



# Newsletter

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## Reminders

### Nature Competition Definition

Nature images are restricted to the use of the photographic process to depict observations from all branches of natural history except anthropology and archeology in such a fashion that a well-informed person will be able to identify the subject matter and certify as to its honest presentation. The story-telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story. The presence of scientific bands on wild animals is acceptable.

Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation, manual or digital, that alters the truth of the photographic statement.

No elements may be moved, cloned, added, deleted, rearranged, or combined. 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. Any sharpening must appear natural. Borders are not permitted.

The title should be factual and descriptive and will be read as shown. Scientific names are encouraged but are not to be used as a basis for judging.

## Coming Club Events

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

### Saturday Nov 10, 2018

11:30pm Projected Image Entry  
Deadline: Color, Monochrome, Nature.

### Monday Nov 12, 2018

5pm Online Print Entry Deadline  
7:15pm Walk In Print Entry Deadline  
Color, Monochrome, Nature  
Judge: Jeff Dunn

**Refreshments** Gene Faucher,  
Robert Fox, Mercury Freedom

### Monday Nov 19, 2018

Member Presentation Night

## ***Competition Winners Tell Us How They Did It***

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The judge was Bernie Weinzimmer. We asked the makers of the 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.

### **October 2018 First Place Color- Projected**

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#### ***Almost There! -- (Near Mont Blanc, Chamonix, France)***

**Prasenjit Biswas**

This photo was taken at an altitude of about 14,000 ft near Mont Blanc peak of Alps near Chamonix, France.

I took a cable car to reach this height and walked half a mile to find this view.

It was a gorgeous sunny day but temperature was minus 10 degrees Celcius.

I used aperture priority and appropriate exposure compensation to capture the colors.

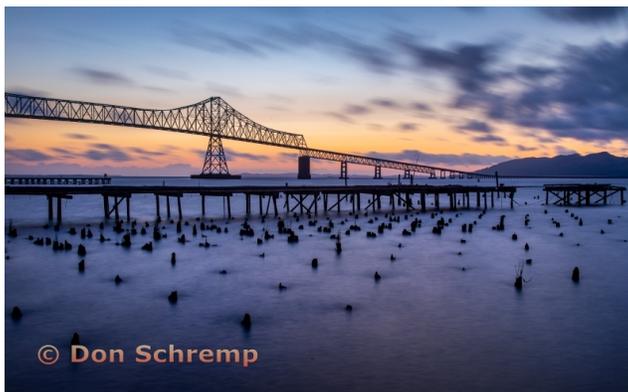
### **October 2018 First Place Color Print**

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#### ***Bridging the Columbia*** **Don Schremp**

This is the Astoria - Megler Bridge in Astoria Oregon. It is located near the mouth of the Columbia river. The image was captured from a walking bridge that goes along the shoreline of Astoria where railroad tracks used to be. There are a number of old buildings, foundations, and piers along this area. It was taken about 30 minutes after sunset with a 30 second exposure using a 40mm focal length. The ISO

was set to 50 and the f-stop to 16 in order to get the long exposure. I wanted the long exposure to smooth out the water and cause the old pier and pilings to be more prominent. Because I was positioned on a bridge, I had to wait for people waking by and get off the bridge so that there would not be camera shake during the exposure. The shake was apparent even though the bridge seemed quite sturdy and the walkers were 50 or 100 feet away. Adjustments were done in Lightroom to improve the lighting balance between the sky and water and adjust the contrast and color. The timing was somewhat lucky as we were watching the sunset at a restaurant while eating dinner and I did not expect to get anywhere in time for a good picture. Luckily, we finished dinner and were able to drive a couple of miles to the location for the picture before the light was gone





*Amber Stream*  
Mercury Freedom

'Amber Stream' was in fact pretty much what I was looking at in the Los Gatos Creek above Lexington Reservoir. I've seen some fungus in sections of the stream that in fact turn the stream the actual color of the photo. I only added the transition vignetting. This was shot in February 2016. I was walking my dog in the morning and the light was nice and this one section of stream was amazing looking so I ran back to my house and got my camera a Sony RX100 Mk 1V.

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October 2018 First Place Creative Print



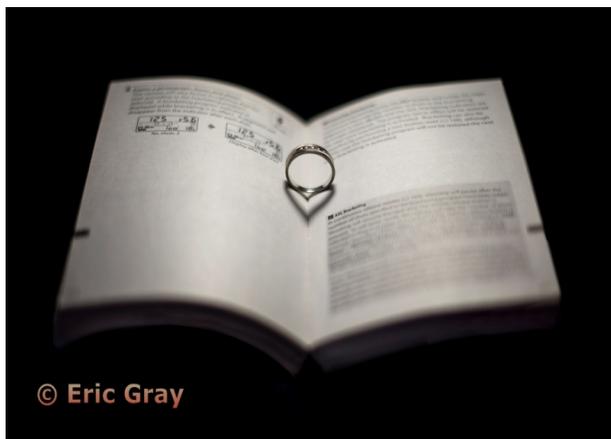
*Time Warp*  
Larry Shapiro

This image is a composite of four different clocks that I found around my home. The images were made on an iPhone7s in the portrait mode to blur the background. Each image was imported into Photoshop and the puppet warp function was used to bend the clock faces. I had in mind the Salvador Dali image called persistence of memory. The warped images were placed on layers in a single Photoshop file and each layer was masked to create the final image.

*Nikon Manual - for the Love of Photography*

Eric Gray

I saw a ring with a heart reflection on a wedding invitation many years ago. The concept struck me as appropriate for the Creative Competition. The ring was my father's and I wear it now as my wedding band. I used a single light from behind and just above the image area. This was shot wide open with a Nikon D750 - 50mm, F1.4, 1/1000 sec. ISO 100.



October 2018 First Place Monochrome - Print

*Lonely Female Elephant Seal*

Harvey Gold

This image was taken during a photo workshop for photographing elephant seals. It was run by the late Tom Tworek, professional photographer and employee of the late Keeble & Shuchat. Both Joseph Grapa and I participated. Tom suggested San Simeon where you were able to get closer to the seals than at Ano Nuevo. Boy, did we get close. Tom knew of a private beach where the female seals were resting. In order to get on the beach, we needed to climb a fence guarded by a bull. Tom distracted the bull and climbed the fence. We handed him the tripods and cameras and then climbed over. Good thing I was 15



years younger at the time. The sun was setting, perfect light for my image. I was perhaps five feet from the subject. The camera was a Fuji S-1, a DSLR able to accommodate my old Nikon-F lenses. Sorry, the S-1 did not record metadata.

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