



# Newsletter

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## In this Edition

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<a href="#">December Competition Winners Tell Us How They Did It</a>	<a href="#">2</a>
<a href="#">Meet Glenda Smith, VP Hospitality</a>	<a href="#">6</a>
<a href="#">Pfeiffer Beach Field Trip Report</a>	<a href="#">7</a>
<a href="#">Photojournalism Definition and Sequences</a>	<a href="#">7</a>
<a href="#">Carolyn Ramsay 2013 Photographer of the Year</a>	<a href="#">8</a>
<a href="#">2013 Digital Image of the Year</a>	<a href="#">9</a>
<a href="#">Key Contacts</a>	<a href="#">9</a>

## Reminders

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### Dues are Due

Yearly membership fees are \$50.00 and are due January 1, 2014. Membership will be dropped if renewal fees are not received by February 28, 2014.

### Entry Totals and Re-Submission Rule

Members may enter a total of four images into a monthly competition with a maximum of three images in any one category and a maximum of three images in any one medium. Media are as Digital/Projected Images and Prints. Categories are Creative, Journalism, Monochrome, Nature, Pictorial/Color, and Travel.

Any image may be resubmitted ONE time, provided it did not place in competition the first time submitted. Place is defined as 1st, 2nd, 3rd, or Honorable Mention.

## Coming Club Events

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

### Wednesday January 1, 2014

Field Trip: Big Basin Mushrooms  
Cancelled Due to Drought

### Saturday January 4, 2013

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

### Monday January 6, 2014

5pm Online Print Entry Deadline  
7:15pm Print Entry Deadline  
Competition: Color, Monochrome, Travel  
Judge: [Brian Tramontana](#)

Refreshments: Ling-Kuo Lee,  
Bob Leipsic, Sandra Leipsic

### Monday January 20, 2014

Program: Interesting or Unusual  
Requirements of Personal and  
Assignment Images presented by [Gary Parker](#)

Refreshments:  
Lourdes Pollard, Chinniah Poosapadi,  
Pat Puder

### Saturday February 1, 2014

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

## ***December Competition Winners Tell Us How They Did It***

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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**

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***Cambodian vendor of local staple, fried tarantulas***  
Mary Ellen Kaschub

While in SE Asia last January we stopped at a local outdoor market in Cambodia known for selling tarantulas, both fried or fresh (yes, you could buy a single big black tarantula in a small baggie with a leaf or two inside.) There were several women holding platters of fried tarantulas such as this and while I took several different shots I felt this was the best graphically and showed clearly this unique culinary item.

I shot it with my Nikon D7000 and favorite travel lens 18-200mm using a shallow depth of field probably F5.6 to isolate my subject from the background. Post processing was minimal - lightened her face a bit, vignetted edges.

The real history of Cambodia is a tragic one, the eating of tarantulas, plentiful in this area, was the only way people could survive during the Pol Pot regime in the 1970s. It remains a staple of many of their diets today.

### **December 2013 First Place Travel Digital Projected Image - Advanced**

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My only stop in Korea was from a cruise ship in November of 2011, we were at Busan and decided to go with a package tour. I used my Lumix GH2 and the exceptional 7-14mm F4.0 (14-28mm) hand held for this shot. I was attempting to capture some images to capture the feel of the city. The tour took us to the fish market, where I managed to capture several excellent images.

The small size of the Lumix made it well suited to capturing street shots without much notice, a big plus when using a micro 4/3rds mirror less camera!



***Fish for Sale-Korea***  
John Bujak

## December 2013 First Place Travel Digital Projected Image - Basic

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*Bedouin woman making pita in Lakiya, Israel*  
Roberta Schwartz

During my recent trip to Israel, I was fortunate to be able to visit the Bedouin community of Lakiya, located one hour southeast of Tel Aviv. There I watched Sarah, aged 67, prepare pita bread. I, along with other members of my traveling group, ate the pita with the lunch that the Bedouin women prepared. It was the best pita bread I've ever eaten. Although the method seemed so primitive, the product was so delicious!

## December 2013 First Place Monochrome Digital Projected Image

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*Student of Art*  
Serena Hartoog

Last month, while trying to shoot students activity images for the WVC photo department and the school website, I ran into a WVC student in the campus parking lot. She looked beautiful and elegant. I asked her if I could take pictures of her on campus for my school project.

She was interested, so we went back to campus to find some iconic place to take pictures. This picture was taken behind the WVC Fox center and she was holding her school note books from her last class. She looked very natural without any preparation and looks so gorgeous.

The original image was taken in color and I use Photoshop to convert it into monotone.

I took this image as candid shot using my Canon 5D Mark III, with EF 50mm f/1.4 USM lens.

The setting I used were:

ISO: 200

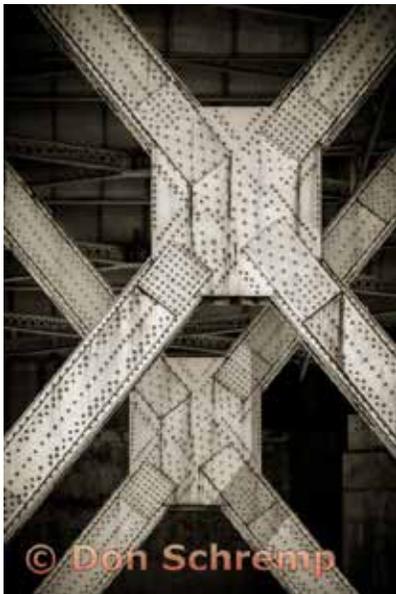
Speed: 1/1000 sec

AV: f/1.8



## December 2013 First Place Monochrome Print

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*Dos Equis*  
Don Schremp

This is picture of part of the structure under the Bay Bridge in San Francisco. The bridge actually extends a fair distance at quite a height over part of the San Francisco water front area. I noticed these structures and played with different compositions of lining up the X's. I used a 400mm lens to compress the structures together and minimize the distortion of looking up. I used a tripod for making this image; it would have been much more difficult without its use. Even with the tripod, the hardest part of taking the picture getting the tripod in just the right spot and making the very small adjustments to get everything to line up the way I wanted.

The image was adjusted in Lightroom including changing to monochrome, toning, adjusting the contrast, exposure, and clarity. Dodging and burning were done to bring out the lighting on the structures. I did not notice all the dirt or rust that shows on the beams when I took the picture. I was happy this came out in the processing; it adds a bit of character to the bridge that was opened in 1936.

## December 2013 First Place Color Print

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I was traveling with my family on a drive to Danville. I had asked my wife to drive because there were some pictures I wanted to try and get along the way. The pictures I wanted did not really work out, but I decided to play with slow shutter pictures along the way. It just happened we were traveling close to sunset and I noticed the car shadow on the freeway sound wall. While driving, I have seen this kind of shadow before but have never been in a position to take advantage of it (I am almost always the one driving).

I took the picture with a 1/20th of a second shutter speed. The camera was set on shutter priority so the shutter speed would not change with the lighting and the ISO set to 100 to allow the slow shutter speed without over exposure. I held the camera as steady as possible and took short bursts of frames. I was using a 24-105 image stabilized lens which probably helped with keeping the image stable. I tried different zoom levels, cropping closer to the car shadow on the wall or showing more of the surroundings. Of the twenty or so frames captured, 3 or 4 came out okay. Most were not too good because of bushes, signs, and other shadows that got in the frame. A few showed the shadow of the car on the



*Fast Shadow*  
Don Schremp

pavement as well as the wall. Luckily, I was setup and ready to take pictures. Otherwise I would have missed the short window of opportunity capture this as we drove by.

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



*Creeping Beauty*  
Barry Grivett

First observed on a morning walk September 5 at Penitencia Creek County Park pond <1.5 miles from home, I returned the following day and photographed this subject at 7:18AM. For the light and to minimize breeze disturbance, I prefer photographing before 9AM.

From the beginning, my intention was to capture this image as a Pictorial; however, I was urged to show it in Nature where it placed as Orb Weaver Spider Tends Her Web (*Neoscona crucifera*) at another photo club.

This subject was photographed with the original Digital Rebel on a sturdy tripod at  $f5.6$ , for good bokeh, at 1/100 sec & ISO 400 using Canon's 100-400 lens at 400mm from a distance of ~12 feet with a tree's crown for background across the pond perhaps 50 yards away.

Originally, this image was minimally post-processed for Nature.

Later, for Pictorial, I:

- flipped the image vertically
- removed a trapped fly-which may have strengthened the Nature story; but, was pictorially distracting; and,
- added my standard 25% black/100 pixel feather vignette.

Oh, one more thing: the spider itself was 1/2-3/4 inch long and the orb part of the web ~12-18 inches. Easy to spot/hard to miss.

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

Tulips are most likely my favorite flower in my garden, I know it is the one most photographed. I especially like the movement of the blossom during the day. Few flowers change as much with the movement with the sun, warmth of the day and the breeze. I have even photographed them after the rain at night. As tulips need to be replanted each year in our area I plant them in pots. About 700-800-each fall.

I took this picture in my garden in San Jose, in the late morning looking up into the tulip trying to get the bright blue sky behind the bright yellow tulips. One had the red strip so I wanted especially to get it in the picture. As they are planted in pots, I didn't have to be all the way on the ground. The pot was about two feet off the ground.

The picture was taken especially to get the bright yellow to contrast with the blue sky. The red stripe helped.



*Red-Striped Yellow Tulips*  
Audrey Wiedrick

## Meet Glenda Smith, VP Hospitality

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I am originally from San Diego, but have been in the Bay Area since 1979 when I came north to go to business school at UC Berkeley, and then stayed in the area. After a career in management consulting and business systems project management, I just retired in August 2013.

In 1993 I had planned an African safari vacation when a friend asked me what kind of camera I was taking. Hard to believe now, but I had not given photography any thought at all! She recommended an intro class taught by [Kate Jordahl](#) at the Hayward Area Rec Department (I was living in Castro Valley at the time), and that's when I became passionate about photography.

I quickly invested in some good Canon gear, including a fast telephoto lens for wildlife, and had great fun trying to capture the animals. Everyone I know received photo cards with my images on them for the next few years!

A few years later, as a side interest, I thought I'd try my hand at children's portraiture and converted my living room (now in Palo Alto) to a studio. I acquired some basic lighting gear, and did about forty sittings before deciding that wasn't how I wanted to spend my weekends. It was a challenging

experience and I learned a lot, but while I enjoyed the children, dealing with the business side of things was too time-consuming and detracted from the photography fun.



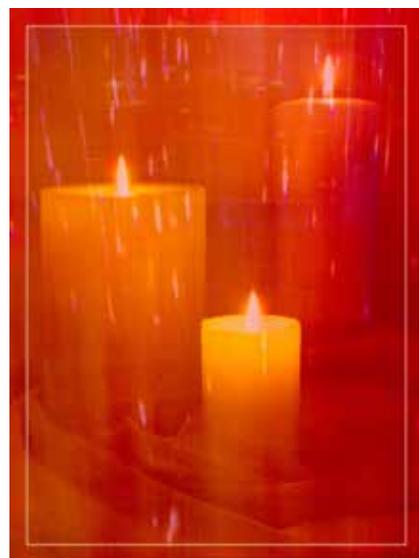
Being busy with my career, photography was mostly put aside for the next decade except for during a couple of trips to Europe. Meanwhile, the world moved from film to digital.

Fast forward to 2009: I married, and moved with my husband Ken to Alice Springs, Australia for three years for his work. Just before the move, he bought me a Canon 5D Mark II and during that time I also acquired a Canon

G12 which pretty much went everywhere with me. I shot a lot but did very little with any of the images as I didn't know Lightroom or Photoshop. I never seemed to slow down enough to learn them as I was trying to see and do everything I wanted to while we were there.

In 2012, when we returned to the States (and now living in Saratoga), I enrolled at [West Valley](#) in Lightroom, Photoshop, and Color Digital Photography classes. I felt like a kid in a candy jar as I learned a good digital workflow and how to do basic post-processing and printing. It was like discovering my passion for photography all over again.

In 2013, I took another class there, this one in black and white photography, and started exploring still life photography. One of the best things about the classes was meeting other passionate photographers, and I'm grateful to Gary Marcos for telling me about this club.



## ***Pfeiffer Beach Field Trip Report***

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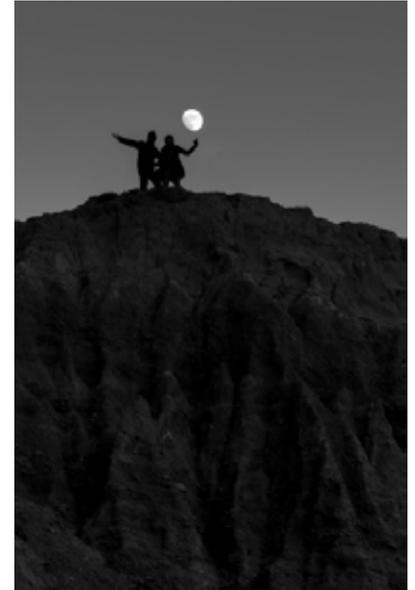
By Cindy Tucey and John Perry



In mid-December, 13 photographers from our club participated in the field-trip to Pfeiffer Beach in Big Sur, California.

The group began the field-trip with lunch at [Cafe Kevah](#), where there was great food, good company, and fantastic views.

The conditions at Pfeiffer Beach were excellent - clear skies on the horizon and a comfortable temperature with little wind. The group photographed throughout the afternoon, with the highlight being Pfeiffer Arch at sunset, when the light beam shone through the arch. An enjoyable time was had by all.



## ***Photojournalism Definition & Sequences***

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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.

In both Nature Projected Images and Journalism Projected Images, an Image Sequence is allowed. An Image Sequence is several images that should be treated as a single image and viewed in a specific order. There is a maximum of four images to an Image Sequence. An image sequence must be submitted in a special way which you can learn about here. An image sequence is considered a single image.



## 2013 Carolyn Ramsay Photographer of the Year – John Perry

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Presented by Bernie Weinzimmer

I am delighted to have the honor to present this year's Carolyn Ramsay award. 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.

I believe that 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.



Carolyn Ramsay  
Oct 6, 1940 - May 22, 2006

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, and me (Bernie Weinzimmer).

This year's honoree joined our club in 2009, led field trips, and has held an office every year since 2010, including Print VP and President. Please join me in honoring John Perry as the recipient of the Carolyn Ramsay 2013 Photographer of the Year Award.



## 2013 Digital Image of the Year – Spilt Milk by Craig Colvin



I had seen a couple milk splash dress photos from photographer Jaroslav Wiczorkiewicz (<http://aurumlight.com>) back in 2011. He is a UK-based photographer and he mentioned that he was thinking about doing workshops teaching the technique. I signed up for his mailing list and about 9-months later got an email saying he was offering a single US workshop in LA in Oct 2012. I signed up immediately and luckily got a spot, I later found out that the workshop filled up in 45 minutes.

The first day of the workshop, Jaroslav demonstrated the techniques he uses to throw and capture the milk splashes. Then in the afternoon we each came up with our own concept and took our own photos with two different models.

The second day was an entire day of Jaroslav showing how to composite all of the images in Photoshop and how to add shadows, and reflections to make it look realistic. My image was created from photos I took at the workshop, and is a combination of 16 images, one of the model in her initial pose and 15 milk splashes.

This technique requires careful planning to insure that you capture enough milk splashes and in the right places. I started off with a sketch of the initial pose and how I wanted the dress to look. The camera is mounted on a tripod for all the shots so they will line up in the final image. I took an initial photo of the model without any milk, this image was the base image that all of the milk splashes were added to. I then directed my assistant on where to throw the milk and the shape of the milk.

There were a variety of techniques for creating shape and texture in the milk. Throwing was done with cups, bowls, and a wok, because each creates a different shape. For example pouring milk against the outside of a large bowl caused it to fan out to create the dress shape. There is actually a lot more skill required in throwing the milk than I would have guessed. In the end I had 127 shots of the milk being thrown.

I selected 15 of the images and one at a time would add them as a layer in Photoshop, using transform and liquefy to adjust for any movement of the model. I then blended the images together so there were no seams, then added shadows from the milk on the skin, added reflections of the skin on the milk and then did my standard contrast and adjustments to the final image. Total post-processing time for this image was approximately 14 hours.

I have used this technique a couple of other times with other models, but have only finished one other image. That image took 22 hours of processing. That image can be seen at <http://500px.com/photo/52039648>.



### Key Contracts

President	Membership	Webmaster	Newsletter	Official publication of the <a href="#">Los Gatos-Saratoga Camera Club</a> , a club member of the 
John Perry 408-370-7229	Gary Marcos 408-741-5712	<a href="#">Jim Katzman</a> 408-867-6810	Airdrie Kincaid 408-247-3743	

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