



# Newsletter

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## *In this Edition*

<a href="#">Hospitality is Changing</a>	2
<a href="#">July Competition Winners Tell Us How They Did It</a>	3
<a href="#">Meet Karen Aden</a>	7
<a href="#">Travel Competition Definition</a>	8
<a href="#">Key Contacts</a>	8

## *Reminders*

### Members' Personal Projects Evening

It's time to start planning your presentation for our October 20, 2014 program night. Each year members can show a number of images rather than just the single or few images that are shown in competitions. This provides the opportunity to cover a subject of interest to the photographer.

Additional information will be sent later but you should plan to limit it to a five-minute presentation. For some ideas, there are write-ups of past programs in the November 2012 and October 2013 newsletters that are available from the Newsletter section of the [Downloads](#) page of the club web site.

### Audience Conduct and Etiquette

Please turn off cell phones and refrain from talking during presentations and judging. There is a PDF file [How to be a great audience member](#) on the club web site with additional information about what is expected of audience conduct and etiquette.

The refreshments are for the break while the judge is placing winners on competition nights.

## *Coming Club Events*

See the [Calendar](#) on our web site for updates or further details.

### **Saturday August 2, 2014**

11:30pm Projected Image  
Entry Deadline  
Color, Monochrome, Travel

### **Monday August 4, 2014**

5pm Online Print Entry  
Deadline  
7:15pm Print Entry Deadline  
Competition:  
Color, Monochrome, Travel  
Judge - [Oliver Klink](#)

Refreshments: Ken  
Bloomfield, Sandra Breiten,  
Susan Anawalt

### **Monday August 18, 2014**

Program: [Harold Davis](#) -  
Creative Black and White  
Photography

Refreshments: Nirmal Chand,  
Mitchell Cipriano, Craig  
Colvin

### **Saturday September 6, 2014**

11:30pm Projected Image  
Entry Deadline  
Color, Monochrome,  
Photojournalism

## *Hospitality is Changing*

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### Why

Our club has grown to over 90 members in 2014. The good news is, people want to join our club and we are growing; the bad news is that this growth has disproportionately increased the workloads of some of the volunteer organizations like hospitality. To help rebalance this workload for the hospitality organization the following changes will be taking place in Sept 2014.

### What Will Change

At the LG/S CC board meeting held on 17 July 2014 the board of directors approved the following changes for the hospitality group:

1. Starting with the first meeting in September (8 September 2014) and going forward the VP of Hospitality will arrange to purchase the hospitality items needed for our competition nights.

A budget of \$60/month has been set aside to cover the cost of these purchases. At this time no increase in club dues is needed. The VP of Hospitality will also be responsible for organizing people to set up before the meeting and clean up after.

2. Starting with the second meeting in September (15 September 2014) and going forward there will be **no** hospitality on program nights. If members would like water, coffee, or tea they should arrange to bring their own. There is a drinking fountain in the lobby that can be used for water refills.
3. There are no hospitality changes expected at this time for the June summer picnic or the December awards dinner.

Here are some photos from Jeff Balfus from the June 2014 picnic.



## July Competition Winners Tell Us How They Did It

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The July judge was [Hal Geren](#). We asked the makers of the July first place images to send stories about what their subject was, when and where the image was taken, how it was created (photographed and/or processed), and why they created it.

### July 2013 First Place Nature Digital Projected Image - Advanced

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**Desert Great Horned Owl (*Bubo virginianus pallescens*) Emerges from Scrub**  
Barry Grivett

I've practiced photographing a variety of birds under controlled conditions; and, this image was captured during an unannounced free flight training session. In this case, the owl was being flown approximately toward & over where I was lucky to be standing.

My camera/lens combination simply will not refocus fast enough to track a bird flying at me; so, I prefocused at a distance/place where I judged the subject could be suitably captured.

With my Drive set to Continuous I squeezed & got this shot. Other details:

- Canon 40D
- 1/2000 second
- *f*5.6 (Aperture Priority); I've learned depth of field (DOF) is a luxury when photographing flying birds; so, I set my camera to the widest aperture. Blurring the background a bit is preferred anyway.
- ISO 500 (to get a fast enough shutter speed)
- 28-135 lens at 135mm
- Evaluative Metering; but, probably stepped-down 1/3 to 2/3 stop to avoid burning out the white/feather highlights.

Finally, whether it's a simple task or a complex project, teamwork makes it easier to achieve successful results. I owe my success to my mentor, biggest fan, partner & spouse, Sherry.

### July 2013 First Place Nature Digital Projected Image - Basic

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**Red-tailed Hawk (*Buteo jamaicensis*) With Captured American Coot (*Fulica americana*).**  
Robert Fox

I had been following a red tailed hawk nest in a power tower near Shoreline when this breadwinner landed on a nearby lamp post to rest. After good opportunity shots there, it finally took off for the final climb to the nest. Used Nikon D300 with 80-400VR lens shot at ISO 800, *F*6.3, 3200sec. Processed with Picasa. Was a great day with member Jeff Balfus.



## July 2013 First Place Nature Print



***Mom Grizzly and Cubs (Ursus arctos horribilis) Digging for Clams at Low Tide***  
John Perry

This photograph was taken during my trip to Silver Salmon Creek Lodge located on the edge of the Lake Clark National Forest, Alaska. This park is 4 million acres which is about 2x the size of Yellowstone NP. The lodge is approximately one hour by small plane southeast of Anchorage, AK. This was my first experience being in a small plane that actually landed on the beach near the lodge. The attached photo is of the DeHavilland DHC-2 Beaver that I flew in. It isn't often that I fly on a plane that is as old as I am.



The intent for this trip was to photograph grizzly bears in their natural environment. The guide took us out 2-3 times a day to look for grizzly bears to photograph. Over the period of four days I got every type of bear combination possible: moms with three month old cubs, moms with yearling cubs, female bears fighting over a male, moms nursing their cubs, etc. One interesting fact is that during this time of year there are no salmon for the bears to feed on so they eat about 30 lbs of grass/day and at low tides they dig for clams on the beach.

People always ask how close were you to the bears. At times we were as close as 20 yards but our guides were very good at keeping us together and in the right place. We had a bit of a fright one day because one of the younger bears likes to make false charges and on this particular day she made a charge toward us. We laughed about that later but at the time I almost wet my pants.

The photograph was taken with a Nikon D800E tripod mounted, Sigma 50-500mm f/4.5-6.3 lens at 240mm. The camera settings were ISO400, f/8, at 1/1600 sec. Minimal processing was done in LightRoom.

## July 2013 First Place Color Print

This image was taken on the recent LGSCC trip to [Filoli Gardens](#). There is a small reflecting pond in the middle of the grounds with lovely water lilies growing at the edges.

To get this picture I used a Sony A7R with a new Zeiss f/1.8 55mm prime lens. I put the camera down at ground level, used the flip out LCD screen to format. Settings were f/1.8, ISO 100, speed 1/2000th. Center focus set on the first flower.

Very little post processing, used a slight amount sharpening and vibrance on RAW format. I printed it with Epson R3000 on Red River Ultra Premium Glossy paper. I think the dramatic effect is the dark water and large aperture really takes out all the background clutter.



**Water Lillies**  
Jeffrey Balfus

## July 2013 First Place Pictorial/Color Digital Projected Image - Basic

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*Merced Reflection - Yosemite Valley*  
Paul Streit

My first photo outing to Yosemite was timed for the peak Fall colors - this was shot the first week of November 2013. The water in the Merced was very low, you can see a large dry area toward the back of the image. This spot is located inside the main valley road loop, I had to hike over tall grass for about 15 minutes.

Shot with a tripod - Nikon D600, 24-85mm kit lens @ 34mm, f11, ISO 100, 1/40 sec. Edited with a combination of Lightroom, Photoshop and Nik Color Efex Pro.

## July 2013 First Place Pictorial/Color Digital Projected Image - Advanced

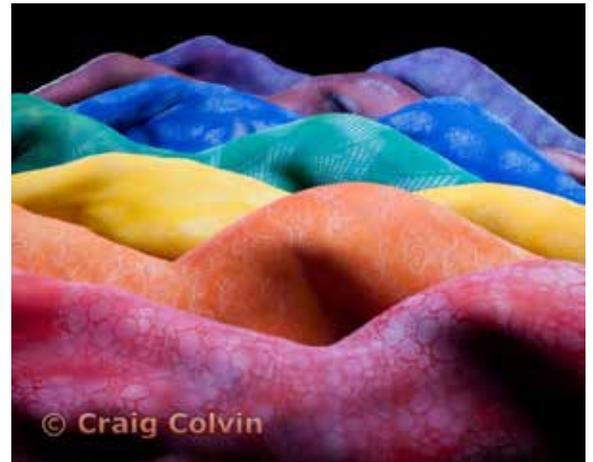
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This was another shot from my Rainbow Multiscape series, (my Rainbow Feet image won in creative last month). The bodies were painted by the very talented body painter [Trina Merry](#) who just won first place at the [2014 World Bodypainting Festival](#) in Austria this past week. It took 9 hours to paint the models and the photo shoot was culmination of 4 months of planning.

The models were arranged similar to one of the poses I used in my original Multiscape series which I had completed last year. This was one of the top shots I wanted to be sure to get with the painted models and was the first pose of the shoot. I constructed an angled ramp that the models laid on, to ensure that the models in the back would be higher than the models in the front and you would be able to see portions of their hips all the way back.

This was shot in my studio, using 3 studio strobes, one large Parabolic softbox was over the models and 2 small strip lights behind the models to provide edge lighting. Camera was a Canon 5DmkII with a 24-105mm f/4.0L at 45mm, 1/160sec, f/14, iso 100. Post-processing consisted of darkening the background and adding some contrast.

More details from the shoot and a behind the scenes video can be found on my web site <http://craigcolvinphotography.com/behind-the-scenes-rainbow-multiscapes>. I don't plan to submit any more images from this series into competition for a while, so if you want to see the rest, check out my web site.



**Rainbow Hills**  
Craig Colvin

## July 2013 First Place Monochrome Print

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**Forrest Under the Pier**  
Don Schremp

This picture was taken under the [Ventura pier](#) on a foggy morning. The fog was important to even out the light and help prevent hot spots. The reduced amount of light also allowed for a longer exposure to smooth out and streak the water. I tried various compositions to get a pleasing pattern of posts with a relatively dominant foreground element and a path through the picture to the background. The best compositions were with a medium telephoto, 120mm in this case.

Then I took a number of images at different points in the wave cycle and with various exposure times. Exposure times between ½ and two seconds worked best. This image was captured with a one second exposure as the water receded back to the ocean. In addition to the reduced light from the fog, a variable neutral density filter that can reduce the light up to 8 stops was used to allow the one second exposure with the aperture at f/20. This small aperture also provided a good depth of field but I did not want to go any smaller to prevent significant blurring due to diffraction.

The file was processed in [Lightroom](#), to convert to Monochrome, crop, vignette, dodge and burn, increase contrast, boost shadows, and reduce highlights.

## July 2013 First Place Monochrome Digital Projected Image

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My picture, Serengeti Solitude, is a fairly old photo of mine that was taken in November, 2008, while on safari in Tanzania. I was struck by the endlessness of the Serengeti plain which was occasionally dotted with lonely acacia trees.

I chose to crop this image to accentuate that perspective. On this afternoon, I was lucky enough to get a dramatic backdrop of billowing clouds, which were accentuated by converting the final image to black and white.

Technical details: Nikon D70, ISO 200, 31mm focal length, f11, 1/500 sec exposure.



**Serengeti Solitude**  
Tim Meadows

## Meet Karen Aden

California and photography have both been great passions in my life since early childhood. I was born and spent the first 18 years of my life in Manhasset, New York. For some reason, I was desperate to move to California; so much so, that I attempted a trip to LA in 11th grade - neglecting to mention it to my parents of course. I got as far as Harrisburg, PA - but that's another story. Like California, photography has held a strong fascination for me since my 8th Christmas morning when, tearing open the wrapping paper of my present, I let out a scream of excitement as soon as I saw the 1-2-3 on the orange box containing my first camera - a Kodak Instamatic. Too bad that was decades before digital photography, as I tended to take A LOT of pictures.

As my father and I were the only ones in my family who took pictures, he definitely sparked the interest in me. I remember him often telling me that I had a good eye for composition. Ironically though, I never considered a career in photography. As a teenager, and later in college, I believed that only those with an "exceptional eye for it" could even think of being a professional photographer. I didn't believe that I had that eye.



Limiting photography to "hobby status," I went on to become a Special Education teacher. Following the earning of my BS in Special Education from the University of Alabama, (Roll Tide!), and my MS in Reading from Long Island University, I moved, FINALLY, out to North Hollywood, CA. After six years, and the North Ridge earthquake, I moved up to Seattle, WA for another six years. During my time in WA, I taught and worked in tech support at Microsoft. Well, after six years, the Seattle rains did me in. As fast as I could, I ran back to California; to Campbell this time with a teaching job in the Cupertino school district where I continue today to work as a Resource Specialist at two schools.

It was a former colleague of mine who brought me to my first camera club in Los Altos, where I was a member for 2-3 years. The beginning of 2010 brought hibernation to my photography following the death of my father, a diagnosis of Type 2 Diabetes and a breast cancer scare - all within six weeks. It was not a good time in my life. Over the next three years, I was aware that my camera was gathering dust in the closet, but without my father to share my pictures with, I just couldn't muster the enthusiasm I once had to get out and shoot. Slowly I began to return to my photography. Once again, it was a friend who gave me that much-needed nudge to get my passion jump-started again. Unbeknownst to a high school friend, it was seeing all her beautiful photographs on facebook and Instagram that did it for me. I have to admit that it also tweaked my competitive streak and got me thinking, (again), "Hey, I can do that too!"



This time around, I've upgraded from my much-loved Canon G9 to my current love, a Canon EOS 70D. I also stumbled upon Aperture Academy Gallery in the Pruneyard shopping center, where photographer, [Stephen Oachs](#), has his awe-inspiring photography on display. During my first visit there, I learned that they offer classes there. I immediately signed up for their Intro to Photography class taught by Stephen himself.

I didn't really consider myself a beginner overall, but knew I had A LOT to learn about the "numbers of photography" and really understanding aperture, shutter speed and ISO. I wanted my photography skills to move from "happy accidents" to real knowledge and understanding. Before the class was over, I had signed up for two more classes. As of today, I've signed up for seven classes, four of which have been completed.

During this time, I also found my way back to a camera club. This time I chose to join the Los Gatos/Saratoga club. While I definitely prefer the closer meeting location this time, I'm realizing that this club provides much more than just competition. I am really enjoying the presenters on the alternate Mondays as well.

One other difference with my photography this time is what I want to do with it - beyond competition. With retirement beginning to loom overhead, I'm looking at different ways to use my photography to possibly begin another career. Now I know that I, too, have the "eye."

You can see some of my work on [Instagram](#) @californiagr1



## ***Travel Competition Definition***

Travel is another competition type with image manipulation restrictions. Here is the definition.

A Travel picture must express the feeling of a time and place, portray a land, its people or a culture in its natural state, and has no geographic limitations. Ultra close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image are unacceptable in Travel competition.

No manipulation or modification 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. Borders are not permitted.

The title should give the location and complement the travel story.



## ***Key Contracts***

<b>President</b> John Perry 408-370-7229	<b>Membership</b> Gary Marcos 408-741-5712	<b>Webmaster</b> <a href="#">Jim Katzman</a> 408-867-6810	<b>Newsletter</b> Airdrie Kincaid 408-247-3743	Official publication of the <a href="#">Los Gatos-Saratoga Camera Club</a> , a club member of the <a href="#">Photographic Society of America</a>	
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