Los Gatos/Saratoga Camera Club Newsletter

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Reminders

Alternative Location

Our April 16th program by Stephen Oakes will be at the Aperture Academy in the Pruneyard Shopping Center instead of at the Elk's Club.

Club Website Galleries

Be sure to check out the new galleries on our club's website. The home page now includes a slide show of the images that placed in the most recent competition (1st, 2nd, 3rd, HM).

The Photo Galleries page includes the same slide show and several others. Bambi would be happy to help you upload images for a gallery.

Deadlines

Please note the deadlines for digital and print entries.

Coming Club Events

See the Events page or Event Calendar on our web site for updates or further details.

Saturday, March 31, 2012
5 PM Deadline for Entering Projected Images for April Club Competition

Monday, April 02, 2012
5 PM Deadline for Online Print Entry
7:15 PM Deadline for Print Entry
Competition:
Travel, Color, Monochrome
Judge - Bob Schmiedkamp
Refreshments - Julee Cade, Bambi Cask, Nirmal Chand

Monday, April 16, 2012
Special Program:
Hosted by Stephen Oakes at his Aperture Academy
Pruneyard Shopping Center
1875 S Bascom Ave #600
Campbell, CA 95008

Saturday, May 05, 2012
5 PM Projected Image Entry Deadline for May competition

March Competition Winners Tell Us How They Did It

We asked the makers of the March first place images to send stories about what the subject was, when and where the image was taken, why they created it, and how it was created (photographed and/or processed). Clicking a winning image should take you to a larger version on our club's web site.

March 2012 First Place Nature Digital Projected Image

Quarter-inch Gall Wasp (Disholcaspis Plumbella) - Larva Encasement Detail
Barry Grivett

Insect galls are often striking but rarely noticed growths caused by the egg laying of certain insects; and, are most evident on oaks in California from mid-August thru mid-September.

I discovered my first gall, a Spined Turban (Antron douglasii) <http://bugguide.net/node/view/130402>, in July of 2007 while poking my nose into an oak tree looking for anything interesting: insects, acorns, whatever. At first, I had no idea what I'd found; then, for about a year and a half, as I investigated the field of cecidology I couldn't think about anything else.

In San José, an easily accessible location for galls is Guadalupe Oak Grove Park. However, I found this Common-named Beaked-twig Gall in the San Antonio Valley SE of Livermore; this specimen is only about half the size expected.

Photographed on 9/11/2010 at 6:40 AM PST with natural light aided by a silver/gold reflector; using a 40D & 100mm macro lens: 4 sec; *f* 22; ISO 100.

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March 2012 First Place Nature Print

Tent Caterpillars (Tolype velleda) Form Silken Shelter
Sherry Grivett

Captured on Fujichrome slide film in spring at Grand Teton National Park; self-scanned on a Nikon Super Coolscan 4000; printed & matted.

Used my 300mm Minolta Lens and Minolta Maxxum 9 camera. Saw lots of these webs/nests all over the plants going out to the Snake River overlook. Finally stopped and shot a few images not knowing what they were. To my surprise they were very interesting after getting home and seeing them projected on my screen.

March 2012 First Place Monochrome Digital Projected Image

Anhinga Drying Wings
Airdrie Kincaid

Last December while driving around Florida, Richard and I visited J N. "Ding" Darling National Wildlife Refuge on Sanibel Island. For those of you who haven't been there, the Wildlife Drive at the refuge is a four-mile, one-way, gravel road that passes large lagoons and narrow canals lined with mangroves. The refuge is a good place for bird photography in winter, especially at low tide.

Anhingas need to dry their wings and feathers after diving. This one perched for a long time on a branch with its back to us and occasionally turned its head in profile. It was close enough that using a Canon EOS 7D with a 1.6x crop factor and a 500 mm lens, I had to back up part way across the road to get this much of the bird in the frame. The image was taken at ISO 400 f/7.1 in natural light.

In the original color image, the beak is orange but the feathers are various shades of brown and white. I thought it would be striking in Monochrome and converted it in Photoshop CS5 using Image - Adjustments - Black & White with the Greens slider moved left to darken the background around the beak.

March 2012 First Place Monochrome Print

For my son's winter break from school we decided to make a quick trip to Southern Arizona. We ended up spending two days in Tucson where John Perry suggested I visit the mission. I remember his great picture of the mission and I thought it was a very interesting building, not something I have seen in the US.

I got up early for sunrise and got some of the more standard pictures of the mission. I then started to think about what variations I could get. Going way off to one side I used a telephoto lens to compress and isolate the towers and front of the mission. The mission is mostly white and the sun was about 25 degrees off to the right so there was bright glancing light off the front of the building.

This normally would not be ideal, but this light provided a lot of texture to the building and made the inside of the tower appear to glow. I added a polarizer which cut down on the brightness of the glancing light off the front of the building and checked the histogram to make sure the highlights were not blown out.

This mission is a little unusual to most I have been at. It is located in a fairly undeveloped area so there are not as many trees, power poles, and other buildings that usually make it harder to get good images of the old missions.

Mission San Xavior Del Bac
Don Schremp

March 2012 First Place Pictorial/Color Digital Projected Image - Advanced

Red Door
Craig Colvin

I drew a crude sketch of the idea for this photo in my sketch book this past August, and in October decided to actually implement it. I purchased a door, painted it red, invited a model to the studio and took the shot. It wasn't even close to what I had envisioned in my mind. So I tried again in November, then in December, twice in January and finally got the shot shown in February.

The lighting consisted of a single bright strobe behind the door aimed towards the camera and a large softbox, camera right, to light the model and the face of the door. In Photoshop I replaced the background with the clouds and blended them into the floor. (the original image can be seen at http://www.craiglcolvin.com/photos/reddoor.jpg)

This image is part of an ongoing series I'm working on tentatively called "I've Got Your Back", which shows the backs of women in a variety of settings and landscapes (several of which have been submitted to past competitions). Other potential images for this series can be found on my web site http://www.craigcolvinphotography.com/

Canon 5DmkII, 24-70mm f/2.8L lens at 24mm, 1/60 sec, f/8.0, ISO 160

March 2012 First Place Color Print - Advanced

This image is of Mount Moran reflected in Oxbow Bend on the Snake River.

We scouted out the area the day before so we knew where we wanted to set up the next morning. Thank God we did...the drive from Jackson Hole to Oxbow Bend was like traffic going to a ballgame. The four of us and about every photographer in Jackson Hole were there waiting for the light to do it's magic and when it did we could hear the clicking of cameras from all around us. The light was changing every second, the mist lifting off the water giving it another dimension and all the while we heard our fellow photographers calling out "there's a moose at the rivers edge". "here comes a flock of geese"...it was very exciting.

Camera information: Nikon D700 - Exposure time 1/20 - F-16 Lens Nikon 28-300mm Focal length 50mm ISO 200

Early morning, Grand Tetons
Bob Leipsic

March 2012 First Place Pictorial/Color Digital Projected Image - Basic

To learn some more about taking landscape photos I joined a workshop in Death Valley at the end of February. The idea for images in the sand dunes at sunrise was to take advantage of the shadows. To get there was a long hike including walking up some steep very loose sand hills

I took a large number of images and later processed in Lightroom and Photoshop CS5, adding color , contrast and some cleanup.

Gear was Canon 5D MkII with 24-105 lens ISO 400 f9 1/320.

S-curve in Sanddunes Death Valley
Uwe Schmalenbach

March 2012 First Place Color Print - Basic

Oriental Garden in Autumn
Jan Silverman

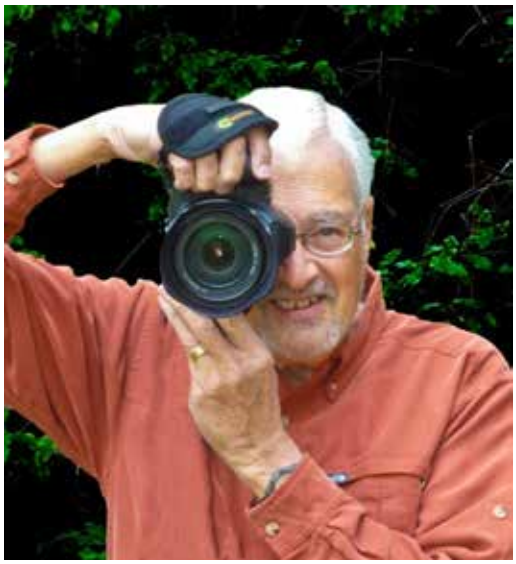
Photographed at Hakone Gardens in Saratoga, CA. on November 13, 2011.

The concept was to record the vibrant fall foliage colors in the serenity of an oriental garden, lake and waterfall.

Image was taken with a 24 MB Sony A77 camera and F2.8 16-50mm lens. Exposure is 1/4 of a second at F8 and ISO 100.

The image was processed in Adobe Lightroom 3 and printed on Canvas with a Canon iPF 8300 Large-format Printer.

Meet Jeff Katz



I grew up in northeastern Ohio, and attended university at Case Western, earning a then-rare degree in Computer Engineering in the mid-60s. Since then I have been following the computer industry, designing mainframes for Univac in Minnesota, minicomputers for Systems Engineering Labs in Florida and southern CA, and finally landing in Silicon Valley for a long stint at Intel and a longer one at Atmel, chip makers for whom I did marketing for the bulk of my career. It included a couple of very good years in Europe, based in England for Intel.

Before my 2005 retirement, being mortally afraid of eventual boredom, I ramped up several of my hitherto sporadic hobbies (including photography, old musical instrument restoration, furniture woodworking, cooking, exotic travel) and I engaged in several community volunteer activities (docenting at the Computer History Museum and Montalvo Art Center, explaining exhibits at the San Jose Tech Museum, and calibrating members' monitors for LGSCC). I am far from bored.

I joined LGSCC shortly after my retirement. I had known Harvey Gold socially for years, and we had often discussed photographic techniques and equipment. I finally succumbed to his importunings to come to a club meeting to see a typical competition and hear and learn from the judge's comments. I found those comments interesting, but the real original reason for my joining the next month was to attend the program nights to learn specific topical techniques.

After several more meetings Harvey convinced me to bring two or three prints to a competition night for "comment only" by the judge. Not having much experience at matting, I took a couple of my favorite images to a frame shop to have them professionally matted, Then I brought them to the next competition night. At the time the club was much smaller than it is now, having only about 45 members. The Color B print competition that night included only two images. So the judge decided to add my two "comment only" entries to the competition. And he proceeded to award First and Second place to my prints.

That pretty much hooked me for competitions. But nowadays of course, with significantly more very talented competitors, I find it much harder to achieve awards. And in striving to hold my own among all that talent I think my images are improving.

My inspiration and main introduction in photography came at the age of thirteen, when my uncle gave me a Kodak 127 Brownie fixed-focus camera and a darkroom "kit" complete with a film developing canister, three small plastic trays, a little contact printer (no enlarger, so all my prints were the size of a 127 negative, about 1 ½" x 2 ½ "), and a small supply of chemicals and photo paper. I set up my darkroom space in the basement on top of my mother's washer and dryer

Then I volunteered to be the official photographer for the 8th grade yearbook. I spent the next few months taking awful shots of the students and teachers at the library, in various club meetings, and at the basketball games. For the sports photography, I had to borrow a friend's expensive rangefinder camera that allowed me to manually select a fast shutter speed.

My darkroom technique left a lot to be desired, too. But the yearbook did indeed include photographic evidence of our presence at the school. And my uncle continues to be an inspiration. At age 93 he still teaches photo composition and Photoshop techniques on-line to a handful of students, worldwide.

I enjoy traveling most everywhere, and capturing images of local culture, scenery and wildlife. My wife, Rudi, and I have been to all seven continents (eight if you include Zealandia, the mostly-submerged one). Our next trip will be to Ukraine, western Russia and the Baltic countries, this coming summer.

I rate the best scenery to be Norway and Antarctica; the best food to be in Belgium, with Italy and France close seconds; the best theatre to be in London; the most friendly people to be in Ireland and New Zealand; the most accessible history to be in Greece and Israel; the best hiking to be in Patagonia, New Zealand, the Alps and the Himalayas; the best wildlife to be in Central and Southern Africa and the Galapagos; the best place to live to be the Bay Area; and the best grandchildren to be in Anchorage and San Mateo.

Travel Category Restrictions

Travel, the April challenge competition category, has photographic manipulation restrictions. The title should describe the place depicted. Here is the full 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.

2012 PSA Annual Conference

The 2012 PSA Annual Conference, which includes photo tours, classes, workshops, programs, featured speakers, and social activities, will be held at the San Francisco Airport Marriott Waterfront Hotel in Burlingame, California, beginning Sunday, September 16 and running through Saturday, September 22, 2011.

A conference overview and detailed information on the conference hotel, photo tours, classes and workshops, meals, and vendor area is on the PSA web site.

Key Contacts

President	Membership	Webmaster	Newsletter	
Rick Whitacre 408-741-0107	Gary Marcos 408-741-5712	Bambi Cask 650-938-2605	Airdrie Kincaid 408-247-3743	Official publication of the Los Gatos-Saratoga Camera Club, a club member of the Photographic Society of America

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