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Next Competition - Nature, Photojournalism, July 11

Submission Rule Change – The maximal number of all submissions is three per member per month. The maximal number of digital submissions per member per month is two. If you want to submit three, at least one must be a print. You may enter as many as three prints to the competition but then you will not be able to enter any digital submissions.

In-person Judge for July will be Bruce Finocchio - Bruce says- I look for the sacredness of life and the beauty that resides within. Through my empathic connection and awareness, my photography seeks to capture the wonder and mystery of life.

Nature - There is one hard and fast rule, whose spirit must be observed at all times: The welfare of the subject is more important than the photograph. This means that practices such as baiting of subjects with a living creature and removal of birds from nests, for the purpose of obtaining a photograph, are highly unethical, and such photographs are not allowed in Nature competitions. Judges are warned not to reward them. Our policy on aerial . . . [MORE](#)

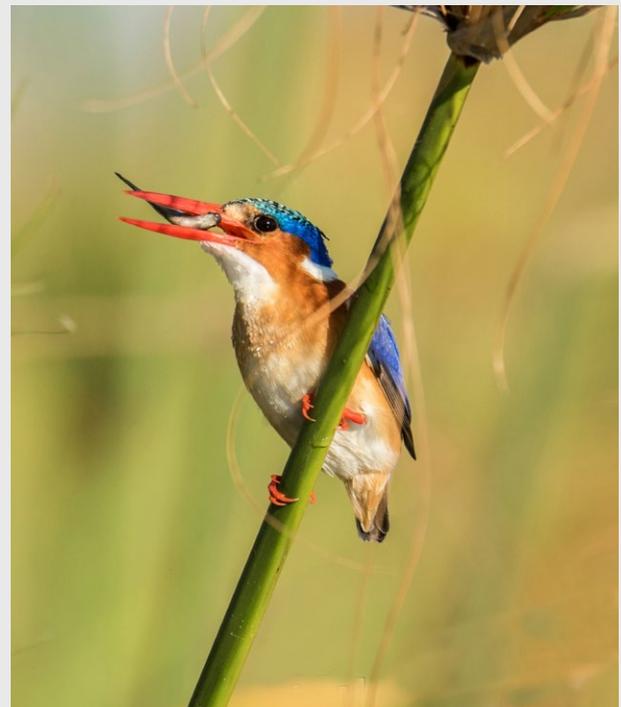
PhotoJournalism - Photojournalism entries are images with informative content and emotional impact, reflecting the human presence in our world. The journalistic (story-telling) value of the image should receive priority over pictorial quality. Images that misrepresent the truth, such as those from events or activities arranged specifically for photography, or of subjects directed or hired for . . . [MORE](#)

Notices and Coming Events

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

Mon. July 11th, Competition - Nature/PJ/Mono/Color
7:30 p.m. See deadlines and more info on the website

Mon. July 18, Julieanne Kost - Creating Impactful Images using Lightroom Classic and Photoshop. Join Julieanne Kost, Digital Evangelist at Adobe, to discover how to make your photographs more powerful than ever before by mastering the tools needed to enhance, refine, and add creative effects to your images.



Past Nature winning image by Jerry Held

Our first hybrid meeting, zoom & in person July 11
Admittance - Everyone will be checked at the door for a minimum of the two vaccine shots or single shot J&J.
Masks will be recommended but optional.

Special Interest Group Links below

- [Special Interest Group - Seeing in Sixes](#)
- [Special Interest Group in Monochrome Photography](#)
- [Special Interest Group with Rotating Assignments](#)
- [Special Interest Group in Photoshop](#)
- [Special Interest Group - Novice Only](#)

June Competition Winners Tell Us How They Did It

Blood of the Ancient, Tim Aston, Color Pictorial Projected. ►

The recent lunar eclipse had the serendipity to be rising completely eclipsed in the blue hour, so it was an excellent opportunity to make an image with a blood moon and a ground-based subject without using manipulation I'm not comfortable doing. I spent most of the afternoon looking for an appropriate bristlecone by using PhotoPills augmented reality, and this was my number one subject. I could maintain enough distance to capture it with a telephoto lens to maximize the size of the moon without using multiple focal lengths. The wind was gusting in the 30mph range, but there was a lull long enough to get this sequence of images for a focus stack (13 images). I used my Luxli Fiddle LED light set to 3500K on a cheap amazon tripod (they are useful for something!) to light up the tree with low intensity.

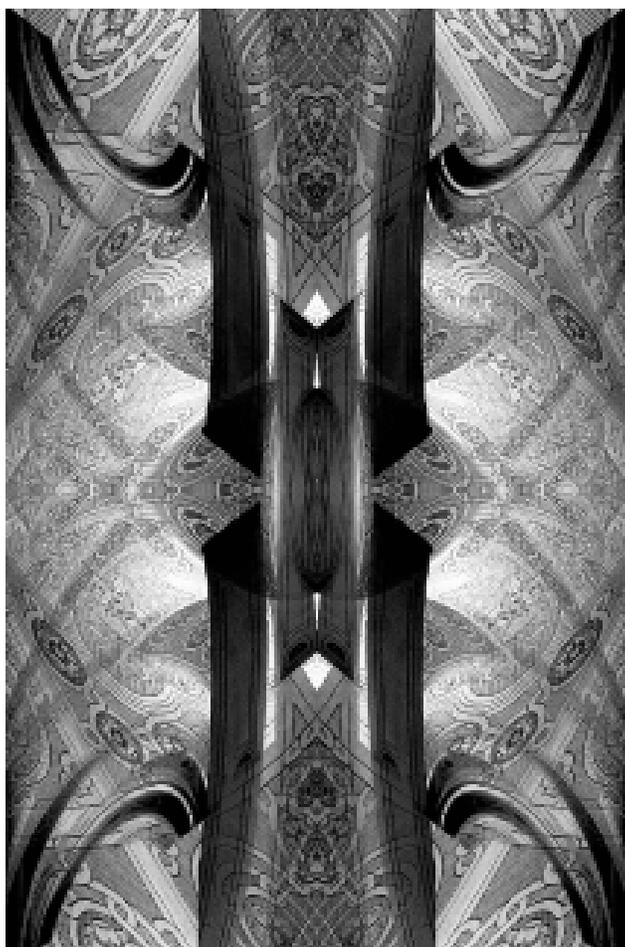
Sony A7R4 with adapted Canon 70-200 f/4 @ 135mm f/5.6, 1 sec, ISO 800



◀ The drive to the Pilgrimage church Maria Gern near the border of Germany and Austria, Teju Khubchandani, Travel projected

The southeast corner of Germany at the edge of the border next to Austria seems to have avoided the swamps of tourists as I ventured out for some landscape shots. Pilgrimage church Maria Gern was on my list and I went for some sunset shots. However, the location of the mountains was not ideal for sunset shots and I decided to get back for some sunrise shots. I got to the location before sunrise and it was eerily dark and I was all alone. If I was in San Francisco, I am almost certain someone would rob my equipment. As the sun started to rise, casting the light onto the mountain and bringing color to the world, I felt like I was in heaven. People started to drive on the road and I thought a sunrise shot with the light trail might come out well. I also used my drone for a few fly over videos and it was surely a great morning. This reminded me again why I enjoy photography so much. The journey of capturing the beauties of the world is so much more valuable to me than the frames and images that came out of it. My hope when I share these images is that people can experience a portion of that feeling when they see the shots and hopefully they will also go on a journey like I did to experience it themselves.

June Competition Winners Tell Us How They Did It (continued)



◀ Photoshop Origami, Mila Bird, Creative Projected

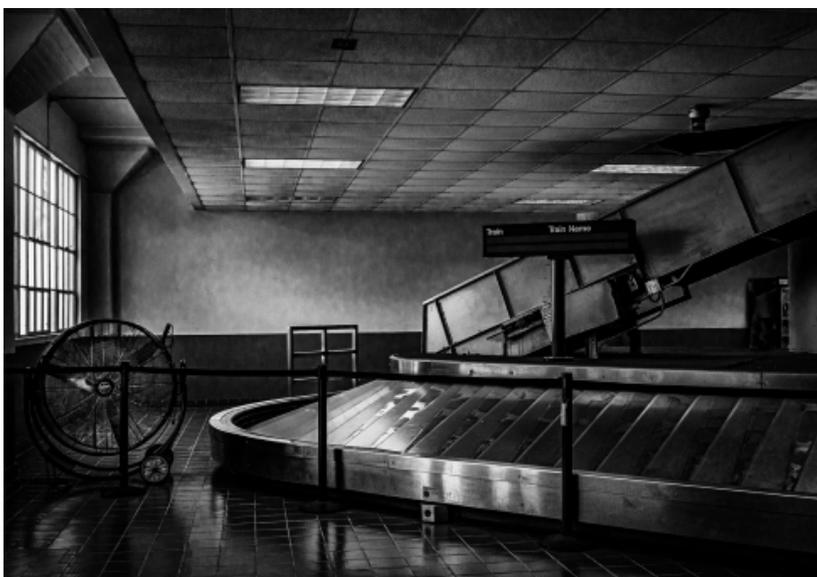
The original image was a color JPG of an arched ceiling I took in Provence, France, back in 2005. I shot it at about a 45 degree angle upward. In Photoshop I removed everything that wasn't the ceiling or columns and then cropped in a bit. I doubled the length of the canvas, copied the image, flipped the copy vertically, and moved the copy to the bottom half of the canvas. From there I just started playing around with different horizontal and vertical selections and "folds" of the image. Because the ceiling itself was a pastel orange-ish color, the resulting image was a quite bright and saturated orange so I opted to convert it to monochrome. I also increased the contrast a bit.

Camera: Konica Minolta DiMAGE Z3

Settings: 58mm, f/2.8, 1/15 sec, ISO 100

Baggage carousel at the train station, Union Station, Los Angeles, Pam Perkins, Monochrome Projected ▶

On a recent trip to LA, I rode the bus to visit various neighborhoods with a local who doesn't own a car. My intent was to photograph people riding the bus, but that idea went out the window when almost all of the passengers were either wearing a mask or reading on their phone. One stop was Union Station in downtown, which because of its art deco architecture and geometric designs, is an excellent place to photograph. When I peeked into the empty room with the old baggage carousel and saw the beautiful light, the shiny metal carousel and other different shapes, I knew there was a story to tell. I thought the image should definitely be processed in monochrome. In Lightroom I performed a little magic with the contrast, highlight and shadow sliders and also made some tweaks using Silver Effex Pro. Based on the positive feedback I got from the Mono Special Interest Group, I decided to enter this in the June competition.



Shot on a Sony A7R II, 24-70 mm. lens at 1/160, f3.5, ISO 400

Program Night - Shiv Verma - Mirrorless Cameras for Wildlife Photography

On Monday June 20th, 41 members of LGSCC and other clubs gathered for a zoom meeting presentation with Shiv Verma. Shiv- FPSA, MNEC is a published author, photographer, educator and technologist. He is a Panasonic Lumix Global Ambassador, Wacom Pro-Artist and an X-Rite Coloratti. He has been photographing for over 50 years and has evolved his photography to express his intense devotion to wildlife and nature. Over the years he has earned numerous awards and recognition both nationally and internationally. If you missed the program see the recording here -

<https://youtu.be/c-Gi5NMZuaU>



All images by Shiv Verma - more at <https://shivverma.com/>

Smartphone Cameras Will Be Superior to SLRs

The CEO of Sony's Semiconductor division claims that smartphone cameras will exceed the quality of single-lens reflex cameras within the next few years, specifically by 2024.



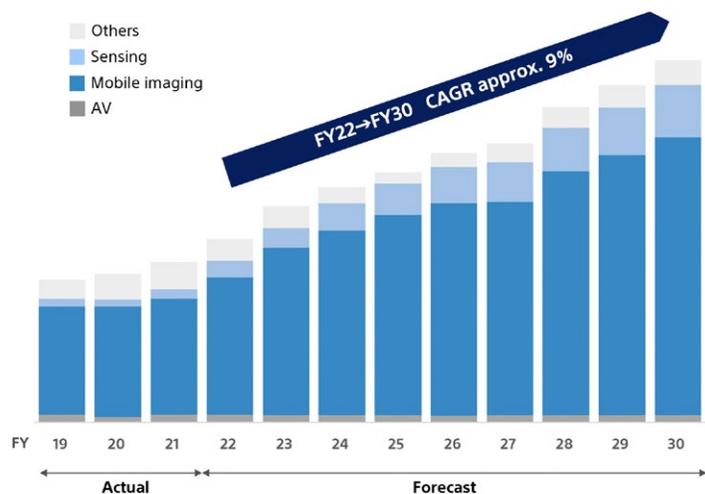
As reported by Nikkei, Sony recently held a business briefing session for its Imaging and Sensing solutions where Terushi Shimizu, President and CEO of Sony Semiconductor Solutions, said that he and his division expect the image quality taken with smartphones to surpass that of those taken by single-lens reflex cameras by 2024, a claim mirrored by presentation materials.

“We expect that still images will exceed the image quality of single-lens reflex cameras within the next few years.” He argues that this will be possible thanks to the quality of photos that can be achieved by combining its sensors, larger apertures, and computational photography technology.

Associated presentation materials point to Sony's belief that higher performance camera systems are being developed that are increasing the sensor size and combining that with better image signal processors (ISP) in high-end smartphone models — Sony expects the average size of high-end sensors to double by 2024. These two factors together with what it calls “quantum saturation” and artificial intelligence processing (computational photography), Sony believes that interchangeable lens cameras (ILCs) will be left behind by smartphone technology.

Sony's predictions for the smartphone space don't end there. By 2025 it expects smartphones to see a jump in high-

Image Sensor Market Outlook (Revenue Basis)



※Source: Sony

speed video performance, more megapixels, and better autofocus performance. This includes an “evolution” in video performance including high-speed readout that supports 8K video, multi-frame processing for better HDR, and more powerful AI processing. Sony also believes that by using distance information, presumably through time-of-flight sensors or LiDAR, focus will become easier, faster, and more accurate. Entire article here - [Sony Predictions](#)

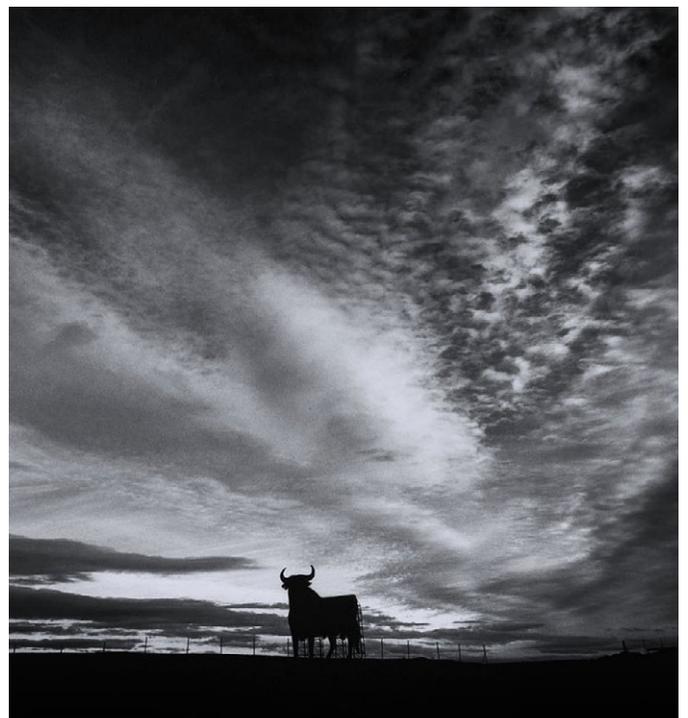
Michael Kenna Scenes

by *DesignFather.com*



Michael Kenna is one of the most popular and influential landscape photographers of the last 50 years. His unique minimalist imagery has inspired many, and earned him a huge and loyal following. And he mainly uses Hasselblad medium format and Holga cameras, accounting for the square format of most of his photographs. He is drawn to certain times of day and night, preferring to photograph in the mist, rain, and snow. Clear blue sky and sunshine simply do not seem to inspire him. He only photographs his work in black and white, as he believes that, “Black and white is immediately more mysterious because we see in colour all the time. It is quieter than colour.” And he looks for interesting compositions within the landscape.

Kenna currently lives in Seattle, but he continues to travel the world producing new work day after day. Do note that his photographs are part of quite a few permanent collections at the Bibliotheque Nationale, Paris, The National Gallery of Art, Washington DC, Tokyo . . . Entire Article here - [The Work of Michael Kenna](#)



Seeing Versus Shooting as a Photographer

April 18, 2022 Michael Rubin, from PetaPixel.com

The photographer Dorothea Lange once famously said

“A camera is a device that teaches you to see without a camera.”

I always loved this quotation. Once you get good at shooting, you start to see the world like a photographer — you notice things, you notice light, you look slower, you take pictures in your mind. The camera saves them, but even without one, you see differently.

But the converse breaks down; there are some important disparities between shooting and seeing, and not fully understanding them can lead to frustration and self-recrimination, thinking “I’m not any good at taking pictures.” It’s not true, you just need to come to grips with the differences — and when you do your photos should improve immediately.

Stopping Time

You look out at a breathtaking vista, sunlight scintillating on the lake or autumn leaves flitting in the breeze — and you take a picture... and upon examination, the photo just feels flat. Your eye is processing the delightful motion in a billion sparkles, but in freezing that motion, you see it’s not the sparkles but the changing sparkles that are so delightful. This can be difficult to capture. I find this equally true with the magic in a snowfall or rainstorm — it’s very tricky to capture the scene the way you experienced it because the magic is in the motion and depth.

Once you recognize that a still photo will never recreate motion the way you saw it, you have a few creative options. The first is to slow down the shutter speed. You can get closer to the experience by allowing those moving objects to change while the picture is being taken. It will produce some blur or



Rain outside image by Rubin

streaks and that is one way to feel the motion. It takes experimentation in the moment to determine how long a shutter speed to use, which of course depends on how fast the objects are moving and how far away you are from them, and ultimately, how steady you can be for how long. Snow is slower than rain.

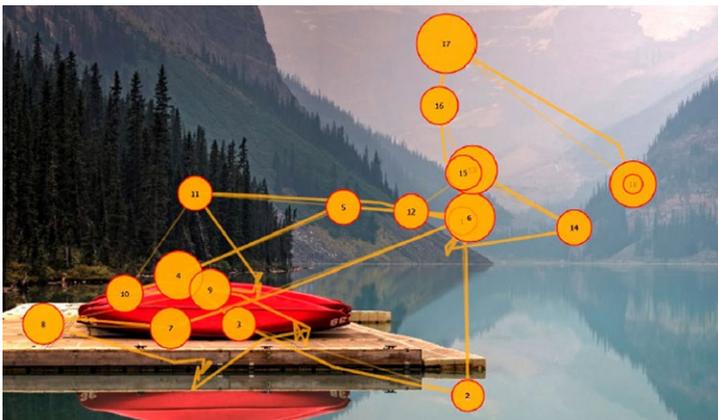
Of course, it’s always a game in photography — how long do you leave a shutter open — how much of a slice of time do you want to encapsulate? because as time increases the slice becomes a volume of time that you’re flattening. Michael Kenna’s gorgeous scenes are quiet and devoid of humanity in part because his shutter speed is slow, and thus the volume of time in the photo might be hours, freezing only those things that are unchanging.

Beginners in photography explore freezing a live-moving 3D scene into a 2D slice, but where time is a variable. That’s novel and weird. And fun.

At the other end of the spectrum, you stop time and the image looks very different from how our mind experiences a moving moment. A stopped raindrop is actually hard to see. So when something catches your eye, you also have to recognize what it is about this scene that makes you want to save it—because it’s often something about motion and time, and these are more difficult to save than light.

Brain Ignoring Details

There’s something wonderful about the human visual system, and how it scans a scene — called a saccade — stopping momentarily at one fixed point, then zipping to another, and sewing bits together into a seamless whole ... Entire article here <https://petapixel.com/2022/04/18/>



Eye tracking in an image

Iconic Photo Back Story

From Wikipedia, the free encyclopedia

Sailor Kisses Girl

V-J Day in Times Square is a photograph by Alfred Eisenstaedt that portrays a U.S. Navy sailor embracing and kissing a total stranger[1]—a dental assistant—on Victory over Japan Day (“V-J Day”)[2] in New York City’s Times Square on August 14, 1945. The photograph was published a week later in Life magazine, among many photographs of celebrations around the United States that were presented in a 12-page section entitled “Victory Celebrations”.[3] A two-page spread faces a montage of three similar photographs of celebrators in Washington, D.C., Kansas City, and Miami, opposite the Eisenstaedt photograph that was given a full-page display on the right hand side.

Eisenstaedt was photographing a spontaneous event that occurred in Times Square during keen public anticipation of the announcement of the end of the war with Japan (that would be made by U.S. President Harry S. Truman at seven o’clock). Eisenstaedt said that he did not have an opportunity to get the names and details, because he was photographing rapidly changing events during the celebrations.[4] The photograph does not clearly show the face of either person involved, and numerous people have claimed to be the subjects. The photograph was shot just south of 45th Street looking north from a location where Broadway and Seventh Avenue converge. Donald W. Olson and his investigative team estimate that the photograph was taken at 5:51 p.m. ET.[5] In their history pages, Life has noted that the Eisenstaedt photograph was taken with a Leica IIIa camera.[6]



Caption from CNN - Alfred Eisenstaedt’s photograph of an American sailor kissing a woman in Times Square became a symbol of the excitement and joy at the end of World War II. The Life photographer didn’t get their names, and several people have claimed to be the kissers over the years. A book released last year identifies the pair as George Mendonsa and Greta Zimmer Friedman. “Suddenly, I was grabbed by a sailor,” Friedman said in 2005. “It wasn’t that much of a kiss. It was more of a jubilant act that he didn’t have to go back (to war).” Alfred Eisenstaedt/Pix Inc./Time & Life Pictures/Getty Images

en.wikipedia.org/wiki/V-J_Day_in_Times_Square



Camera sensor size: Why does it matter and exactly how big are they? newatlas.com by Simon Crisp

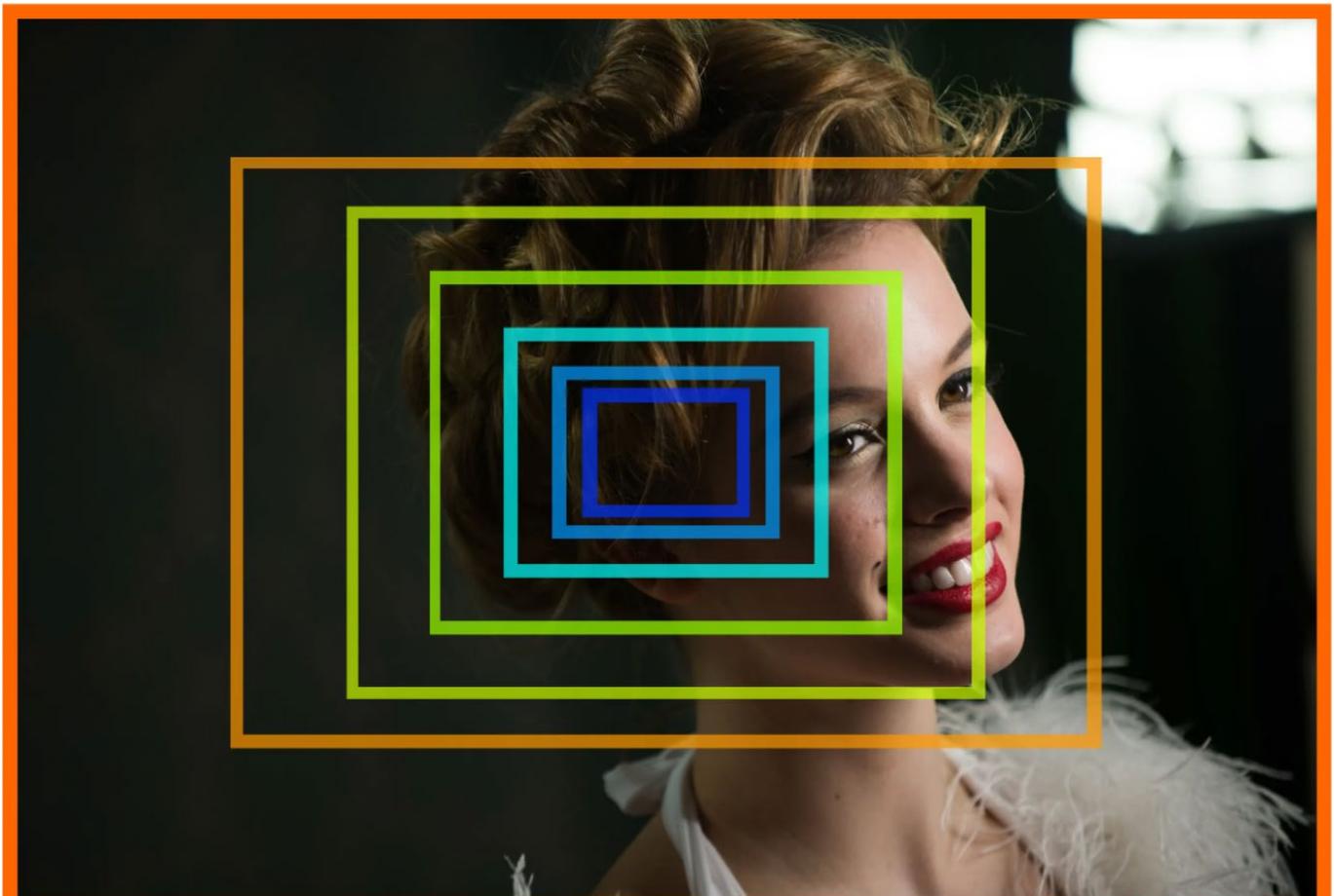
The megapixel myth has treated camera manufacturers well over the years, those ever increasing, and often meaningless, numbers have sold millions of cameras. But consumers are getting wise to it. We've all seen dodgy images from high megapixel cameras and know that after a point, megapixels don't matter for most people – a 16 MP compact isn't ever going to be as good as a 12 MP Full Frame DSLR. What does matter is sensor size!

The size of sensor that a camera has ultimately determines how much light it uses to create an image. In very simple terms, image sensors (the digital equivalent of the film your father might have used in his camera) consist of millions of light-sensitive spots called photosites which are used to record information about what is seen through the lens. Therefore, it stands to reason that a bigger sensor can gain more information than a smaller one and produce better images.

Think about it this way, if you had a compact camera with a typically small image sensor, its photosites would be dwarfed by those of a DSLR with the same number of megapixels, but a much bigger sensor. Able to gain more information, the large DSLR photosites would be capable of turning out photos with better dynamic range, less noise and improved low light performance than its smaller-sensored sibling. Which as we know, makes for happy photographers.

Larger sensors also allow manufacturers to increase the resolution of their cameras – meaning they're able to produce more detailed images – without sacrificing too much in terms of other image quality attributes. For example, a Full Frame camera with 36 megapixels would have very similar sized pixels to an APS-C camera with 16 megapixels. But I thought megapixels didn't matter! Megapixels are a passionate issue for photographers; they're up there with the "which is better, Canon or . . ."

Article here - <https://newatlas.com/camera-sensor-size->



Full Frame APS-C MFT 4/3" 1" 2/3" 1/2.3" 1/3.2"

Macro Photography: A Beginner's Guide

From sciencefocus.com by James Abbott

Close-up photography doesn't need to be intimidating. Here's how you can use any level of equipment to capture some stunning shots. Macro photography is the perfect way to reveal the Lilliputian world of insects that exists right under our noses. Creepy crawlies look incredible when photographed close-up, not least because details that are often impossible to see with the naked eye are suddenly revealed in all their splendour. Use your smartphone. Most of us have a smartphone, and for many people, their smartphone camera is the only camera they own and use. While this won't provide the image quality and lens options available with DSLRs and mirrorless cameras, smartphones offer a wide range of shooting modes.

There are several options for shooting close-up images ranging from using the macro feature in your smartphone camera, all the way to using a dedicated macro lens for your DSLR or mirrorless camera. So, we'll take a quick look at some of the options available before taking you through the techniques and camera settings you can use to capture amazing insect images on any budget.

The iPhone 13 includes a 'macro mode' that allows you to focus incredibly closely on tiny subjects including insects and flowers, so smartphones are perfect for beginners and nearly always at hand. Extension tubes are rings that are attached between the camera and lens to increase the distance between the rear lens element and the camera sensor. This in turn allows you to focus closer to subjects. Auto extension tubes maintain . . . [Read more here](#)



Images on this page from Getty Images



Shanghai - Last days Before Lockdown

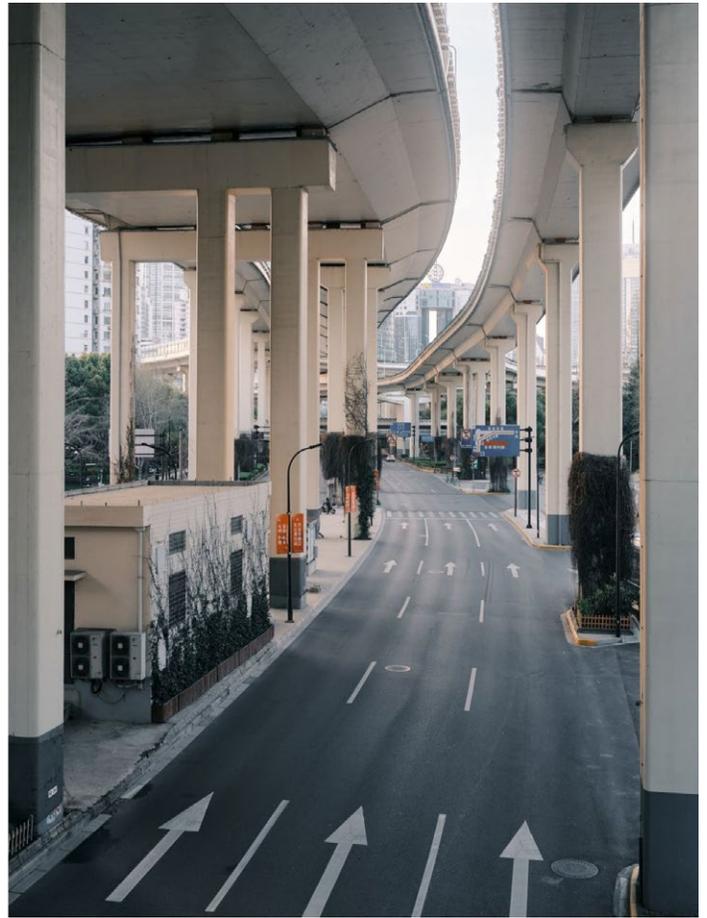
From [bloomberg.com](#) by Lisa Du

British photographer Anthony Reed moved to China in 2008, drawn to the country as it opened up more to the international community. He took what could be his last-ever photo of the country on April 9, 2022.

He had spent over a decade in China, building up a photography business in Shanghai. As the years passed, Reed got to observe both China's rapid economic development and its shift to becoming increasingly insular. His visa got more and more difficult to renew, and those normally welcoming of his camera became more and more hostile.

By March of this year, as Shanghai hovered on the edge of a lockdown amid rising Covid cases, Reed knew the life he had built in China was over. The 38-year-old, who specializes in architectural photography, spent his last few days in Shanghai walking and photographing the city.

As Shanghai slowly starts to re-emerge from its punishing lockdown that has lasted some two months, Reed shared a collection of photos he took before he left. Reed said he was lucky that his residential community didn't have any Covid cases and was not subject to the localized neighborhood lockdowns in late March, allowing him to walk around freely. You can [click here to read the entire article](#).



Above - A deserted empty Yan'an Road, normally one of the busiest streets in Shanghai, on March 28. Photographer: Anthony Reed



Great Photography Articles

Film or Digital - <https://petapixel.com/2015/04/24/12-reasons-photographers-still-choose-to-shoot-film-over-digital/>

Hawaiian Landscapes - <https://petapixel.com/2022/03/08/capturing-the-diverse-landscape-of-hawaii-island/>

Mirrorless vs DSLR - <https://www.techradar.com/news/mirrorless-vs-dslr-cameras>

Calibration? - <https://www.thephotographer.com/2022/04/18/is-screen-calibration-important-to-photographers-these-days/>

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