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Next Competition - Creative/Nature Dec. 7th

Judge for December 7th will be Gary Crabbe. He currently resides in Pleasant Hill. Gary began taking pictures while attending Humboldt State University. He received a Bachelors Degree in Social and Adolescent Psychology, and a Masters Degree in Directing, Acting, Writing, and Production for the Theater. More at enlightphoto.com

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 . . . [MORE](#)

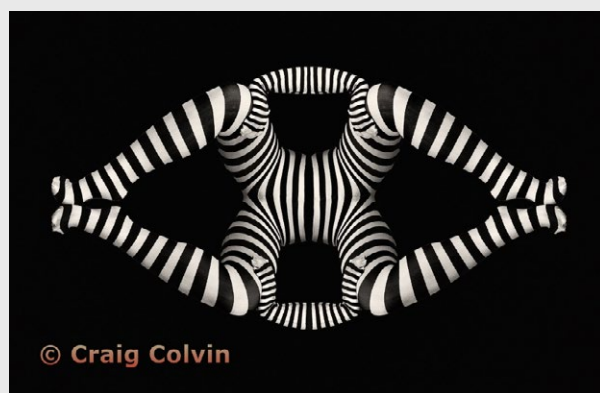
Nature - Nature Photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation.

- The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.
- Images entered in Nature sections meeting the Nature Photography Definitions above can have landscapes, geologic formations, weather phenomena . . . [MORE](#)

Notices and Coming Events

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

Mon. December 7th, Competition - Creative/Nature
7:30 p.m. See deadlines and more info on the website



© Craig Colvin

Previous Creative image

Announcements

Meeting December 7th will be virtual.

Check your email soon for link and full details.

A few points:

- **Attendance will be via Zoom meetings**
- **Categories – Creative, Nature, Color, and Mono**
- **Submit images same as usual (projected only)**
- **You can submit up to 2 projected images**



*Not sure about you but I sure miss these.
Saving one for each of you.*

Member Biography - David Kirsch

Photography for me has not been a life-long passion. Yes, way back when I had a camera, and even ventured once or twice into trying to develop my own film and make my own prints (B&W of course). But it never really took hold of me.

“Since I had recently stopped racing, I was naturally attracted to photographing racing events.”

In about 2008, after a series of other hobbies through the years (skiing, tennis, sports car racing, woodworking), I decided to give photography another whirl and found I really enjoyed it. My primary interests are sports and wildlife. Back then Stanford University had a program that permitted amateur photographers to get a press credential to some sporting events. I shot the NCAA Western Regional Tennis tournament, men's and women's rugby, and field hockey. It was really special being on the sidelines of such great events. Since I had recently stopped racing, I was naturally attracted to photographing racing events. I was able to get press-type credentials to shoot at Sears Point, Laguna Seca and some other tracks. A friend of mine is the owner/editor of Victory Lane, a vintage sports-car racing magazine. He was kind enough to get me a press pass to some vintage racing events, and he even published some of my images in Victory Lane.



David Kirsch



Evening at the Wee Folk Pub, Edinburgh, Scotland



When public access at such events resumes after Covid, I hope to get him to enable a group of our club photographers to get into some limited access areas at Laguna Seca or Sears Point for a field trip. I've been a LGSCC club member since 2013. I really enjoy the camaraderie and willingness to share knowledge. I have learned so much and I think my photography has improved. It's great to be a member of such a wonderful club.

Off the track at Laguna Seca

November Competition Winners Tell Us How They Did It

Meteors and Pines - Perseid Meteor Shower near Mono Lake - Rick Whitacre, Pictorial Color Projected ▶

For this year's Perseid Meteor Shower in August, I met a friend at Mono Lake to shoot the meteors in a socially-distanced manner. My friend had spotted this grouping of pine trees overlooking the lake on a previous trip and felt it would make a nice foreground for the meteor shower. She was correct!

This year's meteor shower was cut short by a rising moon at 1am, but we still managed to capture a couple dozen meteors for stacking. The process I used for "time-shifting" the meteors to highlight the radiant of the shower is described in this article that my friend and I wrote a couple of years back.

<https://www.amateurastrophotography.com/science-and-art-of-photographing-meteors>



◀ **Points and Curves of an Agave, Sherry Grivett, Monochrome projected**

I used my iPhone 8 Plus to photograph the Agave plant and the editing software on the phone. Agave are in many places so I don't remember where I photographed it. I use my 70D Canon for wildlife and distant photographs and use my iPhone for close up images. Both are great fun to use. Sometimes I shoot the same image with each camera.



November Competition Winners Tell Us How They Did It

The potato ladies near Cusco Peru in 2003 - Glen Gould, Travel projected ►

I traveled to Peru in 2003 with Mountain Travel Sobek and visited various towns and villages around Cusco as well as hiked the Inca Trail. In the villages there were only tiny shops. People from the countryside would bring their produce to the village and just setup shop on the sidewalk.

An interesting note is that for those who dressed more traditionally, each area has their own distinctive hat.

Canon EOS 3 35mm SLR film camera with eye-controlled focus. Ektachrome 100 slide film scanned on a Nikon CoolScan IV ED. I miss my eye-controlled focus. It was awesome.



◄ **In Morocco, where the GDP per capita is \$3375, Satellite Dishes and TV Antennas abound in Fes with only one cell phone tower- Richard Ingles, PhotoJournalism**

My Big 60th-Airdrie and I were on a Portugal-Morocco-Spain Photo Op. It was my first trip to mainland Africa. I was intrigued with a new culture, an ancient history and great photography. Fes has a population of over 500 thousand. Out in the suburbs, there are not many yards, as you can see. Maybe they are too busy watching television to care for lawns and flower gardens.

Sports Photography

The Complete Guide To Sports Photography: 87 Tips from ExpertPhotography.com by Craig Hull

Edited article- Photographing sports is no easy feat. It can be a stressful environment with hundreds of other photographers stepping on your toes. Your session could be disastrous and have you wondering if sports photography is for you. Or it could be a wonderful experience.

As a beginner, you will need time, space and more importantly, freedom. It is an area you will need to practice often. You will need to learn how to focus fast and shoot faster. Those spidey-skills are helpful to judge when a player will run left. Even though it looks like he is going right.

Camera Settings

Your camera settings are the most important area to focus on sports photography. These will differ depending on the type of sports you are photographing. Generally, the highest speed Continuous Shooting drive mode is for fast action shots. To freeze action, you'll need ISO 400+ and a fast shutter speed. ... [MORE](#)



Competing for Belgium, Nafi Thiam clears the bar in the high jump before winning the women's heptathlon on 5 August 2017. Photographer Tom Jenkins says: "I often shoot with a large aperture: f/2.8 or f/4. It throws the background completely out of focus, so my image is concentrating on what I want to show: the action." Taken on a Canon EOS-1D X Mark II with a Canon EF 400mm f/2.8L IS II USM lens at 1/4000 sec, f/4.0 and ISO400.



Image above by Shanna Lockwood



Image above by Gabriel Christus

At right - Great NFL action shot by Chad Wadsworth

See entire article here- <https://expertphotography.com/complete-guide-sports-photography-87->



November 16th Program Night

November 16th, Capturing the Soul: One at a Time with Margo Davis



Ms. Davis spoke about the technical and creative skills involved in making a successful portrait. She concentrated on available light portraiture, not studio lighting and the collaborative process with the subject of the image. As she says, photographing people always complicates the creative

process. Trees do not usually talk back—people do! Her portrait philosophy is to be a human first and a photographer second. Always approach your subject with love and sensitivity, and that will go a long way toward a beautiful image.



Igako Asada, Japan



Mbere Woman, Kenya

Margo Davis is a fine art photographer with many published books and a long teaching career. She has taught photography for many Bay Area institutions including Stanford University, UC Berkeley and UC Santa Cruz Extensions Programs and the Academy of Art College, San Francisco. Margo was also honored to teach at the Ansel Adams Yosemite Workshops.

Margo's web-site is margodavisphoto.com.



Dona Juanita and Children, Teotitlan del Valle, Mexico

Highest Resolution Photos of Snowflakes Ever Captured

Author: Jaron Schneider, Petapixel.com

Photographer Nathan Myhrvold has captured the most detailed images of snowflakes on record thanks to a custom-built high-resolution cooled camera he made to specifically deal with the numerous challenges of photographing the delicate ice crystals.



As you can probably imagine, there are numerous challenges to overcome if you want to photograph snowflakes. Those challenges were what led Myhrvold to try and do it, as he felt compelled to tackle the subject matter. Only a few millimeters across, snow crystals present a challenge due to their size and fragility.

The images captured were shot on location in Fairbanks, Alaska, and Yellowknife, Northwest Territories, Canada. Some of the best snowflakes Myhrvold found were at temperatures between -15 and -20 degrees Fahrenheit (-26 to -29 Celcius).

According to his gallery, *Modernist Cuisine*, Myhrvold spent about 18 months designing and building a custom snowflake camera so that he could photograph snow crystals with this degree of detail and clarity. Calling it “the highest-resolution snowflake camera in the world,” it uses a Phase One sensor (100MP) adapted to a microscope objective. Myhrvold developed an optical path to fill a medium-format digital back, allowing him to obtain a larger, sharper image than most microscopic photographs.

To deal with the problem of melting, the microscope had a cooling stage that kept the snowflakes from vaporizing too quickly, giving Myhrvold more time to capture and focus-stack images. The camera was paired with short-pulse, high-speed LED lights, typically used for industrial purposes, to reduce the heat they put out and increase the speed he was able to capture images. With this innovation, the camera has a minimum shutter speed of 500 microseconds.

You can see more of Myhrvold's work at his [Modernist Cuisine gallery](http://ModernistCuisine.gallery).

Snowflake Photos 1855 edited by Eric Gray

From the earliest days of our childhood, many of us can remember hearing the phrase “no two snowflakes are alike”. This discovery was made by a man named Wilson Bentley, a farmer from Vermont.

Wilson Bentley was born on February 9, 1865 in the town of Jericho, Vermont. A farmer by trade, he attracted world attention with his pioneering work in the area of photomicrography. Most notable in his life long work with rain, dew and frost, was his extensive work with snowflakes.

On January 15, 1885 he became the first person to photograph a single snow crystal. He would go on to photograph well over 5000 snow crystals (never finding two the same), and his documentation of this work advanced the study of meteorology in his time. His photomicrographs were acquired by institutes of higher learning all over the world and his writings on these subjects were published in many journals and magazines including Scientific American, National Geographic and The National Weather Service Research Journal. In November of 1931, his book “Snow Crystals” was published by McGraw/Hill and is still in print today.

Shortly after, on December 23, 1931, Wilson Bentley died at the family farmhouse in Jericho where he lived his entire life. Because of his wonderful work with snow crystals, he became affectionately know as “Snowflake” Bentley.

More at snowflakebentley.com



Are AI Features Taking Over Photo Editing? Is It Time to Panic or Celebrate?

Fstoppers.com by Mel Martin

November 3, 2020

Edited version- So when is a photo a photo? And are heavily edited photos truly photos anymore? AI is everywhere, not just in our craft. Auto assembly, spam filters, astronomy, biology, political polling, and automated driving are all being re-shaped by AI.

Let's start with what AI is, and what it isn't. Yes, AI can tell (in most cases) that your white levels are too hot, or the color balance is off, or if clarity controls are needed. The problem is that even those simple "fixes" are not purely creative decisions, and they may interfere with creativity.

AI can help a mundane image look better, it can make suggestions for cropping based on well understood rules, but some of the best and most creative images throw away the rule of thirds and other rules, and often the results are breathtaking. Almost any image taken by a photographer is modified by that photographer. He or she will make cropping decisions, perhaps dodge and burn, maybe, god forbid, insert a better sky. I've routinely removed a few tourists when I'm roaming in the Arizona canyons to get a great shot. Why not?

I will bet that in 80 years (or even earlier) some art historians can say a whole lot of things about the tendencies within landscape photography in the early 21st century. How many photos are taken during travels because people were not limited to their own backyard, how many photos look alike because social media helped push the most popular landscape photos and the internet made it easier than ever to learn the hidden skills of the most popular landscape photographers?

Mel's Personal Thoughts

I used to study Ansel Adams photos, and enjoyed his book *The Negative*. Adams did a lot of work in the darkroom, and a lot in the field. Red, yellow, and blue filters changed the contrast of the sky in his mono images, dodging and burning in the darkroom let him emphasize what he wanted and guide the eye over the image. Adams made big changes from the original negative. Lots of changes. He took control not trying to capture the scene as it was, but how he saw it.



AI edited image by Skylum Photo editing software

At the end of the day, I do not fret too much over the AI revolution. Tools are being provided, and we can use them or not. Even in the upcoming Luminar AI, one can process an image as one would in Lightroom and never touch an AI button or slider. It's the same with Photoshop. Nothing forces you to change a smile or whiten teeth. It's likely that the software will make some intelligent decisions the editor would never think of.

I don't feel threatened by the existence of those tools, because my work and vision are my own. On the other hand, AI based masking and noise reduction tools can save me a lot of time. I've used the Luminar excellent sky replacement by inserting some of my own skies, and I often like the result, and the time it saves me. I like the Adobe take on sky replacement too. Again, you don't have to use it. I don't think AI will offer a "good taste" or a "compelling image" button. But if you can use those tools wisely and tame them, making them your servant rather than letting them make a servant of you, that's for the better.

To answer my original question posted in the headline, AI is no reason to panic. Like any tool, we should welcome it and use it wisely. For newcomers, it can certainly improve your photos, and hopefully, you will dig in a bit and find out what AI is doing to your photos and learn from that, making you a better photographer. I noticed in the beta of Luminar AI, it highlights the changes that were made, and you are free to manually back them off or enhance them more. That's as it should be.

See entire article here - <https://fstoppers.com/originals/are-ai-features-taking-over-photo-editing-time-panic-or->

Scuba Diving Magazine's 2020 Photo Contest

Underwater Photo Contest Winners August 31, 2020

Truly great underwater photography inspires, eliciting daydreams among divers and stretching the imagination of the uninitiated. This year's Through Your Lens entries did not disappoint. Among the 2,636 photos submitted this time around—the highest number in our competition's 16-year history—were images that pushed the boundaries of our four contest categories and sometimes left judges wondering how in the world someone was able to pull off the shot.

[See all 13 winning images and 15 honorable mention winners linked here.](#)

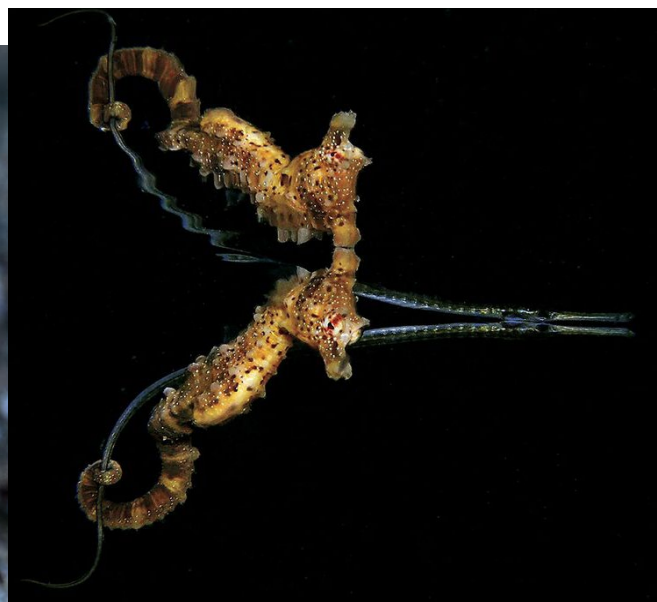
A very special thanks to our prize donors: Aggressor Adventures, SeaLife Underwater Cameras and Cressi. Without your remarkable contributions, we could not continue our support of this contest and the photographers who inspire us.



Grand prize winner Evans Baudin. Behind the Shot: In June 2020, with a special permit, I went on an expedition to document marine life and the effects of reduced marine traffic due to COVID-19. After two hours in the water with a school of silky sharks near the surface, our boat captain yelled, "Whale shark, right behind you!"—a 12-plus-meter female. The surprise was twofold when I discovered about 50 remoras peacefully enjoying a free ride in her mouth! Camera Gear: Sony Alpha 7R III in a Nauticam housing; Canon EF 8-15mm f/4L fisheye; natural light. Settings: f/8; 1/250; ISO 640



Above - 2nd Place, Behavior; Jerry Arriaga. We were diving in the brilliant muck of Ambon Bay. I was swimming under the fishing boats at Laha. Out of the corner of my eye I saw the lizardfish suddenly dart off its rock perch. I quickly swam closer to find the lizardfish with a damselfish in its mouth. I managed to capture this image just before the lizardfish swam off with its tasty meal. Camera Gear: EAR Canon EOS 5D Mark III in a Sea&Sea housing; Canon 100mm f/2.8L lens; Inon Z-240 strobes Settings: f/11; 1/125; ISO 160



Above - 1st Place, Behavior Jules Casey. Australia, this shorthead seahorse was feeding near the surface and I'm not sure if the seahorse mistakenly grabbed hold of the pipefish with its tail, confusing it for a piece of weed, or if this was deliberate. Camera Gear: Olympus TG-4; Olympus PT-056 housing; Sea&Sea strobe. Settings: f/6.3; 1/200; ISO 200

Information and Education

Depth of Field - Does Sensor Size Matter? – by Larry Shapiro

Most photographers started with a crop camera when digital photography was introduced. In the last 10 years, full frame cameras became affordable and that is the moment when all the discussions about the effect of depth of field and crop sensors started, often with the mentioning of physics laws and mathematical calculations. First of all, a crop sensor is smaller than a full frame sensor (which is obvious). Therefore, it captures only a part of what a full sensor would capture when using the same focal length. Thus, the picture with a crop sensor looks like it is magnified compared to what a full frame would show. The resulting picture captured is the focal length of the lens multiplied by the crop factor.

The second thing to realize concerns the focal length on a lens. This is always the real physical focal length, which has nothing to do with the sensor size. This automatically means the mentioned focal length of lenses that are made especially for crop sensor are not corrected for the crop sensor. Thus, a 17mm lens for a crop sensor has the same focal length as a 17mm for a full frame. The crop sensor will show only a field of view that is much smaller when compared to a full frame sensor (17mm multiplied with the crop factor).

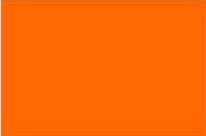
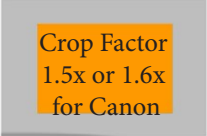
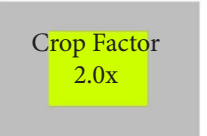
To test the depth of field, place a camera on a tripod and shoot a scene with full frame and crop sensor cameras, with the same focal length and both with the same aperture. Keep the distance to the subject exactly the same. There are a few things that we see when these pictures are held next to one another. The FF sensor shows a larger field of view and the small sensor appears to have a magnified image, but the depth of field is exactly the same with both sensor sizes.

This becomes visible when we enlarge part of the full frame photo to match that of the crop photo. This shows the depth of field is not influenced by the sensor size when aperture, focal length, and distance to the subject are kept the same. But wait, there is one problem. Under these conditions, we don't have the same photo. It looks like we have used a longer focal length with the crop camera, which is due to the smaller sensor size. If we want to have the same composition, we have to change the focal length or the distance to the subject. To get the same composition, we can reduce the focal length by the crop factor to get the same angle of view.

When we compare these photos we see the same photo emerge at least at first sight. But if we check depth of field, we see a difference; the photo with the crop sensor has a larger depth of field. The reason is obvious; it is due to the shorter focal length, which affects the depth of field.

Instead of using a shorter focal length, we can also change the distance to the subject. We need to get the crop factor farther away from our subject to get the same angle of view with the cropped sensor. When we compare this photo with the original full frame photo, we again see the larger depth of field, which is due to the larger distance from the subject.

To answer the question if depth of field is influenced by the sensor size, we can safely say yes, but it does so indirectly, because we are changing other parameters to end up with the same picture, focal length or the distance to the subject, which are the real reason why the depth of field is different between a full frame sensor and a crop sensor.

		
Full Frame 36.00 x 24.00 mm	APS-C 23.60 x 15.60 mm	Micro Four Thirds 4/3" 17.30 x 13.00mm

Great Photography Articles

My Camera Should Be Better Than My Phone - <https://petapixel.com/2020/11/05/ffs-my-camera-should-be-better>
Sony A7S III: Best mirrorless camera for video/everything else - <https://www.engadget.com/sony-a7s-iii-mirrorless>
Best Photo Holiday Gifts - <https://www.engadget.com/holiday-gifts-best-photography-videography-gear-gifts>
Brilliant beginner drone with 4K - <https://www.digitalcameraworld.com/news/dji-mini-2-brilliant-beginner-drone>

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Key Contacts

President

Jim Katzman

jimkoolkat@gmail.com

Membership

Larry Rosier

llrosier9@gmail.com

Webmaster

Pat Silver

patsilver@me.com

Newsletter

Eric Gray

eric@gdacreative.com

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

