

POLY SPEAKS

Magazine of the Polyphoto Camera Club

Volume 12, No.3

September, 2021



POLY
PHOTO CLUB



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Poly Speaks is published by the Poly Photo Camera Club, in San Diego, California.
President – Al Larranaga | Vice President – James Woodward | Secretary – Leslie Joseph | Treasurer – Carol Flanagan-Corsi

Editor – Jim Mildice

From the Editor

Things have been very hectic in my life during the last few months. So much so, that the schedule for Poly Speaks has been seriously impacted. As you have seen over the years, Poly Speaks works best when there are face-to-face interactions between your editor and our members. I think that always makes our publication more current and timely, (and I hope more interesting).

Now there are signs and plans signaling the end of many of the Covid restrictions if the Delta strain and our own carelessness don't cause a resurgence.

Real meetings in the PAB again sound like they would be terrific. But even if it happens, Dorothy and I won't be able to enjoy them. You see – we are planning to leave San Diego and move to St. George, Utah. We already have a new house there, and our present San Diego house is currently in escrow.

That means that I will be resigning as Poly Speaks editor. So now, and it's important – **POLY SPEAKS NEEDS A NEW EDITOR.**

In its present form, Poly Speaks became my vision of what a club magazine/newsletter could be. Now a new editor will get an opportunity to create a new publication with his or her own preferences and format. If you have an interest, **you need to volunteer.**

Poly needs you!

Sometimes it seems like publishing is a lot of work, but it has also always been a lot of fun. And I will help the new editor any way I can.

You don't have to do everything yourself. I'm sure our column contributors will continue to provide you with monthly inputs – President's Column, Dee's Interviews, Rick's Methodologies, and Vice President's coming events. If you're interested, I told Al I would write a column about the "Adventures of a San Diego Photographer (and Poly member) in Southern Utah."

But in a broader sense, I will miss a lot more than just the fun of putting Poly Speaks together. I will miss the friendships and contacts that have developed over the years with all of you. I have learned a lot of new ideas and techniques; and have been able to refine my photographic skills because of my associations with you Poly members.

There have been a few times when we haven't all agreed on club operations and how photographic images are created. (*for example – How much Photoshop is too*

much?) But we have usually been able to come together, talk to each other, and find a solution that works for everyone; without getting emotions involved or ruining friendships.

Covid restrictions have pushed us to have "Zoom" competitions and meetings over the internet. That's been great for non-resident members and seems to work well. I've heard that some local members have come to like it too. Al told me that there has been some discussion about a "hybrid" meeting, where the main meeting is in the PAB, and it could also be accessed via the internet. As one of Poly's future remote members, I would certainly vote for that.

So good-bye for now to those of you I won't get to see before we leave. St. George is only about seven hours away, and we plan to be in San Diego periodically, and hope to see some of you then.



Reminder about the New Poly Salon!

We want to remind all of you about this activity. It's something new for Poly, and for local camera clubs in general. Try it – you'll like it.

What is it?

In addition to our monthly competitions, workshops and presentations, Poly Photo launched a new Image sharing opportunity called the Photo Salon. (Show and Tell) The original French Salons were rather snobbish affairs, but eventually became venues to show paintings “without jury nor reward.”

It's intended as an opportunity for members who aren't interested in competition, but would like to share their images, as to why and where they took the photo, ask for comments or suggestions, only. In addition, this venue can be used to show interesting techniques or plug-ins.

We plan to stream these on available 4th Saturdays of the month at 9:30 a.m. Check our website calendar for dates.

Zoom meeting starts at 9:30 am. Please try to sign in at 9:25 am.

Poly Salon Specifications

- Members may submit up to four images for this non-judged event. They may merely discuss the images and/or ask for ideas on image processing/image improvement, etc.
- Images will be submitted by emailing to: polyentries@yahoo.com
- Images to be emailed during the week before event, Monday thru Friday. Cut off is 5pm on the Friday before.
- Image size: max dimensions 1920x1080 pixels (same as image competition)
- Naming convention: Salon-Name-Month-number (1 thru 4).
Example: Salon-Smith-Mar-01.jpeg, Salon-Smith-Mar-02.jpeg, etc.
- Please submit all images at the same time (i.e. just one email).
- IMPORTANT! In the email subject line, please put **Salon**.

Quote of the Month (Part 7)

“Everyone with a camera thinks he/she is a photographer these days.”



A MOMENT WITH THE “BEE QUEEN,” ROBIN STERN

By Dee Elwin

1. How and when did you first get seriously interested in photography?

I originally became interested in photography as a vehicle to share happenings on the campus where I was the principal. I frequently carried my handy point and shoot camera in my pocket. It was not until after I retired from the San Diego Unified School District that I had the time to explore photography as a real hobby.

2. What subjects did you first focus on?

I hung around my friend, Joan Harris, who coached me along for several years. We joined Photo Naturalists Camera Club and Poly Photo early on in this exploration. We really enjoyed visiting the zoo and called it our happy place, so the zoo animals became my first love. It was there that I have photographed many of my award-winning photos.

3. When and why did you join Poly and how did that change your photography?

I joined Poly Photo Club to meet like-minded folks and learn more about shooting. Initially I just sat by and watched and learned at the competitions. I am not sure how long I waited to submit my first image. It is still very intimidating to put my images out there to be critiqued by a judge. However, I have learned so much about photography and what makes a good image and how to make an image even stronger from my experiences at Poly Photo. I think the first thing I learned is "border patrol". There is so much to learn; and I feel I have only begun to understand what is possible in using Photoshop. I really enjoy Poly outings and trips when you learn from others in the club. There's an amazing amount of talent in our club and most folks love to share their skill with others. What a great club we have!



4. You are now known as the “Bee Queen”. How did your interest in bees begin?

I've got a magnetism to all small living things, especially bees. This began when I got a new lens for my Nikon D5100 camera about seven years ago. I would shoot the bees handheld buzzing around the Pride of Madeira blooms in my backyard, followed by a session in my easy chair viewing and eliminating image after image. Then I'd repeat the session in the yard continually adjusting the camera settings until the images got better and better. They say practice makes perfect and I was quite determined to get the best shots I could in those sessions. Of course, a close eye on movement and detail allows you to find other nature subjects like dragonflies, robber flies, butterflies, spiders, etc. to photograph.

Walking around parks and gardens only increased my attention to the bees. What would start out as a walk, would end up as a shooting session with the bees, flies, dragonflies and more bees everywhere I went

I have learned a lot about bee behaviors from watching them. I love watching the bees get covered with the sticky pollen and then wiping their body clean on a leaf or twig. I watch them load the pollen in the pollen basket on their hind legs. The bulge of pollen always takes on the color of the pollen they have collected. If the flower and pollen are purple, then the basket on their hind legs is purple. Usually, bees are solitary collectors and will chase away another insect to be alone, but occasionally you see two interacting like a team. The life of the bee is very fascinating.

5. What is your gear and advice for photographing bees?

The continual learning curve in macro shooting requires the photographer to manage the shutter speed, ISO and f stop. I guess that's true in any photography, but in macro it seems to be tougher. If the f stop is too large (small number), not enough of the image is sharp, and part of the subject may be out of focus. If the ISO is too low the shutter speed cannot stop the action of flight in these insects. I find that I must shoot at a shutter speed of at least 1/2000 of a second to get the wings/face sharp in flight. I usually shoot at an ISO of 400 to allow that speed or greater, with an f stop of over 10. There are downsides to shooting with a macro lens. The big one is lighting. Generally, it requires additional light because you're shooting at f11-f22. Without additional flash images are darker. I also take advantage of image compensation on the camera up to 3.3. As of yet, I haven't added flash because it



slows down the camera's shooting speed. If anyone's head is spinning reading this and thinking about all these numbers to keep in your head, just remember practice, practice and more practice. Photography is a lot of physics and mechanics!

6. You have also captured some amazing zoo images. In fact, you were awarded Best of Show at the Fair in 2016. How did you get that image?

We joined a Facebook Group that is very active, called Focusing on the San Diego Zoo and Safari Park where we viewed and posted so many of our beloved animals. One of the animals I love is Aisha, the baby orangutan. I was lucky to get a shot of Aisha and her mother following a time of her being teased by another ape in the enclosure. She ran to her mother and leapt into her arms looking into her mother's face for solace and love. That shot won Best of Show at the San Diego County Fair Photography Contest in 2016. I believe it won the award because of its impact. You could see the real connection and emotion between the mother and child.



7. What tips do you have for getting good images of zoo animals?

Getting good images of anything requires patience. This is especially true at the zoo. Sure you can snap along getting portraits, but it's better to get the animals exhibiting some of their behaviors and interactions. This takes time and patience, and frequent visits. Some of the difficulty of shooting at the zoo lie in the enclosures that have metal grating and glass. Definitely, wear black at the zoo to eliminate reflection of your clothes in the glass. Also don't expect much on hot days as the animals are just like people—they prefer to lay around on hot days. The best days to shoot at the zoo are the cloudy days when you won't get the glare on their bodies. I would also avoid heavily visited times, especially when it's free October for Kids Month. Visit the zoo often and you will learn what to watch for in many of the animals and it will make your photography better and you will enjoy it more.

8. What other subjects or processes would you like to explore in the future?

In the future I would like to explore street photography. It's a completely different genre for me, but I am getting tired of shooting bees and so is my family!

9. Where do you see photography going in the future?

In the future I see more advances in cell phones and lighter cameras so that we can be out there in the field with lighter and more versatile equipment. That would certainly make our lives easier.

P.S. From Dee. Robin was featured in the October 2020 issue of the PSA Journal. Her Green Sweat Bee image was on the cover (and also on our cover).

Competition Scores

Compiled by Dan Palermo

Aug 2021 Altered-Reality Category (AR)	Cat.	Total after dropping 2 lowest months	Total	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov
Dan Palermo	AR	101	128	17	17	17	15	16	17	17	12			
Jim Mildice	AR	87	87	0	18	18	17	0	17	17	0			
Barbara Fletcher	AR/R	53	68	9	7	9	9	8	9	8	9			
Dee Elwin	AR/R	52	67	8	9	8	7	9	8	9	9			
Karen Green	AR/R	39	39	7	7	8	8	0	0	9	0			
Joan Harris	AR/R	39	39	15	0	0	0	0	8	9	7			
Robin Stern	AR/R	32	32	0	0	0	0	6	17	9	0			
Laurie Abbott-Hart	AR/R	32	32	8	6	0	0	0	9	0	9			
Carol Murdock	AR/R	30	30	0	0	16	0	7	0	7	0			
Rick Wiley	AR/R	23	23	0	7	8	0	0	0	0	8			
Judy MacLean	AR/R	17	17	9	0	0	0	0	0	0	8			
James Woodward	AR/R	16	16	8	8	0	0	0	0	0	0			
Paul Shilling	AR/R	15	15	0	0	15	0	0	0	0	0			
Beverly Brock	-	-	-	-	-	-	-	9	-	9	-	-	-	-

- Notes -

On the top dark-gray bar of the chart, above the scores, you will see Up and Down Arrows; a Page Number (e.g. 1/14, 2/14, 3/14 etc); and - + Zoom buttons (100% to 300%). There are a total of 14 pages.

First Second Third Monthly-Image Awards

2021 Combined Category (Includes AR & R)	Cat.	Total after dropping 2 lowest months	Total	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov
James Woodward	R/AR	107	137	17	16	18	18	18	18	18	14			
Paul Shilling	R/AR	103	133	18	15	15	17	17	18	17	16			
Barbara Fletcher	C	103	132	17	13	17	18	17	18	16	16			
Dee Elwin	C	102	133	16	17	16	15	18	17	18	16			
Joan Harris	R/AR	99	125	15	13	16	16	17	17	18	13			
Rick Wiley	R/AR	97	125	16	14	14	16	16	16	16	17			
Robin Stern	R/AR	96	119	15	14	15	16	9	17	18	15			
Laurie Abbott-Hart	R/AR	92	92	16	13	15	15	0	17	0	16			
Karen Green	R/AR	77	77	14	14	16	15	0	0	18	0			
Carol Murdock	R/AR	74	74	0	0	16	15	14	0	16	13			
Daniel Breslin	R/AR	74	74	15	15	14	15	0	0	15	0			
John Kane	R/AR	59	59	16	13	15	0	15	0	0	0			
Judy MacLean	R/AR	51	51	9	0	0	16	0	0	9	17			

Requires that you enter at least six images in both the Altered-Reality (AR) and Realistic (R) categories by the year's end

2021 Realistic Category (R)	Cat.	Total after dropping 2 lowest months	Total	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	Oct	Nov
James Woodward	R/AR	104	121	9	8	18	18	18	18	18	14			
Paul Shilling	R/AR	103	118	18	15	0	17	17	18	17	16			
Kim Signoret-Paar	R	99	127	17	16	15	16	17	17	16	13			
Michael Fairbanks	R	99	126	16	13	14	16	17	18	16	16			
Ernesto Corte	R	98	125	16	13	15	16	17	16	18	14			
Susan Newlin	R	98	98	0	16	13	0	17	17	18	17			
Drema Swader	R	97	127	16	15	15	15	17	17	17	15			
Bill Godwin-Austen	R	96	110	16	0	15	15	14	18	17	15			
Byron Aughenbaugh	R	96	109	15	17	13	17	16	15	16	0			
Dorothy Mildice	R	93	106	0	14	15	14	18	16	16	13			
Rick Wiley	R/AR	89	102	16	7	6	16	16	16	16	9			
Robin Stern	R/AR	84	93	15	14	15	16	9	0	9	15			
Brian Gilwee	R	82	82	7	15	14	16	0	0	18	12			
Joan Harris	R/AR	80	86	0	13	16	16	17	9	9	6			
Jeanmarie Arman	R	79	92	6	15	7	7	14	16	15	12			
Charlie Anne Breese	R	78	78	0	14	15	14	17	0	18	0			
Carol Flanagan-Corsi	R	77	77	9	7	15	0	0	17	17	12			
Carol Murdock	R	75	75	15	0	0	15	7	16	9	13			
Steve Krause	R	73	73	0	7	16	16	16	18	0	0			
Daniel Breslin	R/AR	67	67	15	8	14	15	0	0	15	0			
Laurie Abbott-Hart	R/AR	60	60	8	7	15	15	0	8	0	7			
Pat Michalowski	R	59	59	14	12	0	0	17	16	0	0			
John Kane	R/AR	52	52	16	6	15	0	15	0	0	0			
Dee Elwin	R/AR	51	66	8	8	8	8	9	9	9	7			
Barbara Fletcher	R/AR	51	64	8	6	8	9	9	9	8	7			
Karen Green	R/AR	50	50	7	7	8	7	0	0	9	12			
Judy MacLean	R/AR	34	34	0	0	0	16	0	0	9	9			

