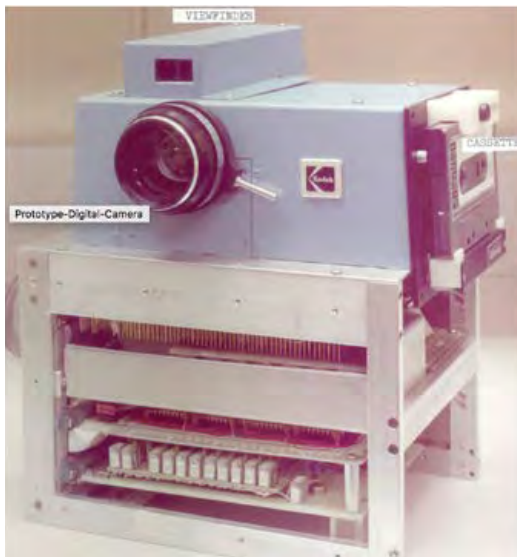
Ansel Adam's work and his basic photography books were very helpful.

JD: Do you have an item or items you wish you did not buy in the area of photography?

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PG: I wish I hadn't bought…I don't think there's much, although I did buy a backpack which I am having a hard time reselling.

JD: What's one thing you wish you knew when you started photography?

PG: I think composition.

I'd also say ACDSee software, and understanding how to embellish an image by dealing with the exposure.

JD: What does photography mean to you?

PG: Well, that's where this club is really opening up my sight. You know, I've never really thought about photography as a sharing kind of thing—I have been a kind of geeky, private guy. Until recently, my photographs have all been family photos, and sharing only with the family. Upon sharing my photographs at the club, photography has allowed me to view photography as a means of sharing your views of the world.

JD: Do you use film?

PG: I still have my Olympus OM2, but I don't even know exactly where it is stored. I don't see any reason to shoot film at this time.

I use film sometimes, not because it's a better photographic medium, but because it can offer more from an artistic point of view.

JD: Finally, I have some odd questions, and a few technical questions. These are trivia questions.

If you were charging your ƒ/stop from ƒ/5.6 to ƒ/4, without changing anything else, what would you be doing?

PG: You'd be shortening the exposure time, you'd be limiting your depth of field. And you'd be trying to maybe get a better separation between the your subject and the background.

JD: Partially correct. You would actually be doubling the amount of light coming into the camera.

What does HDR stand for?

PG: High Dynamic Range

JD: Yes!

Of what photographic significance is Steve Sasson?

PG: Nothing to me. Sasson makes me think of a shampoo maker.

JD: He was an engineer at Eastman Kodak. As a young engineer, in 1975, he made the world's first digital camera—just the camera, not the sensor.

What does *Land* refer to in the Polaroid Land cameras?

PG: I don't know. Was it Edwin Land who was the guy that developed the first Polaroid camera?

JD: Exactly!

In flash photography, what does *PC* stand for in the PC Sync Port?

PG: That's pretty old school to me. That is the way to hook up an external flash.

JD: It stands for Prontor-Compur.

Many millions and millions of years ago, when people would process and print their own photographs (laughter), dodging and burning were used for what?

PG: I always get these backwards. The dodging and burning was how much exposure you were going to put on to the final print. And as my understanding, dodging was you were trying to keep it whiter. And burning was were you would burn it in and make the photo darker, but I probably got that backwards.

JD: No! You were correct!

Last question. What is the equation for the circumference of a circle?

PG: (laughter) The diameter times pi, I believe, is the circumference.

JD: The circumference of a circle: $C = 2\pi r$. I forgot that equation myself and had to look it up.

All done. Let's take a look at the photographs from you recent Holy Land trip. [We reviewed the photographs you just saw in the This Month's InFocus Photographer. Very nice!]

Morgan Hill Photography Club

General meetings are held on the 1st Wednesday of the month
at the Morgan Hill Centennial Recreation Center
171 West Edmundson Avenue, Morgan Hill, CA 95037

http://morganhillphotographyclub.org
info@morganhillphotographyclub.org

Mailing Address:
17145 Munro Way
Morgan Hill, CA 95037

Membership Application *(vertical side text)*

PLEASE PRINT CLEARLY

Personal Information

Please print clearly

Application to be completed and signed on a yearly basis.

Name: _____

Phone: [H]_____ [C]_____

eMail: _____

flickr® screen name: _____

YOUR LEVEL OF PHOTOGRAPHIC EXPERIENCE/SKILL:
- □ Beginner
- □ Low Intermediate
- □ Intermediate
- □ High Intermediate
- □ Advanced/Professional

THE CAMERA YOU USE MOST OFTEN:
- □ Film (any format)
- □ Phone/Tablet
- □ Digital SLR
- □ Point and Shoot
- □ ILC (mirrorless w/interchangeable lens)

PHOTOGRAPHIC INTERESTS (check all that apply):
- □ Macro   □ Sports/Action   □ HD Video
- □ Night   □ People/Portraits   □ Nature
- □ Landscapes   □ City/Architecture   □ Events
- □ Other _____

How did you hear about us? _____

Membership Dues

(circle one)

RENEWAL: **$20**

Due and payable on or before January 1 of each calendar year.

NEW MEMBERSHIPS:

| Join in January thru September – includes current year only. **$20** | Join in October or November – includes following calendar year. **$25** | Join in December – includes following calendar year. **$20** |

Privacy Opt-IN

MHPC periodically issues a membership directory. **Your name and flickr® screen name will appear in the directory**, however, you may elect to share only some of your other personal information. **Please circle which personal information you agree to share in the directory**.

eMail   Home Phone   Cell Phone   None

Membership Agreement and Liability Release

I, _____PRINT NAME_____, hereby renew or apply for membership in the Morgan Hill Photography Club [MHPC] and request to participate in *General Meetings*, *Shootouts* (photographic field trips and walks), *Focus Groups* (periodic gatherings of members who have a common special photographic interest), *Gallery Shows*, and other activities [collectively Activities] as organized by MHPC and/or its members.

I understand that MHPC has been organized to provide its members and guests with the opportunity to participate in various Activities related to photography. In addition, I understand that such Activities may present inherent physical risks to my person and/or property, and that membership in MHPC does not require my participation in such Activities. I therefore voluntarily assume full responsibility for any loss, damage, or injury that may be sustained by me and/or my property, as a result of participating in such Activities. Furthermore, I understand that MHPC does not provide general liability, accident or theft insurance of any kind for it's members and/or guests.

In consideration of membership in MHPC and participation in MHPC's Activities, I hereby agree to indemnify and hold harmless MHPC, its officers, and/or members, from any claims arising out of my participation in any MHPC activity, and agree to refrain from making any claims or commencing any lawsuit against MHPC, its officers and/or members.

I agree to the foregoing and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.

Signature: _____   Date:_____

Payment

Cash or checks made payable to **Morgan Hill Photography Club**.
A $25 fee will be charged on all returned checks. **Membership dues are non-refundable**.

On the reverse side of this application describe any skills or expertise that you would be willing to share with others.