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Next Competition - Creative/Journalism Feb. 3rd

Judge for February 3rd competition is shown on the website.

Creative - Creative photography is producing an image through the use of imaginative skill or originality of thought including the altering of reality. No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that begins with the maker's photograph or a collection of photographs.

Images are judged both for their technical and pictorial merit. The image should have strong composition, pleasing quality, and color, texture, pattern, and/or tone impact. The appropriateness of the technique selected to create altered reality is considered in judging. The content is unrestricted. . . . [MORE](#)

Nature - 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 . . . [MORE](#)

Notices and Coming Events

See the [Calendar](#) on our web site for updates or details.

Monday Feb. 3rd, Competition - Creative/Nature
7:30 p.m. See deadlines and more info on the website

Speaker, February 24th - Scott Donschikowski
Astrophotography: The Power of Hubble in your bag



Image by Scott Donschikowski

Announcements

- **JCC photo exhibit continues till February 14th**
- **Club Board of Directors for 2020 - approved by members at the annual awards event**

President - Jim Katzman
Vice Pres. - Bernie Weinzimmer
Secretary - Stan Litwin
Treasurer - Airdrie Kincaid
Judges - Sherry Grivett
Digital Images - David Kirsch
Prints - Tim Meadows
Programs - Kent Bossange
Field Trips - Jeff Balfus
Membership - Larry Rosier
Hospitality - Mercury Freedom
Newsletter Editor - Eric Gray
Webmaster - Pat Silver
Education - Larry Shapiro
Equipment - Stan Litwin
Exhibits - Chris Cassell

Carolyn Ramsey Award Winner - Alan Levenson

Carolyn gave very generously of her time, talent and personal resources to anyone who had a need or interest in doing something at which she was already accomplished. Carolyn set the standard for a well functioning camera club and how to be a friendly, helpful and participating club member.

When she passed away in May 2006, Carolyn left a monetary gift to the club. The board decided to create an annual award in her honor, the Carolyn Ramsay Photographer of the Year Award.

To be considered for this award, a club member must:

- Demonstrate photographic skills by scoring amongst the highest point levels of the year in our competitions.
- Have held at least one officer position
- Helped the club with extra effort as needed
- Always friendly and congenial.
- Work to improve the club's operation

The Carolyn Ramsey award winner for 2019 is Alan Levenson. Alan travels often and includes photo tours in many but not all of his trips. He has taken photo tours of Vietnam, Cambodia, and Myanmar. Other trips during the last few years include Iceland during the spring, Iceland in January, Ethiopia, Botswana, Namibia, New Zealand, Guyana, French Guyana, Suriname, Bhutan, India, Norway Arizona and Utah. He enjoys the international travel but acknowledge the wonderful photo opportunities in the U.S. including our own wonderful California.



Image by Alan Levenson



Award Winner Alan Levenson, left, with previous winner Larry Shapiro

“images allow me to remember the day and moment far more fully than I would have ”



Image by Alan Levenson

He explains that the act of carrying a camera with the possibility of finding an interesting image causes him to have a more intense experience and live in the moment more fully. The sight of a potential image creates an adrenalin rush and sense of purpose and focus. Hopefully, he says, “I am rewarded by one or more images which will allow me to remember the day and moment far more fully than I would have without a camera. Of course, I may be punished for my enthusiasm by hours spent sorting through a plethora of bad photos.”

Congratulations Alan.

December Competition Winners Tell Us How They Did It

Leaning In - Old Tree and Milky Way in Yosemite National Park, Pictorial Color Projected, Rick Whitacre ▶

Last September, I led a small group of close friends for two nights of photography in Bodie State Historical Park and the eastern portion of Yosemite National Park. This image was taken at Olmsted Point in YNP. This particular tree is a favorite of Michael Frye and I learned of it while helping him with two of his workshops in 2018.

This image is a composite of images stacked for a low-noise sky with a stack of light-painted images for the tree. The sky images were all 15 seconds, f/2.2, and ISO12,800. I stacked 13 of these images in Starry Landscape Stacker to reduce the random noise generated by shooting at this high ISO.

The foreground image was created by stacking 3 light-painted images in Photoshop. Light-painting is not an exact science, so I like to do several and then pick the best parts of each exposure to create the final foreground image. Each image was 15 seconds, f/4.5, and ISO400. I then combined the light-painted foreground with the stacked image of the Milky Way to create the final image.

All images were with my Sony A7S and the amazing Sony 24mm f/1.4 lens.

If you would like to learn how to do this and more, I highly recommend Michael Frye's night workshops.



◀ The Mummy's Portal, Larry Shapiro Creative Projected

The Mummy's Portal has elements of 4 images. The background is a stand of trees just off the Tioga Pass road. I wanted to photograph the trees in the fog. The image of the wrapped figure was taken at the Alameda Flea market which is a great place to find all sorts of oddities to photograph. The stone portal was from a B&W negative taken of an old door in Ireland. The rocks were from a visit to Joshua Tree NE.

All the elements were brought into Photoshop as layers. The doorway was manipulated using the 3D function in Photoshop to add the sense of depth. Layers were used to enhance the fog; and a yellow layer with a gradient with reduced transparency got the sense of the light coming through the portal. Numerous adjustment layers were used and in total, the final composite has 17 layers in Photoshop and the file is 1.1 GB.

December Competition Winners Tell Us How They Did It (continued)

Constructed Repetition - Don Schremp, Monochrome projected ►

This photo is of the underside of the 101 freeway bridge crossing the river near Petaluma. Since I take pictures of these sorts of things, I was able to scout the location using Google Street view. Street view is not really good enough to decide what to take a picture of, but does give an idea of the possibilities. When I got on location, I took pictures of various compositions making sure not to include the bright or sunny areas to keep the contrast range manageable. I used an ISO and shutter speed to allow the maximum f stop to keep everything in focus. Black and white conversion and adjustments were done in Lightroom.



◄ Old China, Journalism print, Alan Levenson

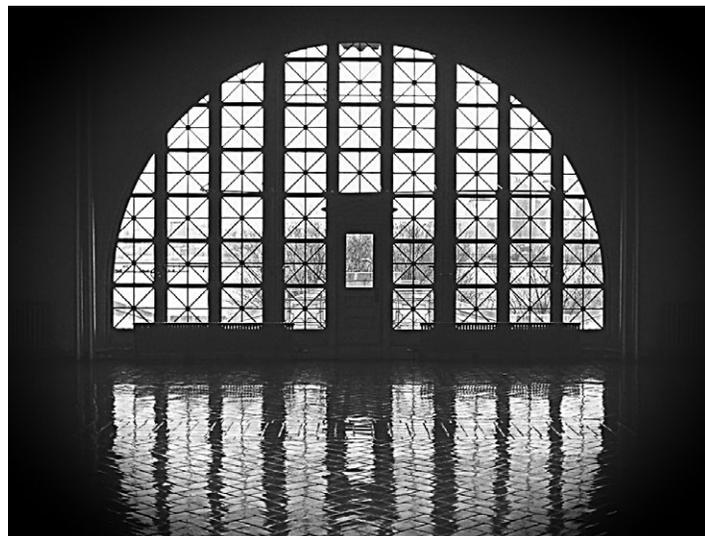
This photo was taken during a trip we took to mainland China in 2018. This lady was walking extremely slowly and with great difficulty across a long courtyard. It was disconcerting to see her difficulty and the slowness of her progress but her determination was obvious. My wife spoke to her through an interpreter. She said she was 90 years old and hopes to live until 100. Permission was requested to photograph her which she graciously gave. She was not posing.

Nikon D850 Nikon 24-100mm f/4 ISO 64

Portal To A New World - Main Building, Ellis Island, Charles Roth, Monochrome Pictorial Print ►

Some years ago, I captured the image of a side room off the main entrance, away from the exhibits and fellow tourists. After my visit, I researched my ancestors whose arrivals, successes and failures provided inspiration to complete and share this image. The image, with light entering the windows and reflecting off the floor, surrounded by the darkness, became a place where the hopes, dreams, and fears of a person passing through this portal might be experienced.

The camera was a Kodak VQ Digital Cam 5.96mm f/3.3 exposure at 1/177 sec. I used Darktable to crop, convert to monochrome, and adjust exposure and contrast.



December Competition Winners Tell Us How They Did It (continued)

Molly Ice Cream Soda abstract, Paul Streit, Creative Print

This creative entry started with an image of my daughter from 2003 taken in a restaurant. After some image tuning and clean up, I applied a Photoshop filter, which can be found: Filter menu, Filter Gallery..., Artistic, Fresco.



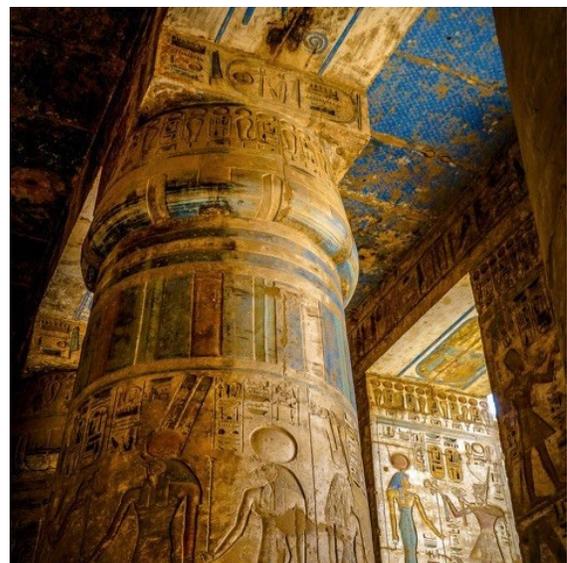
◀ Whale watching boater having 2nd thoughts about getting up close view of humpbacks!, Mercury Freedom, Journalism projected

Honestly, I can't say there was much to taking this photo but being there! As the image shows, the seas were calm & the lighting wasn't tricky — the only thing about photographing whales in general is it's usually a dynamic environment, say a breaching whale is only above the surface maybe 2 - 3 seconds, meanwhile the boat is usually moving about in waves or swells — So, I had my shutter set to 1/4000 sec., f 5.6 @ 280 mm, Nikon D850. In this case the whales descended next to that boater and I took the shot :)



Egyptian temple, Jeff Balfus, Pictorial print

I took this image in the Virunga mountains of Volcanos. The shot was taken inside the The Karnak Temple in Luxor. Camera used was a Sony NEX7 with natural light. It's impressive that the colors have remained vivid for over 2000 years. For this shot I used the Sony 24-240 mm lens, which is my go to travel lens. This lens works in low light with good range and very good image quality.



End of the Year Awards

On Monday January 27th about 48 club members with spouses and invited friends gathered to take in the annual club awards recognizing excellence in photography. Photo of the year awards for print and projected image are shown on this page and first, second, third and honorable mention ribbons were awarded to photographers in the following categories:

Photo Journalism - print and projected images

Nature - print and projected images

Travel - print and projected images

Creative - print and projected images

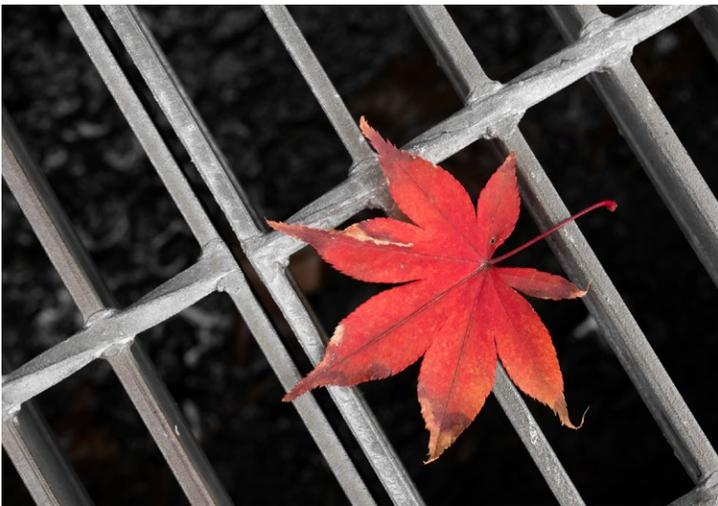
Monochrome Pictorial - print and projected images

Color - Pictorial - print and projected images

Click to see all - <https://lgscc.photoclubservices.com/yearend>



Above - Print of the Year by Larry Shapiro. To the left Projected Image of the Year by Tim Meadows, and below Rick and Judy Varley viewing the nature print category shortly before the announcement of the annual winners. And many thanks to Susan Anawalt for providing the flowers for the tables and Linda Levenson for the delicious food for the evening. Gary Marcos and Mercury Freedom provided the beverages and coordinated setup/teardown.



Education

Do You Backup?- by Larry Shapiro

Some people never backup their photos but these are people who don't think much of their pictures. I'm pretty sure that LGSCC members value their images so you need a backup strategy. Most people believe in the belt and suspenders approach. An image does not exist unless it is in three separate places. First you need to get your images copied onto your internal hard drive and then copy them to a second external hard drive. It is not a good idea to use two internal hard drives because if something happens to the computer both copies could be lost. The next step is to copy it on to a third drive which can be placed off site from your main computer. For several years, I have made the copy onto a drive which I store in my safety deposit box. I choose this method because while inconvenient I had control of the third copy.

There is another option for the third copy and that is cloud storage. While Google Photos gives you unlimited cloud storage, it resizes any upload greater than 16megs. Amazon cloud costs \$60/year for 1TB but if you have Amazon Prime, they will let you store unlimited cloud files at no extra charge and you can access them through your computer web browser or a smart TV. There are several cloud based backup services and the one most often recommended is Backblaze. For \$60/year you get unlimited storage. The problem with cloud storage is the upload time. With my current Verizon internet I get around 17Mbps upload speed. At this rate 1TB of data would take about 10 days to upload. I currently have nine TBs of data so the initial upload would take about three months. Fortunately upload speeds have little effect on download speeds, so you should be able to watch Netflix while uploading your data. I'd be interested to know what others in LGSCC do regarding Cloud Backup.



Recommended Reading

AI Photo editing - <https://www.youtube.com/watch?v=wPc5iaSBCVk>

Photog Images Censored for Photoshop - <https://petapixel.com/2020/01/13/instagram-is-now-hiding-photoshopped-photos/>

Essential Poses for Couples Photos - <https://fstoppers.com/education/five-essential-poses-photographing-couples-446928>

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