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Next Competition - Nature/Travel February 7th

Judge for January will be Dan Katzman - Dan believes that photography is an artform that can be closely related to European painting and drawing and that the critique can be informed by appreciation of classical art.

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 photography does not permit animals or birds in their natural habitat to be photographed from a drone. . . . [MORE](#)

Travel - A Photo Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not permitted. Close up pictures of people or objects must include features that provide information about the location. Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are removal of dust or digital noise, restoration of . . . [MORE](#)

Notices and Coming Events

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

Mon. February 7th, Competition - Nature/Travel

7:30 p.m. See deadlines and more info on the website

Mon. February 28th, People's Choice Awards Program

7:30 You will be the judge - details to come in emails



Image of the year by Mila Bird

The 2021 image of the year, *After the Takedown*, was an image captured by Mila Bird. This image also won first place in monochrome during one of the monthly competitions.

Meeting February 7th to be virtual

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

- **Attendance will be via Zoom meeting**
- **Categories- Nature, Travel, Color and Mono**

Point Lobos Field Trip February 15th

Time: 2-5 pm

Initial Meeting at Point Lobos Parking Lot
(nearest to the Sea Lion Point Trail)

Parking: Car Entrance Fee: \$10 (\$9 for seniors)

More info click [here](#)

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 - Tim Meadows

I'm a mostly-retired Silicon Valley marketing exec (I do still sit on a couple of boards of directors), and currently live in the clean air and fresh breezes of Santa Cruz. I love the ocean, but I'm probably the only guy on my street that doesn't surf. I much prefer cycling and hiking for physical culture. As a photographer I've dabbled in nature, street photography, macro, focus stacking, and astrophotography. I also have a strong passion for creating powerful black and white imagery. If I had to be pinned down, I'd describe myself as a travel and landscape photographer. Like many camera club members, my wife and I have had the good fortune of traveling extensively throughout Europe, Asia, Africa, South America, and even Antarctica.

"Some have said these shots remind them of turn-of-the-century botanical prints"

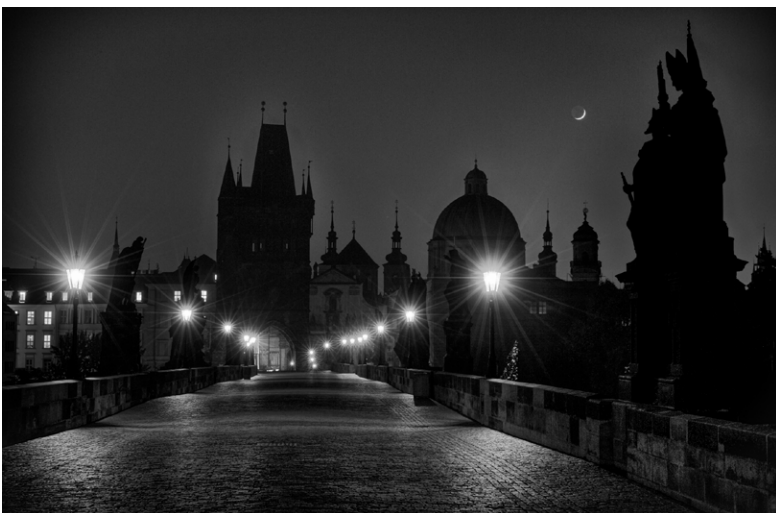
With COVID, our international travel came to a screeching halt. During the lockdown in 2020, I decided to build a lightbox and with Harold Davis's outstanding work in this area as inspiration, I started photographing flowers and leaves on that device to backlight the flowers. By taking a series of shots at different exposures and focal depths then combining them using HDR and focus stacking software, the resulting image exudes translucence and enhanced color and texture in the flower petals. A key element in the success of these images is how I arrange the flowers. Using some of the principles of Japanese Ikebana flower arranging, I attempt to create images that have a playful, sometimes human quality. Some have said these shots remind them of turn-of-the-century botanical prints.



Tim Meadows

I joined the club in 2014 with encouragement from Rick Whitacre. I have been active in competition since the start with and have served as the VP Prints for several years. In 2016, I received the Carolyn Ramsey award for club service and exceptional photography. Today, I also lead the Monochrome special interest group on the second Monday of the month. I look forward to (hopefully soon) when we can gather and share printed images again.

Family time is super-important to me. I've been blessed with a great wife (married 43 years), three wonderful kids, and am now enjoying grandparenthood with two recent additions to the Meadows clan. Another pastime during the last year has been a construction project to re-build my family home in the Napa Valley.



January Competition Winners Tell Us How They Did It

Deep Freeze at Hot Creek. Tim Aston Color Pictorial Projected.

I've had this image in mind for a while because I have easy access to this iconic spot, but I find the standard view point to be busy and disorganized with haphazard junipers and a difficult balance between Mount Morrison (left) and Mount Laurel (right). The snow simplified the composition, but getting there required snowshoeing a mile and a half through three feet of powder after our first major storm. It was a slog at one mile per hour, but there were a number of owls hooting in the dark, and the sounds of avalanches to keep me company. I decided to leave early enough to arrive well before sunrise to give myself options, and this was the first image I shot with the first pink faint light of dawn. There were other images with more color and light, but keeping it simple worked better to tell the story. Technical: 3 images focus stacked in Helicon Focus (I took 5 for insurance since the near snow was very close to the lens) at 26mm with a Sony A7R4 and a Sigma 24-70 f/2.8. ISO 200, f/11, 6 seconds



◀Devotion, Craig Colvin, Creative Projected

This was shot at one of my favorite locations called Weeses Pieces in Palmdale, CA. It is an outdoor water studio, with multiple pools and interesting curved white walls. This was my one and only model shoot in all of 2020 due to COVID restrictions. For comparison I did 29 model shoots each year in 2018 and 2019.



I have been working on a series for several years called "Losing My Religion" and knew I wanted to create something new for that series at Weeses Pieces. So I brought my wooden cross and nun's habit and shot 176 frames with the model in different poses. I ended up selecting this one because I liked the ripples in the water in conjunction with the pose. I used Photoshop to replace the white wall in the background with one of my many cloud images and tweaked the colors to get the right mood. Shot with a Canon 5DmkIII with a 24-70mm f/2.8L lens at 25mm.

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



◀ Flying High at the Oklahoma State Fair, September 2021, Pam Perkins, Monochrome Projected

This photo was taken at the Oklahoma State Fair in September. When I saw the swings, I knew what I wanted to achieve. With the sky working in my favor, I figured this might be a monochrome image. I used my SonyA7r2 camera and my workhorse 24-70 f2.8 lens. I shot this at 24 mm, 1/1600, f6.8, ISO 320. To take this picture, I practically had to do a back-bend, but fortunately there was one image out of six where all the elements were symmetrical. I did very little post processing as everything was already in silhouette. I simply converted the image to black and white in Lightroom and emphasized an already awesome sky using a few tools in Silver Efex Pro.

[1 of 2] Visitors to Volcanoes National Park in Hawaii, hiked in the dark to the edge of Kilauea's Halema'uma'u crater. [2 of 2] There they could see lava spewing into a lake of molten rock. Journalism Projected

By sheer luck, a vacation I booked at Waikoloa coincided with the eruption. I was lucky again to find one night available at Volcano House Hotel so I could be there at night. When I was hiking to the volcano, I was struck by the number and variety of people on the path with me. There was an older woman with a walker, someone in a wheelchair, families with small children, and more. At the site, everyone was quiet and considerate. After a person got a good look, they would move aside to let others see. When I stepped back from the rim, I realized that the wonder of the people was as wondrous as the eruption itself. To me, that was the story.

Sony DSC-RX10M4, SIRUI tripod
Fixed zoom (reported as 35mm equiv)
1: 73mm 4/5 sec. ISO 1600, f/6.3
2: 600mm 1/25 sec. ISO 1600, f/6.3



End of Year Awards

Many great images received awards at our end of the year program night on January 24th. See several of the 1st place images on this page as well as the plaque for the prestigious Carolyn Ramsay Award.



Lighted Catwalk Connects the Two Pier Lights After Sunset in Grand Haven on Lake Michigan - by Airdrie Kincaid



Vehicle slides into Baylands tidal area-Palo Alto. Waiting for low tide and heavy equipment to remove. by Robert Fox

The Carolyn Ramsay Award winner for 2021 is Eric Gray.

To be considered for this award, a club member must:

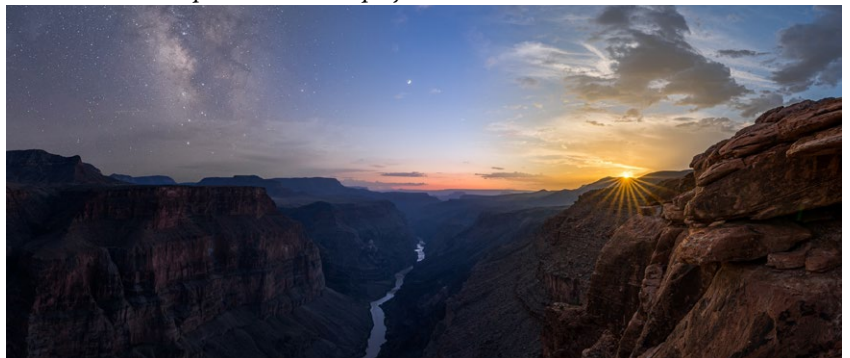
Score amongst the highest point levels of the year in our competitions, held at least one officer position and helped the club with extra effort throughout the past year.



Below - Night into Day Composite - Toroweap by Rick Whitacre



Hand Painted Photoshop Portrait by Serena Hartoog



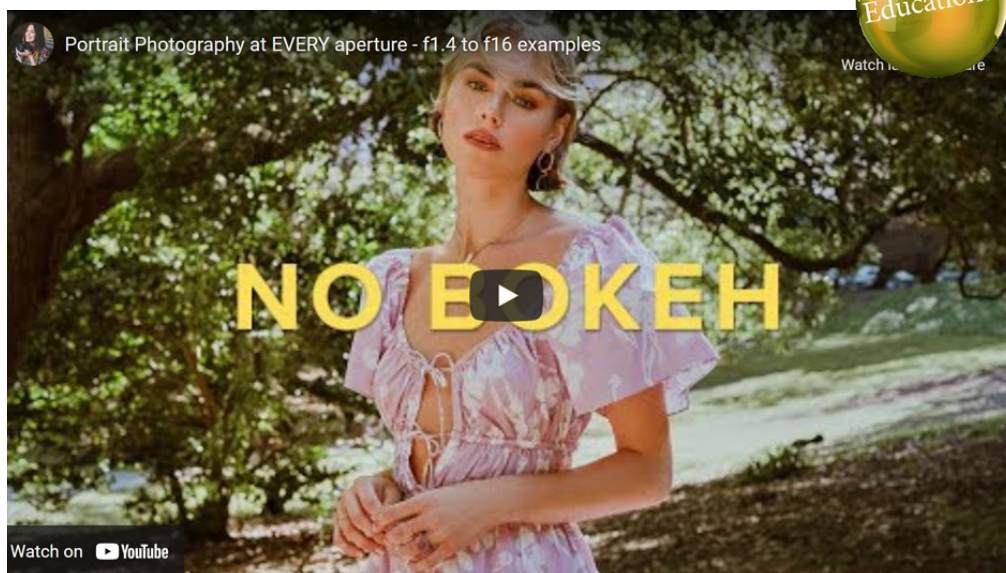
Grizzly bear cubs can nurse for as long as three years. This family rests on the river bank in British Columbia, by Bunny Laden

A Look at Portraits Shot at Every Aperture



by Alex Cooke - fstoppers.com

There is a bit of an obsession with shooting portraits at extremely wide apertures nowadays, and certainly, that is a popular look for a reason. Nonetheless, always shooting at f/1.4 to blow the background to smithereens can become a bit of a crutch and end up making your work a bit one-dimensional. This awesome video will show you portraits shot at everything from f/1.4 to f/16 to show you the strengths and drawbacks of each aperture. Video from Julia Trotti, is here - <https://fstoppers.com/portraits/look-portsraits-shot-every-aperture-591959>



Click image above for this excellent video

Z9 is So Fast It Can Capture a Speeding Bullet

by Michael Zhang - petapixel.com

Swedish photographer Göran Strand was covering the Biathlon World Cup in Ruhpolding, Germany, with the Nikon Z9 recently when a question popped into his head: is the camera fast enough to easily capture a bullet fired from a rifle without any specialized equipment? Freezing a bullet in a photograph is usually done with the help of special triggers that expose the photo at precisely the correct moment on high-speed cameras that can create ultra-slow-motion footage. The \$5,500 Nikon Z9 can capture 120 frames per second at a resolution of 11 megapixels per image.

"I thought that maybe the Nikon Z9 can catch a bullet as it leaves the rifle," Strand says. "The bullet from a biathlon rifle has a speed of roughly 350 m/s or ~1,235 km/h (~767 mph), so it isn't the easiest thing to photograph, but the Nikon Z9 can go all the way down in exposure time to 1/32,000th of a second. When Swedish athlete Hanna Oberg stepped up to shoot her rifle, Strand began his experiment. The first step was to nail down the timing - the goal is to capture the moment the gun is fired with as short a burst as possible due to the sheer volume of photos the Z9 can create. "I tried to get the rhythm of [Oberg] shooting since I didn't want to hold the shutter release button down too long," Strand says. "At 120 fps you get lots of photos to look for a bullet. After a few tries, the experiment proved to be a success: Strand began seeing bullets within each burst of photos. Click here for entire article - <https://petapixel.com/2022/01/18/the-nikon-z9-is-so-fast-it-can-capture-a-speeding-bullet/>

Related article - [ISO comparison with the Nikon Z9 compared to the Nikon Z6 II and Nikon D850](#)



It was taken using the Nikon Z9 and FTZ-adapter with the Nikon AF-S 300mm f/4E PF ED VR lens. The exposure time was 1/32000s at ISO 8000 and f/4."
Image by Göran Strand

Covid Photo Museum

by Eric Gray



Workers having lunch at Dongfeng Honda in Hubei province. Wuhan, China. March, 2020. Yi Xin / EPA

It's time to see what the world thinks about Covid through the camera lens. It can be funny, depressing, hopeful, and inspiring. You can be part of it too. Here is part of what they say on the submissions page.

The Covid Photo Museum is open to submissions from professional and amateur photographers. If you have a photo that uniquely captures a moment of COVID-19, we'd love to hear from you. Click - <https://www.covidphotomuseum.org/submit>
Go see the museum for yourself - <https://www.covidphotomuseum.org/>



Michael Ciaglo / Getty Images via The Atlantic



*Brescia, Northern Italy. March 13, 2020.
Francesca Volpi*



*Image by Bert Daenen as he ventured to
several hospitals in Belgium in 2020*

Photography Cheat Sheets

from digitalcameraworld.com

Learn pro techniques for portraits, poses, lighting, landscapes and more with our one-stop photography cheat sheets. Using photography cheat sheets is a fantastic way to take your photography to the next level. Packed with pro techniques for taking better photos, a good photography cheat sheet will save you time and make sure you're using your camera to its full potential too.

But these bite-sized guides aren't just handy resources when you're starting out. Even seasoned photographers need a little inspiration every now and again.

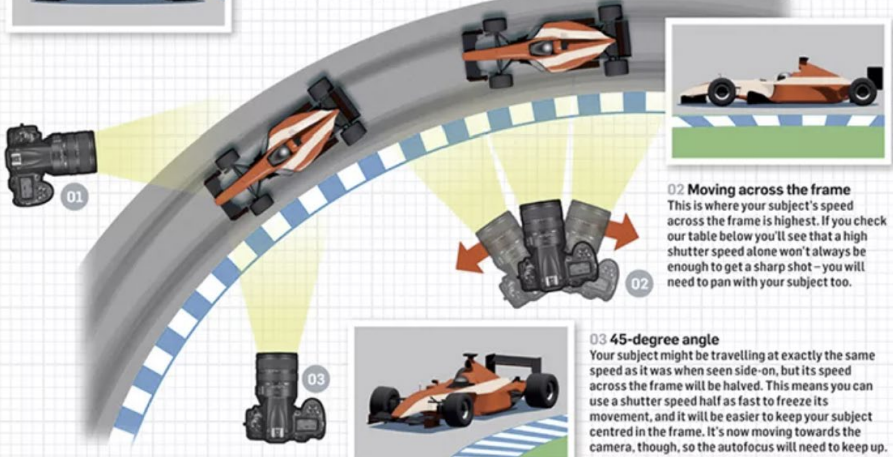
HOW TO FREEZE A FAST-MOVING SUBJECT

It's not just the speed of your subject that counts, it's where you stand and the angle you shoot from, too



01 Heading straight at you
If you shoot your subject head-on there's no movement across the frame at all, only movement towards the camera, so a shutter speed two to three times slower is often possible. It becomes more of a focusing problem than a shutter speed issue – you need to get your camera's autofocus system set up correctly.

The key factor with moving subjects is their speed across the camera frame, not their speed in real life.



02 Moving across the frame
This is where your subject's speed across the frame is highest. If you check our table below you'll see that a high shutter speed alone won't always be enough to get a sharp shot – you will need to pan with your subject too.



03 45-degree angle
Your subject might be travelling at exactly the same speed as it was when seen side-on, but its speed across the frame will be halved. This means you can use a shutter speed half as fast to freeze its movement, and it will be easier to keep your subject centred in the frame. It's now moving towards the camera, though, so the autofocus will need to keep up.

▲ Ever needed to freeze a fast-moving subject? Whether it's a bird in flight, a vehicle moving at high speed or someone playing sports, these expert techniques will help you nail the shot.

SHOOTING ADVICE DEPTH-OF-FIELD DECISIONS

Take charge over depth of field. Here are four familiar examples...



Landscapes
If you need extensive depth of field, choose a small aperture and manually focus at hyperfocal distance.



Portraits
Select a wide aperture to create a shallow zone of sharpness and a nicely diffused backdrop.



Close-ups
Press the depth of field button, manually focus past the point you want sharp, then pull the focus back.



Low light
When light levels drop, you may have to use larger apertures to let as much light in as possible.

Depth of field can be a tricky thing to master. Here are four typical subjects plus advice on how to get depth of field spot on.

That's why we've gathered together this essential collection of photography cheat sheets. Whether you're looking for posing, portrait, landscape or lighting tips, you'll find all the expert insight here that you need to become a better photographer.

There are more than 20 of these techniques sheets for beginners through advanced photographers. Click here to see all <https://www.digitalcameraworld.com/tutorials/photography-cheat-sheets#photography-cheat-sheets->



Holding your camera the right way is vital for comfortable shooting and sharp images. Here's how to do it right.

Wonderful World of Macro

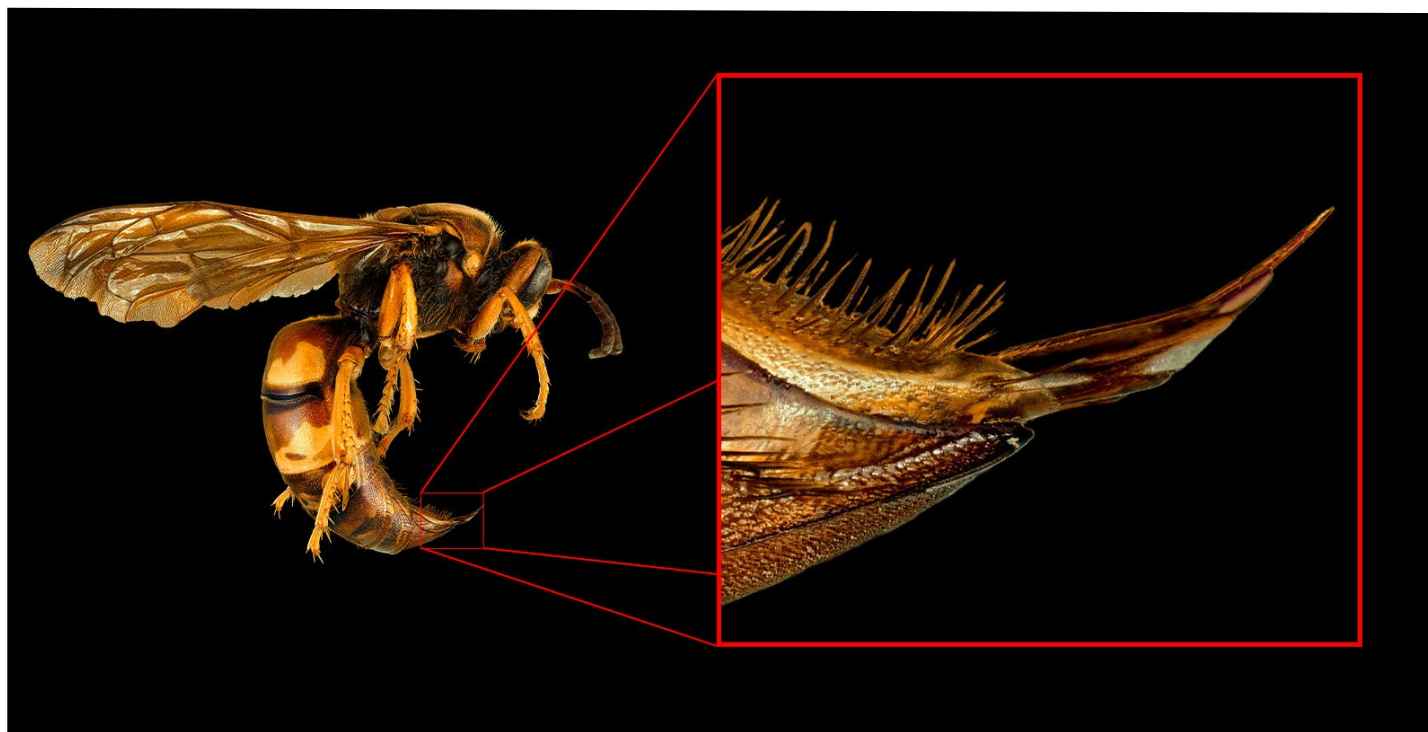
From **petapixel** by *Andrei Duman*

Growing up in a communist country, we had no access to or real knowledge of the outside world. With the information that we now take for granted tightly controlled, we were living in a bubble. When communism ended, my entire concept of what the planet and all living things were all about changed quickly and dramatically.

I became a sponge for every type of available data as most was all new to me, with particular emphasis on the natural

Collecting the Specimens

The first order of business was to find the specimens. In order to be suitable for this project, they must have unique features, varying colors, and be in good condition. This sounds easier than one may think. To increase my chances, I partnered up with the entomology department at the University of California, Riverside as well as the Natural History Museum of San Diego. They were both generous enough to give me full access to their collections, and the



The photo above should be considered as a best preview, as the full-resolution files are available on [Duman's website](#) and allow for a fully dynamic viewing experience. Each finished photo is made up of 8,000 individual stacked frames taken with a 151-megapixel camera, which results in the most intricate detail of these specimens ever captured. It is highly recommended that readers enjoy the photos there.

world of insects. The variety of their patterns, textures, and colors captivated me. For hours at a time, I would watch as many TV nature programs as possible and started collecting numerous National Geographic magazines that had an emphasis on insects.

Throughout my life, I've had the great fortune to have traveled to over 80 countries, and throughout those trips, I was always on the lookout for the unique and endemic species of those locations. I wanted to see for myself the species that I studied and knew so well and experience their native environments. It is then no wonder that I had always envisioned doing a photography project where I would capture that diversity in as high a resolution as possible. I just never imagined it would take me over a year and 10 months to complete.

University alone had 4.5 million specimens. As one of the largest faculty collections in the U.S., it took hours and multiple trips to have my first set of insects.

Photographing the Insects

With the samples chosen, my attention turned to how to actually shoot them. Researching online, everyone had their recommendations on the setup, lighting, composition, and gear. I was in a rather unique position because I was shooting on the world's largest sensor and on a prototype medium format camera. There was no write-up on how to use this gear for this project because as I quickly found out, it had not really been done before. The gear I used was the Phase One IQ3 (101-megapixel back) and the IQ4 (151-megapixel back), ALPA 12PFS on a mechanical rail, and the Rodenstock f/5.6 105mm lens. [The Full article here](#)

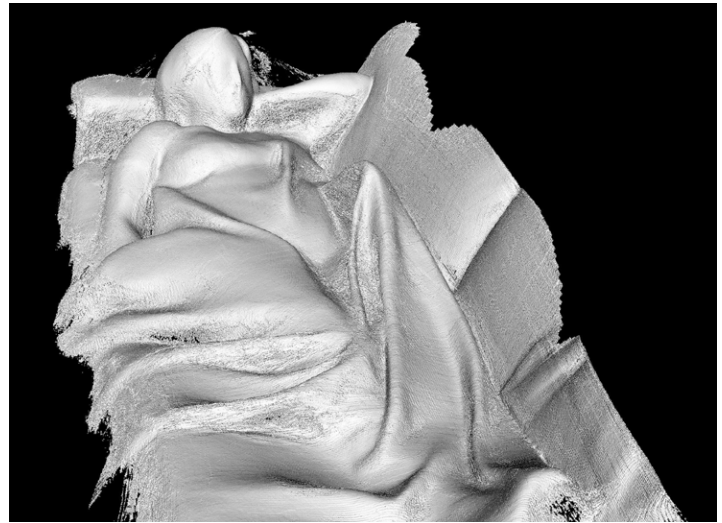
Are You Sure You Know What a Photograph Is?

wired.com article by Rashed Haq

Once, I thought I had a definition of photography. Today, surrounded by thermal cameras, lidar, 3D printers, and AI software, I am not so sure.

AS A CHILD, I would sit on the balcony of our Dhaka apartment overlooking the pond and flip through our two family photo albums. After the Bangladesh liberation war in 1971, film was scarce and our camera had broken. With nowhere to get it repaired or to buy film, we had no more family photos for almost a decade. There are no photos of me until I was 8 years old.

25 years later, sitting in my studio surrounded by thermal cameras, lidar, 3D printers, and AI software, I am not so sure about photos anymore. Much of photo criticism and theory today still actively debates the past, with very little consideration of what is coming up. For example, the American artist Trevor Paglen's 2017 exhibition "A Study of Invisible Images" surveyed "machine vision"—images made by machines for other machines to consume, such as facial recognition systems. Jerry Saltz, senior art critic for New York magazine, declared the work to be "conceptual zombie formalism" based on "smarty-pants jargon," rather than engaging seriously with the implications of his work. When it comes to theory, a large portion of Photography Theory, a 451-page book often used to teach, focuses on debating indexicality, the idea that taking a photograph leaves a physical trace of the object that was photographed. This was questionable in analog photography but is absent entirely with digital photography, unless information is to be considered a trace. Again, the book says nothing about new or emerging technologies and how it affects photography. Evolving technologies affect every step of the photo production process, and photographers are using these technologies to question the definition of photography itself. Is something a photograph when it is capturing only light?



My LIDAR photograph of my wife. Image by Rashed Haq

With analog photography, the chemistry directly captures the physical reality in front of the camera. However, with digital photography, image-making consists of counting the number of photon light particles that hit each sensor pixel, using a computer to process the information, and, in the case of color sensors, doing further computations to determine the color. Only digitized bits of information are captured—there is no surface on which a physical trace is left. Because data is much easier to process and manipulate than chemicals, digital photography allows greater diversity and versatility of image manipulation possibilities. Film theorist Mary Ann Doane has said that the digital represents "the vision (or nightmare) of a medium without materiality, of pure abstraction incarnated as a series of 0s and 1s, sheer presence and absence, the code. Even light, that most diaphanous of materialities, is transformed into numerical form in the digital camera." Entire article here - <https://www.wired.com/story/photography-artificial-intelligence-technology/>

Great Photography Articles

Canon says no to Flagship DSLRs - <https://petapixel.com/2021/12/28/canon-confirms-weve-seen-its-last-flagship-dslr/>

Telephoto for Landscape Photography - <https://fstoppers.com/landscapes/how-telephoto-lens-can-help-your-landscape>

Wave bye to these Trends - <https://fstoppers.com/opinion/what-photography-trends-should-wave-goodbye-2022-591354>

Best Free Photo Software - <https://petapixel.com/2022/01/07/the-best-free-raw-editing-programs/BestFreeRAWPhotoEdit>

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