



In this issue - underlined items are links
September 8, zoom and in-person 7:30

- 2** *Notices/Upcoming Events*
- 3** *Member Biography Jimmy Pollock*
- 4** *August Winning Images*
- 8** *Second Place Images*
- 9** *Light Painting Behind the Scenes*
- 10** *AI and Me*
- 11** *Upcoming Field Trip*
- 12** *Iconic Photograph*
- 13** *What Makes a Good Photograph*
- 13** *Great Photo Articles/Videos*

*Featured Cover by Rick Whitacre
(see makers description on page 7)*

Notices and Coming Events

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

Next Competition - Mon. Sept. 8, Zoom & In-Person

Submission Rules – Members may enter a maximum of two projected images. On months with prints, a maximum of three images may be submitted as three prints or a combination of prints and (up to two) projected images.

Our meeting judge for September will be Doug Stinson. In stating his philosophy, Doug notes, “Humans have been creating images, for no other purpose than to share experiences, for at least 30,000 years. It may be the one thing that truly distinguishes us as a species. The only thing that matters in a photograph is the impact it has on the viewer. His website is - <http://www.douglasstinson.com/>

Categories for September- Besides the monthly categories of Mono and Color – the challenge categories will be Nature & Creative projected and Creative & Travel prints.

Creative Category

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. HDR w/o further changes are not considered “Altered Reality”.

Images are judged both for their technical and pictorial merit. The image should have strong . . . [MORE](#)

Travel Category

A Travel image is a portrayal of the real world we live in, as it is found naturally. There are no geographic limitations.

Content guidance:

1. If the image is predominantly or exclusively a land-, sea or cityscape, these “scapes” must include characteristic, distinctive and recognizable physical features, although it is not necessary that the image identify the exact location.
2. Images that predominantly or exclusively depict people and their activities must illustrate a distinctive culture of a country, region, or continent.
3. Images that predominately or exclusively depict animal populations are allowed, if the animals are in their native environment and are characteristic of that . . . [MORE](#)

Print Competitions Schedule

Prints will be judged every other month along with projected. For 2025, prints will be judged in:

September - Travel, Creative, Color, Monochrome

December - Journalism, Nature, Color, Monochrome

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](#)



2016 Travel Image by Ling-Kuo Lee



2016 Creative Print by Betty Toepfer

Monthly Hands-on Photo Editing Session - register to attend – Wednesday, August 27, 2025, 3:45 - 5:45 at the Saratoga Library.
How to Register: - Log-on to the club website, Click on the event under “[calendar](#)” Questions, email [here](#)

Member Biography - Jimmy Pollock, Joined 01/25

I am a Bay Area-based photographer specializing in editorial, fashion, and cinematic-inspired imagery. I am a follower of the Helmut Newton school of fashion-meets-art. Other influences include Richard Avedon, Jean-Loup Sieff, and Thierry Le Goues—the bold, edgy shooters of the '70s - 90s. Though I was born here in the Bay Area I've lived most of my life in LA which is where I think I developed my shooting style.

“Working in both film and digital, my goal is to create images that move past surface beauty and lean into cinematic . . .

Working in both film and digital, my goal is to create images that move past surface beauty and lean into cinematic settings, with unique gestures and expressions. My subjects range from costumed performers to strangers caught in unguarded moments, and while the images may feel spontaneous, my approach is always intentional.

For digital work, I rely on the Nikon D850, with the D7100 as backup. My go-to lenses are Nikkor 17-35 wide and a 50mm. In film, I use the Bronica ETRS, Nikon F, Yashica T4, and Holga—each chosen for the distinctive look and unpredictability it brings to the frame.

Post-production is handled primarily in Photoshop, where I keep edits restrained yet deliberate, enhancing mood and texture without erasing imperfections.



August Competition Winners Tell Us How They Made It



◀ Bald Eagle, Kelly Zhang, Nature Print

Bald eagles fight for scarce food resources in winter, in this case, Herrings. Juveniles act more aggressively since they are always hungry and would put up a bold fight for food with adults, who can easily injure them. I captured this image in Homer, Alaska this February with a Sony A1 and 1.4x extender.

The Essence of Paris at your Fingertips. From the series *Photos made to be touched*. Please touch, Eric Gray, Creative Print ▶

The photo came from a blustery day in Paris several years ago. The embossing to make it touchable has evolved over the last 10 years. I have created more than 20 images that offer the viewer an additional sensory experience. Objects with textures or linear edges make the best subjects and I am constantly on the lookout for new images that fit the bill. If you see something that might meet my criteria send me a location and description.

Canon 7D, f/6.3, 1/250 sec., ISO 100, Canon EF-S 18-135mm at 18mm.



August Competition Winners Tell Us How They Made It (continued)



◀ Breakfast of Champions, Jimmy Pollock, Color Prints

Model: Linda Lan. The gloves, cereal, bowl, spoon I chose for the shoot. The outfit was hers. Lighting was constant. The goal was always to get The One Shot and we both felt this was it.

Camera: Nikon D7100, Lens Nikkor 17-35mm, 2.8

Liquid Pirouette!, Susan Gutterman, Creative Projected ▶

I have tried many methods for achieving water drop collisions to produce an umbrella effect and other interesting splashes with many, many failures and only a very occasional success. Recently I ordered a Splash Art Kit from the UK, and with lots of practice and some advice from folks online I am achieving some more consistent results.

My camera is an Olympus OM-1 and the lens was an Olympus 60mm macro. Camera was on a tripod set to manual mode; SS 1/25, Aperture F20, ISO 200. The drops were released from the Splash Art dropper into a water glass. Water was distilled water, thickened with a little xanthan gum. I also added a little xanthan thickened water and Jet Dry to the receptacle. I set one flash on the table on either side of the receptacle. I placed a blue gel over one flash and a fuchsia gel over the other. The background was a white mat board.



August Competition Winners Tell Us How They Made It (continued)



◀ On Point, Susan Dinga, Monochrome Projected

This image was taken at the ballet school in Havana, Cuba. The young hopeful ballerinas were graceful and beautiful in their movements. I sat on the floor to capture different angles photographing them as they practiced. After a while, I noticed the condition of their ballet shoes - many very scuffed and dirty - and tights well-worn with holes and repairs. As I processed this image, it became something of a metaphor for me. Their spirit, dedication and hope shining through despite the conditions within

which they worked. I wanted to communicate that to the viewer and chose to process in monochrome with high contrast that would create the feeling of their hope and spirit coming through.

Camera - Canon 7D Lens - 15-85 mm with post-processing in LightRoom.

Tomorrow's Problem, Harlan Crowder, Monochrome Prints ▶

The SubZERO Festival is an annual affair in San Jose's SoFA District that has been described as "a DIY, artistically bent, hi/lo-techno mashup where street meets geek." A variety of outdoor stages of entertainment plus artists, performers and musicians create a lively scene. Suffice it to say you can encounter some interesting characters.

I found these two women conducting an artistic environmental protest. Although they had attracted a sizable crowd, they weren't acknowledging or interacting with anyone. Scantly clad, but not in a provocative way, they were using their sexuality to attract attention, make a point, and drive home their message in a clever and effective way.

Fujifilm X-Pro2, XF23mm, F1.4



August Competition Winners Tell Us How They Made It (continued)



◀ **Batman in Action, Kelly Zhang, Travel Projected**

Flying foxes (fruit bats) are considered extremely endangered in Australia and I was surprised to find hundreds of them clustered in a small neighborhood park at a suburban park near Sydney. Most of them seem to be sleeping, hanging down on the tree, peacefully. I waited there long enough and found some of them actually communicate with each other by extending their wings and moving their claws. I flipped this photo and was surprised to see them looking like “Batman” in movies, or maybe Batman movies copied their gestures to call it “Batman”. I used a Sony A1 with 1.4x extender for this image.

Cosmic Volcano - Cathedral Peak and Rho Ophiuchi Cloud Complex, Rick Whitacre, Color Projected ▶

A Deepscape image of the Rho Ophiuchi Cloud Complex setting over Cathedral Peak from Tuolumne Meadows in Yosemite National Park. Antares is the bright yellow star at the center of the frame. Taken on the night of July 22/23.

A timelapse video of the frames taken is here: <https://vimeo.com/1105606262>

Deepscapes are made by using an Equatorial Tracker to track the nebulae as they move through the night sky to gather enough data to bring out more detail than can be captured in a single image. Planning is required to determine where the Deep Sky object will rise or set and then place yourself at the right spot to capture them with a dramatic earth-based foreground. The location of the camera and the focal length used does not change. The relative size and place of the Cloud Complex to Cathedral Peak has been preserved.

Sony A7IV astro modified, Sony 70-200mm f/2.8, 163mm, f/4, ISO3200, 60 sec. Sky stacked using Siril and then composited with a Blue Hour foreground taken from the same location and focal length. Over 2 hours of Lights collected to bring out the detail. Full set of Darks, Bias, and Flat frames were also captured.



August Second Place Competition Winners



[All results and all images from a competition can be seen by clicking here.](#)

Program - Light Painting of Still Life

by Eric Gray

July 21, 2025 - Club member Irina Nekrasova presented an excellent in-depth look at techniques to create some of her stunning light painted images. She usually begins with a concept often inspired by sorting through objects in junk piles in the area as well as yard sales and flea market type environments.

Images are begun by shooting a single initial concept then using two to three lights to capture and highlight additional images which are gathered to a focus stacked file and manipulated in Photoshop. Video link: youtube.com/watch?v=M6O_XmJbaJo

Equipment:

Small Table
Flash LED Light and LED Panel Light
Tripods
Diffuser (Scrim)
Camera (in Manual Mode)
Lens 50 mm to 100 mm
Shutter Release Cable
USB Cable connecting your camera to the computer for image preview

Camera settings:

Manual Mode
ISO 100 (or lower)
F Stop 16-22
Bulb Mode
Shutter Speed controlled manually with cable release



Before- Single concept image for basic lighting and composition



Final image from about a dozen images each with different lighting



Initial composition and lighting on left with final image based on 21 photo stacked images with different sections of the setup lit by LED flash light and/or a LED light panel to create the enhanced look. Background was added in Photoshop.

AI and Me

by Eric Gray, the information below is meant to be educational about how AI can and does effect images in post-processing. This is the second of several articles I am developing on the ever changing world of AI in Photography. All content below is from Adobe except images.

Adobe defines AI for photography as the integration of artificial intelligence and machine learning to enhance and streamline various aspects of the photographic workflow. This includes tasks like image editing, object selection, and even generating entirely new content. Adobe's AI capabilities, powered by Adobe Firefly, are designed to automate tasks, offer creative control, and enable users to achieve photorealistic results quickly.

Adobe utilizes AI in photography to enhance the creative potential of its users, streamline workflows, and enable new possibilities in image editing and creation. This is primarily achieved through Adobe Sensei, Adobe's AI and machine learning framework, which powers many features within applications like **Photoshop** and **Lightroom**.

<https://www.google.com/search?q=adobe+defines+ai+for+photography&gs>

Essentially, Adobe views AI in photography as a powerful assistant that takes care of tedious and repetitive tasks, allowing photographers and designers to focus on their creative vision and explore new artistic possibilities with greater ease and efficiency. However, it is crucial to remember that AI is a tool to be used responsibly and ethically, according to Adobe.

Some key ways Adobe defines and uses AI in photography:

Intelligent selection and manipulation

Select Subject/Sky: Automatically identifies and masks primary subject or sky in a photo, simplifying complex selections.

Generative Fill: Allows users to add, remove, or modify content within an image using text prompts, leveraging Adobe Firefly's AI model to generate new pixels that blend seamlessly with the existing image.

Generative Expand: Increases the canvas size of a photo and uses AI to intelligently fill the expanded area with new, complementary content.

Neural Filters: Applies creative and transformative effects like skin smoothing, portrait adjustments, and style transfer.

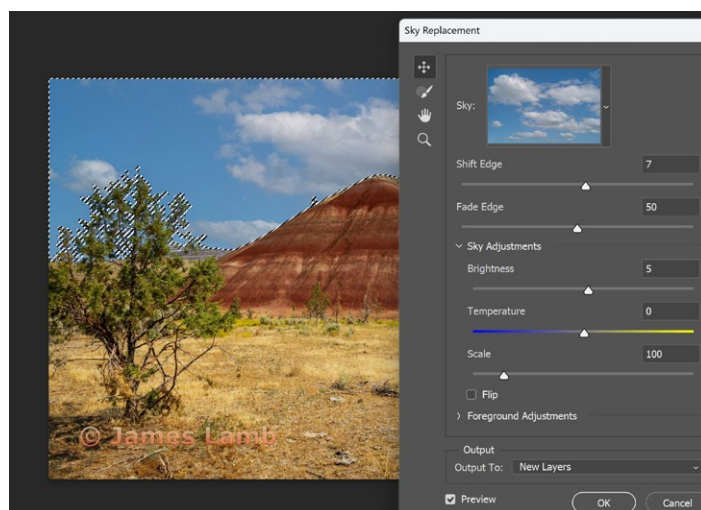
Reflection Removal: Identifies and eliminates unwanted reflections in images, reconstructing the obscured content for a more natural appearance.

Streamlined workflows and organization

Content-Aware Recommendations: The Adobe Photoshop Camera app can analyze an image and suggest relevant editing filters and effects.

AI Masking: Creates precise masks based on subjects, skies, or even facial features, saving time and effort compared to manual masking.

Intelligent Search: Automatically tags and organizes photos, allowing for easier keyword-based searching within libraries.



Sky selection and replacement AI



By grabbing the black bar on the right and left of the image on the left you can drag it wider to ask Generative Expand to add background to both sides of the image. You can restrict the AI to use just your image(s) as a source or allow AI to create the content from Adobe Library files.

Image above from DigitalCameraWorld.com

Upcoming Field Trip



from Irina Nekrasova, Field Trip V.P.

Image by Kenneth Hines Jr.

I'm excited to announce our upcoming Nature and Seascape Photography Trip to Garrapata State Park (Big Sur coast) on Thursday, September 25th 9:00 AM to 12:00 PM. A specific meeting place is found below. This outing is a great opportunity to capture dramatic seascapes, and practice shooting in natural light. Please check the [LGSCC Calendar](#) for updates and additional details. I am looking forward to a day of creativity, fresh air, and great company! Garrapata State Park is a state park of California, located on California State Route 1 - 6.7 miles south of Carmel-by-the-Sea on the Monterey coast. It has 2 miles of beachfront with interesting rock

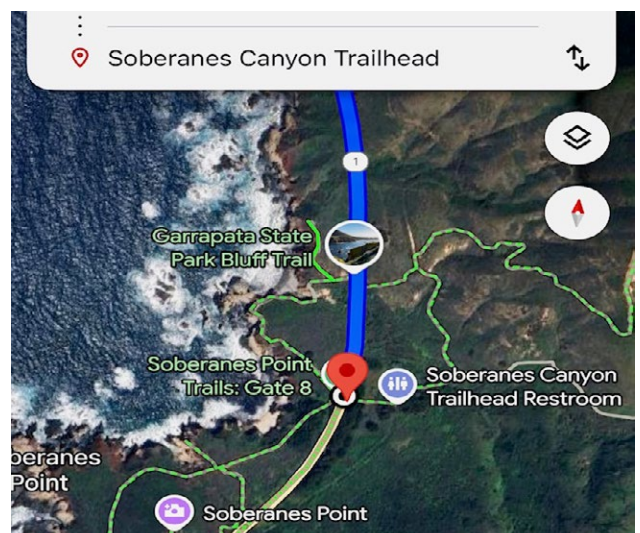


Image by Rodney Williams

formations. Also, coastal hiking across the road in a canyon forested by redwoods and a short hike to a view of the Pacific. The bluffs are covered with coyote bush, California coffeeberry, California sagebrush, bush lupine, blue blossom, and other coastal plants. There are multiple entrances to the park. Visitors can park in several pullouts along Big Sur Coast Highway starting 5.4 miles south of Rio Road in Carmel and along the coast for an additional 2.1 miles. See map below for proposed meeting spot. Bathrooms are porta potties. Parking is free, Dogs are allowed on a leash.



Image by Jeff Wallace



Lets meet at the inland side parking at Soberanes Canyon Trailhead - more Map details here - [google.com/maps/place/](https://www.google.com/maps/place/)

Iconic Photo Back Story



San Francisco Chronicle/Hearst / Hearst Newspapers via Getty Images



from Brian Galindo, [BuzzFeed #36](#)

The Palace of Fine Arts that stands today in San Francisco was actually built in the '60s. It was originally built for the 1915 Panama-Pacific Exposition to showcase art and celebrate the city's recovery from the 1906 earthquake. However, it was only meant to be a temporary structure — made of plaster and wood that deteriorated over time. By the 1960s, it had to be completely torn down and rebuilt with steel and concrete to preserve it:

more from [Wikipedia](#)

The Panama–Pacific International Exposition was a world's fair held in San Francisco, California, United States, from February 20 to December 4, 1915. Its stated purpose was to celebrate the completion of the Panama Canal, but it was widely seen in the city as an opportunity to showcase its recovery from the 1906 earthquake. The fair was constructed on a 636-acre (257-hectare) site along the northern shore, between the Presidio and Fort Mason, now known as the Marina District.

Among the exhibits at the exposition was the C. P. Huntington, the first steam locomotive purchased by Southern Pacific Railroad; the locomotive is now on static display at the California State Railroad Museum in Sacramento. A telephone line was also established to New York City so people across the continent could hear the Pacific Ocean. The Liberty Bell traveled by train on a nationwide tour from Philadelphia, Pennsylvania, to attend the exposition.

The 1915 American Grand Prize and Vanderbilt Cup auto races were held February 27 and March 6 on a 3.84-mile (6.18 km) circuit set up around the Exposition grounds. The Smithsonian Institution also had an exhibition.

*Native American culture was a topic of interest during the nine-month long exposition with multiple attractions dedicated to Native American life. The most popular attraction at the exposition that depicted Native American life is James Earle Fraser's statue *The End of the Trail*.*



What Makes a Good Photograph

From <https://www.google.com/search?q=elements+of+a+good+photo>

A good photo can be many things and include at least one or more of the elements below. Go to the link above and use the ▼ to explore more about each of the elements below.

What makes a good photograph?

From sources across the web



Color



Composition



Light



Texture



Line



Shape



Pattern



Tone



Depth



Lighting



Space



Subject



Balancing the composition



Form



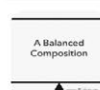
Perspective



Rule of thirds



Storytelling



Balance



Creativity



Emotion



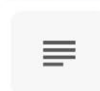
Light exposure



Moment



Timing



Connecting with the viewer

Great Photography Articles/Videos

Free Photoshop Clone Review - <https://www.makeuseof.com/ditch-photoshop-for-photopea/>

410 MP Sensor- <https://petapixel.com/2025/07/21/canons-record-setting-410mp-full-frame-sensor-makes-its-public-debut/>

Adobe Firefly Uses and Cost - <https://www.digitalcameraworld.com/tech/artificial-intelligence/adobe-firefly-for-photographers>

Copyrights of all photos in this publication are retained by the photographers credited.

Key Contacts

President

Kent Bossange

kent@bossange.com

Membership

Mary Ellen

mekaschub@comcast.net

Webmaster

Rick Whitacre

whitacre.rick@gmail.com

Magazine Editor

Eric Gray

eric@gdacreative.com

Official publication of the Los Gatos-Saratoga Camera Club, a club member of the Photographic Society of America

