

LGSCC magazine

Los Gatos - Saratoga Camera Club

losgatos-saratogacameraclub.org

Volume 46 Issue 9 ► September 2024



In this issue - underlined items are links
September 9 meeting, zoom only

- 2** *Notices/Upcoming Events*
- 3** *August Competition Winners*
- 6** *Second Place Images*
- 7** *Member Styles - Scenic*
- 8** *30 Inspiring Photography Quotes*
- 9** *Free Google AI Image Editing*
- 10** *Iconic Photo*
- 11** *Photographers to Watch*
- 11** *Great Photo Articles*



*Featured Cover by Harlan Crowder
(see makers description on page 4)*

Notices and Coming Events

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

Next Competition - September 9 - via Zoom

Submission Rules – Members may enter a maximum of two projected images. On months with prints a total of three images can be entered into a competition with a maximum of two images in any one category and a maximum of three printed images or a maximum of two projected images.

Our meeting judge for September will be Greg Geren. He says - “The impact of a picture is often more than just the sum of the components of the scene. The technical details are important, but not always necessary to convey the impact of the moment.”

Categories for September - Besides the monthly categories of Mono and Color – the challenge categories will be Journalism and Travel projected.

Journalism

- 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 subjects directed or hired for photography, are not eligible.
- The title should identify the activity (answering who, what, where, when and why) and complement the story as shown in the image and is restricted to 200 characters including spaces in this category. ... [MORE](#)

Travel

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 ... [MORE](#)

Our next Field trip has been scheduled to explore San Francisco's Chinatown on September 19th.

Please login to view the details on the [LGSCC Calendar](#).

Hands-on Photo Editing Session with Debbie Sy - register to attend Tuesday, Sept. 17, 4-6 pm at the Saratoga Library.

How to Register: - Log into the club website, Click on the event under “calendar” Questions, email [here](#)

Print Competitions Schedule

Prints will be judged every other month along with projected. For 2024 prints will be judged in:

October - Travel, Creative, Color, Monochrome

December - Journalism, Nature, Color, Monochrome

Special Interest Group Links below

(Click on any SIG title for detailed information)

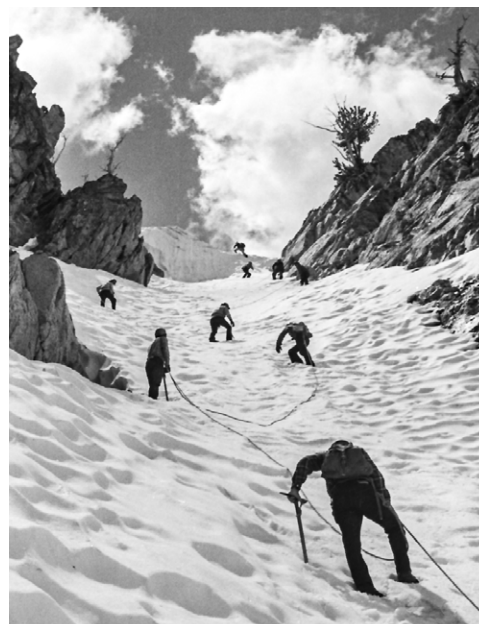
[Special Interest Group - Seeing in Sixes](#)

[Special Interest Group in Monochrome Photography](#)

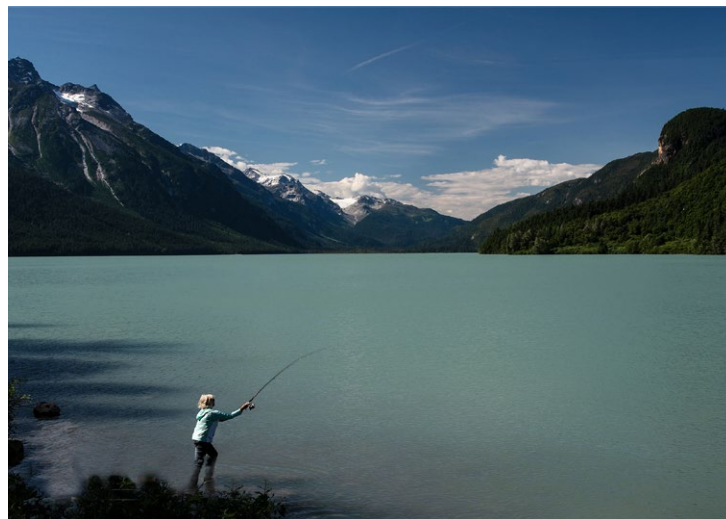
[Special Interest Group in Photoshop](#)

[Special Interest Group - Novice Only](#)

[Special Interest Group - Bird Photography](#)



2018 Journalism Image by Kent Bossange



2018 Travel Image by Eric Gray

August Competition Winners Tell Us How They Made It



◀ An Indian woman sits on the dirt floor of her meager tent and makes a traditional bread called chapati. Gujarat, India, January 2024, Pam Perkins, Travel Projected

When traveling, in India, I seek opportunities to make environmental portraits. Photographs that not only reveal the human condition, but also show the surroundings that helps to complete the story. In this photograph, a Rajasthani gypsy sits gracefully within the modest confines of her tent, the morning sun casting a golden glow across her face. Her hands shape chapatis on a simple flat surface. Around her, a humble collection of pots and pans is arranged in a makeshift kitchen. This is her simple but daily life. Leica SL2, 28mm, 1/320, f7.1, iso 800.

Male Leopard (Panthera Pardus) Feasts on Impala Kill, Tim Meadows, Nature Print. ▶

This image was made on a recent safari to Botswana in the Chobe region. While we did not have high expectations of spotting (see what I did there?) leopards, it turns out that they were plentiful. Catching them in the act of a kill would have been exceptional, but coming across them feeding was the next-best thing. We sat in the jeep for 20 minutes watching them feed. They are truly beautiful cats – a mixture of grace and power. Nikon Z8, 180-600mm f5.6 lens at 490mm, f6.3, ISO 3200, 1/1000 sec. Processed in Lightroom with minor adjustments to highlights/shadows and noise reduction.



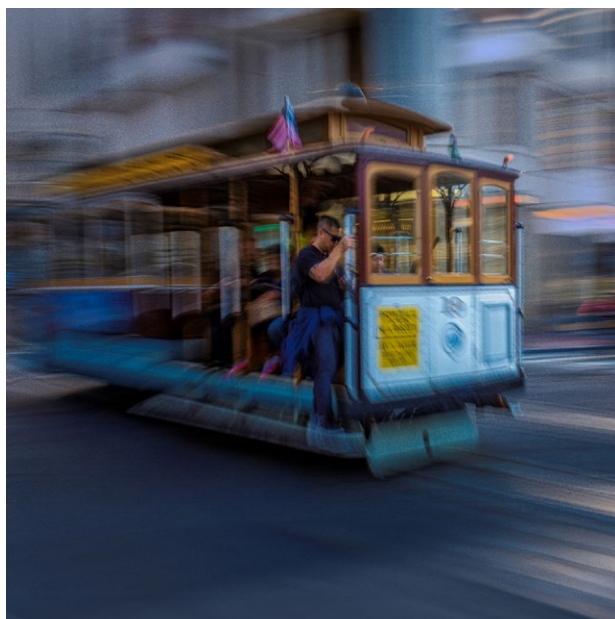
August Competition Winners Tell Us How They Made It (continued)

Post and Powell, Harlan Crowder, Creative Projected ▶

Giving a photo the illusion of motion by panning moving subjects with slow shutter speeds is a technique that requires patience, practice, and luck. The idea is to keep the subject in reasonable focus and in the same spot in the frame while moving the camera to blur the background. My success rate is about 1 in 25 attempts.

The hustle and bustle of busy city streets yield some good targets. I was in San Francisco on a mostly cloudy day, perfect for making photographs. I wanted to try some slow shots of those iconic cable cars. I staked out a spot on the corner of Post and Powell by Union Square and started making images. There were challenges; many shots were ruined by passing cars or pesky tourists stepping into the frame. I finally saw this one cable car coming down Powell with a guy hanging out of the side. I knew it had potential. I concentrated and took the shot. Nailed it! It's one of my all-time favorite panning photos.

Fujifilm X-100, built-in 35mm lens, 1/4 sec, f/16, ISO 200, 3 stop neutral density filter, 39mm, f11, ISO 100, 4 exposures 0.5 sec-4 sec.



DeepScape of Andromeda Galaxy over Lick Observatory, Rick Whitacre, Color Projected ▶

I made this DeepScape image from a location near Joseph D Grant Park at the base of Mount Hamilton.

The relative size and position of Andromeda (M31) is accurate.

The Andromeda Galaxy is very large (6X larger than the moon), but very faint. To get this level of detail, I had to start my EQ tracker when Andromeda was in position and then track it up into the sky to accumulate sufficient data to bring out all the detail.

A quick Timelapse is here:

<https://vimeo.com/984425140>



The small galaxy above Andromeda is M110, a satellite galaxy of Andromeda. The very bright area in the lower part of Andromeda is M32, an elliptical dwarf galaxy. All three galaxies will collide with our Milky Way Galaxy in about 4.5 billion years. I can't wait to photograph it!

Technical details: Sony A7IV, Sony 200-600mm f/5.6-6.3, 400mm, f/6.3, ISO1600, 2 minute exposures for Andromeda.

ZWO AM3 tracker with ZWO ASIAir for guiding. Stacked 48 exposures for Andromeda (along with Darks, Flats, and Biases) using GraXpert, Siril, and Photoshop. Blended the stacked image of Andromeda with a sunset / Blue Hour image of Lick Observatory in Photoshop. Camera location and focal length never changed.

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



◀ A Study in Kelp, Tim Meadows, Monochrome Print

This image started out as an exposure-bracketed set of kelp as arranged on my light box. As an FYI, kelp is a bit finicky on the light box, it gets very slimy and dries out quickly, which makes it a hard subject to photograph in this manner. Once processed in HDR Efex Pro, I then converted it to black and white, manipulating whites and blacks and exposure until the detail was maximized. I then created an inverted version of the file (black becomes white) and flipped it horizontally. In photoshop I then created a layer for the original and a layer for the inverted/flipped image, blending them together. Nikon Z7, 24-70mm f.4 lens at 39mm, f11, ISO 100, 4 exposures 0.5 sec-4 sec.

Milky Way over Glacier National Park, MT, along Saint Mary River, Chris Cassell, Color Print ▶

This was early morning of 7/17/24, the day I returned from a short trip to Glacier NP, hiking with friends. PhotoPills guided when and where the Milky Way would be visible, and time of Moonset (1:45am; 81% full and close to Milky Way). I scoped out the shooting location the previous day and focused manually on the moon's features before it set. Unfortunately, moonlight washed out the sky until considerably after moonset (residual moonlight seen at horizon just right of Milky Way). Also, a pesky band of clouds was in the way which,



fortunately, cleared enough to make an interesting crossing in the sky with the Milky Way.

I set up tripod next to car, parked next to the Going To The Sun Road. But no traffic passed during 2.5 hours I was there, so kept can of bear spray quite handy.

Composited in Photoshop from two adjacent captures, identical except for exposure time. Nikon Z8 with Sigma 14mm lens at f/1.8, ISO 4000. Sky portion (2:23am) is 10 sec; landscape portion (2:24am) is 90 sec.



◀ Horse and Rider, Alan Levenson, Monochrome Projected

My photo of a rider on a white horse was taken underneath Mount Bromo, an active volcano in East Java Indonesia. Horses and horse racing have a long history in Indonesia and the rider in this photo was showing his audience what they can do together. Taken with a Nikon Z8. 1/2000 sec at f/6.3 ISO 500. Tamron VR 100-400 at 135mm.

August Second Place Competition Winners



Clockwise -Stairway Spiral, Airdrie Kincaid - Working Hard to Pull the Load, Sue Anawalt - The moment the batter hits a home run at Stanford v. Oregon State, Kelly Zhang - Trees Dancin' to the Rhythm at Pt Lobos, Chris Cassell -Nuttall Woodpecker baby being fed by Dad, Anar Daswani - Running out of red, Irina Nekrasova -Playing Fútbol using shoes as the goal, Havana, Mila Bird.



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

Member Styles - Lighthouses and Interesting Scenes

I hope to make this space a monthly feature offering insight to how a member thinks about their photography style and the sharing of tips. — Eric from member Airdrie Kincaid

Although I sometimes use a tripod to photograph birds from my back yard, my hobby is traveling to oceans, lakes, and rivers to climb or view lighthouses where a tripod just doesn't work. Many of my photos are taken from moving boats or in windy conditions where a challenge is keeping the subject in the frame and a fast shutter speed helps.

I use Canon cameras to photograph whatever catches my interest including historic buildings, architectural details, birds and other wildlife, boats, scenery, and occasionally people. I look for interesting light and try to find different views of a subject. With wildlife, I look for gestures. When I need a very wide angle or a shot inside a small opening, I'll use my cell phone. The images I later select for competitions usually fit into the reality-based categories of Travel, Nature, and Journalism.

I've had Photoshop since version 1 but do minimal processing. I almost always crop for composition, often straighten the image, and usually make global adjustments to exposure, highlights, and shadows.

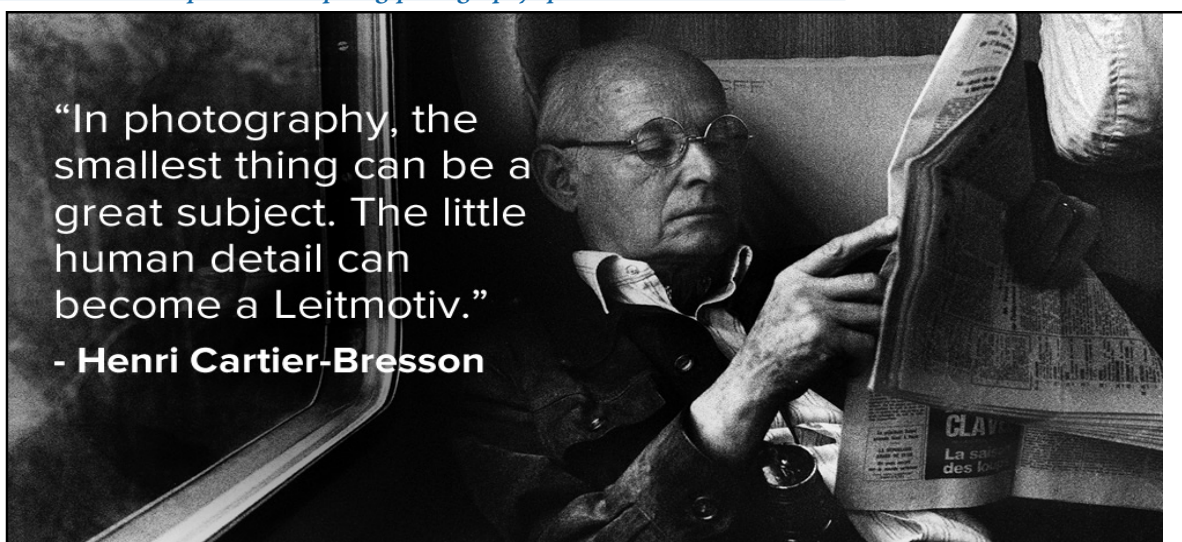


At left, Thridrangar Lighthouse, Iceland. Just below, Segovia Cathedral, Spain and at bottom, a Couple walking.



30 Inspiring Quotes by Henri Cartier Bresson

from <https://121clicks.com/inspirations/inspiring-photography-quotes-henri-cartier-bresson>



Henri Cartier-Bresson (1908–2004) was a pioneering French photographer widely regarded as the master of candid photography and the father of modern photojournalism. Born in Chanteloup-en-Brie, France, Cartier-Bresson developed a keen interest in the arts from an early age. His journey into photography began in the 1930s, and he quickly gained recognition for his unique approach to capturing decisive moments.

- #1 "Your first 10,000 photographs are your worst."
- #2. "A photograph is neither taken or seized by force. It offers itself up. It is the photo that takes you. One must not *take* photos."
- #3. "For me, the camera is a sketch book, an instrument of intuition and spontaneity."
- #4. "To photograph: it is to put on the same line of sight the head, the eye and the heart."
- #5. "To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy."
- #6. "It is through living that we discover ourselves, at the same time as we discover the world around us."
- #7. "For the world is movement, and you cannot be stationary in your attitude toward something that is moving."
- #8. "The photograph itself doesn't interest me. I want only to capture a minute part of reality."
- #9. "Sharpness is a bourgeois concept"
- #10. "In photography, the smallest thing can be a great subject. The little human detail can become a Leitmotiv."
- #11. "It is an illusion that photos are made with the camera... they are made with the eye, heart and head."
- #12. "Of all the means of expression, photography is the only one that fixes a precise moment in time."
- #13. "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event."
- #14. "The creative act lasts but a brief moment, a lightning instant of give-and-take, just long enough for you to level the camera and to trap the fleeting prey in your little box."
- #15. "The picture is good or not from the moment caught in camera."
- #16. "Photography is, for me, a spontaneous impulse coming from an ever attentive eye which captures the moment and its eternity."
- #17. "Reality offers us such wealth that we must cut some of it out on the spot, simplify. The question is, do we always cut out what we should?"
- #18. "There is no closed figure in nature. Every shape participates with another. No one thing is independent of another, and one thing rhymes with another, and light gives them shape."
- #19. "If there is one point, it's humanity, it's life, the richness of life. The thing is simply to be sensitive."
- #20. "For me photography is to place head and heart and eye along the same line of sight. It's a way of life."
- #21. "Your eye must see a composition or an expression that life itself offers you, and you must know with intuition when to click the camera."
- #22. "Photography is an immediate reaction, drawing is a meditation."
- #23. "Thinking should be done before and after, not during photographing."
- #24. "I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us."
- #25. "You just have to live and life will give you pictures."
- #26. "As time passes by and you look at portraits, the people come back to you like a silent echo. A photograph is a vestige of a face, a face in transit. Photography has something to do with death."
- #27. "While we're working, we must be conscious of what we're doing."
- #28. "Photographers deal in things which are continually vanishing and when they have vanished there is no contrivance on earth which can make them come back again."
- #29. "Memory is very important, the memory of each photo taken, flowing at the same speed as the event. During the work, you have to be sure that you haven't left any holes, that you've captured everything, because afterwards it will be too late."
- #30. "Of course it's all luck."

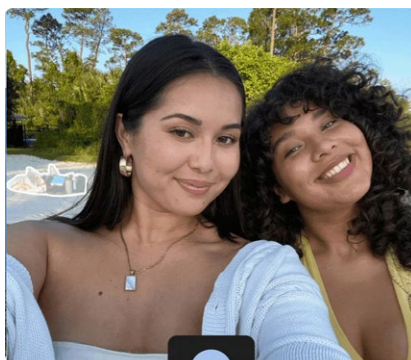
Google AI Techniques Now Available Free for all

by Molly McHugh-Johnson, Contributor, Keyword <https://blog.google/products/photos/google-ai-photo-editing-features-tips/>

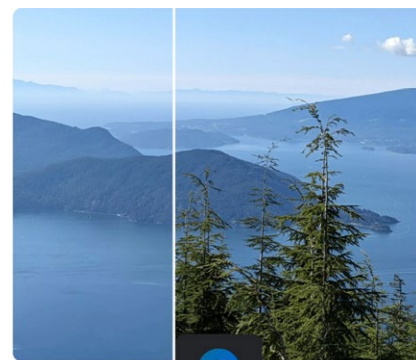
The Google Photos AI editing suite is now available to all Google Photos users — learn how to use Magic Editor, Magic Eraser, Photo Unblur and more.

We recently announced that Google Photos' AI editing tools – Magic Editor, Magic Eraser, Photo Unblur and Portrait Light – are coming to all Google Photos users, no subscription required. These powerful features have been incredibly popular and highly anticipated by our wide community of Google Photos users. “It’s really exciting that so many more people will be able to use these tools,” says Google Photos senior product manager Selena Shang. The expansion was no easy feat. Our engineering and research teams worked to ensure that these features worked across a wide array of Android and iOS devices so that Google Photos’ suite of AI editing tools work well no matter what device you’re using. “It was definitely a challenge,” Selena says, “but worth it!”

Since Selena is an expert on the Google Photos AI editing suite and so many more people now have access to it, we asked for her top tips on using these tools.



Magic Eraser seamlessly removes objects



Magic Editor uses AI to fill in the scene

1. Layer edits with AI — and traditional — tools to get the photo you want

“Some of the best edits I’ve made are those where I’ve layered edits both within Magic Editor and outside of it,” Selena says. For example, she’ll apply the Portrait preset within Magic Editor, clean up additional distractions after that using Magic Editor and finally adjust the overall tone and brightness of the photo in the regular editor. “Using the full range of tools at my disposal lets me unlock the potential in all of my photos,” Selena says.

2. Magic Editor’s Erase tool and Magic Eraser work best in different scenarios

Magic Editor has a suite of features, one of them being a generative AI-powered Erase tool. Both Magic Editor’s Erase feature and Magic Eraser can help you remove unwanted items from an image, but they each excel in different ways. “Magic Eraser works best for quick fixes on smaller portions of the photo,” Selena says. For example, landscape shots with people or objects in the background are great candidates for using Magic Eraser, and it’s faster. If you have more prominent, complex foreground objects, or objects that take up a larger portion of the photo in general that you want to remove, Magic Editor’s generative AI is going to be more effective at filling the space, Selena explains. In general, it’s better at performing more complex erases.

3. Don’t forget about the strength slider

Google Photos’ AI editing tools are super fun to use and turn out incredible images — but you can still fine-tune the result to your liking. Various AI editing tools have a strength slider so you can adjust the intensity of an effect. “After applying Portrait Light, I’ll play with the strength because sometimes I want the effect to be a little more subtle,” Selena says. The same is true for Photo Unblur: Photos’ AI will create a crisp subject, but if you were actually looking for a bit of artistic fuzziness, you can open the strength slider to adjust the blurriness as you like. And that’s the whole idea behind Google Photos’ AI tools, Selena says: What your photos look like is up to you — now you just have a bigger (and smarter) toolkit.

Iconic Photo Back Story



Serra Pelada Gold Mine, Brazil

Sebastião Salgado's extensive photo essays document the plight of the poor and displaced around the world. His powerful black-and-white images from projects like "Workers" and "Migrations" reveal the dignity and resilience of individuals in the face of adversity. Salgado's work not only raises awareness about global issues but also calls for a deeper understanding of our shared humanity and responsibility towards one another. https://121clicks.com/inspirations/master-photographers-transformed-perception-of-world#google_vignette

Story from [Wikipedia](#)

Sebastião Ribeiro Salgado Júnior (born February 8, 1944) is a Brazilian social documentary photographer and photojournalist.

He has traveled in over 120 countries for his photographic projects. Most of these have appeared in numerous press publications and books. Touring exhibitions of his work have been presented throughout the world.

Salgado is a UNICEF Goodwill Ambassador. He was awarded the W. Eugene Smith Memorial Fund Grant in 1982, Foreign Honorary Membership of the American Academy of Arts and Sciences in 1992 and the Royal Photographic Society's Centenary Medal and Honorary Fellowship (HonFRPS) in 1993. He has been a member of the Académie des Beaux-Arts at the Institut de France since April 2016.

After a somewhat itinerant childhood, Salgado trained as an economist, earning a BA degree from UFES, a master's degree from the University of São Paulo in Brazil, and a PhD from University of Paris. He took a job as an economist but . . .

It was on his travels to Africa that he first started seriously taking photographs. He chose to abandon a career as an economist and switched to photography in 1973, working initially on news assignments before veering more towards documentary-type work. Salgado initially worked with the photo agency Sygma and the Paris-based Gamma, but in 1979, he joined the international cooperative of photographers Magnum Photos. He left Magnum in 1994 and with his wife Lélia Wanick Salgado formed his own agency, Amazonas Images, in Paris, to represent his work. He is particularly noted for his social documentary photography of workers in less developed nations. His work resides in Paris.

Salgado works on long term, self-assigned projects, many of which have been published as books: The Other Americas, Sahel, Workers, Migrations, and Genesis. The latter three are mammoth collections with hundreds of images each from all around the world. His most famous pictures are of a gold mine in Brazil, Serra Pelada, taken between 1986 and 1989..

Photographers to Watch— Zack Seckler

From https://121clicks.com/inspirations/aerial-nature-photos-of-south-africa-zack-seckler#google_vignette

New-York based photographer Zack Seckler has captured breathtaking aerial nature photos of South Africa, showcasing the country's stunning landscapes from a unique perspective. Seckler, known for his innovative approach to photography, has taken to the skies to provide viewers with a bird's-eye view of South Africa's diverse terrain. His images reveal a tapestry of vibrant colors and intricate patterns that are often invisible from the ground, highlighting the natural beauty and ecological diversity of the region. From sweeping deserts to lush wetlands, Seckler's work offers a new appreciation for the intricate details and vast expanses of South Africa's natural world. Using lightweight aircraft, he flies at low altitudes to capture intimate and detailed shots. You can check Zack's website for more incredible photos. <https://art.zackseckler.com/>



Great Photography Articles

Travel Images of the year <https://www.bbc.com/news/in-pictures-68021767>

Mohammed Salem Win Press Photographer of the year - <https://www.reuters.com/world/reuters-mohammed-salem-wins-2024>

Olympic Images - <https://www.digitalcameraworld.com/news/what-camera-is-legendary-sports-photographer-bob-martin>

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

Key Contacts

President

Kent Bossange

kent@bossange.com

Membership

Charlie Gibson

charloose1@gmail.com

Webmaster

Rick Whitacre

whitacre.rick@gmail.com

Magazine Editor

Eric Gray

eric@gdactive.com

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

