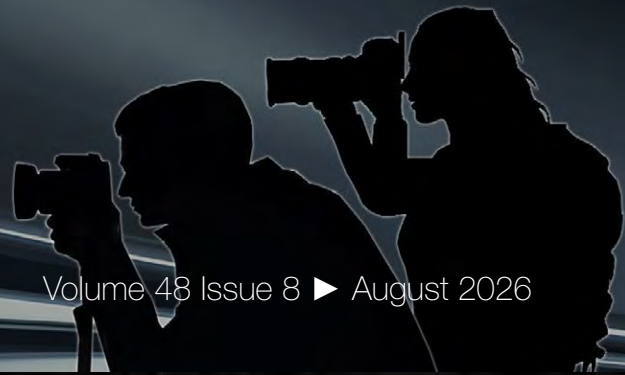


LGSCC magazine

Los Gatos - Saratoga Camera Club

losgatos-saratogacameraclub.org

Volume 48 Issue 8 ► August 2026



*Featured Cover by Pam Perkins
(see makers description on page 5)*

Contents and Coming Events

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

In this issue - underlined items are links

August 3, in-person and zoom meeting 7:30 pm

[3 Member Biography - Eric Gray](#)

[4 July Winning Images](#)

[6 July Second Place Images](#)

[7 Megapixels Explained - sort of](#)

[8 Upcoming Field Trip](#)

[9 Club Annual Photo Exhibition Details](#)

[10 iPhone Awards 2026](#)

[11 Iconic Photo](#)

[12 World Cup Warp](#)

[12 Great Photography Articles/Videos](#)

Next Competition - Mon. August 3, in-person & zoom

Submission Rules – Members may enter a maximum of two projected images. On months with prints, a maximum of three images may be submitted as three prints or a combination of print(s) and (up to two) projected images.

Our meeting judge for August will be Ian Bornarth. Ian's approach to judging looks for a balance between the technical and aesthetic aspects that create a successful image based on the intent on the photographer and the category being considered. Ian is a professional photographer creating travel, nature and landscape work for corporate and personal spaces. He also creates work for use as stock photography. More at www.IanBornarth.com

Categories for August - Besides the monthly categories of Mono and Color the challenge categories will be Travel and Nature. All categories will be judged in prints and projected.

Descriptions and rules for all Categories click – [here](#)

N4C Newsletter Link <https://slickpic.us/21454803jUwz>

- 1) Information for the 2026 N4C Portfolio Competition.
- 2) N4C is hosting a FREE Three-Part Milky Way Workshop
- 3) Photo Paper Primer – Part Two. Photo paper characteristics

Monthly Hands-on Photo Editing Session - register to attend – Check the Club Calendar for dates, usually the last Wednesday of the month 3:30 - 5:30 at the Saratoga Library.

We'll edit photos you bring. **How to Register:** - Log-on to club website, Click event under "[calendar](#)" Questions, email [here](#)

Print Competitions Schedule

Prints will be judged every other month along with projected.

For the rest of 2026, prints will be judged in . . .

August - Nature, Travel, Mono, Color

October - Journalism, Creative, Mono, Color

December - Nature, Travel, Mono, Color

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](#)

[Special Interest Group - Hands-on Editing](#)

[Special Interest Group - Astrophotography](#)

[Special Interest Group - Eastern Sierra Photography](#)

[Special Interest Group - Landscape Photography](#)



Travel image from 2016



Jeff Balfus Nature image from 2019

Biography of Member - Eric Gray

I joined the LGSCC in 2017 and quickly recognized the enormous talent and contributions by many members of the club. As I read the website and attended several competitions I began to see how I could contribute to the club.

I took on the job as magazine editor with my first issue in January 2019. Later that year I redesigned the website and created the magazine masthead and simple club logo. On a monthly basis, I run the Photoshop Special Interest Group and am usually available to assist members with photo editing suggestions when needed.

I encourage everyone to share their talent and contribute to the club in the best way they can. We currently have eight open assistant positions that would be perfect for members to learn one of these volunteer jobs and start reaping the rewards of making this photographic club even stronger. The positions where we need your help are below. Contact Kent Bossange kent@bossange.com or any board member to volunteer.

Assistant to the President
Assistant to the Treasurer
Assistant to the Secretary

Assistant to the Judge VP
Assistant to the Print VP
Assistant to the Digital VP

Assistant to the Hospitality VP
Assistant to the Exhibit VP
Assistant to the Digital VP



40 year long career as owner and creative director of a large Advertising and Design agency

I had a 40 year long career as owner and creative director of a large Advertising and Design agency serving strictly Silicon Valley clientele. I joined the club in semi-retirement and have finally fully retired in January 2026.

My forte is creative photography and I sometimes show images from a series I have been working on for 10 years called *Images Made to be Touched*. These are printed images with raised surfaces that allow the viewer to interact with the photograph by touching elements and textures in the photo. Tough to describe so you need to attend on a night when Creative Prints are featured and touch one yourself.



My very first photo made to be touched. Since then I have created more than 20 touchable images. I was inspired by a high school classmate who lost her sight in her 40's while teaching at a school for the blind. The framed image hangs in her living room.

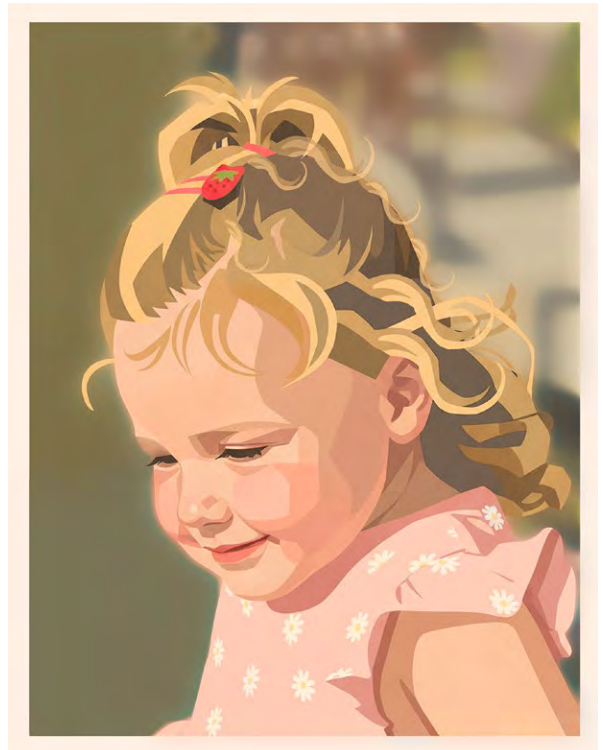


Photo stylized in Photoshop of my oldest grandchild.

July Competition Winners Tell Us How They Made It



◀ Letters to My Mother. When love crossed borders one letter at a time, Irina Nekrasova, Creative Projected

This image reflects a period of separation from my mother, when letters became our lifeline. They bridged the physical distance between us and created a deeper emotional connection. What began as a means of communication became a lasting testament to our relationship.

Yo Gaucho, Mercury Freedom, Color Projected ▶

My wife and I visited Pantanal Brazil in September '23; amazing place for wildlife — and culture too! The last 2 days of the trip we visited this working ranch; our wonderful guide Larissa worked it out with the owner for his working cowboys to show off some of their talent. In the late afternoon they drove a herd of horses through a field; this shot is of a cowboy at home in his trade!

Sony A1, Tamron 50-400 mm f/4.5-6.3 1/1600

@ f/9.



July Competition Winners Tell Us How They Made It



◀ No Tech for ICE Palantir Protest
1/20/2026, Palo Alto, CA - A KPIX Reporter interviews one of the protestors on the left among the crowd of more than 200 protesters in front of Palantir's Office, Jim Katzman, Journalism Projected

This was another volunteer job I did with ProBonoPhoto.org (PBP) which covers charity and social justice events at no charge. The protest was in front of the offices of Palantir, a company founded by Peter Thiel that provides the foundational software and AI-driven data analytics platforms that fuel ICE operations,

including identifying, tracking, and targeting individuals for deportation. PBP covered this event at the request of the organizers, and it was covered not only by the reporter in the frame, but also by a KPIX chopper above the crowd.

I cropped the top and bottom of the photo to have the people and their signs more prominent in the frame; I like the way this "Pano" aspect ratio turned out.

Sony A7RIV camera, Tamron 28-300mm lens at 82mm, 1/250 sec exposure at f/8.0 with an exposure bias of 0.3ev, ISO 160

Wrapped in Thought, Pam Perkins, Monochrome Projected ▶

On a recent trip to Prague, my husband Bruce and I were in the back seat of an Uber on our way to the airport. We were stopped at a traffic light when Bruce suddenly said, "Pam, look at the great photo-op!"

I was sitting on the opposite side of the car and looking through a tinted window, but I grabbed the camera from my lap, didn't even think about changing the settings, and fired a single frame through the closed window. A moment later the light turned green and the opportunity was gone.

I didn't know whether I had captured anything usable until I reviewed the image later. Fortunately, everything came together in that moment, like the woman's pose, the reflections in the glass, and the graphic patterns created by the plastic sheeting behind the window. Converting the image to black and white emphasized those elements although the color is pretty decent too. I cropped heavily since I was a good distance away and used every slider and mask in the LRC toolkit for the final result. If I ever get a chance to show you the original, you'd be amazed.



I need to give some credit to Bruce who has an uncanny knack for spotting photographs that I might otherwise miss. Over the years he's become my best "photo scout," and this image is a perfect example. Without his quick eye, there would have been no chance to capture this moment.

Leica Q3-43 43mm. F2.0, ISO 3200

July Second Place Competition Winners



Diptych - Journalism Projected



Color Projected



Monochrome Projected



Creative Projected

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

Why More Quality Megapixels Can Help

by Editor Eric Gray

Megapixels make a difference and quality megapixels make even more difference. The pixels in your sensor are capturing photons of light bouncing off your subject and the background. The size of the pixels makes a huge difference and having more of them helps too.

Key Benefits of Large Pixels are -

Better Low-Light Performance: More surface area lets each pixel catch extra light. This means less digital noise or grain when you shoot in dark rooms or at night.

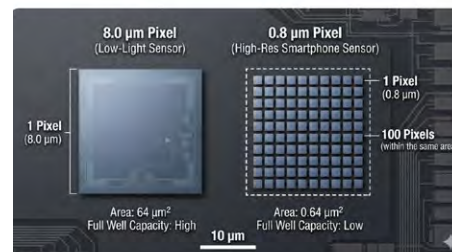
Higher Dynamic Range: Large pixels can store more electrical charge before they max out. This helps the camera keep details in both bright lights and deep shadows.

Cleaner Video Quality: Video modes do not always use every pixel or allow easy cropping. Large pixels deliver clean footage without needing heavy processing.

Understanding the Scale of Sensors

Sensor Type	Common Application	Physical Size (Approx.)	Average Pixel Size (Microns/ μm)
Full-Frame	Professional DSLRs / Mirrorless	36mm x 24mm	4.0 μm to 8.4 μm
APS-C (Crop)	Enthusiast / Mid-range Cameras	22mm x 15mm	3.0 μm to 4.5 μm
1-Inch Type	Premium Compacts / High-end Phones	13.2mm x 8.8mm	2.4 μm to 3.2 μm
Standard Mobile	Mainstream Smartphones	6mm x 4mm	0.6 μm to 1.2 μm

μm - larger number is larger pixel



A smartphone sensor has pixels that are 50-100 times smaller than a high-end DSLR or mirrorless camera

Image created by Google Nano Banana Pro

1. Light Gathering vs. Computational Tricks

Full-Frame: The massive pixels natively capture huge amounts of light. The data is clean from the start, requiring minimal image smoothing or sharpening. **Smartphones:** Because individual pixels are microscopic (often under 1.0 micron), they rely heavily on “Pixel Binning”. This combines 4 or 9 tiny pixels into one larger virtual pixel, using intense AI processing to mask the resulting digital noise.

2. Depth of Field and Separation

Large Sensors: Larger sensors paired with large lenses create a naturally shallow depth of field. This yields smooth, organic background blur (bokeh).

Small Sensors: Naturally keep almost everything in sharp focus. To get a blurry background, a smartphone must calculate the edges of a subject and apply an artificial digital blur.

3. Dynamic Range and Highlights

Large Sensors: Can handle extreme contrast. For example, shooting directly into a sunset will preserve both the details of the bright sky and the dark shadows on the ground.

Small Sensors: Easily clip bright highlights into pure white blocks. Phones compensate for this by capturing multiple fast exposures and blending them together (HDR and computational processing).

Typical Pixel size for major camera brands

			Nikon Z6 III	24.5 MP	5.94 μm
Sony Alpha 7S III	12.1 MP	8.40 μm	Nikon Z7 II /Z8/ Nikon Z9	45.7 MP	4.35 μm
Sony Alpha 7R V	61.0 MP	3.76 μm	Canon EOS R5 Mark II	45.0 MP	4.39 μm
Sony Alpha 9 III	24.6 MP	5.93 μm	Leica SL3	60.3 MP	3.76 μm

Upcoming Field Trip to Point Reyes

from Mercury Freedom

Details and ACTUAL dates to be determined, but I'm working-up a Field Trip for September 15 & 16 @ Point Reyes National Seashore. This 'Heads Up!', I hope, will encourage you to put it on your calendar as we all get booked up. Here's the idea for the outing: September/October is Tule Elk rutting season -- this time of year should be a great time to witness/photograph these Rare Elk courting & mating -- and battling for dominance. Tule Elk -- the smallest elk -- were once abundant, then hunted to near extinction; now perhaps 3,000 roam Pt. Reyes northern end. It can be a several mile round trip hike to be with them, but one might also see coyote, badger, bob cat, and other species. In the park are also shore birds, raptors, river otters, elephants seals and wonderful sea shore. Highlights include Pt. Reyes Lighthouse, the Pt. Reyes Historic Lifeboat Station, Chimney Rock and Cypress Tree Tunnel; some of these spots are great for sunrise and sunset shots.

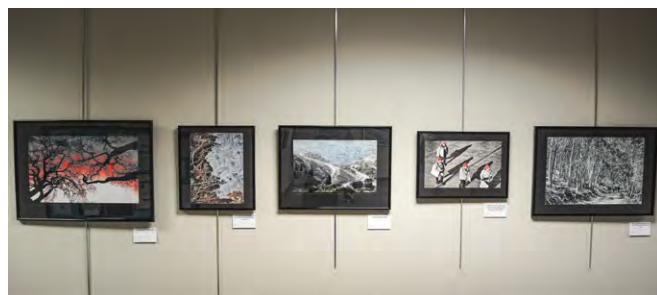
I invite you to web-explore what you might find of interest there and look for an upcoming official invite/date on the calendar.



Two images above from <https://learncalifornia.org/point-reyes-national-seashore/>

Rutting elk image from <https://blog.nwf.org/2014/11/5-intriguing-fall-elk-rut-behaviors-videos/>

Upcoming JCC Photo Exhibit for Our Club



Images and article by Rick Varley, Exhibit V.P.

Hello Shutter Bugs! REMINDER... REMINDER Please read and get your images ready to enter.

This article provides all the info you need to participate in the club's exhibit at the Los Gatos JCC all month long in November. All members of LGSCC are invited to display their "BEST" photos.

- There is no theme except to display your best work and photos must have been taken in the past 3 years.
- They may have been submitted to club competitions but that is not a requirement.
- They may not have been displayed at the previous club exhibits at the JCC.
- You may enter up to three photos. How many are hung will depend on wall space and the total number of entries. Our goal is for every club member to be able to show at least one photo.

You are free to display in any category and medium; however, the photo must be able to hang on a hook. There are no size limits. But...be aware that any photo under glass must not exceed 20 lbs. Larger or heavier photos must use plexiglass for safety purposes as most are hung in a busy hallway, I personally favor aluminum to display my work because it is the most striking and no frame is required. It is also self centering, and the easiest to hang. (bayphoto.com)...and wait for the 40% off sale.) Dirty photos with scratched glass, beat up frames, or held together with string and duct tape will not be accepted. This is our first exhibit in two years so please show your best.

Susan lane susanlane@yahoo.com has again volunteered to process all entries.

By October 15, email your small size jpeg photo(s) to Susan. This is just to identify the image you will bring to the JCC for hanging. Do not exceed 1000 pixels in width and include the following information for each photo:

1. The proper name of the photographer.
2. Your email for being contacted. Leave blank if you do not wish to be contacted.
3. Title of the photo
4. Optional description not to exceed 128 characters including spaces.
5. The size inclusive of frame of the photo: Height x width
6. If the photo is for sale indicate a price. If no price is given, "NFS", or Not for Sale will be put on the label.

In the exhibit each photo will have a 2"x 4" label provided by the club, positioned next to images with the above data as provided by you. Plan on delivering your photo(s) to the JCC on November 1 for hanging. Information on the exact opening date and artists reception will be forthcoming. I am open to suggestions and help! Varleyrick1@gmail.com

iPhone Awards 2026

by Tim Hardwick from macrumors.com - <https://www.macrumors.com/2026/07/02/iphone-photography-awards-winners-revealed-2026/>

For the last 19 years, the iPhone Photography Awards (IPPA) has selected the best photographs captured with an iPhone, and the 2026 award winners were announced in early July. There are other winners across a number of categories, including abstract, animals, architecture, children, cityscape, landscape, lifestyle, nature, people, portrait, series, still life, travel, and other. All of the winning images can be viewed on the [IPPA website](#).

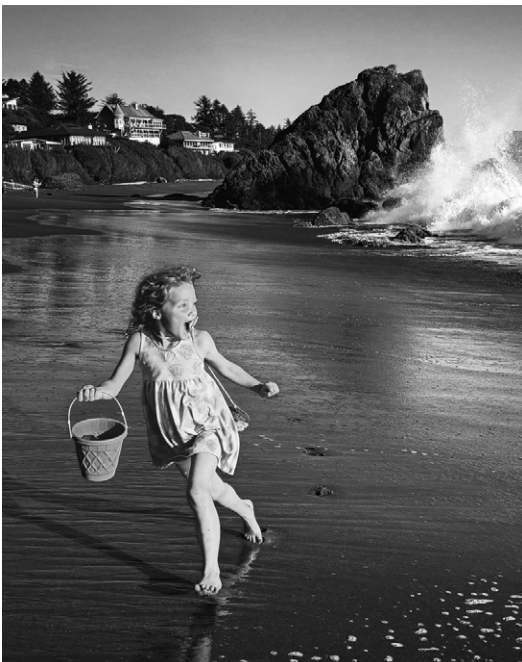


At left - Grand Prix, Robyn Jensen, Cayman Islands, Shot on iPhone 15 Pro, 6.765mm (24mm equiv), f/1.8, 1s, ISO 12500

Above - Gold, Gellért Gombai, Hungary, Shot on iPhone X, 4mm (28mm equiv), f/1.8, 1/1500s, ISO 20

Below - 1st Place · Children, Krystal Rountree, United States, Shot on iPhone 15, 5.96mm (26mm equiv), f/1.6, 1/2500s, ISO 50
Silver, Arnold Plotnick, United States, Shot on iPhone 16 Pro, 6.765mm (29mm equiv), f/1.8, 1/60s, ISO 320

1st Place, Architecture, Ziwen Chen, China, Shot on iPhone 17 Pro, 6.765mm (48mm equiv), f/1.8, 1/18s, ISO 1000



Iconic Photo Back Story

from <https://www.holdenluntz.com/magazine/new-arrivals/edward-weston-pepper-no-30/>

Edward Weston, Pepper No. 30, 1930, Printed 1971 by Cole Weston, Silver Gelatin Photograph

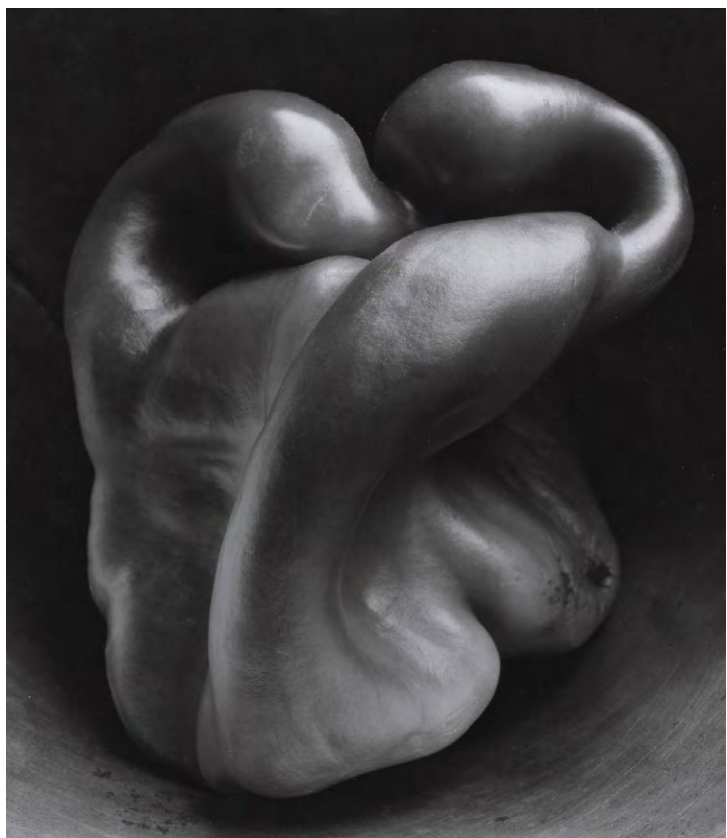
Pure and Straight Photography

His new approach would become more graphic and sharply focused with its adherents in the later Group f/64 advocating pure and straight photography. By August 1930, Weston turned his attention to photographing the “livingness” of a pepper and “exposing its quintessence.” While arranging a pepper one day, he finally solved a considerable problem: he no longer balanced it against a muslin backdrop or a piece of white cardboard, but instead he ingeniously used a tin funnel to hold the pepper which added reflecting light to important contours of the pepper. He shot the pepper by setting the lens to a small aperture of f/64 to secure maximum sharpness for minute details and for sculptural forms. Weston excitedly described capturing the image in a journal:

“I must get this one today: the pepper is beginning to show the strain and tonight should grace a salad. It has been suggested that I am a cannibal to eat my models after a masterpiece. But I rather like the idea that they become a part of me, enrich my blood as well as my vision. Yet something kept me from taking it to the kitchen, the end of all good peppers. I placed it in the funnel, focused with the Zeiss, and, knowing just the viewpoint, recognizing the perfect light, made an exposure of six minutes...I have a great negative, by far the best!”

A Great Success

Although Weston created several images of the subject, “Pepper No. 30” would be his most successful one. The long and smooth surfaces with gentle curves and the glow of the light reflecting unpredictably on the firm skin are enhanced by the contrasts between light and dark, abstract and tactile. The pepper moves beyond the banality of a vegetable to become an object of sensuous beauty and intense contemplation. It is both realistic and transcendent. In the tightly cropped composition, Freudian associations cannot be denied; the elegant and anthropomorphic shape would become reminiscent of the female nudes that Weston would later make that further explored natural forms.



A Different Photographic Approach to World Cup Images

by Jonny Weeks, editor, *The Guardian* - <https://www.theguardian.com/football/ng-interactive/2026/jul/09/warping-the-world-cup-rise->

Using a digital flat-bed scanner, our picture editor Jonny Weeks adapts some of his favourite images from the tournament and explores the trend of alternative photography. Even the photographers who work for global photo agencies are increasingly tasked with doing something a little different, hence the use of cumbersome vintage cameras, infrared imaging and prismatic filters alongside expensive mirrorless cameras and telephoto lenses. Getty's Shaun Botterill has recently been shooting in Mexico with the same film stock that he used when he was covering the World Cup there in 1986.

This World Cup has seen a rise in the number of photographers covering the tournament in unique ways. Florence Pernet made captivating images simply by photographing her TV screen, and they went viral when they were shared by the France footballer Michael Olise. As Pernet put it: "I don't have an accreditation, but I do have my TV and my own vision."



Harry Kane celebrates scoring against DR Congo.
Original photograph by Michael Zemanek.



Lionel Messi walks past photographers. Original photograph
by Roberto Schmidt.



Luka Modric deep in thought.
Original photograph by Joosep Martinson.



Scotland fans watching the Morocco game on a screen in Glasgow.
Original photograph by Jeff J Mitchell.

Great Photography Articles/Videos

Video: Photoshop vs Lightroom When to Use Each - <https://www.youtube.com/watch?v=0IXgx5QiSIM>

Video -New in Photoshop - [Photoshop shows you your focus point](#)

Advantages of the Rule of One Thirds- <https://digital-photography-school.com/rule-of-thirds/>

100 MP Cameras - <https://www.thephoblographer.com/2025/08/14/the-best-100mp-cameras-for-pro-photographers>

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

Key Contacts

President

Kent Bossange

kent@bossange.com

Membership

Mary Ellen Kaschub

mekaschub@yahoo.com

Webmaster

Jim Lamb

jiml532246@aol.com

Magazine Editor

Eric Gray

eric@gdcreative.com

Official publication of the Los Gatos-

Saratoga Camera Club, a club
member of the Photographic
Society of America

