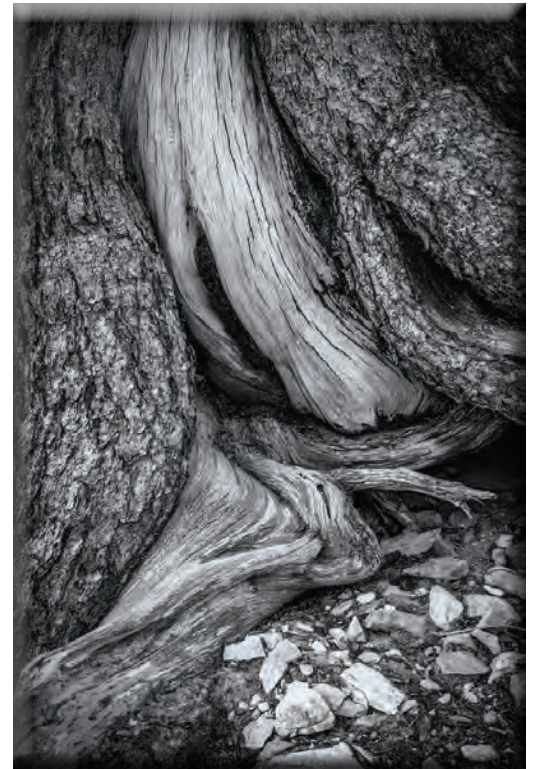


# Stockton Camera Club

## The Shutter Tripper February 2024 2023 Images of the Year



**Desert Milky Way**  
Digital Image of the Year  
Ken Cawley



**Bristlecone Texture**  
Print Image of the Year  
Dean Taylor

# 2023 End of the Year Images Digital Open



**1st Place**  
**Natural Beauty**  
Joan Erreca



**2nd Place**  
**Hummingbird Feeding Cycle**  
Heide Stover



**3rd Place**  
**Cat Eyes**  
Trey Steinhart



**Honorable Mention**  
**YoYo Ride**  
Debra Goins

# 2023 End of the Year Images

## Digital Monochrome



**1st Place**  
**Dahlia #4**  
Em McLaren



**2nd Place**  
**Backlit Lotus**  
Joanne Sogsti



**3rd Place**  
**Dew Covered Hollyhock**  
Joanne Sogsti

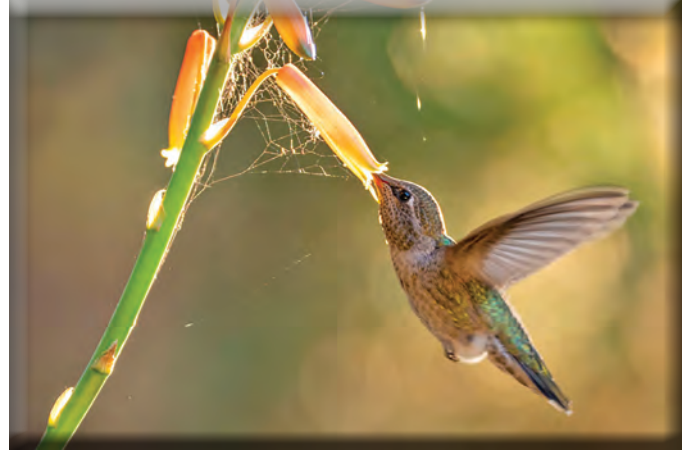


**Honorable Mention**  
**Rows of Circles**  
Sharon McLemore

**2023 End of the Year Images  
Digital Special Subject**



**1st Place**  
**Memories in a China Cabinet**  
Christine Blue



**2nd Place**  
**Hummingbird with Sunlit Bokek**  
Heide Stover



**3rd Place**  
**Tire in a Car Wash**  
Joanne Sogsti



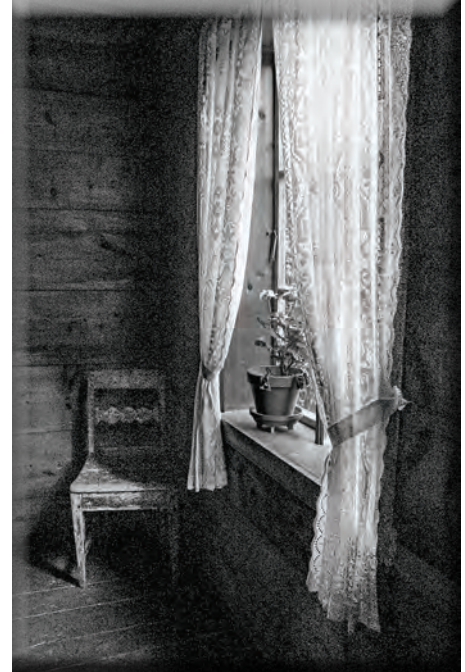
**Honorable Mention**  
**Gray Wolf**  
Dean Taylor

# 2023 End of the Year Print Images

## Monochrome



**1st Place**  
**Peaceful Time in the Park**  
Wayne Carlson



**2nd Place**  
**Light and Lace**  
Joanne Sogsti



**3rd Place**  
**Palouse Window**  
Dean Taylor



**Honorable Mention**  
**Segmented Abstract #1**  
Wayne Carlson

# 2023 End of the Year Print Images - Open



**1st Place**  
**Winter at Bryce Canyon**  
Dean Taylor



**2nd Place**  
**Cypress Tunnel in the Moonlight**  
Wayne Carlson



**3rd Place**  
**38' Packard Goddess of Speed**  
Wayne Carlson



**Honorable Mention**  
**Linden Cherries**  
Debra Goins

## End of the Year Awards for 2023

**PRINT IMAGE OF THE YEAR** - Bristlecone Texture - Dean Taylor

### **MONO PRINTS:**

**1st Place: Peaceful Time in the Park - Wayne Carlson**

**2nd Place: Light and Lace - Joanne Sogsti**

**3rd Place: Palouse Window - Dean Taylor**

**HM: Segmented Abstract #1 - Wayne Carlson**

### **OPEN PRINTS:**

**1st Place: Winter at Bryce Canyon - Dean Taylor**

**2nd Place: Cypress Tunnel in the Moonlight - Wayne Carlson**

**3rd Place: 38' Packard Goddess of Speed - Wayne Carlson**

**HM: Linden Cherries - Debra Goins**

### **SS PRINTS:**

No special subject entered for EOY competition.

**DIGITAL IMAGE of the YEAR** - Desert Milky Way - Ken Cawley

### **MONO DIGITAL:**

**1st Place: Dahlia #4 - Em McLaren (Dahlia misspelled s/b Dahlia)**

**2nd Place: Backlit Lotus - Joanne Sogsti**

**3rd Place: Dew Covered Hollyhock - Joanne Sogsti**

**HM: Rows of Circles - Sharon McLemore**

### **OPEN DIGITAL:**

**1st Place: Natural Beauty - Joan Erreca**

**2nd Place: Hummingbird feeding cycle - Heide Stover**

**3rd Place: Cat Eyes - Trey Steinhart**

**HM: YoYo Ride - Debra Goins**

### **SS DIGITAL:**

**1st Place: Memories in a China Cabinet - Christine Blue**

**2nd Place: Hummingbird with Sunlit Bokek - Heide Stover**

**3rd Place: Tire in a Car Wash - Joanne Sogsti**

**HM: Gray Wolf - Dean Taylor**

## SCC Officers 2021

### President

Heide Stover

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Sharon McLemore - 401-0192

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## Committee Chairs

### Hospitality Chairperson

Chris DeRoos - 209-915-3208

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### Print Competition Chairperson

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### Refreshments Chairperson

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### Web Master

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## President's Message

February 2024

By Heide Stover

We had a wonderful turnout at our End of Year Banquet. The Bowling Alley did a very good job for us. I think most members would be okay with having our year end at the bowling alley again. It was great seeing our new members at the banquet.

Wayne had a difficult time finding a judge so Doug volunteered to judge for us. He did a wonderful job. Wayne was very sick with COVID so couldn't get the award plaques done for the image and print of the year awards or get ribbons. He did take the time to print cards to hand out to the winners so they were still recognized. He was feeling very bad and still got this done. Our appreciation and thanks go to Wayne and Doug.

I look forward to another year with everyone.

Heide

## A Big Thank You to Our Sponsors!



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# 2024 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday February 15	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Domestic Animals
Friday - Sunday February 17 - 19	San Ramon Marriott Hotel	2024 Fotoclave <a href="https://n4c.org/fotoclave/">https://n4c.org/fotoclave/</a>
Thursday March 21	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Abandoned
April	TBA	April Workshop/Photo Opportunity
Thursday May 16	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Graveyards
Thursday June 20	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
Thursday July 18	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Photo Journalism

**Stockton Camera Club**  
**December 2023 Competition Standings**  
**Congratulations to the winners!!!**

The December 2023 SCC competition meeting was held in person at the West Lane Bowling Alley.

**COMPETITION WINNERS FOR DECEMBER PRINT DIVISION:**

1. "Chihuli Glass" by Doug Ridgway
2. "Light and Lace" by Joanne Sogsti
3. "Lilac Breasted Roller Landing" by Doug Ridgway

**COMPETITION WINNERS FOR DECEMBER DIGITAL IMAGE DIVISION:**

1. "Colorful Tissue" by Wayne Carson
2. "Sensory Overload" by Sharon McLemore
3. "Sunset Light at Jumbo Rocks" by Dean Taylor

Please check out the website <http://www.stockton-cameraclub.com/home.html>

Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Ron Wetherell	344	277	67	39	39	39	39	37	37	40	37	37
Debra Goins	313	250	63	35	32	33	38	35	36	34	35	35
Sheldon McCormick	198	149	49	33	33	33	0	31	35	0	0	33
Bob Harada	99	75	24	0	0	0	0	31	35	33	0	0
Christine Blue	78	58	20	0	0	0	0	0	0	40	0	38
Ken Cawley	75	66	9	0	0	0	0	0	0	0	37	38
Joan Erreca	65	48	17	33	0	32	0	0	0	0	0	0
Karleen Gansberg	0	0	0	33	0	0	0	0	0	0	0	0
Sheldon McCormick	32	24	8	32	0	0	0	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Wayne Carlson	340	284	56	37	37	37	39	38	38	38	38	38
Em McLaren	332	267	65	37	37	36	38	34	39	38	37	36
Sharon McLemore	331	267	64	36	35	38	38	35	37	39	36	37
Joanne Sogsti	328	266	62	38	34	39	36	34	38	33	39	40
Dean Taylor	301	247	54	38	35	0	40	38	38	36	38	38
Doug Ridgway	254	198	56	37	36	38	34	35	37	0	0	37

# 2024 Competition Policy

## A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

## B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

## C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.



## 5 Landscape Photography Tips for the Perfect Shot

by [Keenan Hursh](#)

**Landscape Photography** is an engaging and invigorating art form that allows us to capture and share the beauty of all kinds of places across the globe. Whether you're capturing a rushing waterfall, a desolate desert, a lush rainforest, a vast seascape, or towering mountain peaks there are endless compositions and landscapes waiting to be captured.

As photographers, it's our job to crack the code and figure out exactly how we want to portray these places. We each experience the world through our own eyes and minds, and this alters how we experience a specific place or setting. Learning how to portray these experiences with a still image can be difficult and overwhelming but with a little bit of direction, education, and, above all else, practice, you'll be well on your way.

Capturing the beauty of landscapes through photography requires a complex blend of skill, creativity, knowledge, and a keen eye for detail. This article is designed to provide some advice to get you going in the right direction no matter what your background is. Whether you're a seasoned photographer or just starting these five landscape photography tips will help elevate your craft and lead you to the perfect shot.



the blue hour (just before sunrise and after sunset) can create a much cooler and colder feel to your image. These times of day will also alter the way colors appear in your images.

At the end of the day, it's wise to experiment with capturing images at different times of the day to understand how light affects the mood and atmosphere of your shots.



of depth and perspective. Experiment with framing, balance, symmetry, and asymmetry to add interest to your compositions.

Remember, a thoughtful composition can turn an ordinary scene into an extraordinary experience. A great way to learn more about composition is to study your own images and those of photographers you admire. Take time to think about why they chose the composition they did and how this adds or detracts to the viewing experience.

### **Understand Natural Light and Use it to Your Advantage**

One of the key elements in landscape photography is mastering the use of natural light. Depending on where you are and what you're shooting the light from the sun or surrounding environment can significantly change and alter the look and feel of a photograph. For instance, an overcast day will provide nice and even diffused light eliminating dark shadows and bright highlights.

Perhaps above all else, the time of day can play the most crucial role in how your photos will turn out. For instance, the golden hour, occurring around sunrise and sunset, provides warm, soft light that adds a magical and warm touch to your landscapes. This period of time also reduces harsh contrasting shadows and highlights that may be present mid-day. For a completely different atmosphere,

### **Experiment with Different Composition Techniques**

Perhaps light is incredibly important in altering the appearance of your photographs but another element that is equally, if not more important is your composition. Simply put this is simply the layout of your scene and where certain elements fall within your frame and relative to one another.

A well-composed photograph is visually appealing and draws the viewer into the scene. Your composition choices can greatly alter how your image is experienced and can direct a viewer's attention to specific places or elements.

It's never a bad idea to embrace the rule of thirds by dividing your frame into a grid and placing key elements along these lines or at their intersections. Leading lines guide the viewer's eyes through the image, creating a sense



## Use the Right Equipment and Settings

Another thing that can greatly improve your landscape photography is choosing the proper equipment. You don't have to necessarily choose the most expensive gear on the market but be sure to do some research and purchase gear that will help bring your creative visions to life.

Having the right gear is essential for landscape photography. Invest in a sturdy tripod to keep your camera stable, especially in low light conditions or when using slower shutter speeds. Choose the appropriate lens for the scene – wide-angle lenses are great for capturing expansive landscapes, while telephoto lenses can isolate specific elements. Understand your camera settings, including aperture, shutter speed, and ISO, to have full control over your exposure. Experiment with different settings to achieve the desired effects, such as long

exposure for silky waterfalls or a small aperture for sun stars and a deep depth of field.

At the end of the day, all of our visions and creative decisions will be different but trying out new gear and discovering what works for you is crucial in bringing your photography to the next level. Get out there and experiment by renting lenses or using a friend's setup.



## Pay Attention to the Foreground

When shooting landscapes, we're often shooting at wider focal lengths to capture expansive scenes. We're often trying to convey a sense of depth in our images to portray just how big a place is. When doing this, don't neglect the foreground when composing your shots.

A compelling foreground adds depth and dimension to your photographs. You can also utilize the foreground to guide someone's gaze through your image creating a dimensional journey. Incorporate interesting elements, such as rocks, flowers, or leading lines, in the foreground to create a visual anchor for the viewer. This technique not only enhances the overall composition but can also draw attention to the main subject in the background. Experiment with different focal lengths and perspectives to find the perfect balance between the foreground and the background.

This is a nuanced skill that will be different for each and every shot but learning how to incorporate the foreground in just the right way to add interesting elements or direct a viewer's attention can bring your landscape images to the next level.



### **Be Patient and Persistent**

And last but certainly not least, another incredibly important skill to master is patience. Achieving the perfect landscape shot often requires great amounts of patience and persistence. Weather conditions may change rapidly, the ideal lighting may be fleeting, you may hike hours to a spot and the shot just isn't there. There are countless factors that can either make a photo great or completely ruin a shot and as photographers we must roll with the highs and lows and practice patience.

Stay committed to your vision and be willing to revisit locations multiple times to capture different moods and seasons. Sometimes, waiting for the right moment can result in breathtaking photographs that tell a story beyond what meets the eye. Patience is a virtue in landscape photography, and the rewards are certainly worth the effort.



### **Conclusion**

Landscape Photography is a rewarding journey that allows you to connect with nature and share its beauty with others. By following these pieces of advice and by getting out there and practicing, you can elevate your landscape photography skills and capture stunning images. Keep honing your craft, stay inspired, and let your creativity flow as you embark on your next photography adventure.

Until next time...



#### **AUTHOR - Keenan Hursh**

Keenan is an avid photographer, digital creator, and lover of the outdoors currently based out of Bozeman, Montana. He is originally from Boulder, Colorado where he developed a deep passion for getting outside and pursuing outdoor activities including skiing, cycling, hiking, rafting, backpacking and more. Recently he has developed new passions for paragliding as well as designing and sewing outdoor adventure gear for cyclists and hikers.

At a very young age, Keenan started bringing a camera along on his excursions and immediately fell in love with the art of photography. He started out with his parent's cheap point and shoot and has continuously improved his craft and gear refining his shooting style and producing more compelling and intriguing images. He pursues a wide range of photography styles primarily shooting landscapes, wildlife, adventure photography, and enjoys shooting analog on 35mm film every now and then.

Since graduating from the University of Denver with a degree in Emergent Digital Practices, Keenan has pursued a professional career in digital marketing, graphic design, and content creation. He has benefited a wide range of companies and organizations from small start-ups to well known agencies and brands.

You can view Keenan's photography and graphic design work on his website at [www.keenanhurshmedia.com](http://www.keenanhurshmedia.com)



## Essential Camera Maintenance: Extending the Life of Your Gear

by [Keenan Hursh](#)

Photography is a passion that often requires a significant investment in equipment. As we progress in this art form we're constantly drawn to higher-end cameras and gear that can help us produce stunning images. To protect these investments and ensure the longevity of our gear, it is crucial to incorporate regular cleaning, maintenance, and practices into our photography routines.

Today's article aims to provide photographers of all levels with a comprehensive guide on essential camera maintenance, offering valuable tips and tricks to keep your digital cameras and photography equipment in pristine condition. If you've invested significant time, effort, research, and money into your gear you might as well follow some simple tips and tricks to make it last longer and work well.

Let's get right into it and discuss several ways you can extend the life of your camera and accompanying equipment.



somewhere if you're comfortable with this.

That being said, let's now discuss things that you can do yourself. There are countless simple and user-friendly things you can do to keep your gear in good working order



### Professional Cleaning Services

To start out, I'd like to discuss one of the simplest, easiest, and most effective ways to keep your camera in great shape. I'm talking of course about bringing it to the professionals. Of course, I routinely clean my camera and gear but at least once I year I will bring my camera body and lenses to a reputable camera or photography store to have them cleaned.

This is a great way to make sure that every part of your gear gets thoroughly and professionally cleaned up and it takes away any stress of damaging fragile components such as a sensor. These services usually aren't too expensive, and I recommend this for photographers of all backgrounds. Definitely do some research and find somewhere near you that can effectively clean up your gear. You can also potentially mail your equipment

### Purchase a Quality Camera and Lens Cleaning Kit

First things first, you're going to want to make sure that you have the tools for the job. In my opinion, every single photographer should have a quality camera and lens cleaning kit, consisting of a blower or air blaster, multiple brushes with dedicated purposes, multiple micro-fiber cloths, sprayable lens cleaning fluid, and pre-moistened sanitizing wipes. This simple and affordable kit will allow you to clean your gear in the field. Once you have the required cleaning supplies let's get into some details on how to use them.



### Cleaning the Exterior

Start with the basics by keeping the exterior of your camera clean. Dust, dirt, and moisture can accumulate on the body, lens, and buttons, potentially leading to malfunctions. Use a microfiber cloth or a soft brush to gently wipe away any surface dust and grime. For more stubborn spots, use a damp cloth with a mild cleaning solution (isopropyl alcohol works great), ensuring not to let any liquid seep into the camera's sensitive components. You can also use a blower to blow any dust particles off of the exterior.



### Sensor Cleaning

One of the most critical aspects of camera maintenance is keeping the image sensor free from dust and debris. Dust on the sensor can result in visible spots on your images, affecting the overall quality. For this task, you'll need to use a sensor cleaning kit specifically, which typically includes a blower, sensor swabs, and a cleaning solution. Follow the manufacturer's guidelines and exercise caution while cleaning to avoid damaging the sensor.

If you're apprehensive about cleaning your camera's sensor and don't want to risk damaging this crucial element or scuffing it up then I would recommend bringing it to a professional. Additionally, almost all modern cameras have a built-in sensor cleaning function. My camera automatically cleans the sensor every time I turn it off and I can access this feature in the menu. This

is a great feature, but it doesn't work perfectly and over time you will likely need to manually clean the sensor.

And finally, one of the best things you can do is to protect your sensor while using your camera. If you prevent particles from getting to your sensor in the first place, cleaning will be a breeze and less of a necessity. Avoid changing your lenses in dusty, sandy, windy, or wet conditions if possible, and be sure that your sensor gate is activated any time you remove a lens.



### Lens Maintenance

Proper lens care is essential for maintaining image quality. The principles here are similar to cleaning your camera. Start by using a blower to remove loose particles from the exterior lens surfaces. Next, use a lens brush, lens pen, or microfiber cloth to gently brush away any remaining debris. For smudges, fingerprints, or anything else on the glass elements of the lens use a sprayable lens cleaning solution and a microfiber cloth. I also like to use a blower on the rear element of my lens to remove any dust that may have drifted in.

Just like before the best way to keep your lenses clean is to prevent them from getting dirty. Always store your lenses in a protective case or padded camera bag to prevent scratches and other damage and be sure to keep lens caps on both sides of your lens when not being used.







### Tripod Maintenance

If you frequently use a tripod, ensure it is in good working condition. Check for loose screws, lubricate moving parts, and clean the legs and joints. One of the worst things for telescoping gear such as tripods or zoom lenses is sand and dust particles. If you get sand on your tripod, be sure to rinse it away with water before collapsing the tripod legs. Properly maintained tripods provide stability, open up a world of creative possibilities, and can help ensure the safety of your camera.



### Camera Bag Organization

One final tip that will save you countless time in the field, and that will help you protect your gear and keep it clean is to have a well-organized camera bag. A well-organized bag not only protects your gear but also makes it easier to locate items quickly. Purchase a bag with high-quality, padded dividers to separate and cushion your equipment. You want things to fit snugly into place and you don't want cameras, lenses, or gear jostling around when transporting your bag. Regularly clean the bag to remove any accumulated dust or debris.

I can't stress enough just how important a quality camera bag is. Be sure to properly protect your fancy camera gear by investing in the right bag for the job.

### Conclusion

Investing time in regular cleaning and maintenance is a small effort that pays significant dividends in the longevity and performance of your photography gear. By following these essential tips, photographers of all levels can ensure that their cameras remain in optimal condition, producing high-quality images for years to come. Incorporate these practices into your routine, and you'll not only extend the life of your gear but also enhance your overall photography experience.

I hope this article has been helpful and informative and has inspired you to adopt some new cleaning and maintenance practices. Let's keep our photography gear for as long as we can and keep it in great working order! Until next time...



### AUTHOR - [Keenan Hursh](#)

Keenan is an avid photographer, digital creator, and lover of the outdoors currently based out of Bozeman, Montana. He is originally from Boulder, Colorado where he developed a deep passion for getting outside and pursuing outdoor activities including skiing, cycling, hiking, rafting, backpacking and more. Recently he has developed new passions for paragliding as well as designing and sewing outdoor adventure gear for cyclists and hikers.

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