

# Los Gatos - Saratoga Camera Club Newsletter

Vol. 31 Issue 6

June 2009

## 2009 Calendar

### June

1 Competition: Creative and Color -- Slides, Digital Images, and Prints. Monochrome -- Prints

15 Program: **6:30 PM** Annual Potluck  
Picnic Dinner

### July

6 Competition: Nature and Color -- Slides, Digital Images, and Prints

20 Program: Nature Photography Defining Your Vision presented by Rex Naden



© Rex Naden



© Rex Naden

## Program June 15<sup>th</sup>

Don't forget to sign-up to bring your favorite dish to and attend the Annual Potluck Picnic Dinner June 15<sup>th</sup>. Also please bring your own plates and utensils.

## Program July 20<sup>th</sup>

Rex Naden (<http://www.rexnaden.com/>) is a Los Gatos native and has been a photographer for 40 years. His initial commercial interests were in sports and wedding photography before concentrating on fine art natural landscapes. He has retired from a 35-year parallel career in the semiconductor business and has been a full-time professional for several years. He is assisting the well-known landscape photographer Charles Cramer in teaching a class called "Digital Printing for the Fine Art Photographer" at the Ansel Adams Gallery in Yosemite Valley.

Recently a weekend-intensive version of this class has been introduced to Silicon Valley with five classes in 2009. Rex's work is on display at many businesses, medical clinics and institutions, and private homes nationwide. He is represented by the well-known Art Consultancy Suzy R. Locke and Associates.

## Defining Your Vision Lecture

Each of you as a fine art photographer owns, or can own, a unique vision of style. No competitor will see your vision, which defines your work to the world. Your vision will reveal itself in the fullness of time... but in the mean time you must lay the foundations. Once the foundations are established, specifically including an emerging mastery of Composition, the photographic artist begins to collect a body of work that will allow the identification of his Vision.

The "Left Brain" foundation is technical, including the challenges of equipment, exposure, focus, motion, wind, and moisture. These issues must be mastered with planning, technique, and experience. The "Right Brain" foundation is Composition. This lecture addresses Composition and is based upon analysis and discussion of images illustrating these elements:

## **Weakeners**

Distractors  
Confusing element placement  
Lack of Critical Focus  
Lack of subject isolation  
Lack of balance  
Lack of texture contrast or color contrast  
Lack of context  
Poor light  
Ill defined subject

## **Strengtheners**

Light  
Color  
Simplicity  
Mystery  
Depth  
Design  
Subject  
Pattern  
Texture

Open discussion will be encouraged; given the fact that this material is subjective, you may anticipate that multiple points of view will emerge!

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## **The Curmudgeon's Corner<sup>1</sup>**

**By John Bohner**

Your local curmudgeon wonders if you know what Johannes Gutenberg, Frederick Scott Archer and Alan Turing have in common? Once you have that question figured out try this one on. What is the difference between the works of Ansel Adams and Oscar Gustave Rejlander? Here is some help –

Gutenberg	Bible	1398 - 1468
Archer	Collodion plate	1813 - 1857
Turing	Mathematician	1912 - 1954
Adams	Photographer	1902 - 1984
Rejlander	Photographer	1813 - 1875

Give up? Okay, here we go.

We all know Gutenberg invented both movable type and the printing press. Thus it became possible to mass produce copies of a book. This included art work by using wood blocks by the way. It would be difficult to imagine a world without his contribution. Frederick came up with the glass plate collodion negative. His invention, while not the first negative process, was the first one of any quality and like the printing press made possible multiple copies of a photograph. Up until Fred came along the Daguerreotype ruled and you got one sitting, one print.

Now we come to Alan Turing. He invented one of the world's most secret devices, an electronic machine to rapidly break German codes during WWII. The man saved thousands of lives and brought the war in Germany to a conclusion sooner than otherwise would have happened. A prolific mathematician, he came up with the idea of a "stored program computer". It's that little idea that lets all of your digital cameras, computers and printers work. That makes it possible for you to make however many copies of that picture you are so proud of. After working on one of WWII's most secret projects it was later learned he was a homosexual. He was convicted in Britain of "gross indecency" and chemically sterilized. He committed suicide two years later after having been stripped of his security clearances and job. Just thought you might want to know. So we have three highly creative people who made it possible for the rest of us to reproduce our art work. That's what they have in common.

That brings us around to Saint Ansel and Gus Rejlander. What do they have that makes them

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<sup>1</sup>Reprinted from the April 2009 issue of News and Views, the newsletter of the South Bay Camera Club, Torrance, CA, 90505

different? Here are two examples. I am sure you can tell which is which. Ansel is known for making stunning prints from the best negative he could expose. He was a printing master. No photoshop for him, just burning and dodging. One perfect as possible negative, one even better print.



Now we come to Rejlander. The image below is actually a composite of 32 separate negatives. He cut them and pieced them together like a jigjaw puzzle. That image took him six weeks to produce. The print was 30"X16". He invented the photo-montage. He did that before Adobe PS by 135 years! Rejlander also discovered that there was a market for, shall we say, erotic art? He is considered by some as the father of art photography.



Needless to say this was quite the issue in his straight laced home of Scotland. He used many young models including child prostitutes.

As a member of SBCC during the digital revolution I find Rejlander's quote most interesting. Here is some help –

***“the time will come when a work will be judged on its merits, not by the method of production....”***

Now go and make some pictures.  
John Bohner, SBCC chief curmudgeon

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### **Small Study Groups**

Members Interested in study groups should take a look at the courses that have been given or are in progress and the topics of interest to members.

We are in need of volunteers to lead small groups in any of those topics and if you are interested in sharing your experience please contact me, directly, so I can spread the word.

The following courses have been completed or are in process: Any member interested should contact the leaders directly for further information.

- Photoshop - Joseph Grapa
- Wildlife Photography - Munir Kuresh
- High Dynamic Range Photo editing - John Bujak
- Photoshop Elements - John Gerhardt

Members interested in taking or leading any courses should contact Michael Schneider at [zapperms@comcast.net](mailto:zapperms@comcast.net).

## Have you calibrated your monitor lately?

No? Then it's time for you to have your monitor calibrated. It's painless, takes less than 30 minutes, and it's very effective at enabling you to edit your images with "standard" colors brightness and contrast, so that calibrated projectors and printers can render the same image you see on your screen. Using the club's Spider-3 equipment and software, Calibration Chair, Jeff Katz, will come to your computer and perform the service when it's convenient for you. Just phone him at 408-255-7423, or e-mail to [jeffrudi@earthlink.net](mailto:jeffrudi@earthlink.net) to arrange an appointment. And be prepared to donate \$10 to the club to help cover the cost of the equipment.

Remember: monitors drift as they age. Pro image processors recalibrate every couple of weeks to assure consistent prints. We hobbyists can get by with less frequent calibration. CRTs should be recalibrated every 3-6 months and LCDs should be recalibrated every 6-12 months.

### Editor's note:

*For a great series on Color Management, visit:*

*Color Management Primer: by Jay Kinghorn*

*Part I: Color Management Overview | Part II: Monitor Profiling | Part III: Color Settings | Part IV: Printer Profiling*

<http://photo.net/learn/digital-photography-workflow/color-management/>

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### Thanks for the Refreshments!

Thanks to the following people for providing refreshments for our May meetings:

5/4: Jeff KATZ, Munir KURESHI, Airdrie KINCAID

5/18: JoAn LAMBERT, Michael LIEBERMANN, Kelly MOORE

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<http://www.losgatos-saratogacameraclub.org/>

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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.

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