



Newsletter

Volume 36 Issue 12

December 2014

In this Edition

November Competition Winners Tell Us How They Did It	2
Meet Richard Ingles	6
Travel Competition Definition	8
Monochrome Clarification from PSA	8
Le Petite Trianon Exhibit	8
Key Contacts	8

Reminders

End of Year Pot Luck Dinner and Awards

The December program meeting includes a pot luck dinner, racks for viewing the winning prints for the year, a slide show of winning digital image winners for the year, presentation of the winners of the End of Year competition, and presentation of the Photographer of the Year award.

There are seven sign-up sheets for the various food categories (Appetizers, Salads, Grains, Mains, Veggies, Beverages, and Desserts). The 8th sign-up is for volunteers for set-up and cleanup. It is in addition to bringing food items and the help is greatly appreciated.

For your chosen food item, you will need to bring enough to serve 8-10 people. You also need to provide the serving bowl or dish and a serving utensil. In addition you will need to bring a plate and silverware for you and each of your guests. The club will provide cups and napkins.

Coming Club Events

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

Saturday November 29, 2014

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

Monday December 1, 2014

Deadline to return prints that placed during the year (first, second, third, and HM) for the End of Year competition

5pm Online Print Entry Deadline

7:15pm Print Entry Deadline

Competition:

Color, Monochrome, Travel

Judge: [Chris Cassell](#)

Refreshments: Alex Goldberger,
Sherman Golub, Joseph Grapa

Wednesday December 3, 2014

End of Year Competition

Judge: [Jan Lightfoot](#)

Monday December 15, 2014

2014 Annual Awards Potluck Dinner

Saturday January 3, 2015

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

November Competition Winners Tell Us How They Did It

The November judge was Roger Kumpf. We asked the makers of the November 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.

November 2013 First Place Monochrome Print



Rock Garden
Howard Larsen

As you walk in one of the middle levels of the [Oakland Museum](#) there's this spot labeled Rock Garden which has some wooden beams on the level above it.

At certain times of the day on sunny days it creates these strong shadow patterns. It's part of a large visual poem I've done with Alex called "The Alex Saga", photographing him as he visits places of wonder and curiosity.

This is from the Museums Canto.

It was done last year with a Nikon D600, Nikon 24-120 zoom at 28mm, 1/125 sec, f11, ISO 200.

November 2013 First Place Monochrome Digital Projected Image

This monochrome entry started with the same shot entered in June for Creative Projected - it's fun to see how the same image can be processed for a completely different look (attached for comparison).



It was taken in the summer of 2011; I think this ride has been there for many years. Even with its motion, the intricate detail of this old amusement thriller is in sharp focus.

Captured with a Nikon D5100, 18-105mm zoom lens @ 24mm, ISO 100, f5.6 @ 1/400 sec; it was processed with a combination of Lightroom, PhotoShop and Nik Color efex.



Sea Swing at Santa Cruz Boardwalk
Paul Streit

November 2013 First Place Nature Print



*Bighorn Sheep Ewe, Lamar Valley,
Yellowstone NP*
Larry Rosier

This photograph was taken on a photography workshop in January, 2014 led by [Doug Steakley](#). I flew in and out of Bozeman, MT; we entered and exited the park through Gardiner. The first two nights were spent at the Mammoth Hot Springs Hotel. The next three nights were spent at the Snow Lodge and Cabins in the Old Faithful area, and the last day we traveled back to the Mammoth Hot Springs area where we again spent the night at the Mammoth Hot Springs Hotel.

It was snowing throughout our time in Yellowstone. Chevy Tahoes were used in the Mammoth Hot Springs area and the NE Entrance Rd. (212) where the photograph was taken. Equipment used was a Nikon D800E with a 70-200mm f/2.8 lens at 200mm on a tripod. Exposure conditions were f/5.6, 1/400s, ISO 400, aperture priority with 1 1/3 EV exposure compensation. Lightroom was used for processing. The 36.2 Mp image was cropped to 8.2 Mp. The image was printed on Epson Hot Pressed Bright paper.

More of my images from this workshop may be seen at <http://www.pbase.com/lrosier/winterinyellowstone&page=all>.

November 2013 First Place Pictorial/Color Digital Projected Image - Advanced

Solitary Bull Elk Forages in Regrowth of Forest Burn
Barry Grivett

Captured roadside 'in spring'/June 22 at 8:45 AM in the Canadian Rockies using our car as a blind. My great good luck to be on the passenger side.

Technical Details: Canon 40D, 28-135 lens at 38MM (yes, the subject was THAT close), 1/160 second, f5.6, ISO 100, Aperture Priority and Evaluative Metering.

In post-processing, I cropped left, right and a bit off the top.



November 2013 First Place Nature Digital Projected Image - Basic



Honey Bee (Apis mellifera) Collecting Pollen
Dick Stuart

I try to get to [Filoli](#) once a year at different seasons to get a variety of subjects to photograph. This time (July) I was looking for flowering plants and insects. Mid to late morning the bees start to make their rounds in search of pollen and I captured this bee in action.

Nikon D800, hand-held, 105 Micro-Nikkor lens at f 1/13, 1/300 sec, ISO 400, cropped

November 2013 First Place Nature Digital Projected Image - Advanced

Not obvious in this image is: Why the bear is gnawing on the limb. It is doing so to get to the catkins (flower clusters) of new growth at the branch tips. By chewing off the ends of the branches, they fall to the ground & the bear can eat the catkins. When we returned later, the crown of this tree was shredded.

Captured June 12 at 7:09 AM along a mountain road in the Canadian Rockies; I was perched on the downhill shoulder of the road & the subject was at nearly eye level in the crown of a tree growing up from the valley below. So, I was much closer to the bear (line of sight) than it was to me-as it would have had to climb down the tree and back up the hillside to the road.

Technical details: Canon 40D, 100-400 IS lens handheld at 135mm (yes, the subject was THAT close), 1/125 second, f5 & ISO 400.

In post-processing, I cropped a little off the left.



In Poplar Tree, Wild Cinnamon Black Bear (Ursus americanus) Gnaws on Limb
Sherry Grivett

November 2013 First Place Pictorial/Color Digital Projected Image - Basic



Behind the Red Doors
Tim Meadows

My image is of lacquered doors at the Imperial Palace in Hue, Vietnam. As I arrived at this hallway (one of many in the palace) late in the afternoon, I was struck with the way the light hit the bright red door panels and fell on the tile floors. This was my way of capturing what it was like for the sunlight to "walk" through the doorway.

November 2013 First Place Color Print

We recently spent almost three weeks touring China. Guilin was the high point of the trip for me. It is one of the most frequently visited destinations for Chinese tourists. The area has very unique landscapes with "humpy and conical" hills along the Li River and a famous painting of the area is on the back of their 20 Yuan bill.

I shot over 400 photos while we cruised on the main river and later we visited this location during a brief bus stop on the return to our hotel. The shot was taken from a spillway on a tributary off the main river at a location where the Chinese tourists come to go rafting.

Because we were with a tour group, we were constantly moving along and as a result most of my shots, including this one, were taken handheld with my "walk around" lens, the AFS Nikkor 28-300mm 1:3.5-5.6G VR II. This is only a medium quality lens but in most cases does an adequate job.

This shot was taken with a Nikon D800E at 28mm, ISO 100, 1/125th sec at f11. Since I shot more than 3,000 images during this trip, you will be seeing more China photos in coming competitions.



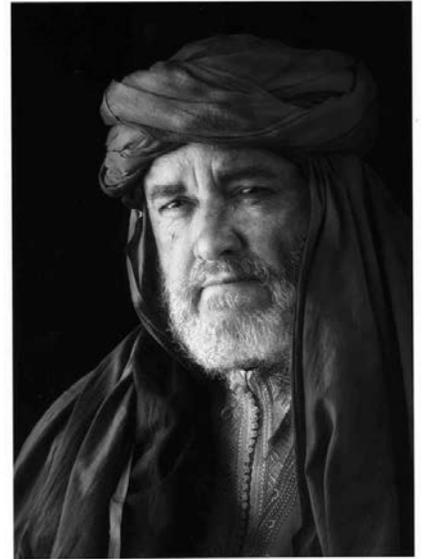
Chinese Tourists Rafting On A Tributary Of The Li River
Bernard Weinzimmer

Meet Richard Ingles

I was born in San Luis Obispo, then a sleepy little village on the Central California Coast, and later moved to Ojai. Throughout high school two ideas kept going through my malleable mind; photography and aviation. Early on, photography was what happened at family vacations and my father's work-related reports. Aviation was what two of my uncles were involved in during WW II as pilots. Aviation became my profession, photography my hobby.

During high school I was asked if I wanted to get into the movie business. For the football coaching staff, using a spring-wound 16mm Bolex (movie) camera, I filmed the games for later analysis. About that same time the US Army Recruiter talked to my senior class about foreign adventures, lots of travel and, oh yes, if we passed the entrance tests we could become pilots. I knew I was going to have to serve. I told him that if he could get me into flight school, I would not hesitate to join.

My father shared an office with [William Aplin](#), a lead photographer for Sunset Magazine and other plant/garden related publications. This old, non-smiling, yet quiet spoken, person, photographed outside of his studio with a Hasselblad and inside the studio with a wooden contraption of immense mass. Said contraption was low in technological appearance and it perched on a rickety three legged wooden apparatus. Mr. Aplin was very inspirational to gardeners and photographers. I was in the latter group.



After basic training I was given a monetary gift. Much later I realized this was my inheritance. After conferring with Mr. Aplin, I bought a Miranda 35mm SLR, TWO Lenses, flash bulb attachment and an aluminum carrying case. I rounded off the purchase by including a tripod. Look out world, Ace Photographer is on his way... to Army Helicopter Flight School. Flight training was successfully completed. I was prepared for the next year in South East Asia. I flew a lot, and took a lot of snapshots.

Upon my return to the US, I instructed at the Army flight Training Center where I was very busy with work, but I took time for a hobby. I was taking lessons involving black and white film and print processing as well as color slide processing. An older black gentleman at the hobby shop told me how I could make some significant money photographing at a convention that would be held in town the next weekend. All I would need was a Polaroid camera and a dozen packages of film. I went to the convention and photographed the attendees. Simple. Not complex. The attendees gave me \$5 per photo for the snapshots of themselves together with their buddies. This was early 1970. The town was Savannah, Georgia. The convention was a gathering of NAACP supporters and I was the only white person for miles. But the camera, film and gas money were paid for.



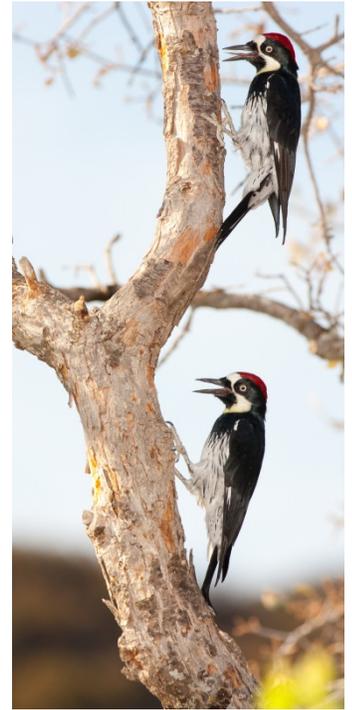
During the first decade following high school I visited or lived in South East Asia, Korea, Germany, Iran, Persian Gulf, France, Belgium, The Netherlands, England, and Scandinavia. The cameras I used were Olympus 1/2 frame cameras, Yashica Mat, Minolta and Mamiya SLRs. My aviation career was busy and I was able to point a camera in the right direction, most of the time, but still no formal picture taking education. No great photos, but some were lucky exceptions. I attended art shows and photo exhibitions, met some very competent artists but still nothing to bind all of this exposure together.

I continued to travel for work and during my breaks. In Spain I was asked by a matador if I would join his entourage and photographically document the remainder of his bull fighting season. It was truly a cultural experience. During the second day of photography he was gored. It was a priceless photograph. Amazingly he continued his appearance schedule as if nothing had happened.

My aviation career went from only flying helicopters to flying airplanes as well. I became involved with other aspects of the industry such as operations, safety and accident investigation. 1995 was my first excursion into digital photography. On my first major accident investigation I was issued a Nikon digital camera. It was so heavy and so different than what I was used to, I relied on my film point and shoot. Of course I had to digitize the prints before I could use them in the report.

Why am I back in California after seeing so many other parts of the world? My partner and inspiration has been a "girl" from my high school class in Ojai, California. Among other qualities, she is very educated on photographic techniques and has attained many accolades as a photographer. She likes to travel, just to travel, as proved by visiting all 50 states prior to turning 50. With her inspiration, I have also visited all 50 states.

Airdrie has also introduced me to the [North American Nature Photography Association](#) (NANPA) where I have met many top nature photographers. We will go to their Nineteenth Nature Photography Summit and Trade Show February 19-22, 2015 in San Diego, CA.



We have travelled to some very exotic locations, with my camera at the ready this time. For photography in the US and Canada, we have used the [Photograph America](#) newsletters from Robert Hitchman.

Fairly recently, I have narrowed my photography to nature subjects with an emphasis on birds. I have recorded images with and received instruction from the owner of Ramrod Ranch, [Bruce Finoccio](#), and partner [Oliver Klink](#), gone to Morocco on a [Strabo Photo Tour](#) with Ron Rosenstock, and visited Baja Sur with [Jim Cline](#). Airdrie Kincaid and I have photographed birds and other wildlife at [Asa Wright Nature Centre](#) in Trinidad, [Merritt Island National Wildlife Refuge](#) and other locations in Florida, in the Canadian Rockies, and Southern Rio Grande Valley of Texas. I love nature photography, but, I also enjoy photographing my travel adventures.

At least as significant as meeting scores of professional photographers, but more important to me on a personal basis, is the fun, excitement and humbling experiences gained by attending the Los Gatos-Saratoga Camera Club. I know I am on the right track by attending LGSCC field

trips, attending their presentations and competitions and meeting lots of great photographers who are willing to share. Time wise, my work takes up 50% of my life with a work schedule of 14 days on/14 days off. The rest is divided amongst friends, family and photography.

Lately I have concentrated on using a Canon 7D, 5D, and EOS-M, using big glass, and attending seminars and classes. I have actually sold a nature-related photograph to the [Bay Nature Magazine](#). Life is good thanks to all my camera club friends and mentors.

Travel Competition Definition

Travel is another competition type with restrictions on image manipulation. The definition is included below.

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.

Monochrome Clarifications from PSA

An image is considered to be Monochrome only if it gives the impression of having no color (i.e. contains only shades of gray which can include pure black and pure white) OR it gives the impression of being a grayscale image that has been toned in one color across the entire image. (For example by Sepia, red, gold, etc.)

A grayscale or multi-colored image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot coloring does not meet the definition of monochrome and shall be classified as a Color Work.

Le Petite Trianon Exhibit

Our exhibit Water Ways: A Lens on Culture and Nature from River to Bay to Ocean will be March 20 - June 21, 2015 at Le Petite Trianon at De Anza College. It is a beautiful building located on the quadrangle of De Anza College diagonally opposite the Flint Center. This building is a nationally registered landmark. The room is large. The light is fantastic. The location gives the exhibition a lot of visibility. We have the opportunity to display about 50 photos. We hope to be able to expand viewing hours for this exhibit.

We are doing something a little different than we have done in the past. We will be asking you to submit your images in digital format beforehand to be reviewed by the Exhibits Committee. We are doing this to ensure we have quality images, images appropriate to the topic area (which is very broad!) and to avoid duplication. The deadline for submitting images is February 23, 2015.

Key Contracts

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



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