

Lens Line Newsletter



September 2011

www.arundelcameraclub.org

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On the Cover: The cover image was taken by club member Tim Champney at our September field trip to Antietam National Battlefield.

On This Page: The image above was also captured by club member Tim Champney at our September field trip.

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Schedule

September 2011

- 7 Club Year Intro
- 14 Show and Tell – Bring Summer Photos to Share
- 17 Field Trip – [Antietam National Battlefield](#)
- 21 Contest – Digital and Monochrome Prints Open
- 28 Contest – Slide and Color Prints Open

October

- 2 Club Exhibit – North County Library – Setup 2:00pm
- 5 Program - Chip Bulgin - Introduction to Lightroom
- 8 Field Trip – [Harpers Ferry](#)
- 12 Contest – Digital and Monochrome Prints Landscapes
- 19 Program - Colby Munger – – Lessons from the Street
- 26 Contest – Slides Open and Color Prints Landscapes
- 28 Field Trip – [Chestertown Down Rigging](#)
- 26 Club Exhibit – North Country Library – Dismantle 2:00pm

November

- 2 Program - [Joshua Taylor, Jr.](#) - Beyond the Garden Gate
- 9 Contest Digital and Monochrome Prints Nature
- 16 Program
- 23 No Meeting Thanksgiving
- 30 Contest Slides Open and Color Prints Nature

December

- 3 Field Trip – [Longwood Gardens](#)
- 7 Program – Joseph Rossbach
- 14 Contest Digital, Monochrome, Color Abstracts; Slides Open
- 21 Christmas Party
- 28 No Meeting Christmas

January 2012

- 4 Program – Corey Hilz
- 11 Contest Digital and Monochrome Prints Open
- 14 Field Trip – Hands On Studio Workshop

- 18 Program
- 25 Contest Slides and Color Prints Open

February

- 1 Program
- 8 Contest Digital and Monochrome Prints Closeup/Macro
- 11 Field Trip – [US Naval Academy](#)
- 15 Program – Tony Sweet
- 22 Contest Slides Open and Color Prints Closeup/Macro
- 29 Program – Tabletop Night

March

- 7 Program
- 14 Theme Contest Digital Manipulation/Trick
Monochrome Prints Shadows/Silhouettes
- 21 Program
- 24 Field Trip – [Bombay Hook](#)
- 28 Theme Contest Slides Water/Ice/Steam;
Color Prints Frame within a Frame

April

- 4 No Meeting Easter / Spring Break
- 11 Contest Digital and Monochrome Prints Open
- 18 Program
- 21 Field Trip – [Strasburg Railroad](#) & [Amish PA](#)
- 25 Contest Slides and Color Prints Open

May

- 2 Program
- 9 Business Meeting
- 12 Field Trip – [Assateague Island](#) &
[Nassawango Creek Preserve Furnace Town](#)
- 16 Club Events Contest
- 23 Banquet
- 30 Snow Date

Antietam National Battlefield

On September 21st several club members visited Antietam for our club field trip. If you missed out, enjoy their photos.



Tim Champney



Tim Champney



Dolphy Glendining



Dolphy Glendining

Shoe Spectacular

From Prep to Post – Photographing Shoes by Chip Bulgin

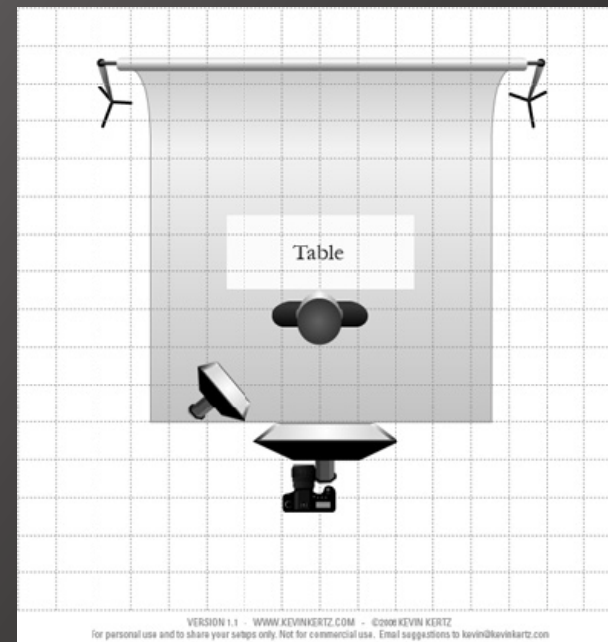
This article will take you through one of my recent product-type shoots from preparation to post-production. This is the shot I'll be talking about:



© Chip Bulgin

The goal with any product-type shot is to show off the merchandise, in this case a pair of calf black Manolo Blahnik Axex sandals with 4" heels. These shoes are drop-dead sexy and the way they enhance the lower half of a woman's body is probably illegal in some parts of the world. My job is to show off the luxuriousness of the material, the quality of construction, the attention to detail, and how they'll make you look so fabulous you'll drop \$850 on them to own them.

Preparation - I prefer to light fabric and textile products (clothes, shoes, handbags, etc.) from the side. Side lighting picks up the micro-contrast created by the weave of the fabric, the grain of the leather, etc. and really shows it off. The problem with side lighting is that it's not the best way to photograph skin. Side lighting reveals every blemish, scar, cut, bit of stubble, and whatnot on the skin. So in designing this shot I know I want to use a modified form of side lighting that also makes the skin look good. I decided to set the shot up like so:



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Shoe Spectacular

The main light is a medium strip box (15" x 55") to camera left at a 45 degree angle, 2-3 feet from the model and a couple of inches off the floor. This is enough of an angle to bring out the texture in the leather, but not so extreme as to crush the skin tones. The shadows will fall left-to-right, the same way most of us read text in the western hemisphere. I chose to use a strip box because it throws a narrow column of light that I could feather to get the shadows on the legs the way I wanted them to look.

The fill light is a medium soft box (3' x 4') placed in line with the camera position, about a foot off the ground. This will be a very flat light. Its job will be to manage contrast, minimize shadows on the seamless, and even out the skin tones. It was set to be about 1/2 stop down from the main light.

The camera is positioned under the fill light with the lens just forward of the lip of the box. I lay down on the floor to shoot this. Holding the camera vertically, the edge of the camera body was resting on the floor. The idea is to choose a camera position that enhances the height of the heel and the elegant lines of the shoes.

I placed a white folding table between the model and the seamless to give the model something on which to support herself. Shots like this often require the model to lean forward and change the angle and geometry of her feet to eliminate wrinkles and folds. She can't contort herself for the shot without falling over, so some means of support is necessary.

Special note - preparing the shoes - You need to remove all of the manufacturer and price stickers, as well as any adhesive residue from the soles. This can be a pain on natural leather soles. The biggest thing you need to know about natural leather soles is this: Any liquid product you use to remove the adhesive residue will darken the leather.

The best way to clean up natural leather soles is to use 220 grit and 320 grit sandpaper. I learned the trick from a shoe repair place and it works really well. I always start with 320 (use light strokes) and only use 220 grit paper if the 320 grit paper isn't taking out the blemish.

The only wet product I use, and only for really gummy adhesive, is PEC-12 and Q-Tips. It's an archival photographic cleaner for film negatives. I get it

locally, but you can order it from Amazon.com or Adorama. B&H won't ship it. It will darken the leather, but it evaporates quickly and then you can use the sandpaper to refinish the spot. Even so (and it happened on this shoot) there may be only so much you can do, and some post work may be necessary.

Shooting - Now that I'm set up and ready to go, I start shooting and directing. It only took about 10-12 frames for me to get a shot I liked. What follows are a series of images from RAW to finished shot. You will see that there are a few problems that I had to deal with along the way. The biggest problem was the condition of the model's feet. I had the model apply some lotion to help smooth things out, but she's not a parts model and so I had to plan for treating her feet in post.

Here's the image straight out of the camera:



Shoe Spectacular

(Quick aside - Outside of the major advertising cities (NYC, Chicago, L.A., maybe Miami) it is really tough to find a good parts model for shoes (i.e. a foot model). Foot models walk as little as possible, moisturize their feet continuously, and in general go to ridiculous lengths in the foot-care arena.)

There are three things that immediately come to mind: The shot isn't straight, the model's feet look very dry, and the sole of the right shoe has been discolored by the adhesives from the manufacturer and price stickers (even after prepping them as described above). Time to open the image in Camera Raw.

Post Production - The first thing I did was straighten the image, decide on the crop, and apply my default sharpening to compensate for the anti-alias filter in the camera. I bumped up the "Blacks" slider just a bit, but otherwise didn't need to touch exposure, color balance or the like. The image now looks like this:



Now I put my plan for dealing with the model's feet into action. I'm going to use the HSL/Grayscale tab in Camera Raw to turn the image black and white and I'm going to use its channel mixer to deal with the majority of the skin problems. The channel mixer is also going to solve a lot of the problems with the right sole of the shoe. I'm going to do this by manipulating the red and orange channels. Those are the channels where wrinkle, bruise, scar, and other skin information lives. And since the sole is natural leather (also skin) the same channels will work on it too. I first zero out all of the sliders, then tweak to suit. I end up with +70 Red and +38 Orange.

Converting the shot to black and white gives me:



+70 Red changes it to:



Shoe Spectacular

and +38 Orange gives me:



I've now got reasonably clean skin and the soles of the shoes are in pretty good shape. At this point I open up into Photoshop for a little healing and cloning. I take care of the scratch on the leg and clean up both the seamless and right sole. Note that I took the logo off of the sole, I'll deal with that in a moment, but for now I've got:



At this point the only parts of the image I'm not happy with are a few spots on her heels, mostly her right one. It needs a little shading and contouring to bring the white patch down and make it look more natural. A little touch of the healing brush gives me:



Shoe Spectacular

The last thing that needs attending to is the logo on the right shoe. I simply copied the requisite portion of the logo from the left shoe, flipped it around so it matches the orientation of the original logo, and blended it into the right sole, giving me the final image:

-Chip Bulgin

Editors Note

I have held onto this how-to article by Chip Bulgin for over a year now. I think that the time was right to finally publish it. For one thing the new newsletter format was more conducive to formatting this article. For another Chip entered this image into the last monochrome competition but the judge clearly did not appreciate the amount of effort and detail that went into creating the image. I guess only a woman or someone with a shoe fetish could truly appreciate it. However any photographer that is trying to do product shots or monochrome work should be able to appreciate this article. Thanks for sharing.

- Mike Thomas



Google Earth for Scouting Cityscapes

Last July I attended an art exhibit where I saw a wonderful image of the Boston Harbor. It just happens I was already scheduled to attend a conference in Boston in July. I was not going to have much time to scout a location and I only really had one chance to catch the light. So I went to Google Earth and zoomed into Boston. I navigated to the harbor area and looked for possible matches to the photograph I had seen in the exhibit. Using Google Earth, I found just the right spot. You can see the Google Earth view below.



The night I flew into Boston, as soon as I got off the airplane and got my rental car I beelined to a restaurant next to my chosen vantage point. I parked in a pay parking lot which cost way more than it should have. I gathered my equipment, checked my settings, and made my way to the water's edge. See below for the image I captured.

I have to say I ignored safety. I have no idea if it was safe there. So use common sense. I was just amazed at how accurate Google Earth's rendition had been. So next time you need to scout a location, give Google Earth a try.

- Mike Thomas



Workshops

ANNOUNCING...

The Umbria Photo Workshop **Now every Spring..as well as Fall!**

Spring 2012 dates...May 5-12

Fall 2012 dates...October 13-20

Join internationally acclaimed husband and wife photographers Frank Van Riper and Judith Goodman for weeklong photographic workshops under glorious Spring and Fall skies in one of Italy's most beautiful regions. Note: Workshops are limited to only six participants and include lodging at the spacious and inviting Villa Fattoria del Gelso in Cannara.

Frank and Judy, authors of the award-winning book *Serenissima: Venice in Winter*, will share their image-making techniques with a small group during a simpatico, low-key week covering everything from landscape photography in the verdant hills of Umbria, to nighttime photography using available and artificial light, to location portraiture in Umbria's closely held olive fields and vineyards.

Small class size assures individual critique and instruction.

Fee includes all breakfasts, daily wine and antipasto Happy Hour, welcome and farewell dinner, pizza night, transportation by private van.

No entrance requirements beyond a love of good food, fine wine and photography.

Sign up now for a once-in-a-lifetime experience.

Contact us for details...GVR@GVRphoto.com

Or go to www.experienceumbria.com

Photography Instruction with Corey Hilz

Corey Hilz Photography is offering a variety of photo instruction opportunities this fall: multi-day workshops, half-day field sessions, photo classes and software training. Workshops to photograph fall color in Pennsylvania's Delaware Water Gap, as well as migrating birds at Virginia's Chincoteague National Wildlife Refuge. Field sessions to a dahlia farm and Great Falls National Park. Photo classes on composition, macro and close-ups, landscape photography and Lensbaby. Software training for Lightroom, Nik Software, Aperture, Photoshop and Photoshop Elements.

Workshops:

Fall Color in the Delaware Water Gap, Pennsylvania, October 20-23
Chincoteague National Wildlife Refuge, Virginia, November 18-20

Field Sessions:

Dahlia Farm, Leesburg VA, October 15
Great Falls National Park, McLean VA, October 29

Photo Classes:

Composition: Beyond the Snapshot, Vienna VA, October 30
Landscapes Big and Small, Vienna VA, October 30
Macro & Close-up Photography, Vienna VA, November 5
Lensbaby: Bending Your Perspective, Vienna VA, November 5

Software Training:

Photoshop Elements, Vienna VA, October 9
Nik Software, Vienna VA, October 29
Lightroom, Vienna VA, November 6
Photoshop, Vienna VA, December 3
Aperture, Vienna VA, December 4

Find all the event details and registration info at coreyhilz.com. Feel free to contact Corey Hilz with any questions: corey@coreyhilz.com or 703.473.4618

Club Officers and Points of Contact

President -	Chip Bulgin	president@arundelcameraclub.org
Co-VP of Programs -	Steve Putnam and Dennis Balog	programs@arundelcameraclub.org
Co-VP of Competition -	David Joyner and Mike Thomas	contests@arundelcameraclub.org
Treasurer/ Secretary -	Sunny Frank	sec-treas@arundelcameraclub.org
Newsletter -	Mike Thomas	newsletter@arundelcameraclub.org
Field Trips -	Dolphy Glendinning	field-trips@arundelcameraclub.org
Executive Committee -	Chuck Gallegos and Charlie Graf	exec_comm@arundelcameraclub.org
Co-Webmasters -	David Joyner and Mike Thomas	webmaster@arundelcameraclub.org

Charlie Graf volunteered to take care of refreshments for the meetings.

Club Information

Meeting Nights

The Arundel Camera Club meets every Wednesday evening when school is in session and weather permitting. We only meet if the School is open. Check for school closings at the following link <http://www.aacps.org/>.

We meet at 7:30 p.m. and usually end before 10:00 p.m. Meetings are open to the public, but only dues paying members may enter competitions.

Meetings alternate with programs of informative speakers and photographic competitions. The purpose of programs are to bring in highly talented photographers to show us how to improve our photography.

Competitions give us a chance to show off our work and to get constructive critiques from our judges. Ribbons are awarded for first through fourth place and honorable mention. We have competitions for slides, color prints, monochrome prints, and digital images. Competitions are held for both novice and unlimited club members. Awards are awarded at the end of year banquet.

The club also has monthly photographic field trips to locations of interest. This is a chance to go out and practice what we learned during programs, a time to socialize with other club members, and a chance to do a little photographic exploration.

Membership Rates

Students.....	\$12.50
Individual	\$25.00
Family	\$25.00 first member \$12.50 for each additional family member

Directions

We meet in room 114 at the Severna Park High School which is located at 60 Robinson Road, Severna Park, MD 21146-2899. The best place to park is along the back right of the high school. We place signs throughout the school pointing the way to our meeting room.

