Los Gatos/Saratoga Camera Club Newsletter

www.losgatos-saratogacameraclub.org

Vol 33 Issue 5 May 2011

In this Edition

All About Calibration 2

Competition Winners Tell Us How They Did It 3

Meet Kelly Moore, our Longest Term Member 7

Learning Opportunities 8

Key Contacts 8

Reminders

The May challenge competition is Photo Journalism. Be sure to check the Competition Types page on the web site for the definitions of each category.

Here are the bullet points about Journalism.

- Journalism entries shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news.
- The journalistic value of the photograph shall be considered over pictorial quality.
- In the interest of credibility, photographs which misrepresent the truth, such as manipulation of the image, or situations which are set up for the purpose of photography, are unacceptable in Journalism competition.
- No manipulation or modification of Journalism images is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene.
- No special effect filters can be applied.
- No elements may be moved, cloned, added, deleted, rearranged or combined.
- Any sharpening must appear natural.

Coming Club Events

See the Event Calendar page on our web site for updates or further details.

Friday, April 29, 2011
Deadline for entering digital images for May club competition

Monday, May 02, 2011
Competition:
Digital - PJ, Color, Monochrome; Prints - PJ, Color, Monochrome
Judge - Les Baldwin
Refreshments - Harvey Gold, Alex Goldberger, Sherman Golub

Friday, May 06, 2011
Set-Up LGSCC Exhibit - Los Gatos "Art in the Council Chamber" Program

Thursday, May 12th, 6-8pm.
Reception: Los Gatos "Art in the Council" Program

Monday, May 16, 2011
Program:
Mountain Gorillas and Orangutans
Presented by Suzi Eszterhas
Refreshments - Wanda Foss, Charlie Gibson, Bill Henderson

Wednesday, May 18, 2011
Deadline for emailing digital walk-ins for the May 6C competition (Travel, PJ, and Color)

Saturday, May 21, 2011
6C's Competition
Bi-monthly competition between member clubs.
Walk-Ins and Winners from April & May Competitions.

All about Calibration

Have you calibrated your monitor lately? Do you suffer these frustrations? Does your edited image on your monitor look like the first image but when you see it shown by the club's projector or printed by Costco it looks like the second or third?

Then it's time for you to have your monitor calibrated. It's painless, takes less than 30 minutes, and it's very effective at enabling you to edit your images with "standard" colors brightness and contrast, so that calibrated projectors and printers can render the same image you see on your screen.

Calibration Chair, Jeff Katz, will come to your computer and perform the service when it's convenient for you. Just phone him at 408-255-7423, or e-mail jeffrudi@earthlink.net to arrange an appointment. And be prepared to donate $10 to the club to help cover the cost of the equipment. More details about the process follow.

Remember: monitors drift as they age. Pro image processors recalibrate every couple of weeks to assure consistent prints. We hobbyists can get by with less frequent calibration. CRTs should be recalibrated every three-six months and LCDs should be recalibrated every six-12 months.

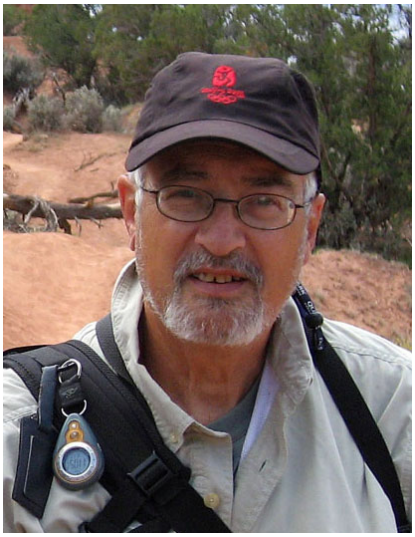
The Calibration Process

The club owns a Spyder-3 colorimeter instrument and associated software, both made by Datacolor. To calibrate your monitor I'll bring the instrument and the software to your home or other agreed meeting place where your monitor or laptop can be made available for about a half hour. You should have the monitor running for about a half hour before the calibration starts, to ensure that it is fully warmed up and stable.

If it's the first time you have had the club's calibration service, I'll install the software in your PC or MAC. Shortly after launching the software, I'll install the colorimeter instrument. It's a fist-size pod with a sensitive light sensor that hangs down against the front of your monitor near the center. It has an umbilical cord that connects to the computer via a USB slot. The software proceeds to generate and display known standard color patterns in various intensities and record what the colorimeter reports. With this information the software can decide how each requested color might have to be adjusted by the display driver hardware in order to have it appear in the expected, calibrated standard color and intensity.

The software creates a profile file that is stored with other profiles on your hard drive. And the calibration is then complete. As a demonstration, the software will let you see and compare how your monitor had previously displayed a sample image versus how it currently displays it after calibration.

Then every time thereafter when you boot-up your computer, your OS will look for the most recent display profile and invoke it as part of the boot-up sequence. This applies the required adjustments to the display driver hardware so that your monitor looks the same as all other calibrated displays and printers, such as the club's projector or a commercial printing service. Until your monitor's internal component values drift as they age and you need a fresh calibration. For LCD displays this aging takes about a year to make a noticeable difference.



The club's current equipment is for monitors only. It measures transmitted light from the monitor face. It cannot accurately measure reflected light from a sheet of photo paper. Thus it can't be used to create printer/paper profiles. If/when enough club members do their own printing to justify a further equipment investment, we can purchase a reflected light colorimeter and perform those calibrations as well. Those profiles are more complex than monitor profiles since in addition to depending on and controlling what the printer puts on the paper, they depend also on the particular paper surface and the light source in the room where the paper is being viewed. So you need a separate profile for each combination of printer, paper and light source that you use. And then you need to instruct your image processing software, such as Photoshop or equivalent, to manually invoke the appropriate profile for you to use in preparing your output file.

If you want to delve further into the physics of color management, you should study the excellent tutorials available on the subject at www.drycreekphoto.com. That's also the place where you can download free printer/paper profiles for most popular commercial printing shops, such as Costco, along with tutorials on how to use them in your image processing software.

Competition Winners Tell Us How They Did It

We asked the May competition winners to share how they created their images, what they were, when and where they were taken, and why.

April 2011 First Place Travel Digital Projected Image

I choose this travel image as it totally gives a feel of place and the culture of Hong Kong… A 24/7 pulse, high energy and excitement!

The shot was taken from 'Victoria Peak', Hong Kong Islands highest peak at 1,811ft, which you can see is an ideal vantage point for photography.

Equipment was a basic Canon IXUS 850IS 'point & shot' camera, set to a 1 second exposure, which I hand held at an angle resting against a guard rail. The black area in the foreground is the edge of the mountain as you look down on the harbour from the Peak's viewing point. The image was taken on 30th July 2007 at 8:50pm during my time as a Hong Kong resident.

Victoria Harbour Night Vista - Hong Kong
Martin Roberts

April 2011 First Place Pictorial/Color Digital Projected Image - Advanced

Fall Sunrise At Oxbow Bend
John Perry

As the title indicates my photograph was taken at sunrise (8:09am) from Oxbow Bend in Grand Teton NP. I choose a composition looking at Mt. Moran in the center and the Grand Teton to the left side of the photo. The aspens were at the peak of their color and luckily there was no wind so the surface of the water was dead flat. Just about a perfect mirror. The rising sun did a great job of lighting up mountains and the aspen. The only thing missing was more clouds. Oh well, you can't have everything.

The unique thing about this taking this photo was that I used a 85mm tilt shift lens on a full sensor camera. Using a 85mm lens made Mt. Moran look closer to the aspens than it really was. The shift feature and the full sensor allowed me to take a panorama without moving the camera or tripod; just shift left and right. I processed the images using Photomerge in Photoshop CS5.

April 2011 First Place Pictorial/Color Print - Advanced

I was scheduled to take a workshop from Michael Frye in Yosemite Valley and timed it to overlap with the annual Horsetail Fall Firefall event in February. Details of the Firefall can be found on Michael's website at: http://www.michaelfrye.com/articles/horsetail.html

I arrived in Yosemite the night before the workshop (February 13th) and located myself at the Southside Drive location along the banks of the Merced River and waited for the show. I found myself standing next to the same couple I was there with last year when I got completely skunked two nights in a row. I introduced myself and came to find out that they were Rennis and Rebecca Harvey, former members of LGSCC and organizers of the annual Cattle Drive photo workshop. Small world.

As sunset approached, it looked like it was going to be a repeat of last year - clouded out. At about 10 minutes before sunset, however, the sun peaked out from under the cloud deck and started to light the very bottom of the fall. The crowd started cheering as the whole fall lit up from the bottom to the top. It was spectacular. I've seen lots of pictures of the fall, but NONE of them do it justice. It really has to be seen to be believed!

Of course the cheering transitioned to the muted sounds of shutters going off as we all got busy making images. I chose a tight view on the fall since the sky that night was pretty uninteresting. I did have a small amount of sky in the original image, but chose to crop it tighter to focus on the magical light.

I photographed the fall the next two nights. The 14th was pretty drab, but the 15th provided another good show that Bernie and Stan managed to capture when they came up. My recent black and white images showing El Capitan being hit with a shaft of light were from the night of the 14th where the great color did not appear, but still provided an amazing experience.

Horsetail Fall - February 13, 2011
Rick Whitacre

Canon 50D, Canon 70-200mm f/2.8L @ 140mm. ISO100, 1/5 sec @ f/11

May 2011 First Place Pictorial/Color Digital Image - Basic

Northern Cardinal
Richard Ingles

Image Data:
Camera: Canon 5D, at 1/160th -, *f*13, exposure compensation -1/3, ISO 500.
Lens: Canon EF 500mm *f*4 L IS USM and Tele-extender 1.4. Focal Length 700mm
Recording Media: RAW, AdobeRGB.

I had the opportunity to drive to the NANPA (North American Nature Photography Association) Summit this year. It is right around two thousand miles from Santa Clara to McAllen, TX. LOTS of country I had never photographed. The thought of new flora and fauna viewed through my camera piqued my interest. At the outset of the trip I had no idea how much I would experience sensory, and sensor, overload.

Not having photographed the birds in Arizona and the Rio Grande Valley, I was not sure what to expect. My first scheduled photo session was in Arizona, at Bill Forbes's Pond at Elephant Head, near Madera Canyon. There I viewed 15 species of birds I had never seen before, let alone photographed.

The next "scheduled" photo stop was Johnny Cozad's ranch in the Southern Rio Grand Valley. After I picked up Airdrie at the McAllen-Mission Airport, we headed for the Cozad Ranch. Arriving at the "Bunk House" at night, the surrounding area could not be well appreciated. Opening the front door first thing in the morning and immediately seeing five species of birds never seen by us was such a delight, and a harbinger of sights to come. Sitting in the blind that day, we saw, and photographed, approximately 25 species of birds that we had not seen, nor photographed, prior to making this trip.

We also had an opportunity to photograph at the Martin Javalina Refuge, another Southern Rio Grande location. This image of a Northern Cardinal (*Cardinalis cardinalis*) is from the Refuge.

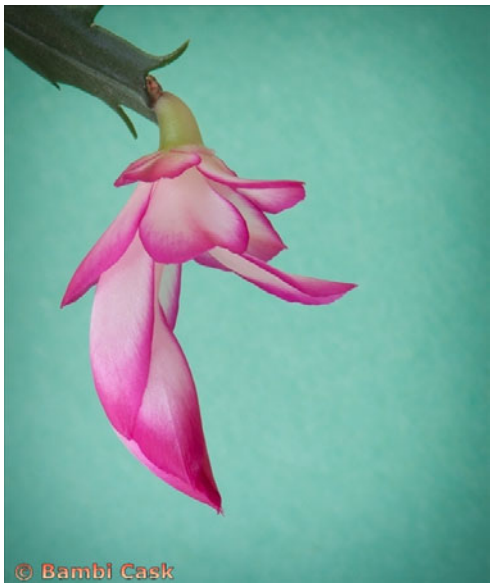
April 2011 First Place Pictorial/Color Print - Basic

Christmas Cactus Blossom
Bambi Cask

This bloom is from one of several Christmas Cacti that I grow at home. I thought this stage of the bloom, before it completely opened, was quite pretty.

I took this image last month using light from a nearby window and a sheet of green construction paper for the background.

Canon 50D on a tripod, ISO 200, 70-200L lens at 200mm, f/20, 2.5 sec.



April 2011 First Place Monochrome Digital Projected Image

The Zebra Tail
Dick Stuart

Normally I try to avoid BUTT shots of animals, even though I have taken them as a last effort to get an image. However this one was taken at the Oakland Zoo last summer on a day trip and I do have images of the entire zebra!

This started out as a color shot that I converted to monochrome using different techniques until I liked it. I used to shoot B&W film and when I tried to mix shooting Color and B&W on the same outing, the results were not as I wanted. The same problem now exists when I convert color images for monochrome competition - they look muddled and lack contrast, so I correct as I see fit.

D300, 18-200mm lens at about 170mm, f8 at 1/250; cropped significantly.

April 2011 First Place Monochrome Print

Ferruginous Hawk
Sherry Grivett

My *Ferruginous Hawk* Monochrome print was made from a color slide shot several years ago before I went digital. I scanned the slide and converted it to a monochrome digital image in Photoshop and printed it myself on an Epson 1280.

Ferruginous Hawk was shot in a controlled environment such as a bird rescue center; but, I don't remember which one. Back then, I was using a Minolta Maxxum 9 with a 300mm or 80-200mm lens. The hawk was beautiful to watch and inspired me to photograph it.

Meet Kelly Moore, our Longest Term Member

Kelly Moore is a native Californian. Her father was a doctor and she grew up in Monrovia, between Azusa and Pasadena. She married her husband Jack while she was in college, graduated from the University of Redlands with a degree in psychology, and stayed home to raise five children. She has 11 grandchildren and four great grandchildren.

Kelly belongs to the Presbyterian Church of Los Gatos where the Los Gatos-Saratoga Camera Club used to meet before we moved to the Elk's Club. From church she knew Web Heidt FPSA, one of our former members who joined the camera club in 1964.

Kelly had a brownie camera and always liked photography but Jack, who had a career at IBM, was the photographer in their family. After he died in 1982, Web talked her into joining the camera club.

She learned how to use her husband's camera equipment and later upgraded to other Nikon cameras such as the F3. Last Christmas she received her first digital camera but has not used it much yet.

Kelly likes to travel and started with family camping vacations. After she joined the camera club, she traveled with former members such as Mildred Forman, Fan Weiner, and Barbara Negron.

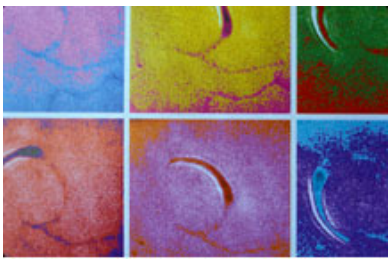
In late summer and early fall of 1988, she drove across the United States by herself for six weeks in her camper and saw the fall color in Vermont. She didn't have any problems on the trip, although at one campground she pretended that her husband was waiting for her inside the camper.

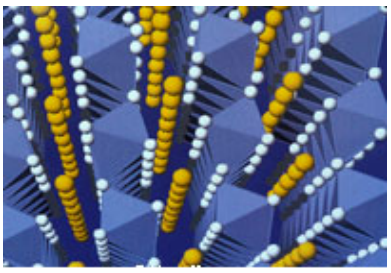
Nature is one Kelly's favorite subjects to photograph and she has visited a lot of the national parks. She also used to belong to the Sierra Club Photo Section and enjoyed field trips for both our club and that group.

She had relatives in Arizona and spent time photographing there. In 1994 she also went on Bob Hitchman's Mystery Southwest Trip to Northern Arizona and Southern Utah and she has used Bob's Photograph America Newsletters for years.

Kelly has also taken a number of workshops through Elderhostel, now known as Road Scholar Adventures in Lifelong Learning. Her foreign trips included Copper Canyon in Mexico and a 2003 trip to China. Other club members mentioned that she is a good cook and they recall wonderful potluck dishes including her sweet potatoes.

Kelly is an amateur musician. She plays the recorder and has played handbells in the bell choir at her church for many years. She is also interested in genealogy.





Although Kelly has not photographed much recently, she was an active competitor in the past. Her winning slide images on both pages of this article include the Creative, Photojournalism, and Travel categories.

Kelly comes to the camera club to see friends and enjoy the photographs. She particularly likes travelogue programs.

Learning Opportunities

Visual Design Workshop
Two week day mornings in May.
Dates to be determined.
Day One: 4 hours. Day Two: 3 hours.
Held in Santa Cruz.
Maximum 8 participants.

This seven-hour photography workshop, based on the work of Freeman Patterson, has three goals:

- Participants will learn the basic building blocks of visual design.
- Participants will increase their ability to see and evaluate visual design elements in their photos.
- Participants will apply those building blocks to photographic compositions created during the workshop.

Participants need to have a basic knowledge of how cameras and lenses work; be willing to dedicate approximately five hours of out-of-class time to a class assignment; and be willing to share images created during the workshop.

The fee for the course is $20 ($10 per session). The fees will go directly to the LGSCC treasury. If you are interested in registering for the workshop, please contact Virginia Scott directly (831-427-1394) to register.

Key Contacts

President	Membership	Webmaster	Newsletter	
Rick Whitacre 408-741-0107	Ken Bloomfield 408-268-5205	Bambi Cask 650-938-2605	Airdrie Kincaid 408-247-3743	Official publication of the Los Gatos-Saratoga Camera Club. Member of the Photographic Society of America

Copyrights of all photos in this publication are retained by the photographers credited.