



## In this issue - items in blue link to pages

- [December meeting in-person and on-line - Covid Issue 32](#)
- [Biography Jim Lamb](#)
- [Biography Will Belknap](#)
- [1st Place Winners from November Tell Their Stories](#)
- [Program Night - Using Large and Medium Format](#)
- [Field Trip Ft. Point and Baker Beach](#)
- [Photography's Greatest Halloween Costume](#)
- [Building a Photographers Waterhole in Africa](#)
- [Iconic Photo Backstory](#)
- [Adobe - New App for Serious Photographers](#)
- [Great Photo Articles and Videos links at bottom of page](#)

## Next Competition - Creative/Nature, December 5th

**Submission Rules** – Members may enter a total of three images into a monthly competition with a maximum of two images in any one category and a maximum of three printed images and a maximum of two projected images. Check our website with updated definitions for all print categories.

Our meeting judge for December will be Len Cook. “What do I look for in images? I offer my personal view, the view through my eyes of the work: “Here’s what I see.” I find its strengths to praise. In many cases I see opportunities for improvement, and offer a bit of coaching. Finally, I am almost always silently ambivalent about the results hierarchy I must provide. I see much good work. His Website [lensvisions.com](http://lensvisions.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 lighting, or . . . [MORE](#)

**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 . . . [MORE](#)

## Notices and Coming Events

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

**Mon. December 5th, Competition - Creative/Nature**  
7:30 p.m. See deadlines and more info on the website



*Creative image by Roberta Schwartz*



*Nature image by Larry Rosier*

## Special Interest Group Links below

- [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 - Jim Lamb

I took my first pictures when I was about 5 using a Kodak Brownie camera. When I was a little older, I got my first “good” camera which was a Pentax Spotmatic, one of the first cameras with a built-in light meter. Early on I shot mostly Kodachrome or Ektachrome. When I was 12, I took a darkroom class at the Oregon Museum of Science and Industry and became hooked on black and white processing.

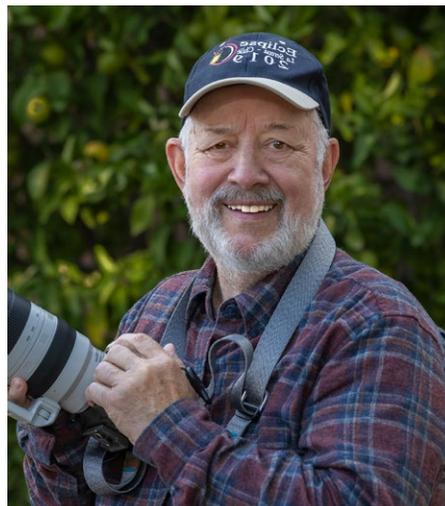
---

*“I did a lot of photography using very high end microscopes and x-ray machines”*

---

After a year at Oregon State University studying Chemical Engineering, I spent 3.5 years in the Air Force, then ended up working for Varian in Palo Alto. My next move was to Fairchild R&D Lab in Palo Alto where I worked for 10 years. The first 5 years at Fairchild was spent working on LED technology. Then I graduated from Santa Clara University with a BS degree in Electrical and Computer Science Engineering. The last 9 years were spent at Lab126, an Amazon R&D Lab (working on Alexa products) from which I retired to pursue my interests in Photography.

During my working career I was exposed to light and optical design projects and did a lot of photography using very high end microscopes and x-ray machines. At the same time, I was outdoors hiking and backpacking and taking pictures in the Sierra. When in the Air force I purchased a Bessler 23C enlarger and started doing my own darkroom work. I had an 8X10 Kodak #2 view camera given to me, so I had to get an 8X10 enlarger.



When digital photography became available, I went through several brands and ended up using a Canon 6D as my first high end digital camera. Currently I am using a Canon R5 with a series of lenses.

In my career I have spent a lot of time learning and studying the science of light, lens coatings, camera sensor assembly and consumer product camera failure modes. Since my retirement I am now focusing on the Art of photography, which is a reason I joined LGSCC.

What are my current photography interests? - To improve my skills using Lightroom for my current interest in nature, bird, wildlife, landscape, architectural, train, automotive, heavy duty equipment, micro, time lapse and astro photography.

My photo trips are in the Sierras and exploring nature refuges in California and club outings. Next year I will expand that to Oregon and Nevada and maybe Iceland. I also like to collect photo gear and my wife likes to collect old cameras so we look for inexpensive deals on older equipment. Since film photography has had a big resurgence recently, I would like to do black and white film photography. The challenge now is how to fit my photography goals into my available time.



---

## Member Biography - Will Belknap

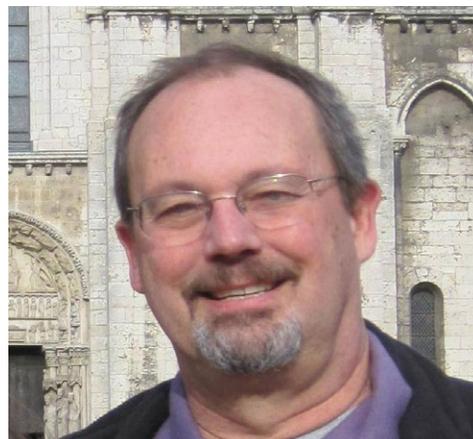
I grew up in a small town near Fresno, but with access to my eldest brother's tiny darkroom. I loved the magic of developing and printing film, but never really got very good at it and then became distracted with other more affordable hobbies. I bought a camera and took up photography again while attending a Stanford school abroad program in Germany, taking thousands of Agfa slides as we traveled Europe and even eastern Africa (Kenya and Sudan, where my brother lived). However, upon return to the US, I didn't continue with photography other than snap shots when traveling with family.

---

### *“working at IBM on very large digital libraries, with high resolution captures”*

---

Fast forward many years, I became interested in digital imaging technology while building streaming video servers and video encoders/decoders in the early 90's. I served on the ISO/IEC MPEG-4 and H.263 standard committees doing technical work in the MPEG encoding and digital compression areas. I ended up working at IBM on very large digital libraries, with high resolution image capture and retention archiving projects for museums, universities, and various government entities around the world.



As I neared retirement from IBM, I starting taking photography classes and workshops at places like the Aperture Academy and going on field trips to try to get back into landscape photography and develop enough skill to at least put a few pictures on the wall. Tim Meadows has been a wonderful and patient mentor, and has introduced me to new areas like Macro that I find fascinating. I still consider myself a novice or beginner, since every time I go out and shoot I realize how much more I need to learn, but I am really enjoying the technical challenge and love exploring new areas like astrophotography and water droplet 'action' shots. I shoot a Nikon D750, and had my previous D7000 modified to be a full spectrum camera for astro, and just for fun I have a point and shoot Fuji that is IR modified.



On left, Wallstreet at Zion National Park and above a Lodge in Montana.

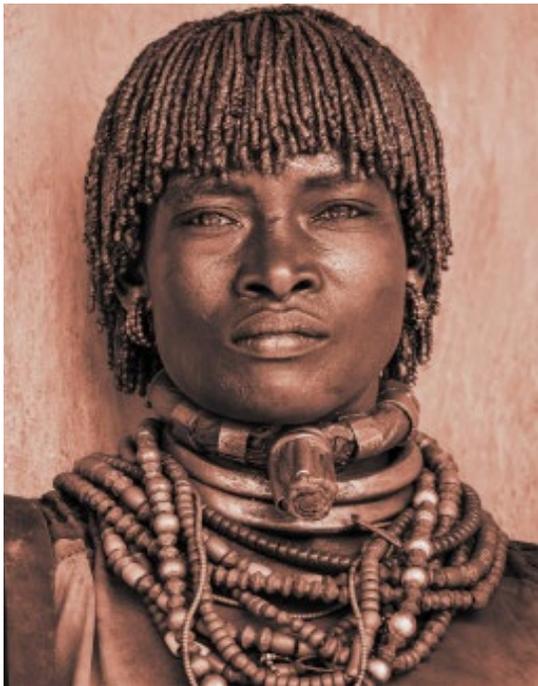
## November Competition Winners Tell Us How They Did It

### Still Life Interrupted, Tim Meadows, Color Pictorial Print

I was drawn to the broken window detail against the bricks in a dark corner of Fort Point on our recent field trip. Most of the interior of the fort is definitely tripod country.

This is an exposure bracketed shot of 3 images (+1, neutral, -1) taken at the following settings: Nikon Z7, ISO 100, f14-24mm lens at 14mm, f16, exposure time (20 sec, 13 sec, 5 sec). I processed the three images in an HDR application called Photomatrix Pro. I chose that application as it has a set of baseline presets that give me a look that I like to work from in post-processing.

The title "Still Life Interrupted" is not a reference to actual still life photography (as the judge thought), but more of a play on words that gets at the quiet scene interrupted by whatever broke the window.



### ◀ First of Three Wives as Signified by the Three Large Rings around Her Neck - Hamar Tribe, Ethiopia. Monochrome Print, Jerry Held

On my trip to Ethiopia (February 2022), I had a chance to visit 7 different tribes that live in the Omo Valley and are still living much as they have for many hundreds of years. The Hamar Tribe uses a red clay on their intricately braided hair. When looking at the color version of this image, it had a very bronzed look so I decided to make a monochrome with a bronzed cast.

Nikon Z9 Nikkor 24-200 @125mm 1/125s f/6.3 ISO 1000.

### A Young Visitor to the 9/11 Memorial in New York City, 6/03/19. Chris Cassell, Travel Print

I was visiting my daughter who lived in N.Y. Chinatown at the time. The 9/11 Memorial was about a mile away, so I took a walk there. Though I was born, and did some of my growing up, in NYC I had not been in the city since well before 9/11 and was curious what had been done with the site. I agree with the judge that the girl is too crowded against the RHS, but the person behind her didn't contribute to the story so I cropped them out.

Nikon D810; 24-120mm f/4 Nikkor lens at 24mm, 1/400 sec at f/14, ISO 800



## November Competition Winners Tell Us How They Did It (continued)



◀ **Mechanical Potato Harvesting on Prince Edward Island: Tractors pulling halum toppers to separate the potatoes from the stalks September 2022. Sequence, Airdrie Kincaid, Photojournalism**

When we visited Prince Edward Island in September 2021 to view lighthouses, we saw lots of potato fields and learned that potatoes are the primary cash crop on the island. An acre can apparently yield between 24,500 and 61,000 pounds. We drove past a field being harvested and pulled over to watch the process. The equipment was colorful and there was lots of action as an amazing number of potatoes were harvested from each row. As the tractors went back and forth across the field, I photographed the two major steps in the process.

Canon EOS R5 RF70-200mm F4 L IS USM  
#1 f/11.0 70.0 mm 1/250 1000  
#2 f/8.0 112.0 mm 1/800 2500



### **Dromedaries at Sunset - Merzouga Desert, Morocco, Mila Bird, Travel Projected**

In Spring of 2018 I stayed overnight at a bivouac camp in the Merzouga Desert of Morocco and had the opportunity to ride in a guided dromedary caravan to the top of a sand dune some distance away to view the setting sun. I took this image hand held just after we arrived back at our camp.

I ran the original image through DxO PureRAW 2 using the DeepPRIME algorithm to reduce the noise generated by the high ISO. I made some adjustments in Lightroom, did further noise reduction in Topaz DenoiseAI, and sharpened the image using Topaz SharpenAI.

Shot with Fujifilm X-T2 + XF18-55mm F2.8-4 R LM OIS lens settings: 24.3mm, f/8.0, 1/250 sec, ISO 4000



## November Competition Winners Tell Us How They Did It

### The Corner of Nowhere, Rick Varley, Color Pictorial ▶

On old Route 66 through California's Mojave Desert near Joshua Tree National Park, you will find Roy's Motel and cafe.

The six cabins date from 1938 and are now open to the wind and whomever wanders in with a camera to record not much of anything at the corner of nowhere.

Nikon Coolpix P7700

F2.5 @ 1/1250 sec.

28mm ISO 80



### ◀ Defensive foul Lynbrook High School, December 2016, Harvey Gold, PhotoJournalism Print

My neighbor was visiting and noticed my Sports Photography. She asked if I would take some pictures of her son Andy, who played varsity basketball at Lynbrook High School. I went over there to shoot with my Lumix FZ-1000 mirrorless camera. They were playing Fremont High School. My technique was to follow Andy down court while I shot bursts at 1/250 of a second at f/5.6. There was plenty of light on the court. Andy is the guy trying to block the shooter. I can't remember if he was called for a foul. The image was processed in Adobe Camera Raw, making sure the arms of the players were highly visible.

### First rainy Autumn day in the Bay Area, Evert Wolscheimer, Monochrome Projected ▶

Fall has always been my favorite time of year in general, but especially for photography. The light is softer, the weather is more variable and nature provides an incredible color show. But in this case I chose to go monochrome, because it more accurately described the feeling of the moment. It was a drizzly morning after overnight showers, and sun was just starting to come out to offer some nice backlight for the raindrops in the maple tree. Having the lens wide open created a very shallow depth of focus. An hour later the raindrops were gone.

Nikon Z7ii, Nikkor Z MC 105 at F2.8, 1/125s, ISO 100, handheld. Processed in Lightroom.



---

## Program Night - Using Large and Medium Format with Lenny Eiger

*By Eric Gray*

Can you make a museum quality print from a digital camera (Lenny told us how that it is possible). He has spent a lifetime using film to make nearly every kind of print at the highest level and a couple of years ago he purchased a 102 MP digital camera to try to come close to the quality of film cameras. Short answer is film cameras are superior.

In his presentation to more than 50 zoom and in-person attendees he covered tips on using view cameras and his favorite Hahnemühle papers for inkjet prints. Lenny also emphasized how patience and luck come into play for some of his best images. Many of his favorite images were captured on his 8 X 10 film cameras shooting at f45 for maximum depth of field. See the full YouTube recording here <https://www.youtube.com/watch?v=FUVSUyezUXc>



*Lenny's Water at Croton Dam - showed off the wide dynamic range he achieved with a large format camera and long exposure .*



*In this selection of three prints Lenny showed how, from left, regular silver print then platinum print and finally the inkjet print achieved after many iterations. In person the platinum print maximized the depth of field and almost allowed the viewer to walk around inside the image.*

## Is This Photography's Greatest Halloween Costume?

by *Tim Meadows*

On Nov 4 a group of 11 intrepid camera club members carpooled to San Francisco for an afternoon shoot at the iconic Ft. Point situated under the Golden Gate Bridge. Lots of historic detail and big-picture juxtaposition of the fort and the bridge made for an enjoyable outing. The dark conditions inside the fort required low-light photographic techniques, a steady hand (or tripod) and lots of bracketing! Following the shooting at the fort, we attempted some landscape shots of the bridge from nearby Baker Beach.



From left, Debbie Sy, Will Belknap, Chris Cassell, Tim meadows, Mila Bird, Anar Daswani, Mary Ellen Kaschub, Irina Nekrasova, & Jeff Balfus



Image by Irina Nekrasova



Image by Will Belknap



Image by Debbie Sy



Image by Chris Cassell

## Is This Photography's Greatest Halloween Costume?

by Matt Growcoot, Petapixel.com



*This costume is a working camera with huge screen monitor on the back.*

Halloween may have come and gone but the photography world may want to take note of this incredible costume spotted in Japan. Alyssar, (@lysscho) on TikTok, was out on the streets of Osaka, Japan soaking in the festivities on Halloween when she came across a man dressed as a Canon mirrorless camera. While the costume in itself is impressive, far more astonishing is that it is actually a working camera. Alyssar filmed the moment the man took a photo of her. His elaborate costume comes complete with a focusing light that he operates via the costume's "shutter" button. He appears to take the photo via a button on the lens which triggers the camera and a ring flash within the costume's lens. Once the photo is taken he turns around and the image is displayed on a large screen, amazing Alyssar and her friend. The back of the camera even has buttons familiar to photographers such as ISO, menu, and a zoom function.

The video of the amazing outfit has racked up over 23 million views and counting on Alyssar's TikTok page. Video below. Full article at <https://petapixel.com/2022/11/04/is-this-photographys-greatest-halloween-costume-ever/>



*Crowds gathered to take stills and video of "Cameraaman"*



*Gotta see the TikTok video above*

---

## Photographer Built a Waterhole in Africa

By Jessica Stewart, [mymodernmet.com](http://mymodernmet.com)

Wildlife photographer Will Burrard-Lucas is known for his ingenious use of camera traps to photograph animals in Africa. Over the past two years, he's spent a significant amount of time at Kenya's Shompole Wilderness Camp. During that time, he has gotten to know the grounds quite well, including how the land really comes alive at night. Thanks to this knowledge, he was able to help the camp, which is owned by the local Maasai community, expand its offerings. [Entire article here](#)



*The daytime heat creates a dry, dusty environment that can make it difficult to find wildlife to photograph. But, in an article on his blog, Burrard-Lucas explains how he first came to realize the rich variety of wildlife that roams Shompole's terrain after dark.*

## Iconic Photo Back Story

**Kent State from [cleveland.com/metro](http://cleveland.com/metro)  
John Filo, Kent State senior. Now vice president of CBS Photography Operations.**

John Filo, who won a Pulitzer Prize for his iconic May 4 image, thought he had missed the protests. The photography student left Kent on Friday to take nature photos for a senior project in Pennsylvania. He heard on the AM radio driving back on Sunday talk of student unrest, but thought they were talking about Penn State. Upon arriving back to Kent Sunday night, he realized broadcasters were saying Kent State. "I had missed everything that weekend, missed absolutely everything," he remembered.

He lived in an apartment building with three other photographers, who all got jobs that weekend to cover the unrest for magazines. "Everybody was working but me." On Monday morning, he went to his job at the photography labs. "I went from 8 a.m. to noon in the labs, I mean, probably the saddest person in the whole place because I missed it," he remembered. People would pop in and check out equipment and ask if he planned to go the rally at noon on Monday. He didn't see the point. The National Guard was already there. In his mind, the story was over. Then someone said there was a possible student strike.

Two of his photography professors told him the story had changed wasn't just about Kent. "It's expanded to student upheaval all over the U.S.," he remembered they told him. "Student protests in America is the story."

He could have closed the photography lab for his normal lunch break around noon, or take his camera out to the rally and see what he could get. "So that's what I did," he remembered. "I just went out to try to make pictures for myself of the story that missed." He hoped document what it now involved: "campuses all across the United States, were in protests, sort of in upheaval," now being confronted by heavily armed resistance.

He followed a guardsman with a bayonet, and saw a person waving a black flag on a practice field across the way from the guardsmen. "I said, 'Wow, this is the best picture I've ever taken. This is students protests in America being met by this armed force,'" Filo recalled.



*Caption from CNN - Mary Ann Vecchio screams as she kneels over Jeffrey Miller's body during an anti-war demonstration in 1970 at Kent State University. Student photographer John Filo captured the Pulitzer Prize-winning image after Ohio National Guardsmen fired into the crowd of protesters, killing four students and wounding nine others. A widely published version of the image was manipulated by an anonymous editor to remove the fence post above Vecchio's head, sparking a major controversy.*

"As a photographer, I was so happy with myself, saying, Oh my god, I really had to think and work and look for this picture, and there it was." A few minutes later, he watched the Guard march back up the hill, and began firing. He didn't think it was live ammunition. He saw that one guardsman seemed to be aiming at him and wanted to try to get a picture. The gun went off, and hit a metal statue, which erupted into a cloud of rust. It took a chunk of bark off a tree. He looked around and realized that people around him were wounded.

"My immediate response was I don't know how I missed getting shot," he remembered. He looked down the hill, and saw the body who he later learned was Jeffrey Miller, in a pool of blood. It was clear he was dead. He also saw others hiding and limping. He was near the end of a roll of film when he saw 14-year-old Mary Ann Vecchio approach the body. "You could see it build in this person this great emotion. This realizing that she couldn't do anything," Filo said. "And then she lets out with a scream."

Any internal debate about conserving film was over. He took two pictures, and the roll was done. That iconic image won Filo a Pulitzer Prize.

See full article here - <https://www.cleveland.com/>

---

## Adobe - Camera App for Serious Photographers

From [Petapixel.com](http://Petapixel.com) by *Matt Growcoot*

Adobe is planning to release a new camera app aimed at more “serious” photographers who want to take their smartphone photos to the next level.

In an interview with CNET, Marc Levoy, Adobe’s Vice President, said that the planned app will open up new computational photography options. Levoy says that he wants to make an app for people who are willing to put more effort into achieving a great photo. It will be aimed at people who “have experience fiddling with traditional camera settings like autofocus, shutter speed, color, focal length, and aperture.”

Levoy was previously a **Stanford University** researcher who is **credited with** inventing the term “**computational photography.**” He later joined the Google Pixel camera team

where he led smartphone camera designs, such as artificially blurring backgrounds and stitching panoramas.

“What I did at Google was to democratize good photography,” Levoy tells CNET. “What I would like to do at Adobe is to democratize creative photography, where there’s more of a conversation between the photographer and the camera.”

Computational photography has certainly improved the quality of smartphone cameras. Transforming images taken on an inferior sensor to artificially intelligent (AI) editing photos to the point where they can sometimes compete with traditional DSLRs.

[Entire article here](#)



*App to concentrate on computational photography*

---

### Great Photography Articles

Free AI Image generator from text prompt- <https://www.craiyon.com/>

Landscape Awards - <https://www.theguardian.com/global/gallery/2022/oct/24/landscape-photographer-of-the-year-2022>

Photography in the Galapagos - <https://petapixel.com/2022/09/27/photographing-the-diverse-wildlife-galapagos-islands/>

Video - New Photoshop AI - <https://www.adobe.com/max/2022/sessions/na-photoshop-gamechanging-features>

---

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

### Key Contacts

President	Membership	Webmaster	Newsletter	Official publication of the Los Gatos-Saratoga Camera Club, a club member of the Photographic Society of America
Larry Shapiro	Paul Streit	Jim Katzman	Eric Gray	
<a href="mailto:leshapiro95014@me.com">leshapiro95014@me.com</a>	<a href="mailto:pstreit1@msn.com">pstreit1@msn.com</a>	<a href="mailto:jimkoolkat@gmail.com">jimkoolkat@gmail.com</a>	<a href="mailto:eric@gdacreative.com">eric@gdacreative.com</a>	
<a href="http://losgatos-saratogacameraclub.org">losgatos-saratogacameraclub.org</a>				

