



Newsletter

Volume 38 Issue 11

November 2016

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Reminders

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 November 5, 2016

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

Monday November 7, 2016

5pm Online Print Entry
Deadline
7:15pm Print Entry Deadline
Color, Monochrome, Nature
Judge: Lois Shouse

Refreshments: Karen Aden,
Susan Anawalt, Jeffrey Balfus

Monday November 21, 2016

Program: Joan Sparks -
[Amazon Jungle Treasures](#)

Saturday December 3, 2016

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

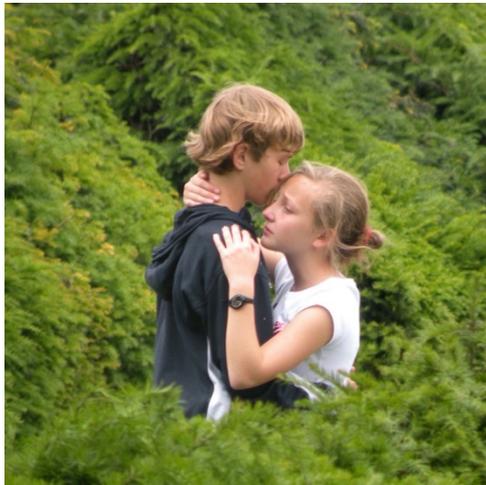
Through December 18, 2016

Exhibit "Caught Celebrating -
through the Photographer's
Lens" exhibit at De Anza
California History Center

Meet Susan Anawalt

Some years after I had been married and had left my family home, I asked my mother, "Why didn't you teach me to paint?" My mother, who was a very good painter and had studied at the Sorbonne in Paris with a scholarship, replied, "Susie, if you had wanted to paint, you would have painted."

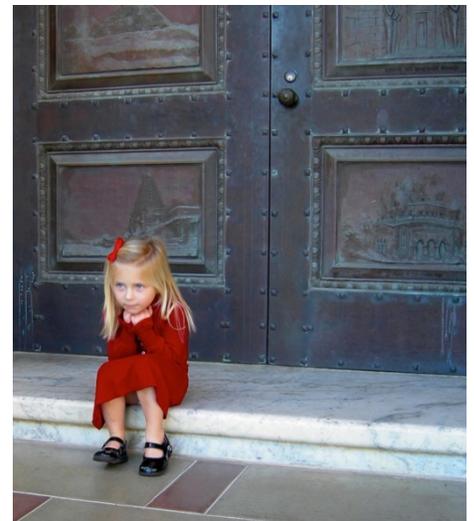
My father, a doctor and surgeon, however, was passionate about tennis. He didn't wait to find out if I wanted to swing a tennis racquet. He constructed a tennis program for me starting at eight years old. We lived in Kalamazoo, Michigan which happens to be the home for the Boys USTA Tennis Nationals. The whole town comes out for this week long tournament. All the best men players in the country have played in Kalamazoo from Jimmy Connors to John McEnroe to Andy Roddick. Watching all this great tennis and having such town involvement incited huge interest in my own playing.



I did love tennis. I became a top junior player in the country. My last year in the juniors I beat Maria Bueno who won Wimbledon one year later. Twice I played at Forest Hills which was then the site of the US Open. I played for Stanford. I even continued to play as a senior (anyone over 35) player nationally, earning regular spots as a top ranked national senior player. I represented, as a team member, the United States a number of times internationally. Still, a different world continued to nudge me. Perhaps, it was the art world of my mother. Or, perhaps, it was because of my husband, Howie, who was very creative--he loved writing, music. I found myself embarking on writing some poetry myself, some short stories and essays. When my granddaughters were little, I began spinning children's stories. I joined a national group called the Society for Children's Writers and Illustrators. I attended their conferences.

However, it was Howie's buying a camera in early 2000, that was a game changer. We would take walks together. Seemingly, he stopped every few steps to take "just this one photo." In self-defense I bought a camera. Love of France had deepened by this time in our lives. We spent weeks at a time in Paris or visiting a friend in southwestern France. What a back yard to take photos in!

When Howie passed away in 2013, the camera became more and more my friend. Mary Ellen Kaschub encouraged me to join Camera Club. While I feel I am at the bottom of the learning curve in taking and editing photos, there is nobody in this club which incites that sentiment. It is a club imbued with a great deal of generosity. People willingly share their expertise and encouragement. The Monday Competitions inspire respect rather than a pecking order alignment. I am very happy to be a member of this talented group of people. And now I say to myself: Susie, if you want to take pictures, you will. And I do.



Competition Winners Tell Us How They Did It

The judge was Brad Hinckley. 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 2016 First Place Pictorial/Color Digital Projected Image - Basic



Ripples and Rocks
Betty Toepfer

This "Belly"shot of the rocks at Point Lobos was taken on a LGSCC field trip, Feb 2015.

Not much was done to the original image except to increase the color saturation in Lightroom.

Canon EOS 5D Mark II, 1/125 sec, f11, 135mm, ISO 400

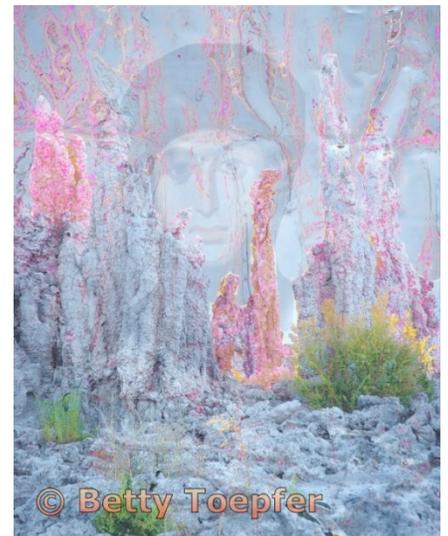
October 2016 First Place Creative Digital Projected Image - Basic

Watching
Betty Toepfer

This is a combination of three images. The background is a sheet of crumpled Mylar which reflects the colors of the objects around it. The color saturation was increased in Photoshop.

The face is from a banner that was hanging during a festival at the Russian Orthodox Church, Saratoga. The opacity and size were reduced in Photoshop.

The foreground are the tufa at Mono Lake, taken during the LGSCC field trip in September. Saturation was increased in Photoshop. Images were imported as layers into Photoshop and manipulated into the final image.



October 2016 First Place Pictorial/Color Digital Projected Image - Advanced



Milky Way Over Natural Bridge
Ling-Kuo Lee

This image was taken at the Natural Bridges State Beach near Santa Cruz along CA Hwy 1. It was taken at the end of September around 8pm. This was when the sky was getting dark and the Milky Way was visible in the sky. I used a 14-24mm lens at 14mm focal length to give a wider view. The camera was set to Manual mode with Aperture set to wide open f/2.8 to give enough light to capture the Milky Way. The ISO was set to 1600 and the Shutter Speed was 25 seconds. I set the White Balance to Tungsten. When taking the shot, I used a flashlight to lighten up the rock. I used Adobe Photoshop Lightroom to process this image. In the post-processing, I increased the Clarity to make the Milky Way more visible. I used spot brush to locally adjust the lighting of some areas. Finally, I decreased some noise due to the high ISO and long exposure, and then sharpened the image a little bit.

October 2016 First Place Color Print

Milky Way Over Bixby Bridge
John Perry

On June 25, 2016 Rick Whitacre led a workshop to photograph the Milky Way rising over McWay Falls in Big Sur. Ten LG/S camera club members attended the workshop. We got to McWay Falls just about sunset and got lots of great sunset photos of the falls. Next it was a matter of waiting for the Milky Way to rise which started to occur about 10:30pm. The plan was to pick a vantage point so the Milky Way would rise up behind McWay falls. While this was happening Rick planned for us to take some long exposures of the falls in the foreground and then blend the two images together. Everything was going to plan and then the clouds started to move in obstructing a large part of the Milky Way. "The best laid plans of mice and men gang aft a-glee" So we decided to pack up and see if we could find a better location on the way back to Los Gatos. When we got to Bixby Bridge the sky was much better and we pulled over to get some shots of the Milky Way over the Bixby Bridge. My photo was timed to take advantage of braking car tail lights reflecting on the bridge railings.

The photo was taken at 12:15 AM on Sunday morning. I used my Nikon D810 with a Rokinon 24mm f/1.4 lens. The ISO was set at 4000 using an 8 sec exposure @ f/1.8. No special processing was required.



October 2016 First Place Monochrome Print



Precision
Larry Shapiro

This is an HDR image photographed in the [Trolley Barn](#) at the San Jose Historical Park. The Trolley Barn is filled with lots of “stuff” and the key was finding a subject I could isolate and concentrate on. The volunteers at the Barn are passionate about how they care for the trolleys. This image is about the precision they bring to their passion of preserving the past. Seven exposures were made at f/11 with the exposure times ranging from 0.4 seconds to 13 seconds at an ISO 200. The shorter exposures allowed for detail in the highlights. Camera Nikon D300, lens: 18-55mm f/2.8 set at 34 mm; camera locked on a tripod during the exposures. The Trolley Barn has a mix of light from both fluorescents and sunlight from the windows thus the HDR conversion in Photomatix created an odd mix of colors due to the mixed lighting but I had thought this image would be in B&W from the beginning so I converted it to B&W in Photoshop. The print was made on Red River San Gabriel paper using the Epson SureColor P800 with the Epson Advanced B&W mode.

October 2016 First Place Monochrome Digital Projected Image

After living in and out of the United States for the last 20 years, I realized that while I have traveled to many foreign countries, I know very little about San Francisco. In September, I decided to take an SF city tour on a hop-on hop-off bus. The bus took me all over SF while I listened and learned about how SF became the city that it is today. I decided to get off at every stop just to explore. One of the stops was Chinatown. By the time I got here, it was almost dinner time. While exploring the area, I saw this man rummaging through the trash at a busy corner street. People go about their business without paying attention to anyone. I noticed that this man took out a piece of bread from the public trash and it was going to be his meal. I felt so sad. I often wonder how people, young people like this man could become homeless and need to resort to the public garbage for food. I felt helpless. I had my camera in my hands, half of me did not want to shoot this image because I feel like I was violating his dignity. However, the fact that his face was covered under his hoodie allowed me the freedom to shoot without truly violating him. He is faceless. I chose B&W because it is timeless. Poverty, homeless, hunger, is a problem of a life time and not of this time period only.

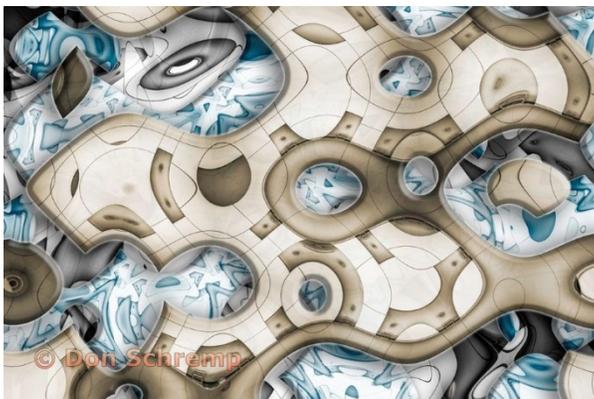
San Francisco is a rich metropolitan city, home of the venture capitalists and the recent biotech boom. There are expensive properties and numerous high end restaurants all over the city. The rich live in fancy homes and dine at Saison, Gary Danko and the likes, when the homeless sleep on the streets and eat scraps from public trash. The wealth gap is huge here. This is my observation of SF. I took the photo because it touched me quite deeply. I want to show that we are all human yet our condition can differ so drastically.



Meal time
Tu Hoa Tran

Canon 60D, 24-70mm Canon f/2.8 lens

October 2016 First Place Creative Print



Structural Transformation Don Schremp

Here is the original photo that is the basis for the image "Structural Transformation". It is fairly ordinary photo from the Anaheim convention center as you can see.

The transformation came by using the Wave distortion filter in Photoshop. Three layers of the same distorted picture were stacked, each layer with different parameters for the filter. Two of the layers also had color layers added to create the blue and tan tones. Layer styles were added the top two layers to create the bevel and glow effects. When I start making a creative image like this, I never know how it will turn out. Sometimes, as in this case, I just experiment with Photoshop features to see what they will do. Then I learn even more about Photoshop trying to get something to work the way I want it to. There are so many choices made in a random order during the creation, I could never recreate the same thing again. Each choice leads to many other possibilities; I keep copies of versions along the way so that I can go back or decide which I like the most later. Knowing when the image is done and to stop changing it, is always part of the challenge.



October 2016 First Place Creative Digital Projected Image - Advanced

A Plethora of Feathers Sherry Grivett

This Brolga, an Australian crane, was photographed in March at a Melbourne, Victoria wildlife rescue compound. The bird was sleeping so the pattern of its neck among its feathers caught my eye with just the red exposed from above.



Key Contacts

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