



Newsletter

Volume 36 Issue 3

March 2014

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Reminders

Nature 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 [Events](#) page or [Event Calendar](#) on our web site for updates or further details.

Saturday March 1, 2014

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

Monday March 3, 2014

5pm Online Print Entry
Deadline
7:15pm Print Entry Deadline
Competition: Color,
Monochrome, Nature
Judge: [Bruce Finocchio](#)

Refreshments:

Mel Rabedeau, Ronnie
Rabedeau, Glenda Smith

Monday March 17, 2014

Program: Finding the Light -
Emphasizing Composition
presented by [Seraphina
Landgrebe](#)

Refreshments:

D.H. Rasweiler, Larry
Rosier, Ron Rossen

Saturday March 31, 2014

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

February Competition Winners Tell Us How They Did It

We asked the makers of the February 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.

February 2014 First Place Creative Print



Starburst
Craig Colvin

This past September I was attending Photoshop World in Las Vegas and spent an evening photographing the lights of Las Vegas. This image was taken in a bar at the [Cosmopolitan Hotel](#). As decoration around the bar there were floor to ceiling panels of LED lights that were constantly changing colors and patterns.

I initially took static photos of the panels, but they were pretty boring, so I then tried slowing the shutter speed and zooming in and out as I took the photo. The effect was very interesting so experimented with it for about 20 mins, taking a total of 86 photos of these LED panels. I came back with 35 keepers. Canon 5DmkII, 24-70mm f/2.8L lens at 24mm, 0.4 sec at f/11, ISO 200.

February 2014 First Place Creative Digital Projected Image - Advanced

Giant Eagle Owl, Botswana. A wispy night shot.
David Kirsch

Serendipity. This was not a planned shot at all. In fact, to be perfectly honest, it was a total accident.

Our safari was heading home for the evening (we were in a public park and night safaris are not permitted) when we came across this giant eagle owl atop a tree. The camera was set to aperture priority, ISO 1600, f2.8, which resulted in a 1.3 sec. handheld exposure, in a slowing, but still moving, vehicle.

Metering was set to spot metering from a prior target and here the spot was on the sky, not the owl, resulting in the overexposed owl. So, serendipity, but it worked out in the end.



February 2014 First Place Monochrome Digital Projected Image



Light as a Feather
Barry Grivett

A 'rags to riches' story: shot midday on an overcast September 29 using a Canon 7D & Canon's 400mm *f*5.6L lens (recommended to us by club member Larry Rosier) along the San Mateo coast, which can be a good place to find raptors in fall.

Other shot details: 1/5000 sec; *f*6.3 aperture priority (for me, with birds in flight, DOF is a luxury); ISO 400 & evaluative metering.

The original image was blah to say the least. Although the subject is sharp, it is small in the frame.



Even with a blue sky, it'd be little more than another bird-in-flight shot. Still, I loved the White-tailed, formerly known as Black-shouldered, kite's hovering/hunting posture.

Post processing was mostly outside my comfort zone-more artistic than technical:

- Noise reduction
- Cropped to a 'fine art' square
- Initial contrast adjustment for maximum while retaining details in blacks & whites
- Desaturated
- Tweaked & re-tweaked brightness & contrast for desired effect. I was scared; but finally, satisfied with the result.
- Sharpened the subject but not the sky
- Sharpened more the eye & beak, and
- Added the slightest vignette: black/5%/100 px feather

Finally, my partner, wife & mentor, Sherry, & I collaborated to settle on a title.

February 2014 First Place Monochrome Print

"Snow Scene During Storm" Long Island, January 2014
Harvey Gold

In January, my wife and I visited Long Island-New York for her Aunt's 100th birthday. The party was held at "The Famous Black Golf Course", during a significant snow storm. I looked out the window and saw this picturesque scene. I decided to take the shot through the window, since it was 20 degrees outside and snowing. The technique was to get the camera lens to rest on the window avoiding any interior reflections. I used Ellen's camera, a Lumix DMC-F200. The exposure was *f*/2.8 at 1/400.



I processed the image in Photoshop, using the Nik Silver Efex plugin for the monochrome conversion.

February 2014 First Place Creative Digital Projected Image - Basic



Rockin and Rollin
Richard Ingles

Our adventure started by driving to San Francisco for the weekend of January 25 & 26 to photograph the "[Flower Market Fair](#)" which was in preparation for Chinese Lunar New Year 4712, the year of the Horse.

On Saturday evening at about dusk we took a look at the Bay Bridge from the San Francisco waterfront area known as The Embarcadero and Pier 14. We captured images along the sidewalk and the pier until every angle and camera setting had been used several times. What else could we do? A little pre-visualization led us to exploring well-known creative techniques. Adjust camera settings for a long exposure and play with ISO and f stop to control the light. Then move the camera to form light trails. Light trails would also be captured from airplanes landing at Oakland International Airport and the occasional boat passing by.

Using an exposure time of 30 seconds, at f22, with an ISO of 400, using my Canon 7D and the mid-range 28-135 Canon lens at 33mm, got boring and I wanted to try something else. While the shutter was open I moved the camera using vertical, horizontal and circular patterns.

Post processing was minimal. I cropped the original image to eliminate an over-bright light that had crept into the frame. I tried different lighting adjustments, but ended up using the image slightly cropped and otherwise, as the camera captured it.

February 2014 First Place Color Print

This image was taken during an all-day field trip to San Francisco arranged by Don Schremp. We started very early in the morning and drove up to San Francisco to catch the bridge during sunrise.

I took quite a few shots and even though they were only a few minutes apart, they were all quite different. I was very lucky to catch the light when there was just a nice glow under the fog showing off a bit of the bridge deck and the water's edge against the hill.

Editing was done in Lightroom and included cropping, exposure adjustment to darken the sky, spot removal of a distracting light on the water, and noise reduction.

Canon 50D with Canon EF24-70mm f/2.8L USM lens and ND graduated filter (ISO 400, 15sec, f/8, 28mm)



Golden Gate Bridge in Fog
Bambi Cask

February 2014 First Place Pictorial/Color Digital Projected Image - Advanced



Road Narrows
Rick Whitacre

I spent a day down at Panoche Hills (southeast of Hollister) scouting the area for night photography. I didn't really find any compelling foregrounds there, so I headed home by driving west on Panoche Road towards Paicines.

All of a sudden, I passed this windmill along the side of the road and quickly turned around and parked. The composition really just fell in my lap, so I set up and took the shot.

The moon was still up, so there was plenty of foreground illumination to be able to take a single, short, high-ISO exposure that had enough shadow details without streaking the stars. I named the image after the street sign to the left of the tree: "Road Narrows". The glow on the horizon is not the sunset. It is light pollution from Fresno which is over 60 miles to the east.

Canon 1Dx, Rokinon 24mm f/1.4 at f/1.4, ISO3200, 13 seconds

February 2014 First Place Pictorial/Color Digital Projected Image - Basic

Blessing in the Silent Night
Ling-Kuo Lee

My photograph was taken on Christmas Eve at a church event, where I was inspired by the mood and atmosphere of the moment.

Due to the low-light situation, I had to increase my ISO up to 6400. But thanks to my Nikon D4, the image still produced a low noise result. I used a Nikon AF-S 24-70mm, f/2.8G lens with Aperture wide open to 2.8. The camera was set to Aperture priority mode and the exposure compensation was set to -2.

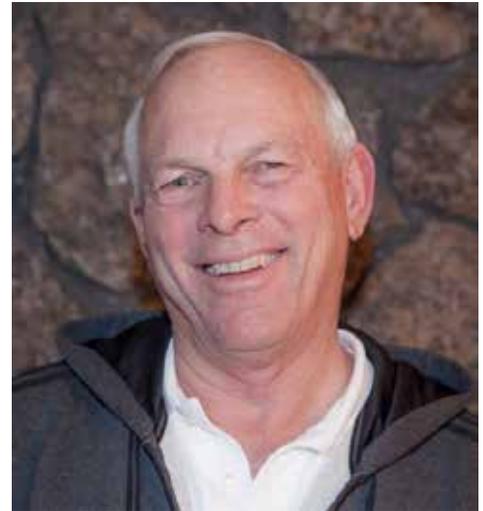
The image was taken in Raw format, therefore in the post processing, I brought up the Exposure and Shadow a little bit, then made minor increases to the sharpness and reductions to the noise.



Meet Jim Lafferty

Jim Lafferty was born in Glencove, New York on February 20, 1945 to James Casner and Edna Doris Morton (Mortie) Lafferty. During his pre-school years he lived on Long Island and in Altoona, Pennsylvania. Jim's dad was in the Army Air Corp when WWII ended having flown the B-24 and the B-29. He then flew DC-3s and Constellations for Eastern Airlines until the military recalled him during the Korean Conflict. He remained in the Air Force for the balance of his career accumulating over 10,000 flying hours. While in Korea he received the air medal for heroism.

Jim's mother was a champion golfer, starting with the Metropolitan Women's Junior Championship in New York City and ending with the Florida Super Seniors title at the age of 76. She won the California Woman's regional championship and competed in the US Amateur. She frequently shot her age after she was 75. She appeared across from Jack Nicklaus in Sports Illustrated's "Faces in the Crowd".



As an Air Force brat, Jim traveled throughout the United States and spent 3 years in Bermuda. He graduated from Vacaville High School and later earned a BS degree at San Jose State University in Aviation Operations. He also was awarded an honorary Doctor of Laws degree from Daniel Webster College. Jim is a commercial pilot with over 10,000 hours of general aviation flying time including over 1500 jet hours. He twice won the U.S. National Championship in precision flying after which he won a silver medal in the 1977 World Light Aeroplane competition. Jim also has over 1,500 hours as a boat Captain with experience in boats up to 60 feet.

Jim is an avid golfer, loves to go fishing in his Grady White, has a model railroad in his attic and enjoys woodworking. He is a student of golf course architecture having participated in three golf course remodeling projects. During the resurrection of the Gold Mountain Real Estate Development near Graeagle in Northern California, Jim served for four years as the homeowners association's president. He is married to Charlotte Aileene (Bunny) Lafferty (44 years). He has three sons and one glorious granddaughter.



Working since he was eight years old, Jim has had an interesting and fulfilling aviation career. He has sold over 3,400 airplanes, worked as a turbine engine test cell engineer for United Air Lines, operated an aircraft management company and developed and managed the San Jose Jet Center. He is still active in aircraft sales, marketing both general aviation and airline equipment.

Jim has flown aircraft to Europe, Africa, The Caribbean and Central and South America. He has traveled extensively by airline throughout Europe and South Africa. Jim has a boundless appetite for Alaska, British Columbia and the U.S. National Parks.

For Jim, photography was always snap shots and part of his aircraft sales business. Taking pictures was not a formal process that was significantly considered, it was just part of marketing. Most of the aviation pictures and family shots were simple point and shoot shots that were the simplest form of the art. Travel and scenery pictures were always a passion but again, without much sophistication.

In 2010, Jim bought a Canon EOS 5D Mark II to do a marketing slide show for the Gold Mountain Homeowners Association. While the learning curve was shallow, he shot most of a twelve-minute video with his new camera. His understanding of photography has been advanced by his Hollywood writer/director son, Mark. He has produced and edited eight videos using Apple's Final Cut Pro.

Jeff Balfus told Jim about the LGSCC and two months ago. Jim joined the club looking for greater exposure to resources, criticism and an interface with others having the same interest in photography.

While Jim has no formal education in photography, he has read the following:

- Digital Photography by Scott Kelby
- Understanding Exposure by Bryan Peterson
- Architectural Photography by Adrian Schulz
- Photographing Architecture and Interiors by Richard Neutra
- Sculpting with Light by [Allison Earnest](#)
- Light Room and Photoshop Elements by Kelby
- [Visual Flow—Mastering the Art of Composition](#) by Ian Plant
- Studio Lighting Techniques for Photography by Christopher Grey



Camera Club Programs in 2014

[Seraphina Landgrebe](#) is an outstanding professional photographer with a distinctive style of painterly photographs. Her portrait studio is in Santa Cruz where she creates a full range of portrait styles from old masters to glamour to contemporary. In addition to her March 17, 2014 program, Finding the Light - Emphasizing Composition, we have a lot of other interesting programs coming up at the camera club in 2014.

Doug Cheeseman is a former professor of zoology and ecology whose passion for wildlife photography led to the creation of [Cheesemans' Ecology Safaris](#). In partnership with his naturalist wife, Gail, and their son Ted, a conservation biologist, the Cheesemans lead expeditions to wildlife areas all over the world. They put special emphasis on wildlife behavior and conservation and on habitat preservation and restoration.

Doug will give two presentations: April 21, 2014 "Birds and Mammals and Natural History of South Georgia and the Antarctic" and September 15, 2014 "Behavior of E. African Mammals and Birds".

Jeff Cable will be our guest speaker at the May 19, 2014 program. He is an experienced Olympics photographer who has covered the 2008 Olympics in Beijing, served as official team photographer for Team USA Hockey at 2010 Winter Olympics in Vancouver, and as official photographer for Team USA Water Polo at the 2012 Summer Olympics in London. He will present his photos from the Sochi Olympics. A preview can be found on [Jeff's blog](#).

Our July 12, 2014 speaker will be professional photographer, [Don Hoeckwater](#). Don specializes in landscapes and seascapes and will speak on Fine Art Photography.

Calibration by Jeff Katz

This is an enhancement of an article by Jeff Katz from early 2009, before many of our members joined the club. And it might be a good reminder for the old-timers.

Have you calibrated your monitor lately?

Do you suffer these frustrations?

Your edited image on your monitor looks like this.



But when you see it shown by the club's projector or printed by Costco it looks like this



or this



Then it's time for you to have your monitor calibrated. It's painless, takes less than 30 minutes, and it's very effective at enabling you to edit your images with "standard" colors brightness and contrast, so that calibrated projectors and printers can render the same image you see on your screen.

Using the club's Spyder-4 equipment and software, Calibration Chair, Jeff Katz, will come to your computer and perform the service when it's convenient for you. Just phone him at 408-255-7423, or e-mail to jeffrudi@earthlink.net to arrange an appointment. And be prepared to donate \$10 to the club to help cover the cost of the equipment.

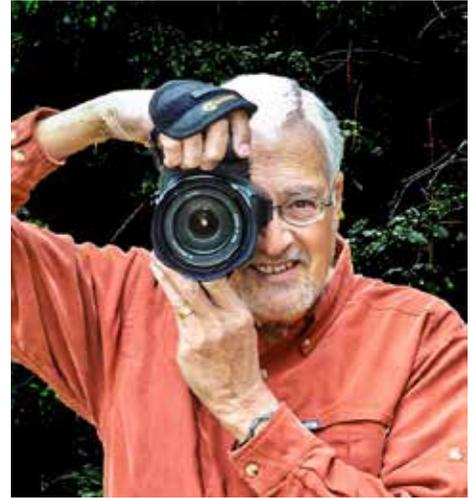
Remember: monitors drift as they age. Pro image processors recalibrate every couple of weeks to assure consistent prints. We hobbyists can get by with less frequent calibration. CRTs should be recalibrated every three-six months and LCDs should be recalibrated every year or so.

About the Calibration Process

The club owns a Spyder-4 colorimeter instrument and associated software, both made by [Datacolor](http://www.datacolor.com).

To calibrate your monitor I'll bring the instrument and the software to your home or other agreed meeting place where your monitor or laptop can be made available for about a half hour. You should have the monitor running for about a half hour before the calibration starts, to ensure that it is fully warmed up and stable.

If it's the first time you have had the club's calibration service, I'll install the software in your PC or MAC. Shortly after launching the software, I'll install the colorimeter instrument. It's a fist-size pod with a sensitive light sensor that hangs down against the front of your monitor near the center. It has an umbilical cord that connects to the computer via a USB slot. The software proceeds to generate and display known standard color patterns in various intensities and record what the colorimeter reports. With this information the software can decide how each requested color might have to be adjusted by the display driver hardware in order to have it appear in the expected, calibrated standard color and intensity.



The software creates a profile file that is stored with other profiles on your hard drive. And the calibration is then complete. As a demonstration, the software will let you see and compare how your monitor had previously displayed a sample image versus how it currently displays it after calibration.

Then every time thereafter when you boot-up your computer, your OS will look for the most recent display profile and invoke it as part of the boot-up sequence. This applies the required adjustments to the display driver hardware so that your monitor looks the same as all other calibrated displays and printers, such as the club's projector or a commercial printing service. Until your monitor's internal component values drift as they age and you need a fresh calibration. For LCD displays this aging takes about a year to make a noticeable difference.

The club's current equipment is for monitors only. It measures transmitted light from the monitor face. It cannot accurately measure reflected light from a sheet of photo paper. Thus it can't be used to create printer/paper profiles. If/when enough club members do their own printing to justify a further equipment investment, we can purchase a reflected light colorimeter and perform those calibrations as well. Those profiles are more complex than monitor profiles since in addition to depending on and controlling what the printer puts on the paper, they depend also on the particular paper surface and the light source in the room where the paper is being viewed. So you need a separate profile for each combination of printer, paper and light source that you use. And then you need to instruct your image processing software, such as Photoshop or equivalent, to manually invoke the appropriate profile for you to use in preparing your output file.

If you want to delve further into the physics of color management, you should study the excellent tutorials available on the subject at www.drycreekphoto.com. That's also the place where you can download free printer/paper profiles for most popular commercial printing shops, such as Costco, along with tutorials on how to use them in your image processing software.

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 
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