
Cameraderie

Volume 142 Camera Club of Laguna Hills, California: Organized 1966 - www.lhcameraclub.com

June, 2015

*** A Member Club of the Photographic Society of America, www.psa-photo.org ***



SPOTLIGHT on our MEMBERS

As our members are our club's most valuable assets, the Cameraderie will feature one member in each issue. We hope you'll enjoy meeting the member here and be sure to say Hi when you see her/him at the club's activities or around town.

Mr. Irresistible: Alan Pollock

By *Mike Bray*

I refer to Alan Pollock as Mr. Irresistible.

I have always found Alan Pollock persuasive. Alan has been a Village resident and member of the Camera Club for 16 years. In his last camera club board position as Vice President in charge of showcase presentations and classroom displays, Alan would solicit work from various club members. He'd always approach with a disarming smile and ask if I could help out. I found myself always agreeing to participate; I could never turn down a request from Alan!

Alan came to us from a background in the ministry. Through his affiliation with the American Baptist church, Alan also honed his camera skills by photographing church picnics and other church functions. Alan was the associate pastor of the American Baptist Church in San Bernardino before moving to Santa Barbara where he performed ministry duties for American Baptist "Homes of the West." While in Santa Barbara, he joined a camera club and created slides and slide shows, as well as participating in club competitions. His ten-year stay in Santa Barbara came to a close in 1999 when Alan

and wife Cathie retired and moved to Laguna Woods.

He remembers a warm welcome into our camera club from Fred Granger, and was soon also taking classes in photography through the Saddleback College Emeritus program.

According to a former club president, Pat Wilkinson, Alan was always very responsible. "Given an assignment as a board member, Alan always completed it. He was tenacious." Small wonder; Alan is very likeable and persuasive.

One of Alan's lasting policy changes while a board member was to steer periodic digital critiques toward education rather than simply a competition. Alan felt the periodic critiques should emphasize learning, while still allowing the scoring of images. He stated the goal was "competition to improve, not prove."

Alan's favorite subjects to photograph include surfers, landscapes, young people, pets, travel photography and photojournalism. His favorite "go to" spots for photography include Yosemite, Huntington Beach pier, Laguna Beach, and Bodie. For surfing photography, Alan shoots with a Canon 7D with a Canon 100-400mm lens.

Alan Pollock

— continued

Alan's goals in photography are simply to get out more and to continue to improve.

To which we all say, "Amen to that!"



"When I joined the club over 10 years ago, Alan was an 'old-time' board member. He encouraged me to enter the critiques and get more and more involved in club activities. He supported my 'inexperienced' presidency and frankly, I could not have, would not have survived without him. He is an enthusiastic and gifted photographer - one of the most responsible and reliable people I know - and bless him, you rarely see him that he doesn't have a smile and a warm and wonderful greeting just for you! Alan Pollock is a treasure and I'm blessed to call him friend. " — **Pat Wilkinson**



Photography by Alan Pollock

A good photograph is knowing where to stand.

— **Ansel Adams**





President's Focus
By **Mac McNamar**

The first five months of 2015 have been very productive for our Camera Club.

Education Vice President, Jim Graver, has managed to schedule two Tuesday afternoon Workshops or Classes most months which have been very well attended. Jim plans to continue two workshops or classes each month. We are expecting four Windows 7 computers from the PC Workshop to replace inoperative Windows XP computers in the Fred Granger Learning Center. Jim is planning to schedule small classes in the Learning Center and Kara Patterson is also anticipating offering small classes in the Learning Center as well.

Our Digital Vice Presidents, George Harper and Mike Bray, have scheduled several outside professional presentations for Monday evening Showcases as well as several member produced Showcases.

There have been significant changes (clarifications) to the Digital and Print Competition Image Eligibility rules for 2015.

- 1) An image may not be entered in more than one category; e.g. if an image is entered as a Pictorial Digital image it may not be entered as a Print image, a Monochrome image, Special Subject image or Altered Reality image.
- 2) Images receiving a score less than eight (8) may be resubmitted at any time in the same category in subsequent critiques. When resubmitted these images may be corrected or altered.
- 3) Images receiving a score of eight (8) or higher may never be resubmitted in any subsequent periodic critique. Consult the website www.lhcameraclub.com for complete competition rules.

Thanks to all the volunteer photographers who photographed the 2015 Village Games and produced the slide show for the closing luncheon. The show was a smashing success.

I urge every member to investigate the volunteer

opportunities of the club and offer your time and services to help make our club an even better one. The Camera Club operates solely through the time and efforts of volunteers so the more members who volunteer the more successful your club will be. Let us know how you'd like to help by sending an email to me at cameracclubh@gmail.com and tell us what your talents and experience are .

Of Interest...

- ◆ “Light, Paper, Process: Reinventing Photography” exhibit, Getty Center, April 14 - September 6, 2015; <http://www.getty.edu/art/exhibitions/process/>
- ◆ “Adams, Curtis and Weston: Photographers of the American West” exhibit, Bowers Museum, May 16 - November 29, 2015; www.bowers.org/

The **Photographic Society of America** (or **PSA**) is holding its 77th Annual Conference in Yellowstone National Park from Sunday September 27 through Saturday October 3, 2015. If you're interested in attending, please check its website www.psa-photo.org for more details.



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THINKING OF BUYING A FULL FRAME CAMERA?

SOME THINGS TO CONSIDER

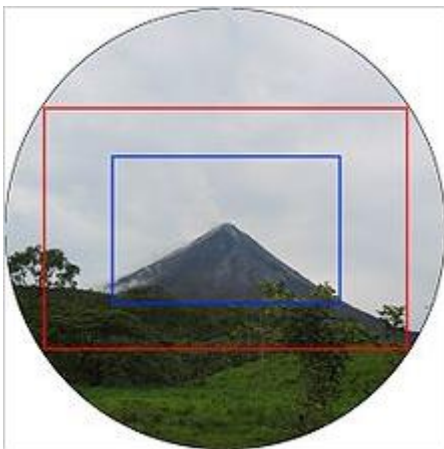
By *Bette Harper*

Since the days of film photography, bigger negatives produced better quality images than smaller ones. The same is true with digital sensors. Full frame cameras have sensors that are two and one half times the size of the sensors in cropped-sensor cameras. Today more and more amateur and hobbyist photographers are tempted to upgrade to a full frame camera. Before moving on to the comparison between full frame and cropped-sensor cameras, let's understand what a sensor is and what a full frame and a cropped sensor are.

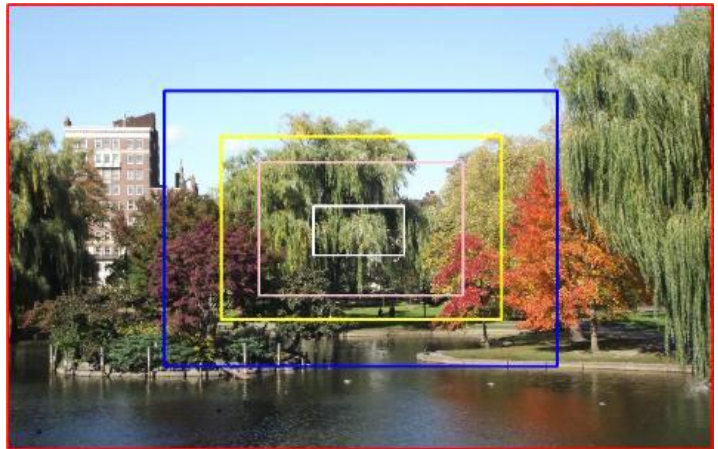
What is a sensor? A full frame sensor? A cropped sensor?

Every digital camera has a device inside it which, like film in the film days, captures the light coming in through the lens to form an image. That device is called a sensor. The term "full frame" refers to a sensor size that has the same dimensions as the 35mm film format which is 36mm x 24mm. And a crop sensor refers to any sensor smaller than a full frame sensor or a 35mm film frame. Until recently, "full frame" cameras are largely in the realm of professional DSLRs and all lower end cameras had smaller sensors. If you take a photo with a smaller sensor and the same lens, it will show a smaller area of the scene.

Below is a diagram of full frame and crop sensors in relation to a lens.



The outer, red box displays what a 24x36 mm sensor (corresponding to a film frame) would see; the inner, blue box displays what a 15x23 mm (crop) sensor would see. The actual image circle of most lenses designed for 35 mm DSLR format would extend further beyond the red box than shown in the image.



From <http://easybasicphotography.com/35mm-equivalent.html>

To further illustrate how the sensor size affects the size of the area viewed of a scene, look at the image above:

- ◆ **Red Rectangle:** represents the field of view from a 35mm camera if film or a full frame image sensor was used.
- ◆ **Blue Rectangle:** captures the field of view of a 23.6mm x 15.7mm sensor, found in most non-professional DSLRs, which is also commonly known as APS-C sized sensor.
- ◆ **Yellow Rectangle:** represents the field of view if a Micro 4/3 image sensor (17.3mm x 13.0mm) were used. This size image sensor can be found in many Mirrorless compact cameras.
- ◆ **Pink Rectangle:** This is the field of view from an image sensor with 13.2mm x 8.8mm in size. It is called the CX image sensor and is found in the Nikon 1 S1 Mirrorless cameras.
- ◆ **White Rectangle:** This field of view is what you would get from using a 1/ 2.3 size image sensor. (actual measurements 6.16mm x 4.62mm). This sensor size is found in most Basic Compact Digital Cameras.

So as you can see, the size of the camera sensor affects the resulting image. Crop sensors will create cropped images resulting from a crop factor inherent to them.

Advantages of a full frame camera

- ◆ Lenses deliver their true focal length so you see a wider angle view than with the cropped sensor camera
- ◆ Due to the larger surface area of their sensors, and at an equivalent pixel count, the full frame (FF) sensor has larger pixels. Larger pixels capture more light making the full frame camera better in low light situations so that the FF will deliver better results in high ISO settings.
- ◆ They offer improved dynamic range, a wider range of tones, a greater sense of depth and higher resolution.
- ◆ In general, photos taken with a full frame camera are sharper with better details.
- ◆ You can print your pictures bigger and have more leeway in cropping than with images from a cropped frame camera.
- ◆ They usually have bigger and brighter viewfinders.

Disadvantages of a full frame camera

- ◆ Full framed cameras are much more expensive than those with cropped sensors. It is more expensive to make the larger sensors so you pay a premium price. The cheapest full frame cameras start around \$2,000 and prices go up from there.
- ◆ The larger sensor requires a larger body which makes it more difficult for some with smaller hands to hold and is also heavier.
- ◆ Your current lenses may not work on a full frame camera so you may have to buy new lenses which may also cost more.
- ◆ Telephoto lenses do not have the same reach on full frame camera as they do on their cropped cousins.
- ◆ The possible larger number of pixels will fill up your memory cards more quickly and the larger files may also place bigger demands on your computer.

In conclusion, full frame DSLR and a cropped sensor one each have their own advantages and disadvantages. The important thing is what type of photography you like to do. If you shoot portraits, you will love the full frame's shallow depth of field but if you primarily shoot nature, wild life or sports you will enjoy the cropped sensor's extended reach for your telephoto

lenses and also that you will have a lighter camera to carry around. Landscape and architectural photographers will like the wide angle view of the full camera. Street photographers would probably prefer the lighter weight and less conspicuous size of the cropped camera.

Or you might want to try something else - a mirror-less full frame camera. It is smaller and lighter than the full frame DSLR. But that's a discussion for another day.

Photography Terms

By **MRH**

Crop Factor: is a number, generally in the range of 1.3 to 2.0, that tells you how much smaller the camera sensor is versus a full frame sensor. The closer the number is to 1.0, the less image cropping will occur. Crop factor also acts as a sort of focal length multiplier: for example, an 85mm lens on an APS-C based camera (with a 1.6 crop factor) will give a field of view of 136mm, allowing you a closer shot of a subject without physically moving closer.

Focal Length: in simple terms, is the distance in millimeters from the optical center of a lens to the imaging sensor when the lens is focused at infinity. It definitely not a measure of how long or short a lens is physically. Take a standard lens of 50mm, one that gives a similar perspective to the human eye. Lenses with focal lengths less than 50mm are referred to as wide-angles – simply because they have a wider angle of view. Lenses with focal lengths greater than 50mm are known as telephotos, and these offer greater magnification thanks to their much narrower angle of view.

Prime Lens: The opposite of zoom lenses, prime lenses have one fixed focal length. They represent the best quality of lens available but cannot “zoom in” to a subject. You’ll need to move with your legs to zoom in or zoom out.

.....
 | I have discovered photography. Now I can |
 | kill myself. — Picasso |

Tech Corner 

Action Photography: Techniques You Can Use

By *Mike Bray*

Early in May I went to the Dana Point Grand Prix. This is an annual bicycle race that goes through the heart of downtown Dana Point. It provides an excellent venue for taking action photos. While the racers are fast, their movement is predictable. This allows for experimentation within the domain of action photography, so I'll discuss some techniques I usually employ when I photograph a bike race.

- ◆ For a traditional action shot, I set the camera to continuous servo, or "AF-C" (AI Servo on Canon) to take a series of photos in a burst mode. Use a high shutter speed (1/1000 of a second or higher) and a low f/stop, like f/5.6 or f/4. **ADJUST YOUR ISO TO ACCOMMODATE THESE SETTINGS.** The fast shutter speed will "freeze" the action and the low f/stop will blur the background for a more pleasing image.



Photo taken at f/6.3, 1/1000 of a second, ISO 400

- ◆ Be aware of your background and your angle of view. Less interference from a busy background will draw more attention to the bikers, while a low angle of view provides drama to an action photo. Find a comfortable spot; bike races can go on for hours!



George Harper showing good technique in a comfortable position

- ◆ Utilize a good zoom lens, if available. I used a Nikon 18-200mm lens for the bike race, as the distance to subject changed dramatically through the race and the zoom lens enabled me to adjust to the changes.
- ◆ Try different techniques, such as panning. For panning shots, I used the shutter priority setting and used a shutter speed of about 1/40th of a second. I set the camera to the lowest ISO setting (in my case, ISO 100), and let the camera figure out the aperture setting. Panning shots give extra drama to the bike racers.
- ◆ Find a colorful background for your panning shots. The background will be blurry, but the color will enhance your finished photo.
- ◆ Use different techniques and experiment. I took several shots around the racecourse and tried different things, such as zooming the lens

while the shutter was open. Also with some of the stills, I applied different filters to see what the final image would look like.

Action shots can be fun! Get out and experiment!



Panning from a low angle of view



Using color for the background



Photo of race start, PS-Elements "cut-out" filter applied

Location, Location, Location

Our Local Beaches

By *MRH*

Summer is just around the corner and the beach is beckoning to us. As residents of Orange County, we are blessed with many beaches within reasonable driving distance. Here is the list of a few that our members like to visit:

- ◆ **Huntington Beach:** known for its long 9.5 mile stretch of sandy beach, is the home of the US Open of Surfing held annually in the summer.
- ◆ **Laguna Beach:** a celebrated oldie that has appeared in numerous paintings and photographs, it offers almost 8 miles of beautiful shore line, a high vantage view point with a gazebo, and Heisler Park.
- ◆ **Crystal Cove Beach:** located in a State Park of the same name, has many sandy coves and tide pools, a historic district, charming cottages for rent with front seat to the ocean, and hiking and biking trails.
- ◆ **San Clemente Beach:** situated in the south end of the city of San Clemente at the foot of a steep bluff, is a surfer's hangout. A pier guarded by two restaurants and even Amtrak trains that come by regularly provide many photo ops.
- ◆ **Dana Point Beaches:** the city has 3 major beaches (Capistrano Beach, Doheny State Beach and Salt Creek Beach) that feature sandy beaches, tide pools, rocky promontories, picnic areas, besides swimming and surfing.

Further north, **Corona Del Mar** and **Newport Beach** are also great locations and many spots and coves in between all these beaches are waiting for you to discover.

What to photograph at the beaches?

Of course, the normal images come to mind: the sand, the beaches, the shore lines, the waves, etc.... But don't forget the flora, the fauna, the avifauna, the rocks, the sea shells, and the people.

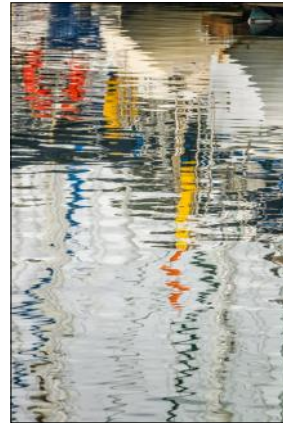
Our Local Beaches - cont'd

What techniques to use?

For action shots, you can freeze the movement (of the waves, of the passing train, of people) or blur it. A neutral density filter comes in handy if you are shooting on a very sunny day and yet want to blur the waves motion even further.



challenge ourselves, how about picking one subject or one technique and get out there and perfect that technique? Try to look at the same old subjects in a different way and you never know what you would discover. Have fun and remember to stay dry and safe!



Practice your AI Servo Auto Focus mode on flying birds to capture them with sharpness. Be sure to use Burst Mode or High-Speed Continuous shooting in action shots and shoot away. At least 1 shot would come out just right.

You can also apply the techniques of macro photography to get the details of the sand, or of the foam that the retreating waves leave behind, for example.

For people shots, if they are in the sun, turn on your camera flash to light up their face and avoid those ugly dark shadows.

If you like landscape photography and normally would use an f/16 and higher to get everything in focus, why not choose a smaller f-stop and focus on an element near you, leaving the background out of focus?

These beautiful beaches are practically in our backyard and offer many photo opportunities and sometimes we feel like we've done it all. But to

Tech Corner — TIPS

- ◆ Update your camera firmware from the manufacturer's website.
- ◆ If you carry no tripod with you, support your camera against a wall, tree, lamppost, or a fence for stability.



Laguna Woods Village is presenting slide shows by Camera Club photographers on *Channel 6*.

Camera club member **Mark Rabinowitch** will be the featured photographer during June 2015 with his show "**A Visit to Southwestern Ireland**". You can view it at the following times:

Friday June 5 @ 2PM
Friday June 12 @ 6PM
Tuesdays June 23 and June 30 @ 11:30AM

SARHUL: A Sacred Tribal Festival of India

By **Atul Sahay**

Our world abounds with beautiful cultures and people and invites us to explore them. Having grown up around jungles, waterfalls, and mountains in the Jharkhand region of India, I have always appreciated nature and the many ways people interact with Mother Nature. Not too long ago, I went back to my hometown Ranchi and attended a major festival there. I'd like to share with you a taste of it here.

"SARHUL" is the Tribal Festival of Ranchi in the Jharkhand region of India which is about an hour and twenty minutes flight from New Delhi. It is a spring tradition of various tribes (Munda, Oraon, and Kharia) in that region and attended by more and more people from all religions.

An ancient festival where nature, trees and flowers are worshipped, SARHUL is celebrated in March every year on a particular date announced by the High Priest based on the Hindu religious calendar. The High Priest, or **PAAHAN** in local language, gives prayers to the trees & flowers. He then fills three "Earthen Pots" with water and makes predictions about the crops (how abundant they will be for the year), the monsoon and the rain (whether the rain will be sufficient or not).

People of all ages, gathering in a central meeting place, then break into tribal songs in praise of nature and express their joy and happiness in a totally inebriated state by dancing to the beat of drums, holding hands to represent unity and bonding. All the women dress in red & white



saris (an Indian costume) where white color denotes peace and red represents warmth. The total scene of this festival is so colorful and heart-warming which words cannot describe; however, I hope some of the pictures I took of the festival might convey a flavor of its beauty and warmth.

If you plan a trip to India, be sure to travel in the spring and include a stop at Ranchi to attend this high-voltage festival. You will enjoy it.



Travel Shoot with a Photo Pro

By **Mike Bray**



Destination photography trips with a photo pro come in two varieties: the photo tour or the photo workshop. The photo tour is a guided trip where the hosting pro accompanies you to good photo spots and joins you in the shoot. *There is usually a minimal amount of instruction given to you by your photo guide on these outings.* The photo workshop, in contrast, has the professional in a *teaching mode, with all participants receiving instruction.*

The photo tour is much more common, and usually is associated with a destination offering exceptional photographic opportunities. Some of our own club members have visited places such as Antarctica, Iceland, Kenya, Egypt, and China on photo tours. One of our most popular instructors in the Saddleback Emeritus program, Kara Mahotka-Patterson, has led photo tours to spots including Durango, Death Valley, and Bosque Del Apache, to name just a few.

The photo tour trips that include travel require several things:

- ◆ You need to bring your own photo gear.
- ◆ You must have a working knowledge of your camera.
- ◆ Your camera equipment and clothing are suitable for the demands of the trip.
- ◆ You have the physical conditioning to handle the rigors of the activities, such as hiking or riding in off-road vehicles.

Workshops are a different matter. Here you can use equipment provided by the presenter or instructor. At a hummingbird workshop I attended in Arizona in 2008, the instructor provided the flash setup, shade canopy, and backdrops. Use of his camera and tripod were optional, but students were required to bring along their own memory cards.

In a workshop environment, the instructor is dedicated to teaching and helping students attain some images that are “keepers.” This is in contrast to photo tours, where the leaders are working to capture their own best shot,

sometimes in *competition* with students / customers! Usually this is not the case; however, several of us witnessed this behavior from a renowned bird photographer in La Jolla.

The lesson learned from the experience: do your homework before you sign up and travel. Research information about the tour and tour operator. What are the accommodations like? What weather are you likely to encounter? How are the food and water at the destination? Seek out the experiences of others that may have taken the tour you are interested in, or visited your destination. A bit of homework and preparation can lead you to the best of photo opportunities as well as a great vacation.

PHOTO OPS: June — August

- ◆ Huntington Beach Concours d'Elegance, June 6 - 7. Huntington Beach Central Park, Huntington Beach; <http://www.hbconcours.org/>
- ◆ San Diego County Fair, June 5 - July 5. Del Mar Fairgrounds, Del Mar; <http://www.sdfair.com/>
- ◆ Sawdust Art & Craft Festival, June 26 - August 30. Laguna Beach; <http://sawdustartfestival.org/>
- ◆ San Diego Scottish Highland Games, June 27 - 28. Brengle Terrace Park, Vista; <http://www.sdhhighlandgames.org/index.html>
- ◆ Orange County Fair, July 17 - August 16. Orange County Fairgrounds, Costa Mesa; <http://www.ocfair.com/2015/index.asp>
- ◆ US Open of Surfing, July 25 - August 2. Huntington Beach; <http://www.vansusopenofsurfing.com/>

Recent Club Programs Highlights

By *Jim Graver*

Four workshops were held in the last 3 months.

Canon 101 and 102

Through the courtesy of Canon USA, Peter Farr and Stacey Foster provided two separate programs that helped our members get a better knowledge of our Canon cameras, thus moving us out of the "Automatic" mode to take advantage of the various camera advanced settings. Canon 101 covered the basics: camera layout with the essential controls and their locations, their functions, camera terminology, lens options and camera care. Canon 102, presented at a later date, explored the different focusing modes, exposure, flash modes and their effective use, the rules of composition, and the successful utilization of the camera's features. We are looking forward to more future programs presented by Canon. Mina Lakhani of Arcade Camera, located in San Clemente, in a supporting role, provided the class with the Canon instruction Guides. And Arcade Camera offered discounts to Photography Club members.

Using your iPhone & iPad for Photography

As more people are using iPhones and iPads for photography, this workshop was well attended. Marianne Spoelder took us to another level by demonstrating how to use these gadgets more effectively and manage our photos. iPhones are much lighter and more convenient to carry and sharing your photos of people and activities with family and friends, almost immediately. Members had hands-on practice during the workshop, taking photos, filing them and then sending them to each other to become more comfortable with this technology.

Restoring Old & Damaged Photos

One of the important things we do with our photos is preserving memories. Faro Mohahedi provided an introduction into restoring old photos so that they can be preserved and passed on to family members. He also demonstrated other techniques such as fixing a tear, brightening colors, eliminating spots, cracks, dust marks, scratches and stains. In addition, the workshop also included techniques to renew or restore faded

photos and add color to a black & white photograph.

Introduction to Macro Photography

An introduction to Macro Photography supplied us with an opportunity to explore a world that most people do not see or take time to see. Presented by Jim Graver and Walter Drucker, this program illustrated the various methods and types of equipment to produce Macro photographs economically. Included were interesting techniques through which we see objects many times greater than life size and make the small world a little larger for others to admire.



Be sure to visit the club's website www.lhcameraclub.com/latest_news for more details on lectures, workshops, showcases, and image critiques.



Upcoming Club Events for June–August 2015

Monday, June 8 - Digital Slide Show Competition

Clubhouse 3, Dining Room 2 at 6:30PM

Tuesday, June 9 - Photo Workshop:

Clubhouse 4, Classroom at 1:30PM

Monday, June 22– Showcase: The Splendor of Africa by Mike and Carolyn Bray

Clubhouse 3, Dining Room 2 at 6:30PM

Monday, July 13 - Showcase

Tuesday, July 14 - Photo Workshop

Tuesday, July 27 - Digital Critique

Clubhouse 3, Dining Room 2 at 6:30PM

Monday, August 10 - Showcase

Monday, August 11 - Photo Workshop

Monday, August 24 - Showcase



Come to Clubhouse 4 Classroom and enjoy the photography of **Jim Graver** and **Art Goren** between June and August.

Photographers' Stances: Which one is yours?

Welcome to New Members
March 2015 - May 2015



Harry Antonian
Lura Dymond
Linda Easley
Olivia Gaffney
Kyo Hosaka
Marjorie Huggins
Jane Kang

Russ Lazar
Wanda Metjas
Howard Newman
Meridith Osterfeld
Lynnae Soper
Marion Spirn
Dotty Wilson



◀◀◀ Thanks to Cathie and Alan Pollock, and Mansour Gilman who have contributed these photographs of our club members in action! More photographers' stances can be viewed in a slide show created by Cathie Pollock at <http://tinyurl.com/pg6qv3j>



View this and older issues on-line at <http://www.lhcameraclub.com/Cameraderie.html>

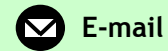
All Photography are by the article authors unless otherwise noted.



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Cameraderie, Newsletter of
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