

Los Gatos - Saratoga Camera Club Newsletter

Vol. 30 Issue 6

June 2008

2008 Calendar

June

2 Competition: Color and Creative (slides/digital/prints)
Monochrome (prints)

16 Program: Annual Potluck Picnic Dinner - 6:30PM
Post Card Judging (for annual exhibit)

July

7 Competition: Color and Nature (Slides/Digital/Prints)

21 Program: Natural Light Portraiture presented by
Claudia Peterson



©Dick Stuart

June 16th Program Meeting

Annual Potluck Picnic Dinner

Sign-up for the Potluck Dinner indicating your contribution to the potluck. In addition, remember to bring your own plates and utensils.

Post Card Judging

It's also time to start planning for the Club's Sixth Annual Photo Exhibit, "The Art of Photography," that is held at the Los Gatos Council Chambers, mid-September through first week in November. Last year we had a record turnout of guests at the reception with a great article in the Los Gatos Observer.

For the exhibit postcard, one member's image is selected by blind ballot to represent the exhibit. We hold this selection process at the annual June picnic. So be thinking which image you would like to enter; each member may submit one (4x6) image for judging at the picnic.

Since we have many new members, let me explain that we can hang 50 total photos in the Chambers. The following is a brief on Exhibit Guidelines. A

handout with a complete guideline will be distributed at the June meeting as will the sign-up sheet to exhibit.

Exhibit Guidelines

Each member can exhibit from one to two framed images on a-space-available basis.
SIZE: Minimum 16" x 20" framed; or 20" x 24"; 22" x 30" or higher

NOTE: smaller images (8x10 or 11x14) can be used as a series of three or four related images, framed to hang as a group and count as one exhibit piece.

PREPARING YOUR WORK FOR EXHIBITION

All exhibit pieces must be matted and framed with a wire hanger on the back. Each piece must weigh no more than six pounds

Should you have any questions about the exhibition, email me at mekaschub@comcast.net.

Hunting In The Forest

by Ray Guillette

Reprinted from the Fall 2007 issue of the Bulletin of the New England Camera Club Council, Inc

Photography in the forest can be very rewarding. It's a great place to lose yourself in the creative process. But the forest landscape presents some challenges. As always, light is the first element to consider. Diffuse, non-directional light will allow the complex graphics found in trees and branches to be best appreciated. Bright, directional sunlight creates a "forest" of highlights and confusing shapes in a wooded landscape. Cloudy-day light will simplify the composition and minimize highlights. It will also bring out details that would otherwise be hidden in shadows. Remember that leaves and pine needles are great reflectors of even diffuse, cloudy light. A polarizer will minimize these reflections, and enhance color saturation. Careful framing can eliminate most of the cloudy sky, and focus attention more toward the ground.

In bright sunlight, try backlighting to emphasize shape and add drama to the image. Early or late light gives the opportunity to use a small lens opening and make a sunstar with the sun partially hidden behind a tree. If you are blessed with a foggy morning or a windy morning after a snowstorm, the backlit sun will interact with the fog or the snow being blown off of treetops to enhance the sunstar effect. Viewpoint is critical in forest photography. Try to find a camera position that will make a composition with contrasts of size and shape. Try to show depth, width, and scale in this

large, complicated space. An interesting tree or other foreground element might help this effort. Look very carefully before and after selecting a viewpoint. Use your viewfinder to see possible distractions resulting from the type of lens you have chosen.

A wide angle lens pointed up will make trees converge and look unnatural. A higher camera position and a medium focal length will minimize the convergence and make the trees more parallel. I carry a light stepladder, allowing me to raise my tripod to its maximum height.

Telephoto lenses will compress trees and depth, giving an abstract element to the composition. My favorite position in a tall forest is flat on my back, looking upward with my widest lens. Here the intentional and maximized convergence of treetops is captivating and purposefully unnatural. Watching the slow sway of treetops is hypnotic in a forest quiet but for the swish of leaves and the creak of tall trunks. Don't miss this opportunity. Forests also show the change of seasons; the buds and new green of spring, the lush summer foliage, the warm fall colors, and the snow-covered silent beauty of winter.

To say of a picture that it shows great and earnest labor, is to say that it is incomplete and unfit for view. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this...

James McNeil Whistler

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The official publication of the Los Gatos-Saratoga Camera Club. Meetings : first and third Mondays, 7:30PM at the Elks Club, No 1857 of Los Gatos, 105 Newell Ave. (At Winchester near Lark). Member of the Photographic Society of America.