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*Featured Cover by Kelly Zhang
(see makers description on page 5)*

Notices and Coming Events

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

Mon. March 27th, Program- Learn about software and plugins. Tons of resources and info 7:30 p.m. Zoom

Next Competition - April 3rd Hybrid Meeting

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 March will be Charlie Ginsburg. He says, “In my personal photography I am attracted to making the common-place, uncommon especially in nature within the macro world. I can be overlooking a truly magnificent panoramic vista, and darn if I am not most-interested in the little weedy flower-thing buried in the dust at my feet.”

Categories for April - Besides the monthly categories of monochrome and color pictorial, the two challenge categories will be Nature and Travel - see details below.

Nature - There is one hard and fast rule: The welfare of the subject is more important than the photograph. This means that practices such as baiting of subjects with a living creature and removal of birds from nests, for the purpose of obtaining a photograph, are highly unethical, and such photographs are not allowed in Nature competitions. Judges are warned not to reward them. Our policy on aerial photography does not permit animals or birds in their natural habitat to be photographed from a drone.

Nature Photography is restricted to depict all branches of natural history, except anthropology and archeology:

- The story telling value of a photograph must be weighed more than the pictorial quality while maintaining . . . [MORE](#)

Travel - A Travel image expresses the characteristic features or culture of a land as they are found naturally. There are no geographic limitations. Images from events or activities arranged specifically for photography, or of subjects directed or hired for photography are not permitted. Close up pictures of people or objects must include features that provide information about the location.

Techniques that add, relocate, replace or remove any element of the original image, except by cropping, are not permitted. The only allowable adjustments are . . . [MORE](#)

Photo Exhibit at the Los Gatos JCC

LGSCC exhibit closing — March 30 at the JCC 14855 Oka Road in Los Gatos second Floor 9am – 9pm. Our evening reception drew more than 100 attendees and a few images have been sold.



Special Interest Group Links below

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

As photography is much more than single, mutually exclusive photos, this is a desire by club members to form a group where photography is used to communicate a story or theme in a well defined series of photos constituting a project. This approach has been well defined by Brooks Jensen[1], a photographer and publisher, in a series called “Seeing in Sixes”. His definition is used here as the basis for this special interest group.

[Special Interest Group in Monochrome Photography](#)

In summary: The Monochrome Photography group will pick a different type of photo assignment each month related to the monochrome theme. We'll try to have fun with it! We meet once a month, the 2nd Monday in the evening. Groups are small so everyone can talk about what they created for the assignment.

[Special Interest Group with Rotating Assignments](#)

The Rotation group will pick a different type of photo assignment each month. Assignments will not be restricted to the competition categories – so it could be flowers, or something red, we'll try to have fun with it! They will meet, the 2nd Wednesday in the evening.

[Special Interest Group in Photoshop](#)

The Photoshop group will cover basic image editing and identify common techniques that members wish to learn. Format is 30 minutes of techniques and 15 minutes of questions. This group will meet once a month, usually on the 3rd Wednesday 7:30 in the evening via Zoom. Link will be sent the week prior.

[Special Interest Group - Novice Only](#)

The Novice Only group is open to any LGSCC member who considers themselves a novice or beginner. The group covers topics such as composition and exposure. Assignments are given and reviewed at the next meeting monthly on the 2nd Monday at 7: 30.

[Special Interest Group - Bird Photography](#)

We will create meetings via zoom to discuss good places to photograph and make plans to have informal outings. By going with a group - we learn from each other and share different talents.

March Competition Winners Tell Us How They Did It

A Soft Moment, Susan Anawalt, Pictorial Color Projected ▶

This portrait was taken outdoors along the side of a building. I almost always use natural light. We were in an alcove, but the ambient lighting was nice as it reflected off the walls. My ISO was up to 2000. The lens I used was not a prime and the aperture rarely goes below 4.5. In this case it was only 6. I kept posing her so I would take advantage of the reflection.

Finally, I got this soft moment. I did almost all the work in LR. I highlighted her hair. I smoothed the concrete wall down behind her. I brought up the exposure a little.



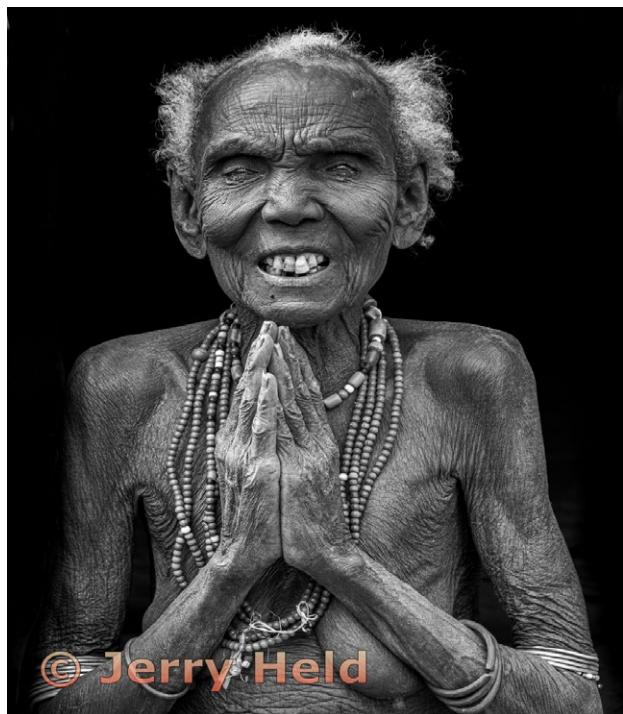
◀ What Do You See, Bunny Laden, Creative Projected

It was a sunny, cloud-free day. I was in a small plane in New Zealand, on my way from Lake Tekapo to fly around Mount Cook. From the air I saw the delta where the Cass River empties into the lake. The river turned into many rivulets that snaked through the gray delta. The lake water was blue and somewhat milky where the river water mixed with it. The windows of the plane were incredibly clean and scratch free. I used my Apple iPhone 13 Pro Max because I could get close to the glass and avoid reflections. I decided to make an abstract using Photoshop, reflecting the image and using blend modes to enhance the color and pattern. I did a few further adjustments in Lightroom.

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

Ray Gun Pipe Dream, Tim Meadows, Creative Prints

This image is from a field session of in-camera multiple exposure photography. This technique works particularly well with repeating patterns. In this case the subject was a trailer full of irrigation pipes that I found in the Watsonville area last summer. It is made up of two images combined in-camera. The first is shot down the length of the pipes creating the “rays of light” from the highlights on the tops of the pipes. The second shot is of the ends of the pipes and with the camera orientation and perspective changed. In-camera multiple exposure work is a bit hit or miss and takes a lot of trial and error. Tech settings: Nikon Z7, 24-70 f4 kit lens at 60 mm, ISO 250, f5.6, 1/125 second. Minor Lightroom adjustments to exposure, contrast, clarity and vibrance, as well as a vignette.



◀ Matriarch, Jerry Held, Monochrome Prints

On my trip to the Omo Valley of Ethiopia last year, I had the chance to visit several tribal groups living much like they have for the past thousand or more years. The Arbore tribe wears very colorful beads and this lady was wearing bright red beads but I decided that the colorful beads drew attention away from the aged texture of her skin so I converted to B/W. I also darkened the background to remove any distraction from my captivating subject.

Nikon Z9 Nikkor Z 24-200mm @110mm 1/125s at f/7.1 ISO 280

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

Encounter, Kelly Zhang, Pictorial Print ▶

Last September, there were a few days that had really high temperatures. I noticed there were a variety of dragonflies in Ed Levin Park and started photographing them. This American Kestrel came down to catch dragonflies out of blue and I barely caught sight of it the first time. It took me many times to capture this image, and it was pure luck. I use a Sony A1 with 600mm lens.



Posey Fouls One Off as Teammates Look on, Robert Fox, ◀ PhotoJournalism Projected

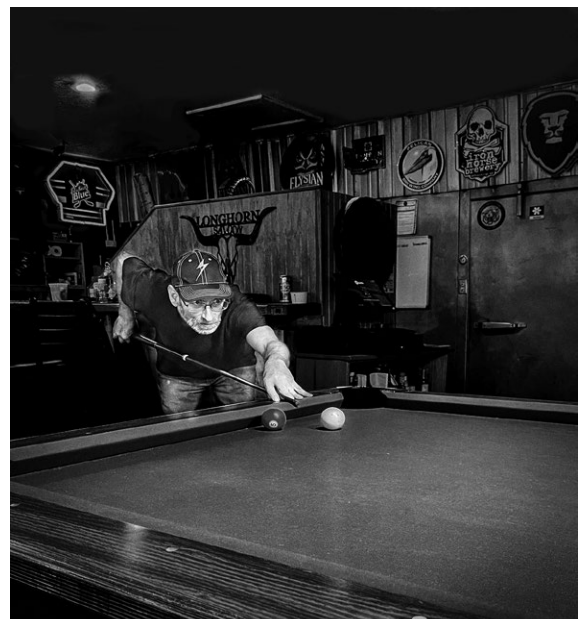
2012 was a championship year for the Giants. My kids and grand kids took me to the game for my 80th. What a thrill. We were close enough to capture some memorable shots. Used a Nikon D300 with a Tamron 18-300 lens. Speed 1/4000/sec at f6.3 at 170mm.

Pool at Longhorn Saloon, Sue Anawalt, Monochrome Projected ▶

This image is from a birding field session for in-camera multiple exposures. I took the Longhorn Saloon photo after a long trip and day into the Skagit Valley north of Seattle, almost to British Columbia. The day was dull gray and drizzly. I had joined two men to do some bird photography, possibly Snow Geese. We saw some eagles and Blue Herons, but not much else. It was interesting though to be in that part of the northwest. Then we bagged it up around 1:00 and went up further north to a small town on an elbow in the road called Edison.

It had several restaurants, one the Longhorn Saloon. It was rather full of people and a fellow in the back of the room was shooting pool. I watched him a bit. He looked so interesting I decided I had to ask if I could take his picture. I only had my cell phone. While he lined up on the table, I crouched down and lined up, too. While he missed his shot, I got mine. Since I took it on my iPhone, there is not much to tell technically. I did do quite a bit of work in LR and some in PhotoShop.

It was the best bird photo of the day for me.



Questions with photographer Ricardo Barros

From communitynews.org/princetoninfo/artsandentertainment by Thomas Kelly

Ricardo Barros is a world-class photographer and videographer. His work is in the permanent collections of a dozen museums. He has done artwork commissioned by Fortune 500 companies. He is a master and a student, always learning. Barros is also fun, supportive, personable and playful with his art. He is all business, but in a very human way.

How did you begin with photography?

Times are different now, but in the 60's, photography was alchemy. The magic was tangible. Darkrooms glowed yellow, there was a particular smell to the fixer, your hands got wet in the chemistry, we waited with anticipation for images to appear in the developer... all that was mesmerizing to me as a boy. Then, while in high school, I saw an exhibition of Paul Strand's work. Seeing those photographs was like being struck by lightning. I was stunned. My knees began to shake as I stood in front of the framed work. The prints had an endless range of greys and luscious blacks. I had never seen such photographs. That was my first experience with the power of art. Chasing that feeling became a lifelong passion.

Who are your artistic influences?

The first influence was photographer Edward Weston. Like he did, I used 4x5 and 8x10 view cameras to photograph B&W landscapes and nudes. For a good 20 years, I was his acolyte. Sometime in the 90's, I saw Martin Schoeller's portraits in The New Yorker. In particular, there was a portrait of skateboarding guru Tony Hawk skating off of a kitchen countertop while his wife fed their toddler in the background. The photograph was clearly staged, but it was also real, and captured on film in one shot.

Which subjects come easily and which are challenging?

In portraiture, the sitter may expect me to visually depict his or her identity without the sitter knowing it him or herself. With still lifes, we are tempted to choose subjects whose beauty was revealed to us in other artworks. It is easy to be derivative, to not push the conversation forward. And photographs of "the figure" are loaded with all sorts of landmines. These range from social appropriateness to what we, in our work, are saying about physical beauty. Challenges such as I describe are portals to discovery. Art isn't about being safe. It's about stepping into the unknown, going all-in on a search without necessarily knowing what one is searching for.



Barros in his studio

What fight/struggle do you have regarding your art?

My biggest struggle is that photography has been so devalued. There was a time when each and every picture had a cost. A roll of film had, at most, 36 frames. Now there is virtually no cost to taking a picture. We see it instantly, and we dismiss it within seconds. We have a different kind of "Me Too" movement in photography. Photography has become a performative, social ritual. Don't get me wrong: powerful photographs are still being made, even with cell phones, but their existence is obscured by an onslaught of throwaway snapshots. So the photographers' challenge is to find footing in this new environment. How do we remain relevant? How do we make people spend time with our work? ... [MORE](#)

DALL-E 2

DALL-E 2 is an AI system that can create realistic images and art from a description in natural language.

by Eric Gray

DALL-E 2, a web app on Openai.com, has recently been offered to everyone to try out for free. If you sign up you get 15 AI generated images per month created from a word description you type into the interface. Try it - Link here <https://openai.com/product/dall-e-2>

Open AI describes it this way “DALL-E 2 can create original, realistic images and art from a text description. It can combine concepts, attributes, and styles.”

This is entirely an experiment for now but images on this page, show some examples of the images generated from challenging descriptions I wrote just to see what happened. My take - it does better when asked for painterly images done in the style of a famous artist. Photo realistic images from word descriptions are not quite ready.



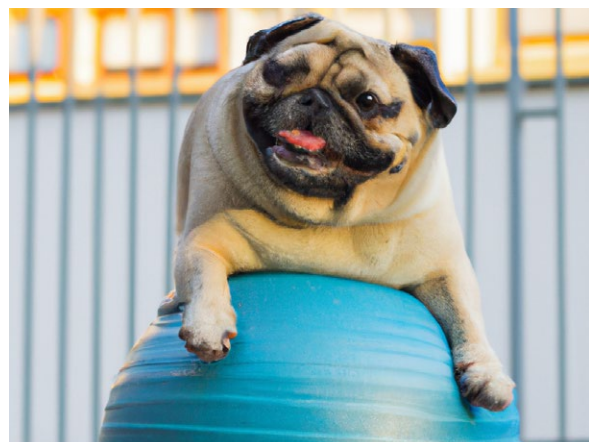
Description - Astronaut on the moon with 13 ducks



Description - The Grim Reaper in the style of Salvador Dali



Description - Three people in a spaghetti and meatballs food fight



Description - Smiling pug dog on a ball

Giant Moon Images

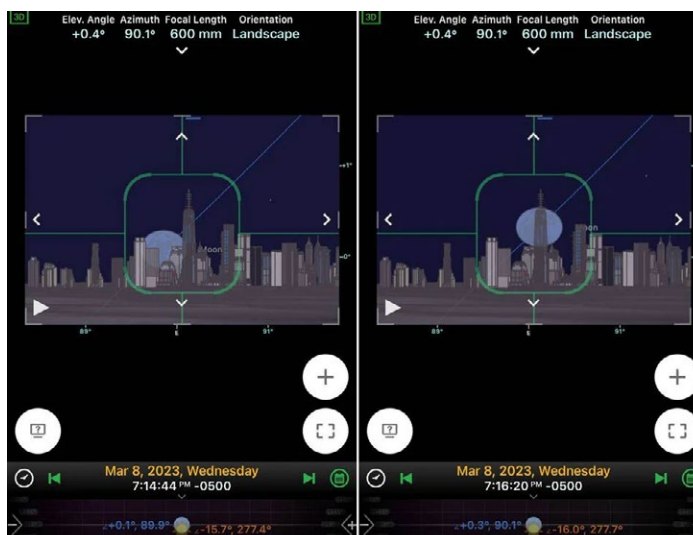
Petapixel.com by Michael Zhang

Photographer Nina Wolfe shoots gorgeous photos using forced perspective to show the Moon illusion, the optical illusion that causes the Moon to look much larger when it's closer to the horizon than when it's higher in the sky.

Wolfe recently captured photos of a 97.8% waning gibbous Moon as it started to rise over NYC towards the One World Trade Center skyscraper, the tallest building in the United States. The photos — both single exposures — were shot with the Nikon Z7 and Sigma 150-600mm lens at 600mm from 18 miles away.

When photographing the Moon with a telephoto lens from a great distance away from the subjects on the horizon, lens compression can produce a “giant moon” illusion. The distance causes objects in the “foreground” (which are actually very far away) and the background (in this case, the Moon) to appear closer together than they actually are. Lens compression can cause the Moon to appear larger in the frame and closer to objects in the foreground or background, such as buildings, trees, or mountains.

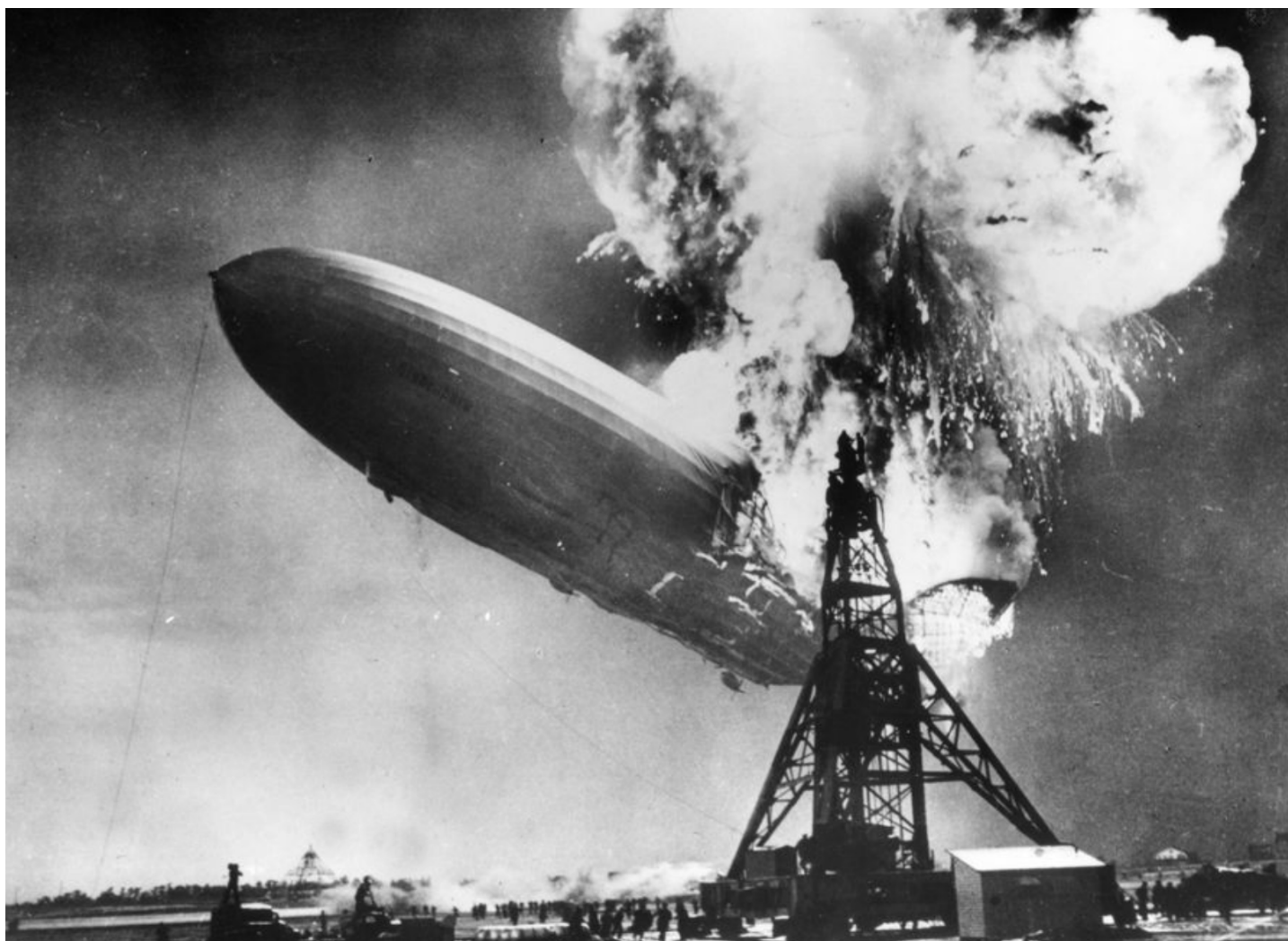
See the entire article here - <https://petapixel.com/2023/03/21/photographers-optical-illusion-photos-make-the-moon-look-gigantic/>



“I use Planit Pro to plot my moon captures,” Wolfe tells PetaPixel.



Iconic Photo Back Story



From https://en.wikipedia.org/wiki/Hindenburg_disaster

The disaster was well-documented. Heavy publicity about the first transatlantic passenger flight of the year by Zeppelin to the United States had attracted a large number of journalists to the landing. Thus many news crews were on-site at the time of the airship exploding, and so there was a significant amount of newsreel coverage and photographs, as well as Herbert Morrison's eyewitness report for radio station WLS in Chicago, a report that was broadcast the next day.

Radio broadcasts were not recorded at the time, however an audio engineer and Morrison had chosen the arrival of the Hindenburg to experiment with recording for delayed broadcast and thus Morrison's narration of the disaster was preserved.[11] Parts of Morrison's broadcast were later dubbed onto newsreel footage. That gave the impression that the words and film were recorded together, but that was not the case.

Caption from CNN - In 1937, Sam Shere photographed the Hindenburg disaster while on assignment in New Jersey. The crash killed 36 people and ended the era of passenger-carrying airships, which were once hailed as the future of flight. "I had two shots in my (camera) but I didn't even have time to get it up to my eye," Shere later said. "I literally shot from the hip -- it was over so fast there was nothing else to do."

Shere worked for International News Photo, part of the William Randolph Hearst publishing empire, and covered stories as diverse as the Duke of Windsor, who had abdicated as king of England, to the invasion of Sicily in World War II. His photographs also appeared in LIFE magazine and The New York Times. He was awarded the Editor and Publisher Award for best news picture for 1937 for his famous photo of the Hindenburg disaster.

From <https://www.icp.org> by Mary O'Donnell Hulme

Sony World Photography Awards

From theatlantic.com by Alan Taylor

The top entries in the 2023 Sony World Photography Awards Open Competition have been announced, and the contest organizers were once again kind enough to share some of their winning and shortlisted photos below, from their 10 categories: Architecture, Creative, Landscape, Lifestyle, Motion, Natural World & Wildlife, Object, Portraiture, Street Photography, and Travel. Captions have been provided by the photographers. Entire article here - [sony-world-photography](https://sony-world-photography.com)



© Steven Zhou, 2023 Sony World Photography Awards



© Bing Li, 2023 Sony World Photography Awards



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Great Photography Articles

dpPreview Shutting Down - <https://petapixel.com/2023/03/21/dpreview-is-shutting-down/>

Video - Make Sharpest Images - <https://www.youtube.com/watch?v=yDhetGhS8sU>

Video - Power of Subtraction in Masks and Selections - <https://mattk.com/the-power-of-subtract-and-masking>

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