



In this issue - underlined items are links
February 3, zoom and in-person 7:30

- 2** *Notices/Upcoming Events*
- 3** *Member Biography Doug Campbell*
- 4** *January Winning Images*
- 6** *Second Place Images*
- 7** *End of the Year Awards*
- 8** *Questions About Categories?*
- 9** *10-Year-Old's Essay on Photography*
- 10** *February Field Trip*
- 11** *Iconic Photograph*
- 12** *Photographers to Watch*
- 12** *Great Photo Articles/Videos*



*Featured Cover by Irina Nekrasova
(see makers description on page 5)*

Notices and Coming Events

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

Next Competition - Mon. January 6, Zoom only

Submission Rules – Members may enter a maximum of two projected images. On months with prints, a maximum of three images may be submitted as three prints or a combination of prints and (up to two) projected images.

Our meeting judge for February will be Melanie Lewert. She says, “When I look at a photograph I wonder why the photographer took the picture and what they wanted to say—what’s the “story” behind the picture? There are a lot of photographs out there, but most don’t make you see or feel what the photographer saw and felt when they took the photo—a good photograph does all that and more.”

Categories for February- Besides the monthly categories of Mono and Color – the challenge categories will be Nature & Travel projected and Journalism & Travel prints.

Journalism

- Images with informative content and emotional impact
- Reflecting the human presence in our world.
- The journalistic (story-telling) value of the image should receive priority over pictorial quality.
- Images that misrepresent the truth, such as events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not eligible.
- The title should identify the activity (answer who, what, where, when and why) and complement the story as shown in the image and is restricted to 200 characters including spaces in this category.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by. . . [MORE](#)

Travel

A Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations.

Content guidance:

1. If the image is predominantly or exclusively a land-, sea or cityscape, these “scapes” must include characteristic, distinctive and recognizable physical features, although it is not necessary that the image identify the exact location.
2. Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent.
3. Images that predominately or exclusively depict animal populations are allowed, if the animals are in their native environment and are characteristic of that . . . [MORE](#)

Print Competitions Schedule

Prints will be judged every other month along with projected. For 2025, prints will be judged in:

February - Journalism, Travel Monochrome, Color
April - Nature, Creative, Color, Monochrome
June - Journalism, Travel Monochrome, Color
August - Nature, Creative, Color, Monochrome
October - Travel, Creative, Color, Monochrome
December - Journalism, Nature, Color, Monochrome

Special Interest Group Links below

(Click on any SIG title for detailed information)

[Special Interest Group - Seeing in Sixes](#)
[Special Interest Group in Monochrome Photography](#)
[Special Interest Group in Photoshop](#)
[Special Interest Group - Novice Only](#)
[Special Interest Group - Bird Photography](#)



2017 Nature Print by Robert Fox

Hands-on Photo Editing Session with Debbie Sy - register to attend Wednesday, February 26th, 3:45 - 5:45 at the Saratoga Library. **How to Register:** - Log into the club website, Click on the event under “[calendar](#)” Questions, email [here](#)

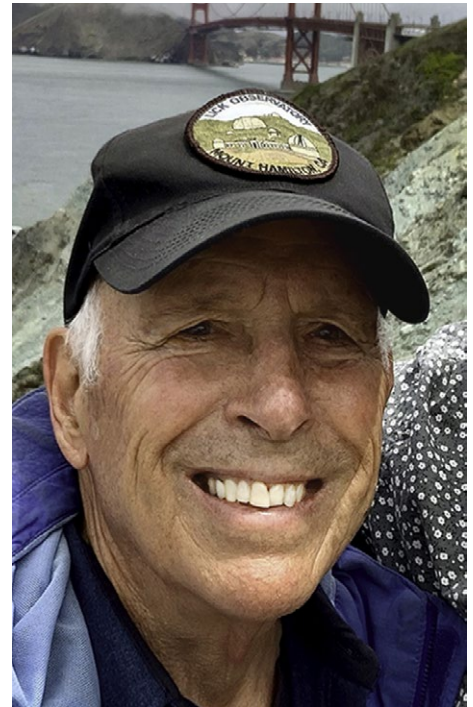
Born and raised in San Francisco, I came to San Jose in 1970 where I taught at West Valley College for 32 years, retiring in 2002. My interest in photography blossomed as I neared retirement needing to figure out what the next phase of my life would be. Freedom to travel, time to study and learn new skills, ahh YES!

“To visualize compositions, I learned to cover one eye”

Some musings on photography: The camera sees in two dimensions, not three. To visualize compositions, I learned to cover one eye. I typically prefer shooting subjects in sunless conditions which reduce high image contrast. I love that lenses capture more detail than I see looking with my eyes. I then eagerly anticipate viewing the several megabyte image captures on my computer. My best moments are surprise when my camera sensor reveals minute details or interesting compositions that go beyond what I was reaching for. Yes, it is satisfying to capture a beautiful scene, properly exposed and a composition as you envisioned it. However I probably remember and cherish the surprises best.

My joy in photography is twofold. The hunt to seek out an interesting subject and develop the composition. Then entering the “darkroom,” now a computer, to see what my lens revealed to me and how I might adjust lighting parameters and composition in post.

Included here is a photograph of me. Before the crop, I was alongside my son Aaron, a photography teacher at Woodside High School. Below is an image of Black-necked Stilts which surprised me by the extent it resembled a painting when printed. And finally one of my Fall color images of “Dancing Aspen.”



January Competition Winners Tell Us How They Made It



◀ The Sonnet of a Winter Persimmon, Irina Nekrasova, Color Projected

One of my favorite winter fruits is definitely a persimmon. I usually toss around several conceptual ideas in my head. When the time is right, it all works out with my camera and my vision coming to an agreement.

Camera settings: F16, ISO100, variable Shutter speed

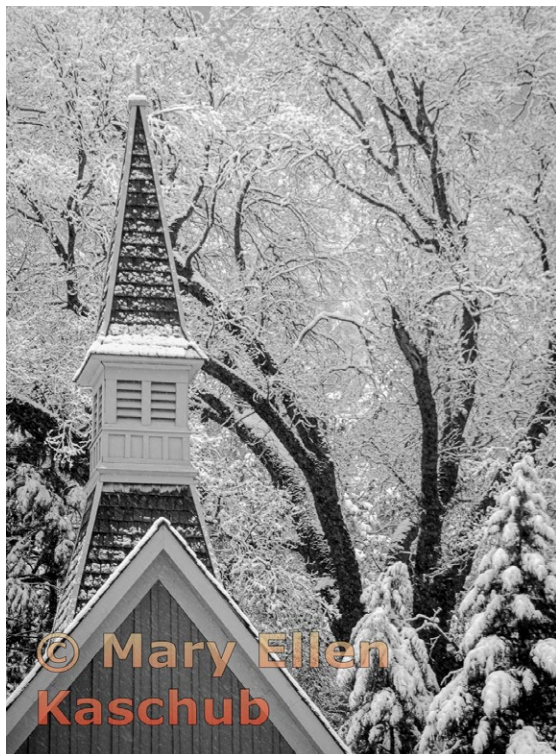


Dec. 30, 2024 Santa Cruz, Brighton Denevan creates beach art 1) Lays out a circular framework using a center post and string 2) adds details, designing as he goes 3) adds final touches after sunset, Don Schremp, Journalism Projected ▶

I went to Santa Cruz to capture some images of the bathroom building that had fallen off the end of the pier and drifted to the beach below the Cliff Drive vista point. To my surprise, the building had already been cleaned up without leaving a trace. Instead I found someone making a pattern on the beach with a rake. Having seen some pictures of completed artwork like this, I decided to watch and take pictures of the progress for the next couple of hours. After he completed the design, he came up to the vista point where I got the opportunity to discuss his work. He told me about his process, where he had placed other designs, and how got into doing this. He has made many designs which can be seen on his Instagram page:

<https://www.instagram.com/brightondenevan/?hl=en>

January Competition Winners Tell Us How They Made It (continued)



◀ Steeple in the Snow- Yosemite, Maryellen Kaschub, Monochrome Projected

This image, “Steeple and Snow” was taken in 2015 and holds special meaning and memory for me. Each year my late husband Bill and I would take a winter trip to Yosemite and stay at the Ahwahnee Hotel taking advantage of off-season rates. In the morning I would get up early, go out and shoot for a couple of hours, then meet Bill back at the Ahwahnee for breakfast.

This photograph, with the charming Yosemite chapel, was taken on one of those mornings after a good snow. I was attracted by the linear lines of the steeple juxtaposed with the sweeping curves of the snow-laden trees with their contrasting black trunks in the background. While the image was shot in color, it screamed to become a monochrome to further accent the shape, lines, and contrast.

I used my Fuji mirrorless camera at settings: F 9, SS 1/125, ISO 200, telephoto lens at 170mm.

Embrace the beauty of the still moment, Irina Nekrasova, Creative Projected ▶

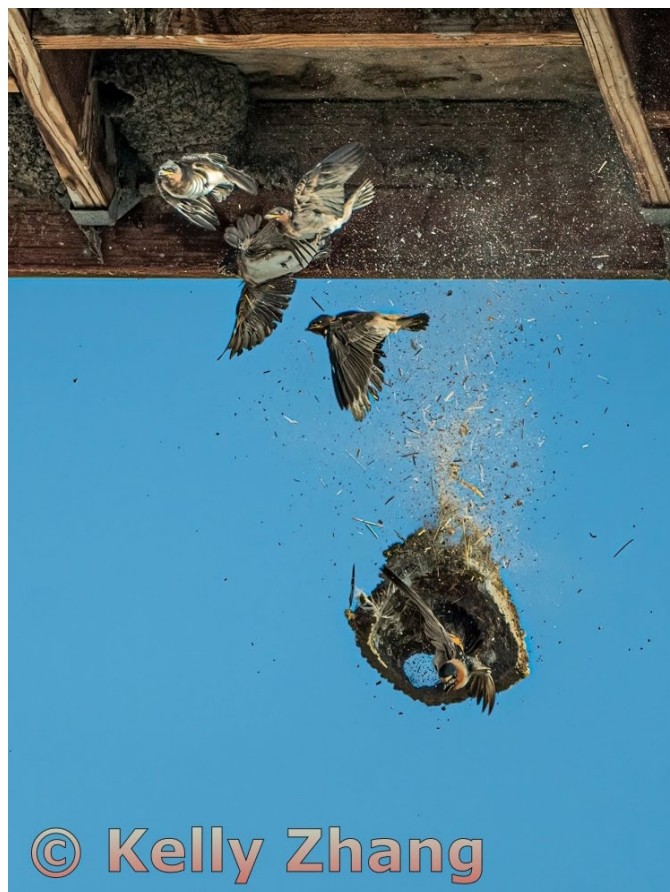
I have experimented with a few creative ideas in Photoshop to create a dynamic and creative image from my still life capture.

I finally settled on a simple Motion blur filter, and dodging and burning technique.

Camera settings: F16, ISO100, 16 secs, 100 mm Macro lens



January Second Place Competition Winners



[All results and all images from a competition can be seen by clicking here.](#)

End-of-the-Year Awards

Many of us had the good fortune to have been a member of our club during Carolyn's time and remember her as the go-to person for information, procedures, rules, regulations and protocol for our club, 6c's, PSA, Foto Clave, etc. She held almost every office in this club at one time or another and was also the 6c's Rep for many years. Carolyn was a passionate award winning photographer, as well as a judge for camera clubs locally, nationally and internationally for the Photographic Society of America, or PSA.

She loved field trips and I think she would have driven her SUV anywhere if she believed that she could find a great image there. She also had this wonderful ability to teach through judging, critiquing, demonstrating and sharing any new technique or photographic process that she may have just learned at a recent workshop or seminar or through personal experimentation.

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 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 such occasions arose.
- Always friendly and congenial.
- Work to improve the club's operation



This year's Carolyn Ramsay Award went to Chris Cassell. Recent winners were Alan Levenson (2019), Sherry Grivett (2020), Eric Gray (2021), Mercury Freedom (2022), Irina Nekrasova (2023).



Above are Best Image Awards of 2024 for Mila bird and Irina Nekrasova. See all EOY results [by clicking here](#).

Questions About Competition Categories?

by Airdrie Kincaid

The club has six competition categories. The three reality-based categories of Journalism, Travel, and Nature have many post processing restrictions.

Details are in each category definition ([found here](#)). In general, Journalism is about people. Travel is about places. Nature is about plants, animals, and other natural phenomenon. Reality category titles are factual and describe the subject and story in the image, similar to the caption you would find in a newspaper, travel article, or natural history guidebook.

The other three categories are art-based. Post processing for Color and Creative is unrestricted as long as all of the images and processing was created by the maker. Monochrome images are restricted to a range from light to dark of a single color. The titles do not need to be factual but should provide insight into your inspiration for the artwork. Short titles, even one word that conveys an emotion, are appropriate.



Journalism Image



Color Image



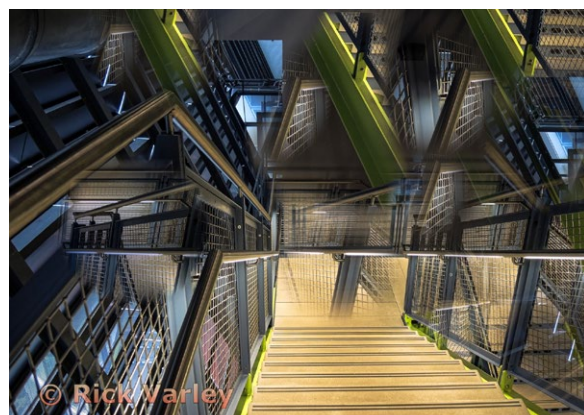
Nature Image



Monochrome Image



Travel Image



Creative Image

Ten-Year Old's Essay on Photography



Image from Adobe Firefly AI prompt and a little Photoshop help from Eric

By Pauline, age ten: Her parents immigrated here from Ukraine eight years ago

Prompt: If you were a skilled photographer, what would you take a picture of and why?

Click! The camera shudders as it saves the photo. An experienced photographer is observing nature. I'm sure you've seen photographers before: at a competition, in the park, even at a school event. When I look at a photographer, I have no idea why they are taking a picture of that object; there are so many other things to take pictures of! Birds, trees, people. Not being a photographer, I usually don't see their vision. But if I was a photographer, what would I take a picture of?

If I was an experienced photographer, I imagine there is so much to take in. I could take a picture of a busy city, or of a peaceful farm. So what would I choose? Well, I would probably choose to take a picture of a flower, in a vacant battlefield in Ukraine. I understand that feels unusual, but that's what photography is all about! Taking a picture of a battlefield in Ukraine would have a lot of sentimental value to many people. Ukraine is currently at war, but it is home to millions of people. I personally have relatives living in Ukraine as well. When you look at a picture of a battlefield, any battlefield, it can bring deep sadness. It suddenly dawns on you that millions of people, innocent people, have died just to protect you. We look at the war zone, and we can't even begin to imagine what it feels like to be there, watching friends and family die. A photograph of a battlefield is very sentimental, and it would make people pause, and think about all those lives that were lost. The flower, however, brings a whole new meaning.

In that scary, big battlefield, it would be a surprise to find any plant surviving in it. I believe that a flower could represent a new generation. The beginning of something better. It represents that even in the scariest times, good things can happen. It represents hope. Bad things happen in life, and that's okay. We need to understand that we cannot focus on those things. We need to move forward. When something happens, you can't go back. You can't change it. There's nothing you can do to fix it. However, there is a silver lining. We can't change the past, but if we focus on how, we can change the future. There's nothing bad in remembering the past. You just have to try not to fixate on it. And so, that's why I think a flower in a battlefield would make a good, sentimental photograph.

In conclusion, if I was a skilled photographer, I would take a picture of a flower in a battlefield. It represents new beginnings and honoring the past. And so, next time you see a photo, think about its meaning. It could mean so much more than you think.

Next Field Trip

by Irina Nekrasova

I hope each and every one of you had a good Holiday Season!

It is time to start dusting off our camera lenses and getting back to photography.

Please check the Calendar on the LGSCC website for the details of the upcoming Field Trip on February 12th (Wednesday).

Please Log in first to the LGSCC website, in order to open the detailed information in the Calendar cell.

Our two destinations that day are as follows:

We will start our early afternoon shoot at the Rodeo Beach, located near the Fort Cronkhite, 11050 Mitchell Rd, Mill Valley. You can practice your long exposure photography, seascape/landscape photography, perhaps, some wildlife photography as well, like birds and seals.

We will finish up at the Golden Gate Bridge Overlook at the Battery Spencer Overlook for the blue hour shoot of the bridge and the San Francisco skyline.

I also would like to remind you, that we have a nice collection of images from the various Field Trips in 2024 on the LGSCC website: Chinatown, San Francisco, Elkhorn Slough Safari, Moss Landing, Point Lobos Field Trip 2024, and Stanford University Photo Shoot.

To view the images please Login first to the LGSCC website.

Go to My Account> My Galleries>> Field Trips>>>Field Trips 2024...

Please don't hesitate to contact me at zinzenfan@aol.com or call me at 408-506-2699

Kindly yours,

Irina Nekrasova



Image from the Rodeo Beach Golden Gate National Parks Conservancy

Iconic Photo Back Story



An Enthusiast For Men's Dress Reform Walking Down The Strand In London. The MDRP (Men's Dress Reform Party) Was Formed In The Interwar Years In Britain, 1930. from <https://www.boredpanda.com/unique-historical-photos/>

-more from [Wikipedia](#)

The Men's Dress Reform Party (MDRP) was a reform movement in interwar Britain.[1] While the party's main concerns were the impact of clothes on men's health and hygiene, their mission also aimed to increase the variety and choice in men's clothing.

The injuries and casualties of World War I shifted the public's focus to the capabilities and general health of the human body and a general concern for the social and medical impacts of clothing grew. The New Health Society, an entity formed to effectuate change in these areas, was composed of a group of professionals led by Alfred Charles Jordan who wanted to improve the overall health of adults and children. They pushed for more exercise and fresh air, improved diets, and improved conditions in homes and workplaces. In 1927, Sir Arbuthnot Lane, a co-founder of the New Health Society, formed the Clothing Subcommittee, a subcommittee within the society focused on the health impacts of dress.

On 12 June 1929 this subcommittee officially separated from the New Health Society to form the Men's Dress Reform Party through an address to the public in London, England. It read: "Men and women, old and young, rich and poor interested in healthier and better clothes for men...[and to] reform their clothes with as much profit to health and appearance as women have recently achieved." John Flügel, a psychologist and member of the MDRP, claimed since the end of the 18th century men had been ignoring the colorful, elaborate, and varied forms of "masculine ornamentation." [2] He called this time the Great Masculine Renunciation. "Man," Flügel claimed, had "abandoned his claim to be considered beautiful. He henceforth aimed at only being useful." [4] This view aligned with that of founding member of the Men's Dress Reform Party, William Ralph Inge. Inge believed that the democratic movements of the French Revolution had led to the increasingly dull male look: "to escape the guillotine, dress as bourgeois as possible." The party's goals were largely reactions to circumstances brought on by World War I. They saw the everyday man as [...MORE](#)

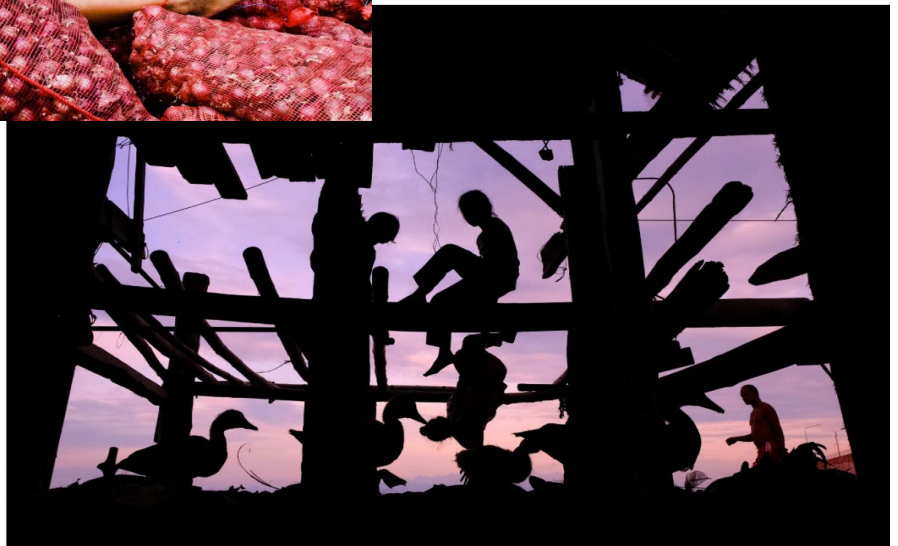
Photographers to Watch— Hersley Ven Casero

From <https://independent-photo.com/news/10-street-photographers-to-watch/>

A regular fixture among the finalists of our street photography awards in recent years, Hersley Ven Casero is a Philippines-based artist known for his captivating depictions of life in his homeland, characterized by a dynamic interplay of light and shadow.

He discovered his passion for photography during college, during a mentorship with LA Times photographer Luis Sinco. Upon graduating, Hersley conducted a series of South Pacific Photography Workshops alongside his mentor and Magnum photographer Eli Reed, and has since gone on to forge a reputation in his homeland and further afield, with his dynamic depictions of everyday life which have featured in local, national, and international publications.

You can check Hersley's Instagram account for more amazing photos. See more - <https://www.instagram.com/hersleyvencasero/>



Great Photography Articles

AI 30X Superzoom in a SmartPhone Test - <https://www.techradar.com/phones/honor-phones/i-went-to-the-alps-to-test>

Video - Photographer Shares Vision - <https://ktul.com/living-oklahoma/award-winning-photographer-andrew-nichols-share>

Video - <https://fstoppers.com/artificial-intelligence/headshot-photographers-ai-about-eat-your-lunch-684878>

Copyrights of all photos in this publication are retained by the photographers credited.

Key Contacts

President	Membership	Webmaster	Magazine Editor	
Kent Bossange	Charlie Gibson	Rick Whitacre	Eric Gray	Official publication of the Los Gatos-
kent@bossange.com	charloose1@gmail.com	whitacre.rick@gmail.com	eric@gdactive.com	Saratoga Camera Club, a club
				member of the Photographic
				Society of America

