

# Stockton Camera Club

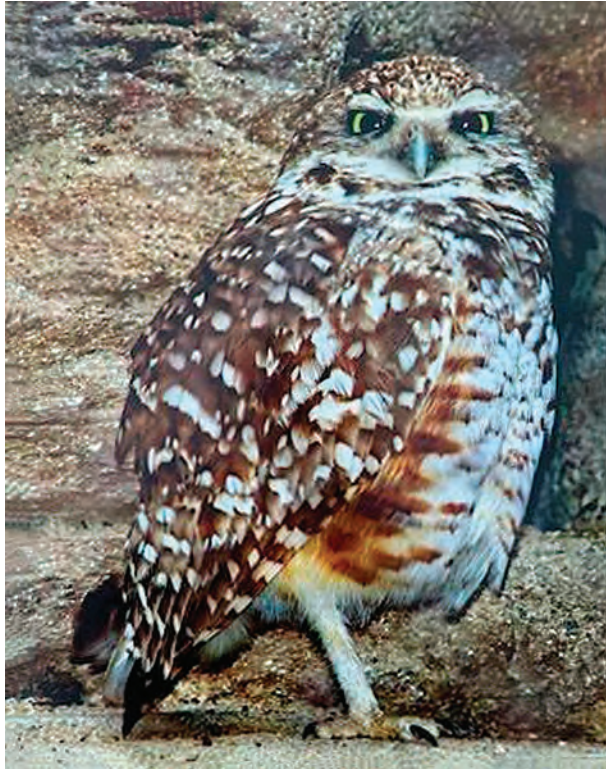
**The Shutter Tripper**      **December 2023**

**November Print of the Month**



**1st Place - Print**  
**Colorful Dahlia**  
Em McLaren

# November, 2nd and 3rd Place Prints



**2nd Place - Prints**  
**Borrowing Owl**  
Joanne Sogsti



**3rd Place - Prints**  
**Broken Wings**  
Debra Goins



# November 10's



**Wild Stallions Dancing on the Range**  
Ron Wetherell



**Sterling Brick and Window**  
Dean Taylor

**Dawn at the Racetrack**  
Ken Cawley





**Bristlecone Texture**  
Dean Taylor



**Tiger Lily**  
Joanne Sogsti



**Segmented Abs #1**  
Wayne Carlson



**Hope Valley Chipmunk**  
Ron Wetherell



**Pacific Grove Coast**  
Wayne Carlson



**Eagle View of El Capitan**  
Joanne Sogsti



**Sawyer**  
Sharon McLemore



## **Monthly Meeting November 2023**

**Heide was not able to be at the meeting. Dean opened the meeting. December will be the last meeting of the year. If you have prints you wish to enter for the “end of the year contest” be sure and bring them. If you have digital images you wish to enter, send them to Wayne. He will send out more info about it.**

**This month was prints only with no Special Subject. There were 32 entries. In December there will be both prints and digital images. The Special Subject for Dec. will be “GLASS.”**

**In January there is no competition. We will have our annual banquet. Heide will work on arranging it and letting us know where it will be.**

**Trey announced that he was commissioned to do 11 major images in Truckee. Since they are very large images, he offered to help anyone who needed to learn how to print very large ones.**

**Dean introduced Sam Shaw as our judge for this month. Sam is an excellent photographer and has judged many shows including international ones for PSA. He also judged the Lodi Grape Festival and Lodi Community Art Center. He is a member of SJVCCC and Merced Camera Club. He has been experimenting with AI and uses the Mid Journey AI website. He led a discussion of AI images which he said are “digital art.” The images are created from words you tell it to make. It is not considered photography since it is not your photo images that are used to create them.**

**The winning prints for Nov. are:**

**1st Place “Colorful Dahlia” by Em McLaren**

**2nd Place “Borrowing Owl” by Joanne Sogsti**

**3rd Place “Broken Wings” by Debra Goins**

**Congratulations to the winners.**

**Please let me know if there are any additions or changes to the notes.**

**Happy Thanksgiving! Em**

## SCC Officers 2021

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## President's Message

December 2023

By Heide Stover

I was not able to attend our November meeting but I do know that Sam Shaw is an excellent judge.

I am working on our year end banquet and will have details at the December meeting.

Heide

# A Big Thank You to Our Sponsors!

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## 2023 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday December 21	West Lane Bowling Alley Stockton	December General Meeting Special Subject - Glass

## 2024 Calendar of Events

January	Stockton, CA	Annual Banquet
Thursday February 15	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Domestic Animals
Thursday March 21	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Abandoned
April	TBA	April Workshop/Photo Opportunity
Thursday May 16	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Graveyards
Thursday June 20	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only
Thursday July 18	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Photo Journalism



**Stockton Camera Club**  
**November 2023 Competition Standings**  
**Congratulations to the winners!!!**

The November 2023 SCC competition meetings was held in person at the bowling Alley.

**Bright Dahlia - Em McLaren - 1st place print**  
**Burrowing Owl - Joanne Sogsti - 2nd place print**  
**Broken Wings - Debra Goins - 3rd place print**

Please check out the website <http://www.stockton-cameraclub.com/home.html>”

<b>Class AA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
Ron Wetherell	307	249	58	39	39	39	39	37	37	40	37	
Debra Goins	278	225	53	35	32	33	38	35	36	34	0	
Heide Stover	218	165	53	36	38	37	0	36	37	34	0	
Trey Steinhart	216	171	45	36	35	36	38	33	38	0	0	
Sheldon McCormick	165	124	41	33	33	33	0	31	35	0	0	
Bob Harada	99	75	24	0	0	0	0	31	35	33	0	
Joan Erreca	65	48	17	33	0	32	0	0	0	0	0	
Christine Blue	40	30	10	0	0	0	0	0	0	40	0	
Ken Cawley	37	37	0	0	0	0	0	0	0	0	37	
Karleen Gansberg	0	0	0	33	0	0	0	0	0	0	0	
Elizabeth Parrish	0	0	0	0	0	0	0	0	0	0	0	
Reginald Lee	0	0	0	0	0	0	0	0	0	0	0	
<b>Class AAA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
Wayne Carlson	302	255	47	37	37	37	39	38	38	38	38	
Em McLaren	296	240	56	37	37	36	38	34	39	38	37	
Sharon McLemore	294	239	55	36	35	38	38	35	37	39	36	
Joanne Sogsti	270	218	52	38	34	39	18	34	38	33	29	
Dean Taylor	263	218	45	38	35	0	40	38	38	36	38	
Doug Ridgway	217	171	46	37	36	38	34	35	37	0	0	

# 2023 Competition Policy

## A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

## B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

## C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.



## Creative Glass Photography: Tips and Techniques

[Svitlana Shramenko](#)  
Freelance photographer



Glass Photography Can Be Tricky, But It's Also Very Rewarding. Follow These Step-by-step Instructions To Master The Art Of Glass Photography.

Look around. Many glass objects surround us. Transparent or colored, smooth or textured, tableware or interior items, indoor or outdoor, fine or dull, matte or shiny.

If you want to learn the nuances of glass photography, this article is for you. From avoiding reflections to creating sparkle, we will discuss this and more. You will find different budget options for lighting setups that you can apply to various color backgrounds; and glass photography ideas for developing your creativity.

### How to Photograph Glass with Depth of Field



When dealing with glass in photography, the process can be conditionally divided into two types — shooting the object itself or using the reflective properties of glass. Depending on your goals, the principles of photography will be different. Adapt the settings to your specific equipment and the effect you want to achieve, and review your results to make adjustments as needed. Photographing with a controlled depth of field involves techniques to capture your object while achieving a desired level of background blur. Here's a brief guide on how to photograph clear glass:

- Use a lens with a wide maximum aperture (e.g., f/1.8 or f/2.8) to create a shallow depth of field. A prime lens can be particularly effective for this.
- Opt for Aperture Priority (A/Av) or Manual (M) mode on your camera. Aperture priority lets you control the aperture, while manual mode allows control over both aperture and shutter speed.
- Select a wide aperture (small f-number) to create a shallow depth of field. It will blur the background while keeping the object in focus.
- Since wide apertures might lower [shutter speeds](#), use a tripod to avoid camera shake and ensure sharpness.
- Manually focus on the object, ensuring the focus point is precise and clear.
- Place the object against a suitable background. A distant, clutter-free background will help emphasize the glass while achieving [blur background effect](#).
- Position the camera relatively close to the object. It helps increase the background blur while keeping the subject in focus.
- Bokeh refers to the aesthetic quality of the out-of-focus areas. Wide apertures often create pleasing bokeh. Circular or soft-shaped bokeh highlights can enhance the overall look.
- Try different aperture settings, distances, and compositions to achieve the desired object focus level or background blur.





## How To Take Pictures Of Glass

Photographing glass objects requires careful consideration of lighting, angles, and background to effectively capture their transparency, reflections, and intricate details. Opt for neutral background colors that won't compete with the object, or use gradients to add depth. Black or white backgrounds can highlight different aspects of transparency. Set up a camera to control exposure and depth of field. Let's look at the most important nuances of glass product photography.

### 1. Use Backlighting To Avoid Glare

The biggest problem when photographing glass objects is glare. Only some reflections are good. Like shadows, we use them to show the shape of our subject. And just as front lighting kills most shadows, Backlighting kills most reflections. The difference is that for glass product photography, the Backlighting is unsurpassed.

Glass bottle photography necessitates precise lighting to evade reflections and exhibit the bottle's form and content. Employ diffused lighting from diverse angles to eliminate harsh highlights. Backlighting can enhance the bottle's transparency and make the liquid shine. Choose a complementary background that accentuates the bottle's aesthetics, like neutral tones or gradients. Opt for a narrow aperture (high f-stop) to keep the entire bottle in focus.

Now you know how to photograph glass without glare. But what to do if we need to illuminate our object correctly? Different methods can be used to create illumination. Not all of them require fancy photo equipment. You can get by with a fairly simple lighting setup and simple techniques. Take a large sheet of white paper or plastic and illuminate it with two flashlights. Thus, your object will be illustrated by reflected light from the background. Use a softbox as a white background. If you see a round spot of light but want a more even background light, move the light source further away from the diffuser or add another layer of diffusion material. It can be a special white cloth or even a sheet of parchment paper.



### 2. Use Two Light Sources For Depth

The image with only one backlight looks clear and minimalist but may need more depth. Especially if you also have a non-transparent object in the frame, like liquid, fruit, etc. In that case, place one more light source on the side of your thing. The glass will get an additional reflection on its body that complements its shape. An extra light helps to reveal the texture and shape of a non-transparent subject and makes it 3-D. It also helps when shooting something like a wine bottle with a label on the front.





### **3. Use A Long Focal Length**

A long focal length allows you to get further from the scene. It minimizes the chance of getting your reflection. You can also use a smaller background, which is an advantage if you shoot at home or in a limited space. Lenses with long focal lengths compress the area so the camera sees less space behind the subject.



### **4. Clean The Glass**

It is an obvious but no less important piece of advice. Clean every surface very well to avoid smudges and smears on your subject. Any dirt and fingerprints will be visible in the image. Using gloves will make the process much easier. But make sure they don't leave dust or fiber on the surface. Check the glass to the light to see if it's clean. Some seconds could save you hours of post-processing.



### **5. Add Drama By Photographing On A Dark Background**

If you have a bright object in the frame in addition to the glass, select the appropriate background according to the complementary scheme. Black is the most versatile, and it looks very effective when shooting a transparent object filled with water or red wine. Add a sheet of colored paper right behind the glass. It should be wide enough to cover the area right behind but also narrow enough to keep the edges of your light source visible. It will create a white glowing outline that looks wonderful!



## **6. Add An Action Or A Movement**

Dynamic photos are not trite and boring. Pouring liquid, bubbles, and splashes look fantastic with transparent dishes. Set your two lights on low power. That provides a very short speed duration. The scene will be lit only for 1/4000th of a second or less. It will freeze the liquid in action, not the shutter speed. Pour some water into the dishes and take a sequence of shots. Bubbles and splashes look on black and white backgrounds.



## **7. Improve The Result With Photo Editors**

Post-processing can enhance the image. Retouching highlights, shadows, and reflections in software can refine the final result. This step can improve the product's allure and present it in its best possible light. For example, you can achieve the desired result by processing your photo with [\*Luminar Neo. Photo Editor for beginners\*](#) has all the necessary tools for working with pictures of glass objects.

[Discover Luminar](#)

## **Use the Reflection The Way You Want**

Glass reflection photography involves creatively capturing mirroring on glass surfaces. When you want a traditional symmetrical glassware shot with a review below, you can place your glass on a sheet of mirror or plastic and photograph a real reflection. But that adds one more surface to worry about. Try creating fake mirroring to simplify work. Namely, stack two identical objects upside down to counterfeit mirroring. For example, two glasses place one on top of another.

Now let's talk about how to avoid reflection in glass photography. Usually, it is needed to strengthen the effect of transparency and cleanliness of the surface. We have already discussed that using Long Focal Length lenses allows you to take photos from a greater distance, avoiding your reflection on the subject's body. Light settings will also help you get the best result. In some cases, matte spray can minimize reflections, but test it on a small area first to ensure it doesn't affect the overall appearance.





### **Use Transparency Creatively**

The properties of glass make it possible to create incredible shots of the objects themselves and if they act as a background or a prop. Shooting through glass photography opens up a realm of creative possibilities. Capture cityscapes through glass skyscrapers, people inside cafes through windows, raindrops sliding down windows, landscapes or cityscapes through airplane windows, and pets or children engaging with the outdoors through a door or window.

Quite unusual shots can be obtained by shooting the main object next to the window. Experiment with lighting and shooting angles to get the grade you want. Window reflection photography differs from shooting through glass by positioning the camera in a way that includes both the subject and its reflection on the windowpane. Thanks to this, photographers can achieve layered compositions. This technique adds depth, context, and often a touch of abstraction to the images. Reflections can interact with the subject, altering its appearance and creating an intriguing juxtaposition between the real and reflected worlds. Through careful framing and manipulation of lighting, photographers can turn ordinary windows into canvases that tell captivating visual stories, blurring the boundaries between interior and exterior, reality and illusion.

### **Bottom Line**

Patience and experimentation are the key. Glass photography demands a delicate balance between managing reflections, highlighting details, and maintaining the object's inherent transparency. Utilize soft, diffused lighting, adjust shooting angles to minimize reflections, and choose neutral backgrounds or gradients. Backlighting can enhance transparency while polarizing filters help manage glare.

While maintaining transparency, glass product photography demands meticulous lighting, angles, backgrounds, and post-processing to showcase the object's intricacy and beauty. Use our tips for your experiments and improve your skills. Remember that glass is fragile and sharp, so be careful when working with it.



## 3 Easy Steps to Photograph Glassware with Minimal Gear

A Post By: [Ivo Guimarães](#)

Photographing glass objects is always a complicated task because of the reflective surface, and at the same time translucent nature, of this material. The catalogue images with great glassware perfectly illuminated, are usually done with complicated setups, in studios that allow the control of reflections, and lighting equipment with accessories that are not accessible to most photographers.

In this article I will show you how photograph a glass on both white and black backgrounds, with minimal equipment, and a fairly simple lighting setup.



The techniques used here are known as black-line and white-line lighting, and are defined by the way light is shown at the edges of the glass, in contrast to the color of the background. This is usually done with a light placed behind and above the object, with softboxes or diffusion panels to create the transparency in the glass, black and white cardboard to create the edges, and black and white acrylic panels to create the bottom reflection.



### Equipment needed

Well, you may not have a studio and lighting equipment with accessories available, but it doesn't mean you can't give this kind of photography a try. Here is what you will need:

Besides the camera body and the lenses of your choice, you will need two flashes with diffusers, a trigger to fire them, some white cardboard, and two identical glasses (you will see why you need two of them later).



### Step one: Clean the glasses

The first step, and a really important one may I add, is to clean the glasses really well, as any dirt in the glass will be visible in the image. Toilet paper and glass cleaning fluid are a good choice to get rid of spots or smudges, and a compressed air can be a good choice to get rid of dust specks.



### Step two: Prepare your set

In these images, instead of an acrylic panel to create a reflection effect, I decided to use an old school technique to simulate the same effect – with the use of another glass turned upside down, under the main photographed glass. I use this technique a lot, as it allows me to have a pure white or black background, without a horizon line created by the base that holds the object, which can give ghost reflections sometimes, and is hard to keep clean due to electrostatic.

### Step three: set up your lights

Even though camera flashes (speedlights) are very low power compared to studio units, they have more than enough power for this kind of setup, and are an accessible and simple solution.

You will need to use the white cardboard as the background, and one flash with a diffuser on each side of the glass, illuminating the background evenly. This simulates the use of a soft box as backlight in a really simple way.



### Here is the behind the scenes image showing the setup:

Voila, here is a perfect white background glassware image. It's amazing what you can get straight out of the camera with such a simple setup. The camera settings used were: f/22, 1/200th (flash sync speed), ISO 50. Both flashes were on 1/2 power with a 50mm zoom setting.

It is important to have a large depth of field to get well-defined glass edges (including the back side of the glass), and to use the highest sync speed for your flash/camera combination to avoid the ambient light making a reflection and changing the color temperature of the image.

### Bonus step: Black background setup

The black background image might seem a lot more complicated, but actually it's as simple as cutting a hole in your white cardboard, that will function as an open window for the black background. Here is the behind the scenes image for that setup:



### Here is the black background glass image.

The camera and flash settings are the same, but the white cardboard acts as a reflector, defining the white line around the glass. Just be sure not to have anything behind the cardboard or use some black velvet as the background, which doesn't reflect light and guarantees you a pure black.

So, there you go, a simple, yet highly effective technique to produce amazing glassware images with white or black background, and bottom reflection effect – without a studio, fancy lighting equipment, or a ton of accessories.

Give it a try, I'm sure you'll get great results! Please share your images in the comments area below.

Read more from our [Tips & Tutorials](#) category



### Ivo Guimaraes

is a Portuguese photographer and college teacher. His passion for lighting and image editing has gotten him to the next level in studio photography and led him to work with leading brands in the Portuguese market. You can check some more of his [work on his blog](#) and [Youtube channel](#).