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*Featured Cover by Rick Whitacre  
(see makers description on page 6)*

# Notices and Coming Events

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

## Next Competition - January 8th - projected zoom only

**Submission Rules** – Members may enter a maximum of two projected images. On months with prints a total of three images can be entered into a competition with a maximum of two images in any one category and a maximum of three printed images and a maximum of two projected images. More on prints ► ► ► ►

Our meeting judge for January will be Gary Crabbe. Gary began his photographic career spending nearly a decade managing the image library for famed National Geographic photographer Galen Rowell. To see more of Gary's work, including his USPS Stamp photos, visit his web site at <https://enlightphoto.com>

**Categories for January**- Besides the monthly categories of monochrome and color – the two challenge categories will be Creative and Journalism. All images are projected only.

**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. Subject content is unrestricted. . . . [MORE](#)

### Journalism entries —

- 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 those from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not eligible for competition.
- The title should give the location and complement the story and is **restricted to 250 characters including spaces** in this category.

### Journalism allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration and lens distortion. . . . [MORE](#)

## Print Competitions Schedule

Prints will be judged every other month along with projected. For 2024 prints will be judged in:

February - PJ, Travel Monochrome, Color

April - Nature, Creative, Color, Monochrome

June - TBD

August - TBD

## Special Interest Group Links below

(Click on any SIG title for detailed information)

[Special Interest Group - Seeing in Sixes](#)

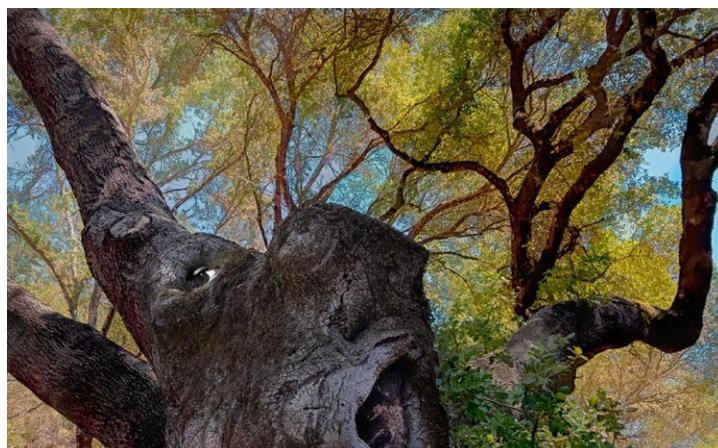
[Special Interest Group in Monochrome Photography](#)

[Special Interest Group in Photoshop](#)

[Special Interest Group - Novice Only](#)

[Special Interest Group - Bird Photography](#)

**Photo Editing Session** - drop-in assistance Tuesday, January 16th 4-6pm at the Saratoga Library. Questions, email [debbiejdsy@yahoo.com](mailto:debbiejdsy@yahoo.com)



Past Winning Creative Image by Bunny Laden

## End of Year Awards January 22 at 7:30

Join us in-person or follow the event on-line. Awards will be given for best of the year in each category and the winner of the Carolyn Ramsay plaque will be announced. 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 be friendly and congenial
- Work to improve the club's operation

All must register themselves and up to one guest - [link here](#)

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Member Biography - Edward Fink, Joined 6/23

I am a pediatric orthopaedic surgeon and have been fortunate, while working in academic medical centers, to have traveled and taught doctors and medical personnel in many countries in Africa and Central and South America throughout my career. I grew up on the east coast and traveled very little. I did not own a camera.

*“ with the desire to share my experiences with others. . . I borrowed a camera and”*

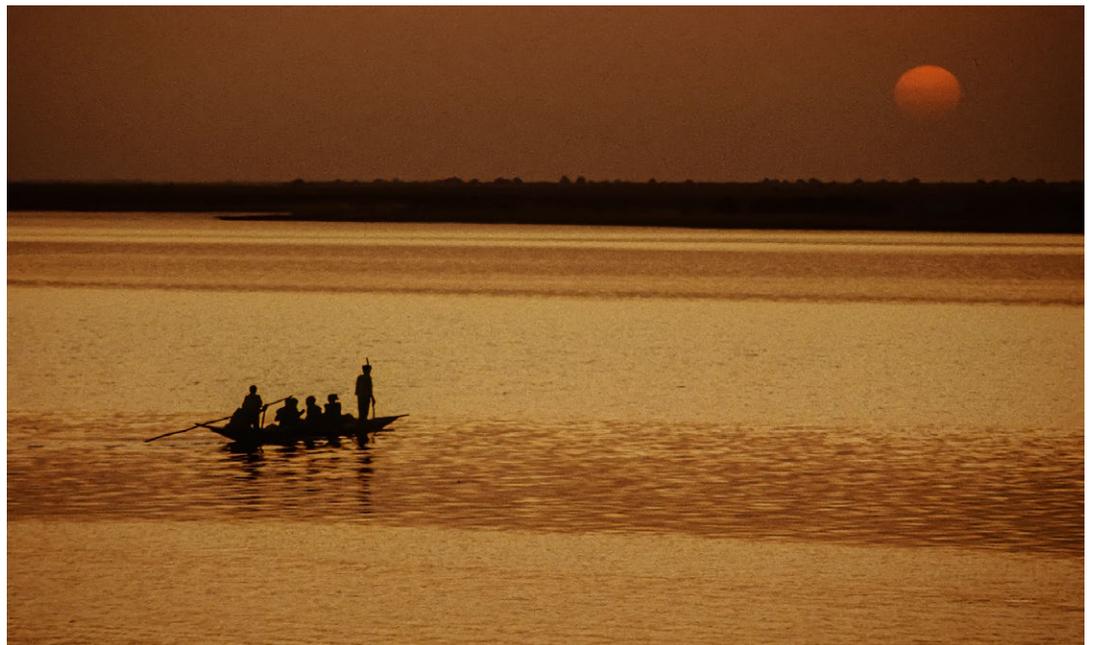
I vividly recall my first trip, to Liberia, West Africa. I was so imbued with the beauty of the people, their culture, how they lived and, in spite of being an English major, I knew that I could not adequately describe in words what I was seeing or feeling. I ached with the desire to share my experiences. So, for my next trip, I borrowed a camera and entered the world of photography.



For many years, my shooting was limited to my yearly travels while I taught myself the rudiments of exposure. Composition and fascinating subjects gave my images some strength. These images have continued to provide the foundation for my national and international lectures, including ‘The Global Burden of Musculoskeletal Diseases’ and ‘Medical Anthropology and Cross-Cultural Communication.’ My interests have always resided in street photography and embracing individuals through their cultural attributes.

Ten years ago I moved for work from Washington, D.C. to Phoenix, where I currently reside. Through clubs and educational resources I am expanding my photographic horizons. I was introduced to Jim Katzman who graciously invited me to join your club.

Though I live a bit distant, I am looking forward to becoming more participatory in your meetings and hopeful to join you through field trips and other educational opportunities. Please reach out to me at any time. I would be most grateful.



## December Competition Winners Tell Us How They Made It

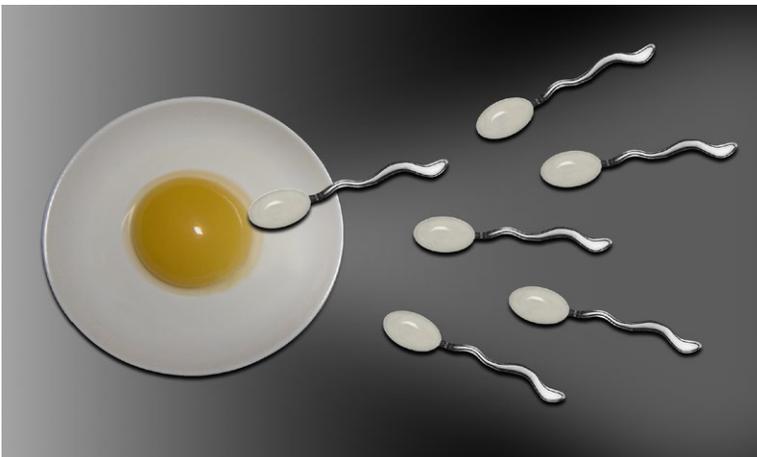
### Enchanted Thicket, Tim Meadows, Color Print

I made this image in the Ruby Mountains just outside Elko, NV. Rather than the barren, brown desert scene that dominates the landscape in Nevada, this area reminds me of the glaciated valleys of the Sierra. We visited in late October, when the aspens were almost shot, but still were able to get some good scenes of fall transitioning to winter. I agree with the judge saying he is not a fan of photos where a filter is slapped onto an image. In this case, however, I thought it brought out the swirly detail of this scene quite well. Technical: Nikon Z7, 24-200mm f.4 lens at 45mm, f16, ISO 1000, 1/60 sec. Processed in Lightroom (white and black point, yellow, green saturation) then used the Oil Paint filter in PS.



### Where it all Begins, Eric Gray, Creative Projected

Years ago I saw a high perspective image with a coffee cup containing a baristas foam heart. This takes the memory of that image in a different direction. I placed a raw egg yoke in a saucer and laid a couple types of spoons next to it, then filled the spoon bowls with half and half. The shot used a single light overhead. In Photoshop, I outlined the saucer and placed it on its own layer. Then I chose a spoon, elongated the bowl, created a crescent highlight and darkened the edges of the half and half to give it a slight spherical feel. I used the filter “liquify” to add bends to the handle. After repeating the image five times, a black gradient background was added with shadows under the objects. Lastly, a very subtle birth canal “V” gave the spoons direction for the race to the egg.



### The Train Station, Sue Anawalt, Monochrome Projected

I love taking photos at the Santa Clara train station. You can have a clear view of the tracks and often interesting skies tumble in from the southwest over the Santa Cruz mountains. I noticed the light that was reflecting off the old station house and the benches lined on its side. My grandson Kevin was modeling for me and I asked him to sit on one of the benches as though he were waiting for someone or the train. Leaving the roof-lines of the station and the antique railroad car in gives context, I thought, for the story.

Nikon Z5: ISO 320 18 mm f/8 1/250 sec.



## December Competition Winners Tell Us How They Made It

### Woman in a Red Skirt, Ling-Kuo Lee, Color Projected ▶

I took this shot at Alviso Marina County Park. This year, the salt ponds showed a pink color and many visitors flocked their to take pictures. I went there late afternoon before sunset at the end of September. The clouds and the sky were gorgeous. While I took pictures, a woman with a red skirt standing in the water caught my attention. There was a man taking pictures of her, and I immediately moved behind the man and took some quick shots. When I returned home to post-process the picture, the woman was standing close to the land's edge and too close to the left edge of the frame. So, I used Photoshop to extend the picture's left and bottom to make the woman stand in the middle of the water. I then added a reflection of the woman to make the picture more realistic.



### Below - Neotropic Cormorants Fight for a Fish- Susan Dinga, Nature Projected ▼

The image of the cormorants was taken while on a hunt for jaguars in the Pantanal in Brazil. My camera was set up for action and all of a sudden there it was! It is a real treat to be in there at the right time and with the correct settings on your camera! I have a Canon R5, which has 3 custom settings, that I can access quickly. Because of that I have a great sequence of what I am calling the “Cormorant Dustup or Gimme that Fish!” Nothing special in post processing. Used LR Denoise (love it!). Mostly had to open up the exposure and shadows. A little sharpening.

Canon R5, 100-500 lens at 324mm, ISO 4000, f6.3, 1/2000 sec.



### Snowy Egret with its breakfast, Anar Daswani, Nature Print ▶

One morning while I was at Shoreline, this Snowy egret flew in and landed less than a few feet from me. I was partially hidden from its view by some stalks. The egret had this massive fish in its beak. My lens was too long to capture the entire bird and If I had repositioned myself it would have flown away. I focused on its face and the fish it had and took the best shot I could.



## December Competition Winners Tell Us How They Made It

**Callanish stones more than 5000 years old on the Isle of Lewis, Outer Hebrides, Scotland. (much older than Stonehenge) Jeffrey Pawlan, Travel Print** ▶

Last Fall I read about the archaeological sites in Scotland and I planned a custom tour of Scotland with the most inspiring place being the Island of Lewis in the Outer Hebrides. This image shows the Callanish stones. When I was standing with these stones I felt a power from the amount of very long, hard work it took for their makers to carve them. The high contrast black and white of the carved faces of the sides of the stones inspired me to render it into monochrome. I used a Nikon Z9 with a Nikkor Z 24-70mm f/2.8 lens set to 32.5mm and manual exposure settings: 1/250sec at f/11, ISO125.



We then went to Orkney island where I saw the Standing Stones of Stenness and a neolithic village named Skara Brae that was in use in 3180BC which is 5203 years ago. It was made of stones and included storage spaces and living spaces. It had been completely covered by sand until a great storm uncovered it in 1850. The dwelling rooms had separate wooden beds for the man and the woman and even a running water toilet. It is unknown if the very same people in this village built either or both the Stenness Stones and the Callanish Stones, but the time period was the same. All of these sites predate Stonehenge.



*Stones of Stenness* ▲



◀ **Andromeda over El Capitan - Yosemite Valley- Rick Whitacre, Monochrome Print**

This is a DeepScape image of the Andromeda Galaxy (M31) getting ready to set behind El Capitan in Yosemite Valley. DeepScapes use astrophotography techniques to get more detail out of faint galaxies and nebulas in the night sky to combine them with interesting land-based foregrounds. The data for this image of Andromeda was taken over a 3 hour period along the banks of the Merced River. The camera was on an equatorial tracker to allow for long exposures to pull out more detail. The position and relative size of Andromeda are as presented. Andromeda is actually quite large, appearing 6X wider than our moon.

A very quick Timelapse of the final few minutes is here: <https://vimeo.com/887074661?share=copy>

Sony A7IV, Sony 70-200mm at 70mm on a ZWO AM3 equatorial tracker. Andromeda: f/2.8, ISO640, 4min (stack of 43 processed in Siril and Photoshop). El Cap: f/4, ISO100, 30s taken at blue hour. Blended and converted to Mono in Photoshop post processing.

## December Second Place Competition Winners



*Hitching post, abandoned saloon, Tucson, Arizona,  
Patricia Silver, Monochrome Projected*



*Monarch Butterflies at Natural Bridges State Park, Eric Gray, Nature Print*



*Exciting conclusion to mating - as the male jaguar separates himself from the female, she spins seemingly aggressive, though no tussle followed.  
Pantanal, Brazil, Mercury Freedom, Nature Projected*



*Tree People; Cypress Swamp; Caddo Lake, Texas, Alan Levenson,  
Color Projected*



*Urban Aerial Abstraction 006 -  
near Pier 70, SE, Chris Cassell,  
Monochrome Print*



*Young members of the Karo Tribe  
practice face painting in the Omo  
Valley of Ethiopia, Jerry Held,  
Travel Print*



*A floral scripture, Serena  
Hartog, Creative Projected*



*Gondola Ride at the Venetian in  
Las Vegas, Ling-Kuo Lee,  
Color Print*

*[All results and images from a competition can be seen on the website or by clicking here.](#)*

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## Special Interest Group (SIG) Feature

By Charles Rath - Bird Interest Group ([see more on our website https://www.losgatos-saratogacameraclub.org/SIGbirds](https://www.losgatos-saratogacameraclub.org/SIGbirds))

The BirdSIG group is for individuals looking to share their images of birds and spend time together with members of the club both monthly at our Zoom meetup for image sharing and to go on field trips as a group monthly. The club has provided a chance for us to get to know one another better and has led to the creation by one of our members of a Google Spreadsheet that can be used by members to list where and when they are going for bird photography if others would like to join them. Places the group has been include the UCSC Arboretum, Heron Rookery at the Google campus in Mountain View, Shoreline Park, Vasona Park, Almaden Lake.

While our outings don't guarantee seeing the world's most amazing action shots of birds, the members freely share their knowledge of birds and photographic technique with one another on how to be ready to get that action capture when you see it, whether you are out on your own or with our group.

You are welcome to join our monthly Zoom session (all club members are invited to drop-in) by finding our meeting information on the LGSCC club calendar (you must be logged in). The Zoom link for our meeting is included in the details of the calendar meeting entry. Joining the group is easy. Find our group on the LGSCC website My Account / My Groups and add yourself to the BirdSIG. You will then get our monthly reminder for the meeting in your email and any other field trip planning information as it becomes available.



Image by, Jim Lamb



Black Oyster Catchers and Least Sandpiper, Charles Rath



Acorn Woodpecker, Rob Fox



Willet bird in Flight, Jeffrey Balfus

# Website Tips

by Eric Gray, Magazine Editor

Here are a couple of tips for using the website. Under the Organization tab on our website the first item is Calendar. There you can see most events for the month and by clicking on the highlighted items you will be shown additional details.

The screenshot shows the website's navigation menu with 'Organization' selected. A dropdown menu is open, highlighting 'Calendar'. Below the menu is a calendar for January 2024. The calendar shows events for several days: January 8th (Deadline for Entering Projected Images for January, Competition: Color, Monochrome, Photojournalism), January 9th (Special Interest Group - Birds (7:30 PM PST)), January 16th (Photo Editing Session (4:00 PM PST)), and January 22nd (Program: End of Year Awards (7:30 PM PST)).

Under the Competitions tab on our website the second item is Competition Results. There you can see all results for previous competitions. Select a competition date and category to see winning images then check the box - Display all images- to see all images submitted in that category. Thumbnails can be clicked on for large images or run as a slideshow.

The screenshot shows the website's navigation menu with 'Competitions' selected. A dropdown menu is open, highlighting 'Competition Results'. Below the menu is a page titled 'Pictorial/Color Projected Images'. The page shows the competition date (Monday, November 6, 2023) and the judge. There is a checkbox for 'Display all images' which is checked. Below this are buttons for 'Slide Show', 'Tiled Images', and 'Export Image List'. A note says 'Click on a thumbnail image below to display that image. Hold the mouse pointer over a thumbnail to display any available metadata for the image.' Below this are six image thumbnails. The first three are shown with their respective captions and image IDs:

- First Place**  
Pictorial/Color Projected Images - Advanced  
*Red Granite Sky*  
Tim Aston  
Image Id: 21291411
- Second Place**  
Pictorial/Color Projected Images - Advanced  
*Alert, Focused, Ready - Jaguar on the Hunt*  
Susan Dinga  
Image Id: 21311587
- Third Place**  
Pictorial/Color Projected Images - Advanced  
*Rainy Day In Montestaffoli Tuscany*  
Alan Levenson  
Image Id: 21233934

Also note that by hovering on most images you can look at camera and lens settings.

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## Photographer Mentor Program

by Bernie Weinzimmer and Eric Gray

We now have 15 Mentors that offer their advice for free on topics indicated in the chart below. This is a longstanding program at LGSCC to support new and existing members to get to know the club, its offerings and details on the website or topics of interest. The intent would be to connect club photographers with experienced members on a one on one basis. This will hopefully help increase participation and enjoyment for all.

For new members, the mentor will lead them through the process of submitting images into a competition. Mentors can also offer suggestions on possible improvements that can be made to an image in basic post processing. Topics may include:

- Your specific questions and needs
- Review of images before competitions to help increase your success
- Review the club website so you get the most from it
- Review image category definitions
- Answer questions about post processing software for improvements for your images

If you are a member and would like to have a mentor assigned to you please contact me directly via email.

Bernie Weinzimmer - [bweinzimmer@comcast.net](mailto:bweinzimmer@comcast.net)

### Travel

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Planning Building itineraries Susan Dinga [susandinga27@gmail.com](mailto:susandinga27@gmail.com)

Antarctica - what to expect and what equipment needed Rick Whitacre [whitacre.rick@gmail.com](mailto:whitacre.rick@gmail.com)

Tips and Preparation - Richard Ingles [Avi8or@att.net](mailto:Avi8or@att.net)

Preparation for field trips and extended travel photo vacations Harvey Gold [hsgold61@yahoo.com](mailto:hsgold61@yahoo.com)

Locations -Nepal, Burma, Nepal, Everest Base Camp, Argentina, Patagonia, Buenos Aires, India, Ladakh, Turkey, Desert environments (dust, heat, cold, wind), Africa (Kenya). Gear for extended trips, backups. Gary Marcos [gary.e.marcos@gmail.com](mailto:gary.e.marcos@gmail.com)

### Technology

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Club Website - How to use Jim Katzman [jimkoolkat@gmail.com](mailto:jimkoolkat@gmail.com)

Club Website - how to use, rules of competition, photos in series Larry Rosier [llrosier9@gmail.com](mailto:llrosier9@gmail.com)

Lightroom/Photoshop Beginner - Jim Katzman [jimkoolkat@gmail.com](mailto:jimkoolkat@gmail.com)

Lightroom Develop Module - Susan Dinga [susandinga27@gmail.com](mailto:susandinga27@gmail.com)

Photoshop - Lawrence Shapiro [leshapiro@att.net](mailto:leshapiro@att.net)

Photoshop - Beginner to expert levels. Eric Gray [eric@gdacreative.com](mailto:eric@gdacreative.com)

Lightroom - Jeffrey Balfus [jbalfus@gmail.com](mailto:jbalfus@gmail.com)

Focus Stacking - Tim Meadows [tmeadows@comcast.net](mailto:tmeadows@comcast.net)

### Printing

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Printing 20+ yrs experience, graphic arts, industrial printing and more Boyd Jones [Boydjones@sbcglobal.net](mailto:Boydjones@sbcglobal.net)

Matting/Mounting Jim Katzman [jimkoolkat@gmail.com](mailto:jimkoolkat@gmail.com)

### Photography

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Astrolandscape Equatorial tracking, general astrolandscape Rick Whitacre [whitacre.rick@gmail.com](mailto:whitacre.rick@gmail.com)

Nature Birds, Lighthouses Airdrie Kincaid [airdrie@att.net](mailto:airdrie@att.net)

Macro (lenses, extension tubes, Depth of Field, Focus Stacking... Mary Ellen Kaschub [mekaschub@comcast.net](mailto:mekaschub@comcast.net)

Still life / Light painting Still life / Light painting Lawrence Shapiro [leshapiro@att.net](mailto:leshapiro@att.net)

## Iconic Photo Back Story



**Backstory - from [tokyometal.medium.com/](https://tokyometal.medium.com/) by Matt Ketchum**

Something that I rarely hear and that I think bears mentioning when speaking about the March 11th, 2011 earthquake & tsunami is that a few days before it, there was another pretty strong earthquake (I think mid-7M). I suppose it could be the case that for some it was a primer for the main attraction, but it wasn't for me. In fact, it just startled me. A lot, and then it placated me. When that one hit, with a hard thump, I was in my 2nd floor apartment in Miyako, Iwate Prefecture. I immediately ran outside in a panic, down the corrugated metal plank-way to the staircase, almost tripping as I descended the staircase, and knocked on my landlord's door. I still remember my landlord, Mr. Kando, answering very calmly, sleepily even, in shorts and an undershirt saying to chill out, it's nothing. That I would know - when it's something to be worried about.

Which meant that on 3/11, it took me a bit to recognize the quake for what it was. I was also in my apartment that day, just taking the day off.

Image by Matt Ketchum

*A wave approaches Miyako, Japan, after a 9.1 magnitude earthquake occurred in March 2011. The earthquake caused a tsunami with 30-foot waves that damaged several nuclear reactors in the area. It is the largest earthquake ever to hit Japan.*

I pulled out my flip phone and started taking pictures of the some of the debris that had fallen off of the kura I was in front of thinking that they would be cool to show friends after everything returned to normal.

Mr. Kando beckoned for me to follow him, his wife, and their dog, and I complied without a second thought. We began the climb up the hill behind our apartment towards the hilltop temple of Zenrinji.

I thought there wasn't too much that lay before us for the wave to sweep up. But nevertheless, there they were, the boats. At first small, they kept building in size, and soon brought friends with them: cars, trucks, 18 wheelers; sheds, houses, barns. In a split second I went from thinking it couldn't get that bad, to wondering how bad it would be.

Entire article here - [Miyako Tsunami](#)

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## Vocabulary from Petapixel.com

Definitions of Terms -<https://petapixel.com/common-photography-abbreviations-and-what-they-mean/>

### C

**CWB.** Custom white balance. A camera setting that allows photographers to set their own white balance, usually for situations with tricky or mixed lighting. This involves photographing something pure white or neutral gray in the same lighting to serve as a reference for the camera to adjust color temperature.

### D

**DAM.** Digital asset management. Software that aids in the organization of large numbers of files. Features generally include importing, viewing, organizing, tagging, editing, and sharing. Popular apps include Adobe Lightroom and Adobe Bridge. Cold Shoe.

**DoF. Depth of Field.** The distance between the nearest and farthest objects in a photo that are in focus by being acceptably sharp. A shallow depth of field can result in considerable blurring in front of and behind the subject that is focused on, while a wide/deep depth of field can render more (or all) of a scene in sharp focus.

**DNG. Digital Negative.** A lossless raw image format developed and patented by Adobe for use in digital photography. As an open format with freely available specs, DNG is designed to be a universal raw file format as an alternative to the proprietary raw formats developed by camera manufacturers.

**DPI. Dots per inch.** A way to measure the fine detail capability of a printer or scanner. Refers to the number of separate dots that can be put into the space of one linear (not square) inch.

**DSLM.** Digital single-lens mirrorless. Another name for mirrorless cameras. See MILC.

**DSLR.** Digital single-lens reflex. A digital camera that uses a mirror to direct light between the viewfinder prism (for seeing and composing the scene) and the image sensor (when the shutter is activated to expose a photo).

**DR.** Dynamic range. The range of light intensities, or luminance, between the maximum and minimum in a scene, from the highlights to the shadows. This is often used to refer to the limits of this range that a film or digital sensor can capture.

**DSC.** Digital Still Camera. Often used by various digital cameras as the prefix on the file names of captured digital photographs.

**DX.** Nikon's name for its APS-C crop image sensor format, which measures approximately 24x16mm.

### E

**EC.** Exposure compensation. A camera feature that allows photographers to over- or under-expose a photograph (often in 1/3rd stop intervals) relative to the proper exposure calculated by the built-in exposure meter.

**ED.** Extra low dispersion glass. Glass with extra-low dispersion that is used as elements in camera lenses to reduce chromatic aberration.



*Depth of field in photography - example above shows shallow depth of field with foreground tack sharp and background completely out of focus.*

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### [Great Photography Articles](#)

Clean your sensor - <https://petapixel.com/how-to-clean-camera-sensor/>

Loose lens- <https://petapixel.com/camera-lens-rattle/>

Clean your lens -<https://petapixel.com/how-to-clean-camera-lens/>

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### Key Contacts

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