



Newsletter

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Reminders

Dues are Due

It's that time of year... Membership dues are \$50.00 per calendar year and are due by January 1, 2015. These fees can be paid in person to the Membership team at any club meeting or to the Treasurer, Dick Stuart.

Photojournalism Competition Definition

Journalism entries shall consist of pictures with informative content and emotional impact, including human interest, documentary and spot news. The journalistic value of the photograph shall be considered over pictorial quality. In the interest of credibility, photographs which misrepresent the truth, such as manipulation of the image, or situations which are set up for the purpose of photography, are unacceptable in Journalism competition.

No manipulation or modification of Journalism images is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. No elements may be moved, cloned, added, deleted, rearranged or combined. Any sharpening must appear natural.

Coming Club Events

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

Saturday January 3, 2015

11:30pm Projected Image Entry
Deadline Color, Monochrome,
Photojournalism

Monday January 5, 2015

5pm Online Print Entry Deadline
7:15pm Print Entry Deadline
Competition: Color,
Monochrome, Photojournalism
Judge: Terry Toomey

Refreshments: Barry & Sherry
Grivett, Subrata Guhamajumdar

Monday January 19, 2015

Program: "Photoshop CC - The
Top 10 features in Photoshop -
that photographers don't use but
should!" presented by [Julieanne
Kost](#)

Saturday January 31, 2015

11:30pm Projected Image Entry
Deadline Color, Monochrome,
Creative

Monday February 23, 2015

Deadline for submitting images
for Le Petit Trianon exhibit,
Water Ways: A Lens on Culture
and Nature from River to Bay to
Ocean



Fire of Love
Ling-Kuo Lee

This image was taken at a beach between Half Moon Bay and Santa Cruz. This is called steel wool photography. I joined with a friend and a group of photographers to try out this photography technique. We bought steel wool from a hardware store, put the wool into a stainless steel whisk, and then attached a steel cable to the whisk.

After lighting the wool on fire, the wool started sparking but didn't produce any flames. At the same time, one person was spinning the steel cable to produce the light cycle and sparks. I had my camera on a tripod, pre-focused, and then took long exposures to get the sparks and cycling effect.

After we t several different shots, there were few people sitting on the beach watching, so we asked them to come to help us as our models. That's how I took this image with a couple standing in front of the sparks. I used a Nikon AF-S 24-120mm, f/4 lenses with Aperture set to f/8 to give enough depth of field.

The camera was set to manual mode with ISO set to 100 and shutter speed set to about 18 seconds. The image was taken in Raw format, so in the post processing, I could change the White Balance to Shade to warm up the image, then made minor increases to the sharpness and contrast



**Winter In Yellowstone
Larry Rosier**

This photograph was taken during a six-day Winter in Yellowstone workshop that I took in January, 2014; it was led by Doug Steakley. Doug has led this workshop ten times so he has a good knowledge of where and when to go in the park.

I flew into Bozeman, Montana where I was met by Doug's brother. We had dinner, and the following morning we joined Doug and the rest of the workshop participants (total of seven). We then drove to the Mammoth Hot Springs area in two Chevrolet Tahoe vehicles and stayed at the Mammoth Hot Springs Hotel; the following day we took photographs in the Lamar Valley.

The next day we traveled to the Old Faithful area in a snow coach driven by Doug Hilborn. We spent the next three nights at the Old Faithful Snow Lodge. The last day we drove back to Mammoth Hot Springs Hotel. We had a total of five days of shooting, and it was snowing off and on every day. These conditions were very favorable for photography.



I submitted a total of 14 images in our monthly competitions, and I won HM or better with ten of the images, and I won 1st place with three of the images. I attribute this to the favorable weather and Doug Steakely and Doug Hilton's knowledge of where to go.

The 2014 Print of the Year photograph is the Fountain Paint Pots of the Lower Geyser Basin. The equipment used was a hand held Nikon D800E with a 24-70mm lens at 38mm. The exposure conditions were 1/160s, f/11. ISO 400. The print was made on Epson Hot Pressed Bright paper.

2014 Carolyn Ramsay Photographer of the Year – Larry Rosier

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 Photographer of the Year Award. To be considered for this award, a club member must:

- Demonstrate photographic skills by scoring amongst the three 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

Previous winners of this award are Airdrie Kincaid, Don Schremp, Peggy Patterson, Betty Toepfer, JoAn Lambert, Rick Whitacre, Bernie Weinzimmer, and John Perry.

This year's honoree, Larry Rosier, was the 2014 competition point leader and has been a mentor for at least four years. As VP of Education for three years he organized several study groups for Nikon and Canon DSLR bodies, taught Lightroom courses for two years, and helped manage a study group based on [Freeman Patterson's](#) book "Art of Seeing". He presented two programs: Antarctica Preparation and Photography and In's and Out's of Travel Photography.

As VP of Projected Images, he managed the beta introduction of Image Competition Manager 3 (ICM 3) from Visual Pursuits for the EOY projected image judging and EOY awards dinner. In addition to setting up the projector equipment twice a month, he met with program night speakers ahead of time to make certain their computers worked with the club's projector.



Carolyn Ramsay
Oct 6, 1940 - May 22, 2006



December Competition Winners Tell Us How They Did It

The December judge was [Chris Cassell](#). We asked the makers of the December first place images to send stories about what their subject was, when and where the image was taken, how it was created (photographed and/or processed), and why they created it.

December 2013 First Place Travel Print



**Fire Down Below, Kiluea Volcano, Hawai'i
Volcanoes NP
Larry Rosier**

My wife and I made a family trip to Hawaii in July to celebrate our 55th wedding anniversary. One of the things we did was visit the Volcanoes National Park. We drove through the park where we wanted to see lava flow, but we were told you needed a helicopter to view the lava. E.J. Peikers's [article on helicopter-photography](#) was quite helpful. It was clear that it would be desirable to have a helicopter with the doors removed, and I found that [Paradise Helicopters](#) offered helicopters that had the doors removed.

E.J.'s article recommended that one avoid the use of a lens hood and avoid changing lenses. If one were to drop a lens hood or lens it could damage the rotor of the helicopter.

I used aperture priority, f/4, ISO 400, 1/1,250 sec, and a 24-70mm lens on a Nikon D800E. The 7360x4912 image was cropped to 3903x2567. All shots were at 70mm. If I were to do it again I would use a 70-200mm lens or possibly take two cameras - one with a 24-70mm lens and one with a 70-200mm lens.

December 2013 First Place Monochrome Print

***Graceful Shells Afloat*
Sherry Grivett**

This interpretation of the now familiar Sydney Opera House roof lines was selected from numerous views/images, converted to B&W & adjusted in Photoshop® Channel Mixer for the desired effect.



December 2013 First Place Monochrome Digital Projected Image



Looking Up
Jeff Katz

On a recent small ship cruise, and literally looking up from the bottom of the ship's central staircase, I noticed the interesting double helix pattern of the stairs.

I focused and exposed on the skylight at the top of the stairs, which had the unintended but inevitable effect of underexposing most of the interior structure. Only the reflections on the glass stair walls and bright brass railings remained properly exposed and everything else was super dark. The extreme contrast begged to be a monochrome image, so in the Photoshop Camera Raw processor I simply desaturated the colors and increased the lightness of the yellow (brass) channel.

Tech details: Camera Canon G1X - Mark II; integrated lens 24-120mm (equiv) at 24 mm; exposure at ISO 400, f/5, 1/1250 sec.

The camera's flip-out viewing monitor makes composing a straight-up shot very easy, without having to bend your head back to look up.

December 2013 First Place Travel Digital Projected Image - Advanced

While walking through the central market district in Kathmandu, I was busily snapping shots of fruit, flower, and clothing vendors, trying to be discreet to avoid posed activity. It was during the annual Diwali Festival in which people decorate their homes, themselves and their animals, mostly with flowers. And colorful tikka dots on their foreheads.

I was struck by the bored and surly expression on the young tikka powder vendor who apparently didn't want to be in her current situation. So I snapped yet another "hip shot".

It was shown previously at a club competition, but the judge that time didn't like the extraneous and distracting background which I had included to give a sense of context. So this time I cropped most of it out and darkened the rest, and the judge liked it.

Tech details: Camera Canon 5D-Mark II; lens 24-105 at 85 mm; exposure at ISO 1250, f/13, 1/800 sec.



Waiting for Tikka Powder Business - Kathmandu
Nepal
Jeff Katz

December 2013 First Place Pictorial/Color Digital Projected Image - Basic



Stars, Clouds and Statue at Runnymede Farm
Rachel Hunter

My business partner, John, and I were lucky to be asked to take photos at an event at the Runnymede Farm Barn. I hoped to see some of the sculpture garden on the property, but it was a stormy day and it darkened early, so the only statue I saw was this one which caught my eye as we entered the event.

After we had the shots for our client, we walked up the hill to look at the statue. It was lightly raining and droplets of water on the horse were sparkling with light from a bonfire and the barn. Lucky for me John tolerates my photo habit well and is happy to be an assistant. I have a pen-torch in my photo kit, which he lit and held on the horse while I figured the best place to set up my tripod and frame the statue.

I was using a Canon 40D with a Canon 18-200mm lens. John held the torchlight on the horse's head so I could manually focus. Using aperture priority, I took several shots with a five second exposure with various ISO settings. (Guessing and hoping really.) I used the torch to "paint" and the preview screen to practice the light strokes. Then I changed to a ten second exposure and painted for a count of eight seconds starting at the head and moving the light down the statue - that was when I got the best shot. ISO 800, f/3.5, and 18 mm.

In Photoshop I removed some airplane light lines and a car from the background, and some branches sticking up from behind the anvil. I burned a few areas of glare on the horse and sharpened the edge of the anvil to try to separate it from the background and highlight the water droplets.

I was close to not entering this into the competition as it is "art of art", but I felt the lighting situation showed this sculpture in unique way which went beyond a simple capture of someone else's work.

December 2013 First Place Travel Digital Projected Image - Basic

Passageway in the old walled city of Fes, Morocco
Betty Toepfer

A friend and I went to Morocco for a month. Her sister's family lives in Casablanca which became our home base. Only a few hours away is Fes, an ancient walled city. The passageways are fascinating but narrow. The only means of transporting goods within the walls is by donkey, of which there are many and who always have the right-of-way. It is unusual to see one quietly standing still. This image is a grab shot as it is almost impossible to stop due to the crowded conditions as people and donkeys jostle for space. After six years of drought, it rained for a couple of weeks so the cobbled alleys were chilly, wet and slippery.

The image was taken with the original Sony A-300 at 70mm, ISO 400, 1/80th sec at f/5.6



December 2013 First Place Pictorial/Color Digital Projected Image - Advanced



Silver Lake Aspens
Randall Harrison

A quiet tributary to Silver Lake came right up to the road. I almost drove right by it but I saw this scene out of the corner of my eye. About an hour after sunrise the sun was hitting the aspens with a nice glow. I shot several compositions but I liked this one the most. The aspens had dropped most of their leaves almost a month earlier so I focused on the trunks with their bare branches and the calm tributary with great reflections.

To process the image, I used Photomatix to create a faux HDR. This is when you use one exposure to create the tone mapped file. I found the RAW file exposure was in the middle of the range and then created 12 tiff files at 1 stop intervals from almost completely over exposed to almost completely underexposed. Then I let Photomatix do its thing. Once back in Photoshop, I increased contrast and reduced saturation especially in the reds. I left the yellows where they were. I felt this created a kind of glow through the middle of the image where the brown grasses caught the sun.

Shot in the Mammoth Mountains in California's eastern Sierras on 11/12/14. Shot at f/20 at 1/30 sec exposure at ISO 100 80mm - 200mm lens shot at 86mm.

December 2013 First Place Color Print

This image was taken on October 23rd during our recent tour of China. The tour included a visit to The Three Gorges Dam on the Yangtze River which created a reservoir 372 miles long that displaced 1.5 million people and resulted in the relocation of whole cities.

We cruised the river for three days and on the second morning of the cruise we entered the Wu Gorge shortly after sunrise. I had risen very early to make sure I had a good position in the bow observation deck area and surprisingly there was only one other photographer present. About 30 minutes after the shot was taken, Stan Litwin and Wayne Levenfeld (late risers) showed up and asked me if they had missed anything significant, to which I replied "nothing special". I knew I had a good shot because the light conditions were perfect and the large ship in front of our boat provided a nice leading line.

The photo was taken hand held with my Nikon D800e and the 28-300 Nikkor VR II lens set to 44mm, f/5.6, 160th sec, ISO 400, and positive 2/3 EV.



Entering The Wu Gorge On The Yangtze River Just After Sunrise
Bernard Weinzimmer

Meet Mercury Freedom

I'm a 61 year old general contractor. -- My company name is Captain America Custom Home Improvements! We -- as the name implies, customize homes. My company name is unusual -- so let me use it as a segue to say -- yes, I changed my name ... people naturally wonder. My legal name is Mercury America Freedom ... my company name comes from my middle name -- that, and that my Teacher used to call me 'Captain A' -- but I get ahead of my story.

The name change wasn't that I was unhappy with my birth name, or my family. It was rather that when I turned 25 I hadn't a clue as to what to do with my life. I wasn't married and didn't have many responsibilities -- so I started seeking. I found a group -- we'll say of fellow seekers. The story of how I ended up changing my name as part of this group association is a long one -- but at one point we employed a means of identifying our true natures called 'Power Of The Word'. Essentially this simply says that clearly identifying anything is the 1st step towards gaining control over that thing -- or at least reducing the amount of control that thing might have over you. We started trying to name each other according to what seemed our best nature and highest purpose -- but this led us to name each other's limitations that kept us from realizing our highest promise. -- That last part bruised some egos, and the group split up shortly after -- but in short, I came to my name through that group & that process.

A few more words about me ... I'm a vegetarian. I try to stay fit. Other interests besides photography include mountain biking. I flew hang gliders for 15 years until about 2005. What prompted me to quit was open heart surgery -- my surgeon said the warfarin I have to take as result of the surgery can make getting a concussion life threatening; he seemed to think hang gliding upped my chances of getting a concussion ;) The open heart surgery did much to fix a bad murmur that was slowing me down; I'm very thankful for that surgery. In fact, I felt so much better after the surgery (once recovered...) that I decided to quit hang gliding on my own -- not really because of what my surgeon said -- but because I was less willing to die!



Shot this August '10 at Ano Nuevo

it seemed very precise. I picked up a decent Ricoh view finder camera as a young adult & liked playing around with it, and later over the years I always liked taking pictures.



Photo of me in '13

I don't think my wife and I travel as much as some of this group! But, we like to travel -- and almost always to someplace where the wildlife is exotic and wonderful to witness -- and this gives some impetus to my photography.

As I think about my life relative to photography I remember my grandmother gave me a Kodak Brownie when I was maybe 10. I thought it was kind of neat, but I don't think I did much with it. In high school (San Carlos, CA) an older friend I admired had a Minolta 35 mm SLR. He let me mess with it some. I remember it had split-mirror (manual) focusing & I was impressed how well you could focus with those mirrors;

But it wasn't until I married and moved with my wife to the Santa Cruz mountains along the shoreline of Lexington Reservoir that photography took on a purpose for me. Our love of wildlife -- and amazingly how much of it is present here in these mountains just out of town -- have kindled an appreciation of cameras and photography I've always had.

The 1st digital camera we bought was a 1.3 mega pixel Olympus 10x zoom. It kind of reminds me of the old Brownie -- certainly in comparison to what we shoot with now. The shutter response time was agonizingly slow and it was useless in low light. I finally quit bringing a camera when we'd go on evening walks up Los Gatos creek as even after a couple of upgrades my point & shoots couldn't handle low light shooting.

This eventually brought me to buying a DSLR, (Canon 40D & a 70-200 zoom). I've upgraded since that camera as well, but really what will help my photography most now is expanding my skill set. I'm finally learning Lightroom having used Apple's Aperture. I expect I'll get to Photoshop next year. I need to get an HDR program. With lots to learn I hope my association with the L.G./Saratoga Camera Club will spur me on!



Photo from Oct '09. It was a day of Blue Angels flying – but also raptor counting on the Marin Headlands where this was shot.

Preview of Future Programs

Program Chair Michael Schneider sent information on some future programs.

March 16, 2015

[Suzi Eszterhas](#) has previously presented terrific wildlife programs to our club and I am pleased to announce that she has agreed to present another program.

Suzi is an award-winning wildlife conservation photographer, author, lecturer and workshop leader. She spends several months in the field each year, photographing animals from the poles to the tropics. She specializes in documenting the family life of endangered species and is well known for her unprecedented work with newborns, including lions, cheetahs, tigers, gorillas, orangutans, bears, and sea otters.

August 17, 2015

[Bruce Finocchio](#) has agreed to present another program for us. The subject of his program is yet to be finalized, as he has a lot of new material on bears, bald eagles and is planning a big trip to East Africa for more bird photography. I hope he will present on birds in flight, but he will decide what to present later in the summer.

Key Contracts

President John Perry 408-370-7229	Membership Gary Marcos 408-741-5712	Webmaster Jim Katzman 408-867-6810	Newsletter Airdrie Kincaid 408-247-3743	Official publication of the Los Gatos-Saratoga Camera Club , a club member of the Photographic Society of America	
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