



Newsletter

Volume 38 Issue 12

December 2016

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Reminders

2017 Dues

Membership dues are \$50.00 per calendar year and are due by January 1. These fees can be paid in person to the Membership team at any club meeting or to the Treasurer.

Winning Prints

If you have had any winning Print images in 2016 (1st, 2nd, 3rd, or HM), please bring them to the meeting on December 5th. Prints not brought back to us will not be included in the End of Year Print judging. Winning Prints on Dec 5th will be retained by the Print Team. This is only for Prints. Digital winners are handled automatically.

Volunteers are Needed

Since the club is run entirely by volunteers, members are expected to take an active part. Please plan on joining one of the committees. Job Descriptions are listed on the [Downloads](#) page of the web site.

Coming Club Events

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

Saturday December 3, 2016

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

Monday December 5, 2016

5pm Online Print Entry Deadline
7:15pm Print Entry Deadline
Color, Monochrome, Travel
Judge: George Ziegler

Refreshments: Prasenjit Biswas,
Ken Bloomfield, Kent Bossange

Through December 18, 2016

Exhibit "Caught Celebrating -
through the Photographer's
Lens" exhibit at De Anza
California History Center

Monday December 19, 2016

Board Meeting Only

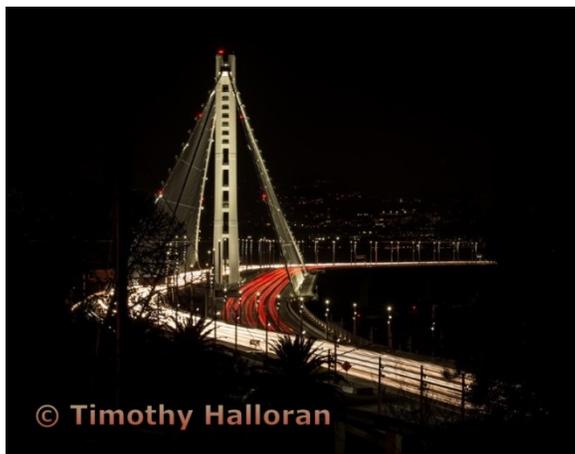
Saturday December 31, 2016

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

Competition Winners Tell Us How They Did It

The judge was Lois Shouse. We asked the makers of the 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.

November 2016 First Place Pictorial/Color Digital Projected Image - Basic



New Bay Bridge, Nighttime
Timothy Halloran

This image of the new Bay Bridge was taken from Yerba Buena Island, where Yerba Buena Rd. meets Forest Rd., at 7:13pm on Oct. 23, 2016. Many of the roads on the Island are closed due to construction, and this is currently a dead end where you can park. I walked down a short dirt road to get this angle. I took many shots to get the time exposure of the car lights just right. Edited in Light Room with a slight crop, slight clarity, sharpening and noise removal. I also darkened some extraneous bright spots and added a dark vignette.

Nikon D800, 28-300mm f/3.5-5.6 lens at 85mm, 15 sec. at f/20, ISO 50, tripod.

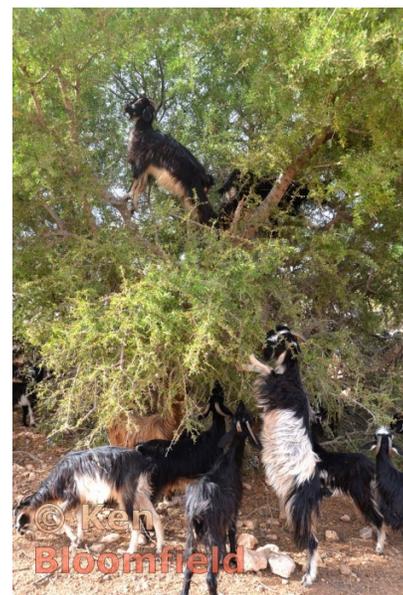
November 2016 First Place Nature Digital Projected Image - Basic

Goats Climb Argan Trees to Eat Leaves and Berries, Morocco
Ken Bloomfield

Our recent trip to Morocco took us to the southwestern city of Essaouira, on the Atlantic coast about 100 miles west of Marrakesh. In this semi-desert area stands the largest growth of Argan trees in the country. The nut of the argan tree has become a very trendy ingredient in shampoo and skin care products worldwide, as it is high in antioxidants and naturally helps remove wrinkles. It's used as a dipping oil as well.

Over the centuries, the preferred method for harvesting the nuts was by using goats, who learned to climb up in the argan tree, to eat the nuts and leaves of the tree. After the goats excreted the nuts, the nuts would be processed and the oils removed and made into a paste that was then combined with other oils for skin care products. These days, of course, other methods for extracting the oils have been developed which do not involve goat poop. The nuts are now processed mainly by women's cooperatives around the southern part of Morocco.

While no longer used for oil production, goats still climb the argan trees to eat the leaves and nuts. Nikon D800, 35 mm, f/6, 1/125 sec.



November 2016 First Place Color Print



Mist-bow Over Niagara Falls
Don Schremp

This picture was taken at Niagara Falls from the Canadian side. We happened to be there late in the afternoon which created the perfect conditions for a rainbow, only the water droplets were not rain but the mist from the falls. The rainbow was visible from many locations along the western edge of the river, this vantage point was from a low angle because it was taken from the "Behind the Falls" tour area. I noticed that the boat tours would come up under the rainbow at their furthest point up the river. I just waited for one of the boats to get in position.

This was taken with my new Lumix ZS100 pocket camera. The small size allows me to have a decent camera in places like this where it is more difficult to carry my SLR.

November 2016 First Place Pictorial/Color Digital Projected Image - Advanced

Abandoned Pier beneath the Milky Way
Ling Kuo Lee

This image was taken near a small town named Davenport along CA Hwy 1, just north of Santa Cruz. The abandoned pier is down the bluff directly south of a massive concrete manufacturing plant. To access the pier, I had to climb straight down the cliff, which was quite a risky route.

The image was taken in early October, which is the last chance to shoot the Milky Way. The camera was mounted on a tripod. I used a 14-24mm lens at 14mm focal length. The camera was set to Manual mode with Aperture set to wide open f/2.8 and the ISO was set to 1600 to capture the scene within the very dark environment. The Shutter Speed was set to 25 seconds to prevent the trail of stars. During the exposure, I used a spot light to light the paint on the concrete structure of the pier. I used Lightroom for post-processing of the image. I increased Contrast, reduced Highlights, brought up Shadows, Increased the Clarity to 100 percent, and increased Vibrance. Finally, I slightly reduced Noise and increased Sharpness.



November 2016 First Place Nature Digital Projected Image - Advanced



Immature Bald Eagle stole this carp from a California Vulture, flies off with dinner. Lexington Reservoir, Santa Cruz Mountains
Mercury Freedom

Living along the shore of Lexington Reservoir presents me a unique opportunity to observe & photograph the surprising amount of wildlife that lives or summers here. Since about 2011, Bald Eagles have made the Santa Cruz Mountains home. I don't know their range, but I've seen them soaring above the ridge along Skyline Blvd., near Vasona Reservoir & heard of reports from along Summit Rd. and down along the percolation ponds. I believe they've made nests near Lexington Reservoir -- though I've never seen/confirmed this. That said, I have photos of both adult Balds and I believe at least three offspring.

The Immature in the photo had been reported by neighbors to be seen with some regularity at that time, (April 17th, 2016) around 5 to 6 p.m. -- so when I had the chance I showed up about 5 ... & sure enough as 6 p.m. approached I spotted this guy flying out of some Redwoods off to my right. It flew right in front of me -- and I watched it as it flew off to my left across the narrow south section of the reservoir -- as I pursued on foot. By the time I'd crossed closer towards the far shore, I saw it scare the vulture off its Carp -- and had my camera on the eagle as it landed alongside the fish. After a couple of minutes it picked up the fish and flew right at me! Unfortunately, my camera lens was mis-behaving -- it wouldn't lock focus on the bird! I was SO FRUSTRATED that out of maybe 30 shots, none were really sharp, but as it flew off to my right, the one I've shared and a few others were salvageable. -- For that I am grateful!

P.S.: I got the lens fixed -- and got a better camera!

November 2016 First Place Nature Print

Common Carp Spawning at Vasona
Robert Fox

While walking near the personnel bridge at Vasona, I heard significant splashing and saw a group of carp thrashing about---and I just started shooting -continuously- at the group and luckily this one broke water. I used a Nikon D7200 with 80-400 (at 600) lens, at 5.6, 2500s, ISO 800.



November 2016 First Place Monochrome Digital Projected Image



This started as a still-life of a piece of fur and essentially remains so except for my interpretation. I used many of the filters in Photoshop and turned the image into monochrome. Playing with different filters gives me a thrill to see what I can create.

There wasn't a plan before for this image when I photographed it. I just liked the movement of the fur. Don't know what kind of fur or even where I shot this image. Probably in Arizona at an open market of artifacts of the Southwest.

Windswept
Sherry Grivett

November 2016 First Place Monochrome Print

This shot was taken on the field trip Kent Bossange set up with a photographer from the Eastern Sierra. It was a moon set at sunrise. The shots in color were not what I wanted so I chose to try black and white. In order to get the impact and feeling I wanted I used a preset from silver effects pro and modified it. Before going into Silver Effects I did some adjustments to shadows in Lightroom.

Since I am on a road trip I do not have the stats available. I used my 15/85 Canon lens on a tripod. Don't remember what the settings were. One of the challenges was dealing with noise.



Moon Set at Sunrise Over the Minarets
Susan Dinga

Meet Larry Shapiro

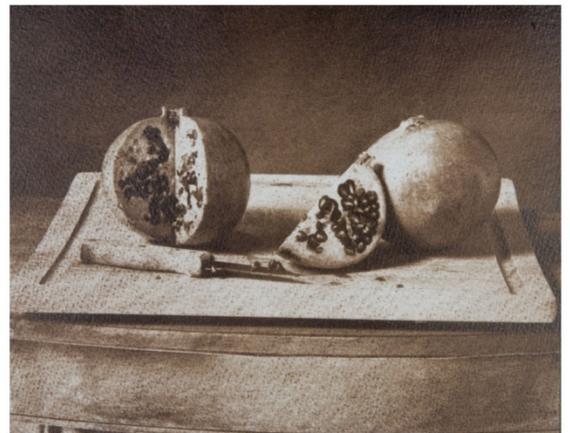


I was born in Brooklyn, N.Y., but grew up on Long Island. Around age 11 years I was given a microscope. The microscopic view fascinated me and I wanted to take pictures through the microscope. My parents had an old 35mm camera, which they let me use. I started taking pictures and found that this was much better than looking through the microscope. The microscope was put away and photography became my passion. I read every book in the library on photography and eagerly waited for each month's new photo magazines. I scrutinized the camera ads wondering which would be my next camera. That next camera was a Yashica D twin lens reflex camera. I wanted a medium format camera because the larger negatives were easier to work with in the darkroom that I built in our house.

Once I reached high school, I worked for both the school newspaper and yearbook. I continued using medium format gear (up-grading to the Mamiyaflex C2 and its interchangeable lens). While this type of gear was not typical for sports photography I managed to capture images that were published in the local newspaper. During the summer of 1962 I was fortunate to meet a CBS news photographer who mentored me in photography.

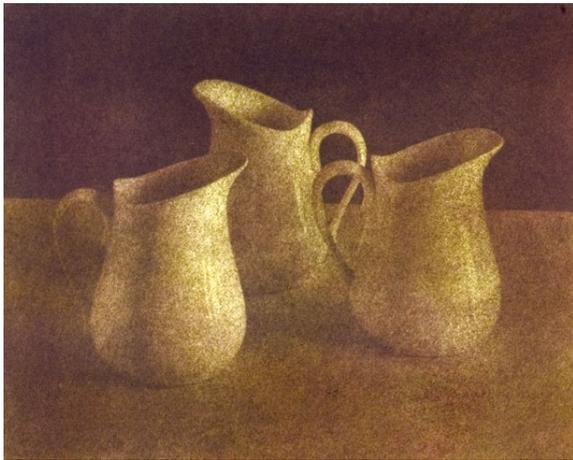
My family moved to California when I started college and I came west to UCLA. I really was considering making photography my career but this was 1966 and if you didn't stay in school, the Army had a place for you in Vietnam and I didn't relish the idea of being a combat photographer, so I stayed at UCLA and eventually went to medical school in San Francisco. While school took up a lot of time, I continued to make photographs and always seemed to be able to set up temporary darkrooms wherever I was living.

By 1979 I had finished my training and opened my medical practice in Mountain View. We bought a house in Cupertino and the first thing I did was take one quarter of the garage and make a permanent darkroom (later one quarter became one half and now the entire garage is used for photography). For years I had admired the work of the west coast large format photographers particularly Ansel Adams. I bought a 4x5 camera and started my Zone System journey. In 1981, I was fortunate to attend one of the last Ansel Adams' workshops in Yosemite. I thought I was there to learn the secrets of large format B&W photography but instead I met Todd Walker. Walker was a well-known commercial photographer who had given up a lucrative commercial photography business to teach photography. He was one of the leaders in the alto-photo renaissance who in the 1970s made popular the use of the early photo processes such as gum bichromate printing. That week in Yosemite changed my photographic life. Walker had a primitive digital camera (as I recall it was a bank surveillance camera) that captured extremely pixilated images that became amazing gum bichromate prints.



The experience in Yosemite convinced me I wanted to make images that showed the hand of the artist. For several years I worked with the gum process, which creates soft painterly images on watercolor paper. Ultimately I was able to produce three-color gum prints that combine the feel of a color photograph and a watercolor painting. I was awarded the Man Ray Prize for Experimental Photography in the 1995 Santa Clara County photography competition and in 1996 lead a workshop in gum printing with Brian Taylor at the Center for Photographic Arts in Carmel.

In the late 1990s, I found the bromoil process (and later oil printing), which became my principal photographic medium. Both processes were developed at the turn of the 20th century and were mainstays of the Pictorialist movement and for many years were frequently seen in camera club competitions. The bromoil process starts with a B&W photograph, the silver image is bleached away but the bleaching changes the gelatin matrix so that shadows accept ink while the highlighted areas will repel the ink. The photograph is turned into a hand-inked work of art. In 2001, I was appointed an instructor in the UC Santa Cruz Extension Photography Program and ran workshops in bromoil till the art division of the Extension was closed due to budget cut backs.



In March 2009, my photography website (www.larryshapirophoto.com) was featured in Shutterbug Magazine. Joe Farace the author of the piece said, "I know how to produce a bromoil effect in the digital darkroom, but nothing I know how to do digitally compares to the original in its lightness, texture, and delicacy. It is an art, and Shapiro is one of the medium's finest artists."

Since retiring in 2015, I have had more time for travel and photography. I recently made photo trips to the American Southwest, Cuba, Iceland and Greenland. About 10 years ago I bought my first digital camera, a Nikon D200 which was updated to a D300 and then replaced by a D800. While I like the full sized sensor, it is a large camera to travel with. More recently I have begun to travel with a micro four-thirds system, Olympus OM-D E-M5 Mark II, and really enjoy the small size and weight (my back really likes this too). I enjoy having a foot in photography's past as well as its future.

Travel Competition Definition

A Travel picture must express the feeling of a time and place, portray a land, its people or a culture in its natural state, and has no geographic limitations. Ultra close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image are unacceptable in Travel competition.

No manipulation or modification 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. Borders are not permitted.

The title should give the location and complement the travel story.

Key Contacts

President John Perry 408-370-7229	Membership Rachel Hunter 408-366-2944	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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