



# Newsletter

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## *Reminders*

### Members' Personal Projects Evening

At the October 20, 2014 program night members can show a number of images to cover a subject of interest to the photographer. Additional information will be sent later but you should plan for a five-minute presentation. There are write-ups of past member 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.

### Update on Hospitality Procedures

We will continue to follow the alphabetical rotation, whereby members bring refreshments based on the first letter of their last name. The [Calendar](#) shows the three people who will provide sweet, savory, or drinks including ice. You should arrive no later than 7:10 pm the night that you provide refreshments to set up the refreshment table and should stay after the meeting to clean up and stow away items in the refreshment bins, as well as vacuum the floor, should it be messy, and take out the trash.

Each member providing the refreshments will be reimbursed for an amount up to \$20.00 so please retain and bring in your cash register receipt to the club treasurer. There will be no refreshments on program night.

## *Coming Club Events*

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

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

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

### **Monday September 8, 2014**

5pm Online Print Entry  
Deadline  
7:15pm Print Entry Deadline  
Competition:  
Color, Monochrome,  
Photojournalism  
Judge: [Douglas Stinson](#)

Refreshments: Jon Cress,  
Herlina Diaz, Susan Dinga

### **Monday September 22, 2014**

Program: Behavior of East  
African Mammals and Birds  
presented by [Doug  
Cheeseman](#)

### **Saturday October 4, 2014**

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

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

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The August judge was [Oliver Klink](#). We asked the makers of the August 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.

### **August 2013 First Place Travel Digital Projected Image - Advanced**

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***Borobudur Buddhist Temple Near Yogyakarta  
Indonesia  
Jeff Katz***

The 1200-year-old Borobudur Buddhist temple complex near Yogyakarta, Java has been called Indonesia's Angkor Wat. But in fact it's 300 years older than the Cambodia complex, and unlike Angkor Wat, which was originally a Hindu temple than later changed to Buddhist, Borobudur was originally built to support a blend of Buddhism and the ancient ancestor-worship culture of central Java. The huge pyramid shaped stone structure (400 feet square at the base and 115 feet high) consists of 9 levels, most of them covered with carved relief statuary that depicts the mythology of the region. The main top dome is surrounded by 72 stupas with perforated surfaces, that each contain a Buddha statue which is visible through the perforations.

One of the stupas has had its surface dismantled to expose its Buddha statue. And it's this iconic "money shot" that visiting photographers try to capture. I had to wait for a while to find a gap in the hoard of tourists on the top accessible level.

Photo technical details: The camera was a Canon SX40 super-zoom, at equivalent focal length of 49 mm. Exposure was at ISO 400, 1/160 sec, f:8. Post-processing was only in PS-6's Camera Raw processor, consisting of cropping to remove stray tourists, toning down highlights, and slight increase in Clarity (sharpening).

### **August 2013 First Place Travel Print**

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In May, my wife Ellen and I visited Chicago to celebrate our 50th Wedding Anniversary. Prior to leaving, Ellen researched the major points of interest. There are many in Chicago. "The Bean" is one of the main attractions in [Millennium Park](#). It was originally called "Cloud Gate" by the British sculptor, Anish Kapoor who created it. I found the perfect place to stand and capture the image. It was cropped in Photoshop and printed without any additional post processing.

My photograph was taken with a Lumix DMC-FZ200. The exposure was f/4@1/640s, the zoom lens was set at a focal length of 11.4 mm.



***"Reflections in The Bean" Chicago  
Harvey Gold***

## August 2013 First Place Travel Digital Projected Image - Basic



*A World Apart - Landmannalaugar, Iceland*  
Tim Meadows

Technical details: Nikon D800, 24-70 f2.8 at 62mm, f8.0, 1/80 sec, ISO 400. Minimal post processing, primarily tonality adjustments, in Lightroom.

Iceland is a study in contrasts: beautifully flowing waterfalls and frozen rivers of ice; rugged fields of lava covered with carpets of soft, spongy moss; white plumes of geothermal steam against blue sky. In other words, a veritable photographer's paradise. I recommend it highly, even for non-photographers. Making images in Iceland is a challenge, to say the least. In the summer there the golden hour lasts for 6 hours. That is, if the sun is out at all. All the greenery comes at a price; it rains regularly! As a result, in 10 days, I saw only one sunset. You have to be good at getting the most out of moody skies, and count your blessings if the only moisture on your lens is from spray off the innumerable waterfalls you encounter.

My image, "A World Apart" was made in the interior of Iceland, on a relatively good day. I was struck by unusual color combinations on the hillside, and wanted to capture the awesomeness of this majestic vista. I was fortunate to get a lot of texture from the clouds in the sky to complement the detail in the hillside. The overcast muted the vibrant colors and softened the beautifully flowing green hills. A little bit further up this 4x4 road was a popular "hot pot" or hot spring as they call them in Iceland. On this day, it overflowed with the pale pink bodies of a group of tourists from Finland.

## August 2013 First Place Monochrome Digital Projected Image

The picture is of my son and newborn grandson, Asher. Ann and I went to visit our son, daughter-in-law and grandson in July and besides the usual family activities, I prepared for, and requested a day of photography with the family. As I knew that I was to be photographing a new born (~4 months), I did online research on the subject of photographing babies to see what ideas there might be. As we all know, babies aren't predictable in their level of cooperation with the photographer so one of the biggest challenges was to have an idea of what kinds of shots are wanted, and then when the time comes, to be able to move through them quickly and efficiently. Another thing learned was that there are some thoughtful and classic poses. Also, I was prepared in terms of lighting to use the natural light coming in from the window so the blinds were up, and I had chairs for mom/dad and locations where I wanted them to stand. When it came time to shoot, I had folks get into the poses I wanted and started to shoot. And, in the middle of one shoot, Asher decided to take a big yawn. It was perfect timing and I got lucky with the shot. I converted the image to B/W as the colors were distracting from the main message of this photo. It was taken with a Sony A7, ISO 5000 at a 1/60.



*Father with newborn son*  
Gary Marcos

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

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*Whispering Wolves*  
Sherry Grivett

Photographed at a [grizzly & wolf rescue facility](#) in West Yellowstone, Montana with my Canon 40D & 100-400 mm lens at 400 mm handheld to capture these rescued young wolves snuggling/bonding and play fighting.

This image is virtually full-frame-capturing just the interaction I wanted.

## August 2013 First Place Color Print

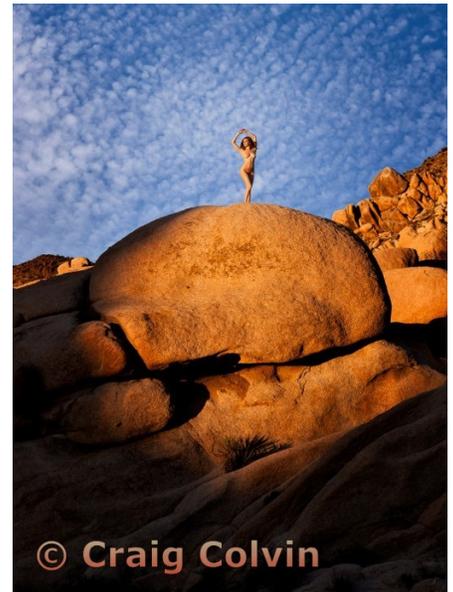
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This was my 2nd attempt at photographing a nude model at Joshua Tree NP, in 2013 my model never showed up. This past April I was attending the [Palm Springs Photo Festival](#), which I highly recommend to all photographers. I wrote a review of my experiences on my blog [http://craigcolvinphotography.com/palm\\_springs\\_photo\\_festival\\_2014](http://craigcolvinphotography.com/palm_springs_photo_festival_2014).

I decided to stay an extra couple of days to shoot at the Salton Sea and a day to try again at shooting a nude model at Joshua Tree. I got into the park before dawn and spent four hours scouting locations to shoot. The model arrived around 2pm and we shot until sunset. This shot was about a mile into the White Tank area, it is more open in this area and has a lot of very large rocks that are easily accessible. I had planned this shot for late in the day so that the sun would be low and highlight the rock face.

When the model got in place I shot many vantage points, high, low and moved side-to-side trying to get the right angle. At one point I stepped to my left into a Manzanita bush. The bush started rattling, at which point I quickly learned several new things; first a rattlesnake rattle is VERY loud when it echoes off the rock canyon walls; second, I can spring like Tigger from Winne the Pooh over four feet in the air. I snagged a branch on my boots on the way up and when I landed four feet away I thought the snake was with me, so I jumped again, and again, and a 4th time before the branch finally came off. I ended up approximately 15 feet from the original bush and spent the rest of the afternoon always looking where I stepped.

Canon 5DmkII, EF24-70mm f/2.8L at 63mm, 1/640sec at f/9.0, ISO 400, clouds were added in Photoshop.



*Big Rock at Joshua Tree NP*  
Craig Colvin

## August 2013 First Place Monochrome Print

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***Ships, Alameda***  
**Howard Larsen**

This image was done last year in the former Alameda NAS next to the USS Hornet where there are usually several other ships berthed. The bird flew in there, landed, stayed for a few seconds and then flew away. I got one frame with this position.

The original scene was mostly monochrome except for a green water color that went away in the conversion. I was in Alameda to photograph the old buildings left by the military and decided to drive to the end of the road where the ships were and try some things there. Serendipity.

It was done with a Nikon D600, Nikon 70-200 zoom at 200mm, 1/200 sec, F8, ISO 400

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

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This was done at [FanimeCon 2014](#) in San Jose on the side of the convention center. These are people who dress up in costumes as characters from Japanese anime or Marvel or video games etc. It's a street/event photograph.

It might also work well in PJ as the judges would say. It was an interesting moment where three were looking one way and one was looking at me. The left two are in color and the right two are in B&W. The quiet, resting of the characters is contrasted with all the people, motion and noise occurring inside the convention center as seen through the window.

The title was meant to be an homage/parody of nature titles. The Latin was an attempt to say costumed characters. Humans are a part of nature too.

It was done with a Nikon D800E, a 70-200 at 92mm, F5.6 at 1/200s, ISO 1250 in the soft light of shade.



***CosPlayers perched on a bench (personae vestibus)***  
**Howard Larsen**

## Meet Howard Larsen

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I was born in Staten Island, New York. It's one of the boroughs of New York City but it's not at all like the city. After many uneventful years in the suburbs there I went to college at the University of Maryland majoring in Computer Science and Math - subjects that have always been easy for me. From there I got into the Ph.D. program in Computer Science at Stanford and made the big move to California initially living on the Stanford campus. I left the snow and the humidity behind for the palm trees on Palm Drive and riding bicycles everywhere and watching movies at the former Varsity theatre - the full fantasy life disconnected from reality that academics at places like Stanford experience. My advisor at Stanford was a new professor back then named John Hennessy. For anyone familiar with the place, he's moved on to bigger and better things these days. This was before the internet when Stanford was a big part of the Arpanet.



For all the time up to that point I was totally focused on analytical things. As an undergraduate I had studied on my own all the things that are taught in graduate school. So after a while at Stanford I developed an interest in all of the humanities subjects that I had managed to ignore previously. On my own I began studying subjects like art history, literature, philosophy, languages and others. After a few years at Stanford, after passing all the exams and such, it was clear to me that I had no interest in spending two years doing a thesis on some subject that I wasn't really interested in. So I left to work at a small company and moved to downtown Palo Alto.

This was when I started doing photography. In the beginning I used color slides briefly and then shifted to black and white film which I could develop myself. I wanted to experience all aspects of photography so I went from 35mm to Hasselblads to Pentax 6x7s to 4x5 view cameras. I even used an 8x10 Deardorff camera for a while. Back then I used to take workshops with people like [John Sexton](#), [Bruce Barnbaum](#), [Ted Orland](#) and others.



There used to be an organization called The Friends of Photography which had a great summer workshop program with some world class instructors like Ruth Bernhard and [Michael Kenna](#). There was a lot of good stuff going on in the Carmel area which I traveled to regularly. I took some community college classes in photography back then and decades later did some more. West Valley, Foothill and DeAnza all have some good classes and I've done most of them.

Back to the 80's and 90's – After several years in Palo Alto I moved from my condo to a house that my wife had in San Jose where I had the full darkroom setup. I continued this for a number of years. But at some point I seemed to fade away from it. It's hard to pinpoint exactly why. I think it was largely because of the alien abduction (those always take away so many years ☺). When I was returned, the photography world had changed greatly. We had 36 megapixel cameras and Epson 3880 printers and intuitive, easy to use editing software. It was a wonderful day in the neighborhood. I embraced the digital world readily and eventually ended up with the reference standard 35mm camera (the D800 family) and numerous lenses and all the other good stuff.

Filling in the bio from Palo Alto to the present – I worked for about 20 years at the same company. It was a 3.1 software company that no longer exists called Rational. I wrote the world's first compiler for a programming language that's no longer used called Ada. I was able to save some money from all my years there and get away from the traffic and the rat race and spent years doing volunteer work. While my children were in preschool I did volunteer work there and actually got a degree in Child Development at DeAnza which I've never used. Then I became involved in teaching music to elementary school children using the Orff Schulwerk approach which I got level 3 certified in. After a number of years of that and my increasing back pain I ended my music teaching and returned to images. Actually my son Alex got interested in cameras and his interest led me back to the thing that I had spent 20 years on before.



I had heard about camera clubs from some people at recent classes I've been taking at West Valley with Brian Tramontana. I go to several clubs right now and this is one of the best I've seen with the large membership and the speakers and the field trips and the interesting images to see. The meetings are always something to look forward to.

### ***Photojournalism Competition Definition and Sequences***

Photojournalism is another competition category with image manipulation restrictions. The definition from the web site is included below. An Image Sequence (maximum of four images treated as a single competition entry) is allowed in Photojournalism. An Image Sequence must be submitted in a special way that you can learn about on the [Creating an Image Sequence](#) page on our club web site. Steps include adding images to your Image Library, creating the Image Sequence, adding images to the Image Sequence, ordering the images, and adding the Image Sequence to a competition.

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.

### ***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 
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