

Los Gatos - Saratoga Camera Club Newsletter

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November 2008

2008 Calendar

November

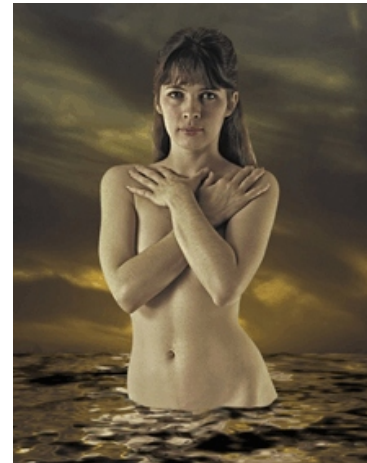
- 3 Competition Color and Nature (slides/digital/prints)
- 13 The Art of Photography Exhibit Removal - 12 to 1pm
- 17 Program The Pervasive Influence of Renaissance Painting Qualities on Photography presented by Arthur Stein

December

- 1 Competition Color and Travel (slides/digital images)
Color and Monochrome (prints)
- 15 Program Annual Awards Potluck Dinner



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Program November 17

The Pervasive Influence of Renaissance Painting Qualities on Photography Presented by Arthur Stein

Art will relate some of the principles as noted by artists of the Renaissance, followed by a selection of Renaissance paintings, then some works of noted photographers, and finally, a selection of his own work. This Powerpoint presentation was initially prepared for a seminar on Renaissance Art at SJSU.

Arthur Stein has a BFA in Photography, gained after his retirement from Pediatric Medicine, and is now studying Art and Art History, toward a MFA degree at San Jose State. Art has served regularly since 1997 as a teaching assistant in Photography at SJSU, especially in the classes teaching use of the view camera and studio lighting. He has moved from traditional film to digital photography. Art's interests emphasize landscape and related subjects, but especially exploration of presentation of the human body, particularly of women. He now finds ways to combine the two subjects.

Removal of Images - The Art of Photography Exhibit - Thursday November 13

All exhibitors - Don't forget!

All artwork must be picked up between noon and 1 pm at the Chambers. If you can't be there, please arrange for someone to pick yours up.

At the Yerba Buena Workshop

Sunday, November 2, 2008 • 9:30 - 12:30 and 1:30 - 3:30

Central Park Community Center • 50 E 5th Avenue, San Mateo

FREE to Yerba Buena members • \$15 non-members

Yerba Buena Chapter of PSA is offering — for a change of pace — a regular workshop with all kinds of interesting new things to try out. Model shoots all day! Creativity on a light box! Monet painterly effects! A Photoshop whiz to answer your questions! Still life instruction! And, on the more mundane side, a relatively easy way to cut mats.

Why I Love the Darkroom¹

(but never use it anymore).

by Dave Mullen

Paraphrasing Colonel Kilgore in Apocalypse Now, "I love the smell of developer in the morning!" Well, maybe it's not as nice as the smell of coffee in the morning, but it's an awfully nice reminder of the cocoon we call the darkroom.

The quiet solitude of the darkroom may just be the antidote I need for the hectic rush of daily life. Like Edward Weston and Ansel Adams sixty years ago, seeing a picture rise up from the developer in the tray quickens the pulse each time it happens. Did I get a reasonable exposure? Did I read the test strip correctly? How was my focus? Did I choose the right contrast filter? Were ten seconds of dodging and eight seconds

of burning enough, or too much, for those corners? How will the print look when it is dry? Should I tone it— selenium or sepia (or blue or red)? How did it get to be midnight already?

The darkroom is a meditative, self-contained universe, womb-like in its self-absorbed intimacy with my photographs. I am not seeing much in the dim amber light, not thinking about work, not thinking about family, not thinking about anything other than the photograph before me. So why don't we use it more often? Among the many reasons are:

- 1) The soccer game pictures should be on the school website by tonight,
- 2) I only need to carry one digital camera body to get both color and monochrome,

¹ Reprinted from the November 2007 issue of Cable Release, the newsletter of the Silver Spring Camera Club of Maryland.

- 3) I can see the results of my dodging, burning, and masking at the kitchen table,
- 4) I can undo the results of my dodging, burning, and contrast adjustments immediately,
- 5) I can print up to 17x22 without taking prints into the shower,
- 6) I can print in color,
- 7) I can fix mistakes I made in the viewfinder.

What am I not doing at the computer? Relaxing, concentrating on only one thing (yes, my email and browser are also running, and sometimes the phone rings), removing myself from my everyday life, developing patience, enjoying a pace of life from 1957. Not sure which is better, but I know I've lost an island of calm in my life.

Tide Pool Photography²

By Stacy Boorn

What is it that draws the human soul to the water's edge, to the place where the powers of the sea attack and retreat, constantly reshaping the land underfoot? Whether you come for contemplation, to allow the ocean's roar to drown out the noise of a stressful life, to commune with the strange creatures of the tide pools, or do recreational surfing, there is something about the coastline that beckons to us and always satisfies.

Ask any photographer – it's the creative possibilities along the coast that draw us there! That's why some Photochrome folks on the spur of the moment, on President's Day, at a negative tide headed south. Connie, Janet, Chris, Deborah and Stacy parked at the north side of Pechadero State Beach, to explore the possibilities among the rocks and waters.

Many beaches have dangerous surf conditions with rip currents and cold temperatures. But the extensive intertidal reefs along the California, Oregon and

Washington coast in particular offer close-up viewing of marine life.

Photographing life in and around tide pools can be very challenging. It is not just a matter of composition and equipment. You need to do your homework and find out when there are low tides, especially minus tides. You need to navigate with precision on slippery rocks, keeping yourself and your equipment dry. You will be crouching down and bending over for long periods of time to get as close as possible to the life above and below the water.

Try to arrive at a tide pool area while the tide is still going out so that you are less likely to be hit by the incoming swells or dragged out to sea by a "rogue" wave.

Ochre Stars and Giant Green Sea Anemone often inch close together in a mussel bed. Getting in close and still encompassing the ecosystem is a real plus. To eat a mussel the Ochre Star will use several of its thousands of tube feet to pry

² Reprinted from the April 2008 issue of Color News, the newsletter of the Photochrome Club of San Francisco, www.photochrome.org



©Stacy Boorn

the mussel open. Sea stars also use their thousands of tube feet to move and attach themselves to rocks and reef surfaces. Don't try to pry them loose – you will only rip off their little legs! But occasionally they will be attached to a small rock or detached mussel or actually resting in sand and can be turned over without harm. This will give you a view of their underside and eating process. Although "ochre" is a shade of yellow, most of these stars are orange or purple. Try spot metering on the orange ochre.

Watch for the incoming waves and then use them to your advantage. A sea star placed in an area that will be partially submerged when the foam and edge of a wave roll over the area will give you opportunities for stunning images. By using

a polarizer or neutral density filter you can achieve a slow shutter speed (1/20 – 1/4 of a second). As the water washes over and around the star you will record its movement as beautiful streaks of white flowing water. You may get your feet and tripod a little wet, but it is well worth it!

With an even slower shutter speed the water will move into and out of your frame during the exposure time rendering the water like a mist. Film users will want to take several shots because you won't see the end result until your slide is on the light table. Digital shooters and/or Photoshop users may want to take many shots as well for combining images to get the most creative water movement possible.

A polarizing filter is a very valuable tool while working in tide pools to eliminate unwanted reflections in the water and reduce glare on the wet surfaces, especially rocks and sea kelp.

"Simplify, simplify, simplify" is a good rule of thumb at anytime and works well as you comb the tide pools, beach and reef areas. This is a great location, because when you need a break you can head to the bakery in Pescadero for artichoke bread and cheese!

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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.