

In this issue *Now - items below link to pages*

- [January meeting online- Covid-19 Issue 21](#)
- [Member biography - Bernie Weinzimmer](#)
- [1st place winners from December tell their stories](#)
- [The future of photography](#)
- [Black and white travel photos](#)
- [Hasselblad winners 2021 Masters photography](#)
- [Photography Relies on Left and Right](#)
- [Shrink camera to the size of a salt grain](#)
- [Ancient Baobabs of Madagascar](#)
- [50mm F/1.4 Lens In Half](#)

Next Competition - Creative/PJ January 3rd

Judge for January will be Becky Jaffe - photographer, naturalist, and educator living in Oakland. She teaches *Art of Seeing* courses for advanced photographers, curates group exhibits and judges competitions at the Berkeley, Alameda, and Contra Costa Camera Club.

Creative - 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 . . . [MORE](#)

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 photography, are not eligible. Techniques that add, relocate, replace, remove or change any element in the original scene, except by cropping, are not permitted. All images must look natural. The only allowable modifications are . . . [MORE](#)

Notices and Coming Events

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

Mon. January 3rd, Competition - Creative/PJ 7:30 p.m.

See deadlines and more info on the website

Give yourself a present- Sign up for this workshop!

Capturing the Night Sky Using an Equatorial Tracker

Rick Whitacre, Instructor. Register here- [zoom.us/meet](https://zoom.us/join/9171111111)



Image by Rick Whitacre

Meeting January 3rd to be virtual

Login to the [website home page](#) for zoom link

- **Attendance will be via Zoom meeting**
- **Categories- Creative, PJ, Color and Mono**

Special Interest Groups Open to All Members

click on links below for more information

[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](#)

Member Biography - Bernie Weinzimmer

Photography for me became a serious hobby while I was a student at UCSB in the late sixties. I had a roommate who was attending the Brooks Institute of Photography and he installed a darkroom in our apartment. During the year we roomed together I was educated in black and white photography, developing film, printing using dodging and burning, etc. After college I was on active duty with the Army for two years and then began my career with GE. During those years my photography consisted mostly of family photos and some movie making.



Bernie Weinzimmer

“I’ve held numerous officer positions over the last eighteen years including President for 2007-2008”

When I was approaching retirement, I knew I wanted to get back into serious photography and I purchased a Nikon digital body and a number of “professional” lenses. I joined LGSCC in late 2003. I’ve held numerous officer positions over the last eighteen years including President for 2007-2008. I’m currently the Vice President and Sergeant At Arms. I was trained as a Judge by the Yerba Buena chapter of PSA, and I’ve judged for various clubs in the Bay Area for the past ten years. I’ve mentored new members and successfully encouraged many friends to join our club.

I’ve been married for 51 years. I have two children and four grandchildren. I’ve always enjoyed any kind of competition. Over the years I’ve raced a sports car on all the major tracks in California. I competed in Obedience Training with our dog Odin, a Bouvier des Flandres. I rode a Harley and was into white water kayaking. I still compete in pistol shooting competitions. But now my primary hobbies are photography and golf. My photography has taken a back seat over the past two years due to the Pandemic and a major surgery I had in mid 2020. I am planning to head out on some extended photo shoots during 2022 and hopefully you will get to see some of the results at future Club competitions.



December Competition Winners Tell Us How They Did It

Nursing Grizzly Bears (*Ursus arctos horribilis*). Bunny ▶ Laden, Nature Projected.

I recently took a week-long trip on a 12-person sailboat through the Great Bear Rainforest and environs in British Columbia. True to its name, it rained every day. One dark, rainy afternoon, we anchored near Mussel Inlet. The Captain loaded us into two skiffs so we could creep into the inlet with minimal disturbance to the resident grizzlies. Over two days, we observed 14 unique individuals. I saw this scene on day one. I protected my camera with a plastic bag, and struggled with misty eyeglasses and the movement of the skiff in the wind and waves.

I used my new Sony DSC-RX10M4 set on shutter priority of 1/400 sec in the hopes of negating the motion of the boat and my six companions. That resulted in f/4.0 at ISO 1600. I zoomed to the max of 600mm (35mm equivalent) and used a slow burst mode.

At first, I was disappointed that the conditions caused a color cast, some noise, and soft features. Post processing to the rescue! I used a Photoshop action to correct color, and improved the clarity using various Topaz AI tools to sharpen and reduce noise.



◀Unveiling of the Lunar Goddess, Larry Shapiro, Creative Projected

This photograph started with the idea of creating a vortex of clouds. I chose an image where the sky had dramatic clouds. It was taken in 2015 in the Eastern Sierra's, Rock Creek Lake. I isolated the clouds onto a separate layer in Photoshop and used the Filter>Distort>Spherize command to create the circle of clouds. Using the transform command I finalized the look. I gathered the other image elements from my Lightroom catalog: a mud flat outside of Borrego Springs, Roman ruins from Jordan, a full moon, smoke, of course the figures which were taken in a studio against a grey wall. Each image was a separate layer in Photoshop and was carefully masked to show only the appropriate parts. The beam of light was created using three curves adjustment layers each with different settings to simulate the falloff of the beam. The shadow of the figures was created from a layer style of drop shadow, which was then placed on a separate layer and transformed to the appropriate position. A gradient was applied to simulate the falloff of the shadow. The smoke image was used to create the mist in the distance. Various hue/saturation layers and curves were added to create the final image. In total 27 layers in Photoshop were needed to create this image.

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



◀ Clay, Face, Texture, Eric Gray, Monochrome Projected

This image was inspired by my youngest daughter when she was eight, some 19 years ago. She and a friend were putting on clay beauty masks just for fun and they left them on way too long. They cracked and peeled as they ran screaming in delight throughout the house. I ran across the image from that day and it inspired me to use the concept with a male model.

Jordan works at my gym and was more than amiable to posing when I explained the concept. After a thick clay face mask was applied, the image was shot with natural window light and a black cloth background. A small additional LED handheld light was used to subtly illuminate the model's eyes.

Nikon D750, f/4, 125 sec., ISO 100, 28-120 zoom lens at 65mm

Nurse MacNab pocket organizer. Circa 1950, Irina Nekrasova, Pictorial Color Projected

This composition with several small and detail oriented objects lends itself to the light painting approach. Using a LED flashlight, I properly exposed each element in the composition. Working with layers and masks in Photoshop I was able to accentuate the light on each element in a pleasing way.

Canon 60D, F 18, lens at 79 mm, S 5-18 sec.



The Future of Photography

By Eric Gray

A future that could be many things. Did we imagine taking photos with our phone and saying “not bad”? I didn’t. The future is coming quickly and there is so much to hope for and wonder about. The video to the right covers a multitude of near horizon changes to photography and pay special attention to his comments on computational photography. My personal request is that this feature should be near the top

of development in new cameras. The links below cover many more predictions about the amazing future for photography.



7 Predictions Future Photography - Photo by Drew Beamer

[7 predictions for the future of photography](#)

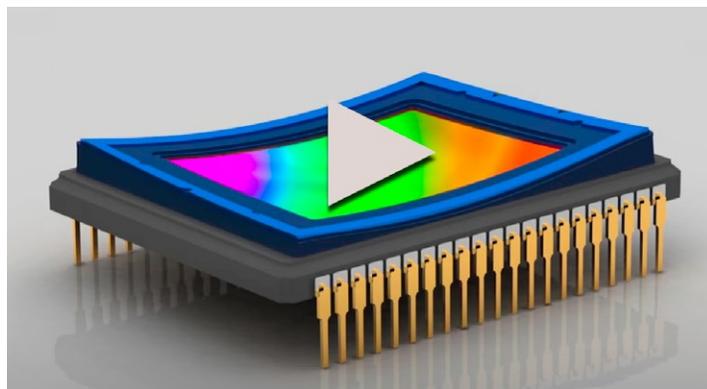
[The future of photography is code](#)

[Future of photography – What you should prepare for?](#)

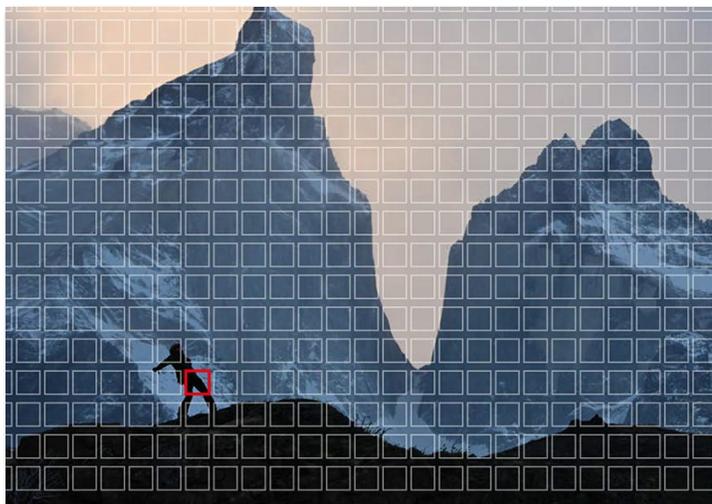
[10 predictions for the future of photography](#)

[DSLR Has No Future...And That's OK](#)

[Tiny cameras - see newsletter page 9](#)



Were you thinking curved image sensors? Microsoft is. Click video link above or see 10 predictions article link above.



Mirrorless wide range of focus points. Click link above [DSLR Has No Future...And That's OK](#)

Black and white travel photos of our amazing planet

By Frances Carruthers - msn.com

Monochrome beauty

Whether you're a natural minimalist or tend to lean towards the more-is-more camp, these images from the Black and White Minimalist Photography Prize 2020-2021 are undeniably beautiful.

Casting a new light on stunning landscapes from all over the world, from tranquil beaches to windswept canyons, the monochrome photographs were selected by judges at the B&W Minimalism Magazine from a total of 1,470 entries.

[Click here for the top 30.](#)



©Fatemeh Pishkhan/minimalismmag.com



©Gee Hurkmans/minimalismmag.com



▲ ©Fattah Zinouri/minimalismmag.com



©Steve Day/minimalismmag.com

Hasselblad Masters 2021 Competition

petapixel.com - by Jaron Schneider



Click on video here for beautiful images ▶

Hasselblad has announced the winners of the 2021 Masters photography competition across 12 categories. The winning photographers gain the title of “Hasselblad Master” and receive a medium format mirrorless Hasselblad camera.

The Hasselblad Masters competition is regarded as one of the world’s most prestigious professional photography competitions, and winners are selected through a combination of a public vote and a professional Hasselblad Masters Jury comprised of internationally renowned photographers and imaging experts. A full list of Jury members can be viewed on Hasselblad’s website.

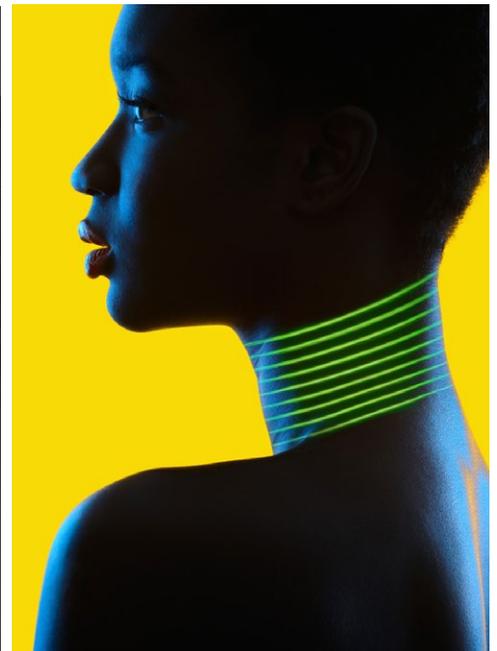
Hasselblad says that this year’s competition was larger than previous years and expanded to 12 categories to include Heritage, which commemorated Hasselblad’s 80-year anniversary. The 2021 competition received a record-breaking number of over 63,000 submitted images, double the amount of uploaded images compared to 2018. Entrants do not need to have taken the photos with a Hasselblad camera.



Art – Photo by Gavin Goodman



Landscape/Nature – Photo by Honghua Shion

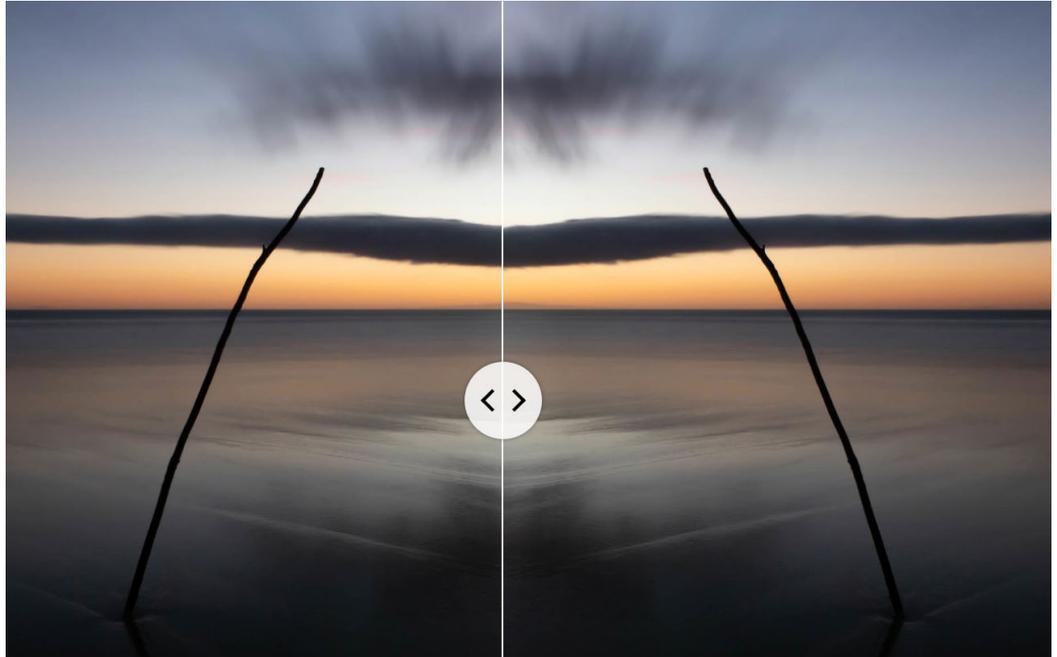


Beauty & Fashion – Photo by Ramón Vaqueroon

Photography Relies More on Left and Right than Realized

By Ivor Rackham, *fstoppers.com*

There's a lot more to the placement of subjects in a frame than many photographers know. Considering left and right can impact how impressive your photos appear to others, and the flip horizontal is a more powerful creative tool than most people give credit to. Have you ever found that there are times when a photo doesn't feel quite right? You then flip it horizontally and, as if by magic, the photo works? There are several good reasons for this.



▲ If you were brought up in Western culture and read from left to right, then you are more likely to prefer the stick leaning from left and pointing to the right-hand side

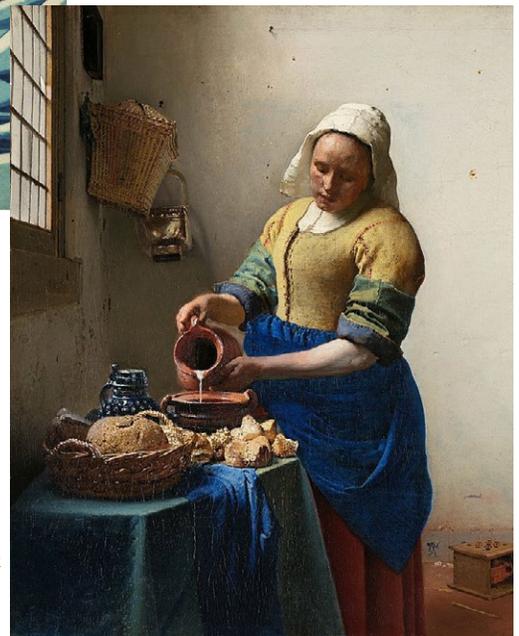
◀ Take, for example, the famous woodblock ukiyo-e print, "The Great Wave of Kanagawa," by the Japanese artist Katsushika Hokusai. At first glance, you might think that the wave is moving from left to right.



If you are a portrait photographer, then you may find that flipping the image horizontally, thus creating a mirror image, might please your subject more than showing them how they look. I have tried this. I gave someone a print of a picture I took of them, and they were not pleased with it. So, I took it away and printed a mirror image. When I handed that version to them, they were happy.

Entire article here- [more-left-and-right-photos](#)

The Milkmaid ▶ (c. 1658) by Johannes Vermeer who is said to have used a camera obscura to trace his images from real life.



Researchers shrink camera to the size of a salt grain

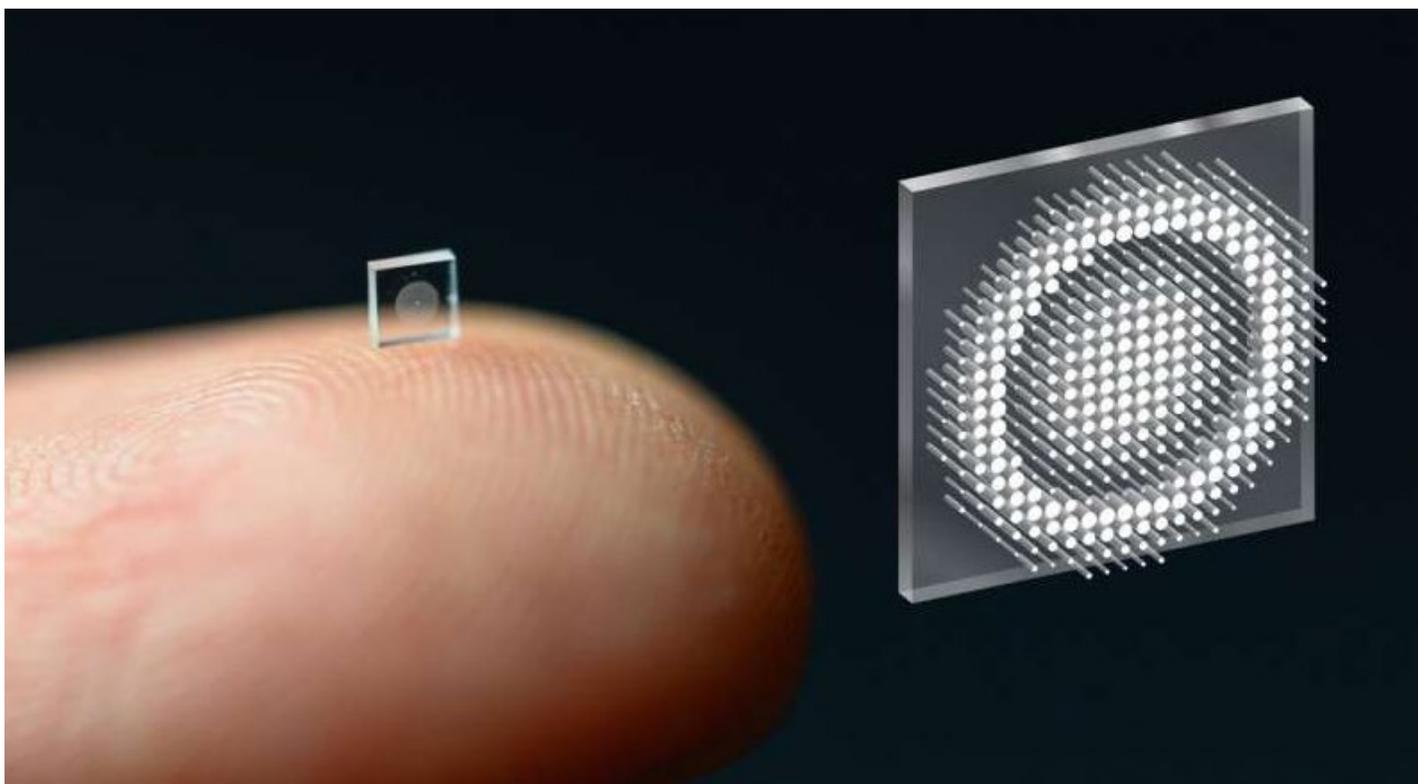
From phys.org by Molly Sharlach, Princeton University

Micro-sized cameras have great potential to spot problems in the human body and enable sensing for super-small robots, but past approaches captured fuzzy, distorted images with limited fields of view. Now, researchers at Princeton University and the University of Washington have overcome these obstacles with an ultracompact camera the size of a coarse grain of salt.

Full article here - <https://phys.org/news/camerasalt-grain>

half a millimeter wide, the metasurface is studded with 1.6 million cylindrical posts, each roughly the size of the human immunodeficiency virus (HIV).

Each post has a unique geometry, and functions like an optical antenna. Varying the design of each post is necessary to correctly shape the entire optical wavefront. With the help of machine learning-based algorithms, the posts' interactions with light combine to produce the highest-quality images and widest field of view for a full-color metasurface camera developed to date.



The new system can produce crisp, full-color images on par with a conventional compound camera lens 500,000 times larger in volume, the researchers reported in a paper published Nov. 29 in *Nature Communications*.

Enabled by a joint design of the camera's hardware and computational processing, the system could enable minimally invasive endoscopy with medical robots to diagnose and treat diseases, and improve imaging for other robots with size and weight constraints. Arrays of thousands of such cameras could be used for full-scene sensing, turning surfaces into cameras.

While a traditional camera uses a series of curved glass or plastic lenses to bend light rays into focus, the new optical system relies on a technology called a metasurface, which can be produced much like a computer chip. Just

A key innovation in the camera's creation was the integrated design of the optical surface and the signal processing algorithms that produce the image. This boosted the camera's performance in natural light conditions, in contrast to previous metasurface cameras that required the pure laser light of a laboratory or other ideal conditions to produce high-quality images, said Felix Heide, the study's senior author and an assistant professor of computer science at Princeton.

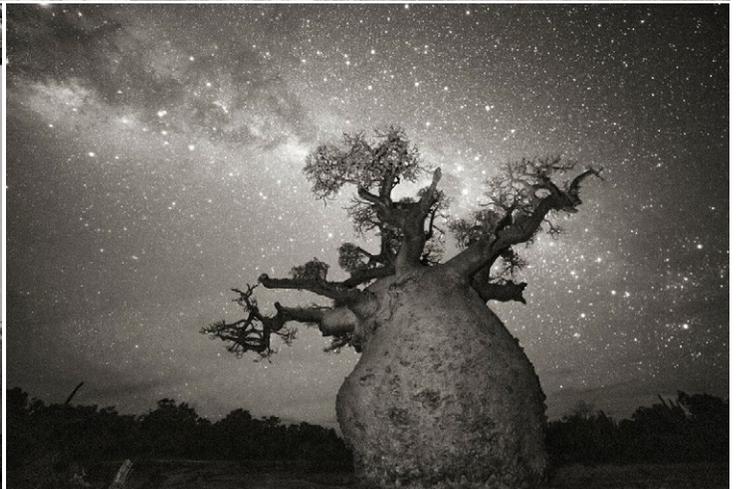
Heide also envisions using ultracompact imagers to create "surfaces as sensors." "We could turn individual surfaces into cameras that have ultra-high resolution, so you wouldn't need three cameras on the back of your phone anymore, but the whole back of your phone would become one giant camera. We can think of completely different ways to build devices in the future," he said.

Ancient Baobabs of Madagascar

A Photographer's Journey With the Ancient Baobabs By *Winne Lee*, atlasobscura.com

When Tsitakakoike, one of the largest *Grandidier's* baobab trees in Madagascar, with a circumference of almost 90 feet, split and collapsed in 2018 after years without rain, it was a huge loss. Not only are the fruit and bark of this species, also known as the “mother of the forest,” useful as food and rope-making material, but Tsitakakoike was estimated to be 1,400 years old and sacred to the residents of nearby Andombiro village. The villagers believed that the huge, ancient tree, whose name means “the tree where one cannot hear the cry from the other side,” housed the spirits of their ancestors.

Continents away, in California, photographer **Beth Moon** also mourned the news. In her new photo book, *Baobab* published by Abbeville Press, Moon writes, “Thinking of the trees, I am filled with anxiety. How can I ignore the onslaught of information directed to my notice? Do I move ahead in indifference? Sleepless nights indicate otherwise.” Having photographed other baobab trees in Africa in 2006, she felt compelled to make the long and arduous trip to photograph what remained of Tsitakakoike, and say goodbye. But on the same journey, Moon found wonder and hope while making portraits of baobabs she hadn't seen before. The photographer spent a lot of time with a special tree that is Tsitakakoike's sacred successor, whose grand bulbous trunk takes 32 steps to circumnavigate. Full Article - <https://www.atlasobscura.com/articles/africas-baobab-tree-photographs>



Cut This SMC Takumar 50mm F/1.4 Lens In Half

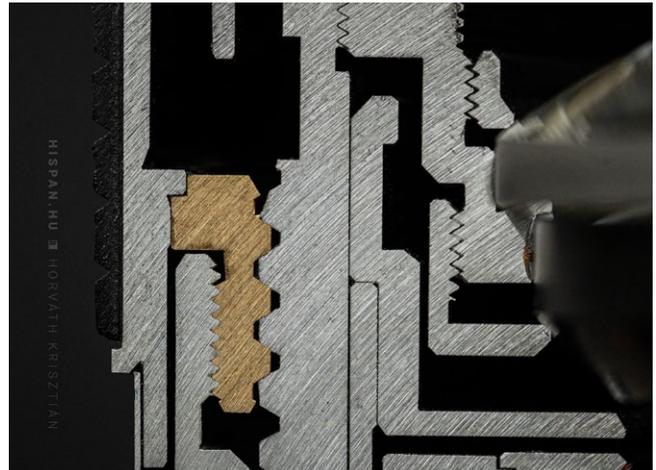
diyphotography.net article by John Aldred

It took 20 hours to cut this SMC Takumar 50mm f/1.4 lens in half and it's a thing of sheer beauty

Some might look at these images from photographer and lens enthusiast Hispan, and call him a monster, but I look at them and just see the marvel and beauty of engineering that is the legendary SMC Takumar 50mm f/1.4 lens. It's a classic amongst both photographers and filmmakers and lets you produce some fantastic imagery.

Fortunately (or unfortunately, depending on your perspective), this particular SMC Takumar 50mm f/1.4 was no longer usable for its intended purpose. So, Hispan decided to cut it in half to see exactly how it all goes together and show how the various internal parts all slot together. Cutting something in half is relatively easy, but cutting something with this many parts in half perfectly... Not so much.

Hispan is fascinated with lenses, [as you can see on his website](#), where he has images of more lenses and other items in both complete forms and in various stages of disassembly. Hispan told DIYP that he began servicing vintage lenses seven years ago and he's very curious about the secrets they hold and their different designs.



While Hispan has disassembled quite a few lenses in his time (and managed to put them back together again), this is only the second time he's attempted to cut a lens in half. These are lenses that are broken in some way that puts them beyond repair. This way, he gets to keep enjoying them forever. Entire article here - <https://www.diyphotography.net/it-took-20-hours-to-cut-this-smc->

Great Photography Articles

Great Photography Reads - <https://petapixel.com/2021/11/28/great-reads-in-photography-november-28-2021/>

Influencers Influencing Photography- <https://www.buzzfeednews.com/article/tanyachen/influencers-impactphotography>

Soldiers Photos Afghanistan- <https://www.npr.org/sections/a-navy-medical-and-photographer-his-time-in-afghanistan>

Photoshop Spot Color Poster - <https://creativecloud.adobe.com/discover/article/how-to-poster-in-adobe-photoshop>

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