



COLOR NEWS

What's happening at Photochrome in July

July 3 —Open Pictorial

Stacy Boorn Moderates.

Each member may enter two projected images .

This is turning into a very popular evening at Photochrome. Each member brings up to two images, digital or slide. The group comments on each image giving constructive criticism. In return, the maker, if s/he wishes, tells of techniques that make the picture unique. Truly a 'win-win' situation.

This will be a "Pic Six" night as well, when members who went on the Tide Pool field trip will present up to six images each from that expedition. As you know, when a bunch of people congregate at the same spot, even at the same time, you still get a whole bunch of different impressions.

July 10— Board Meeting

It's important to note that there is a small group of concerned photographers who are keeping this club going. We don't have a President, but we do have this little group. All Photochrome members are invited to Board Meetings to help in the transformation

of Photochrome. Everyone attending the last Board Meeting was delighted when a member came to observe and participate. Welcome to Gary Larsen who not only gave helpful input, he volunteered to compile an up to date roster and catch up with nametags for new members.

The Club needs this kind of member involvement. If you'd like to get involved, you're welcome to join in.

July 17—Nature Night

Alice Steele Moderates

Each member may show two projected images .

Later in the year (November 15) , we'll have a competition that conforms to careful regulations regarding the category of "Nature" photographs.

But not tonight. This is your night to interpret "Nature" as you wish.

***Invite a friend
to a
Field Trip
or a Meeting***

JULY 2008

Volume 63, Issue 7

JULY

July 3, 7:30

Fellowship Hall

Open Pictorial

Stacy Boorn Moderates

Select two of your finest images to show and talk about at this first meeting in July.

July 10, 7:30

Fireside Room

Board Meeting

You're welcome to join the Board to help plan the meetings and future of Photochrome.

July 17, 7:30

Fellowship Hall

Nature Night.

Alice Steele Moderates

This is your chance to interpret Nature your way. Animal, vegetable, mineral. It's all fair game tonight.

Two images.

Save meeting time.

Send your digital images by midnight Wednesday(s) to:

photochromeprojectionist@gmail.com

Mark your images:

Category* - First Name - Last Name - Title. Jpg

**categories are:*

PicSix (up to six images taken on Field Trips or special evenings)

OP (Open Pictorial) two images

TN (Theme Night) two images per theme.

TIDE POOL FIELD TRIP PESCADERO

By Gail Secchia

On Saturday, June 7, nine early-bird members rode south down the coast to meet at Pescadero Beach to take advantage of a very low tide. When the ocean water recedes, little pools of water are left in the rocks creating tide pools. In these pools are Starfish, Sea Anemones, and other living organisms creating wonderful "photo-ops."

After arriving to a clear, blue-sky beach day, we



L/R Willis Zhoe, Chris Kibre, Connie Louie, Stacy Boorn, Brian Dierking, Seronika Patena, Burr Preston. Not shown, Alan Heald, Gail Secchia. Also tidepooling that day in less challenging surroundings were Alice Steele and Phyllis Bonner.

packed up our cameras, tripods, and lenses, while some of us changed into boots. Then we all walked to the beach with our black umbrellas (which we would use to help diffuse the light).

This was also a day we would use polarizing filters. What fun it was to capture images of these tide pool creatures!! Later in the day, we all had lunch in

the town of Pescadero at the Pescadero Bakery/Grocery, well-known for its freshly baked Artichoke Bread. Buy a little goat cheese and you have the perfect combination for the hungry photographer. We enjoyed good food and conversation in the warm sunshine at the picnic tables in the back by the apple trees AND topped-off our feast with ice cream bars for dessert.

In the afternoon we spent time at Pebble Beach collecting small colored stones and shells to set-up for some close-up work in the holes of the rocks. All-in-all it was a fun day playing with our cameras at the beach.

AUGUST

Scheduled Activities

August 7

Richard Zimmerman moderates Theme Night

Textures

Silhouettes/Shadows

Up to two images may be submitted for each theme by members.

August 14

Board Meeting

You're welcome to join these meetings to help plan the future of Photochrome.

August 21

Enrique Aguirre presents DAM. (Translation next month) :-))

Next Theme Night

Will be November 6

Themes will be

Motion

Geometric Forms

Plan Ahead

Image-Fest 2008

Saturday, November 15

9:00am-1:00PM with lunch

All Member Competition

Find details in the June issue of the Color News and on-line at ***Photochrome.org***.

Selective Focus—Alice Steele

This issue is full of great articles by member-contributors. This is what makes the Color News an asset—interesting contributions from our members. The first six months have seen articles by more members than ever before with prospects for additional input in the future.

Coupled with good attendance at revitalized meetings, this is making Photochrome stronger. The new meeting format certainly seems to be finding favor among photographers, as more people join the Club all the time.

For those of us who just love competition, and lets face it there's

a little of the competitor in just about all of us, last month we gave a first call about our gigantic annual competition—*Image Fest 2008*—to be held on November 15, starting at 9:00am **Stacy Boorn will chair** the event. It will be an all day affair with many categories for you to enter. The usual ones: Pictorial, Nature, Travel, PhotoJournalism and Creative will be there. These will follow N4C guidelines. (*If you're unsure about those guidelines, check out the N4C.org website for complete details.*)

There are other contests that

have been endowed by Photochrome members. All these contests were listed in the June Color News and will be on our website (if they are not there already.) Please check them out and give them a shot.

Some of these contests actually involve cash prizes. Others earn some pretty fancy medals and bragging rights. All the details you need are in the June issue. You have the chance to enter up to 49 images on that November day, so you might want to get started now!

Meanwhile, enjoy this issue and keep that camera handy.

Have you made the switch to paperless? Your Color News looks terrific on the screen, and it gets to you faster when you subscribe by email.

Email SFAlice@aol.com

Turning Back the Clock

By Alan Heald



In the “instant everything world” we live in, I propose occasionally going back to some of the older, slower, ways of making photographs.

Modern cameras are rapidly able to figure out a correct exposure. With the click of a button, they zip into sharp focus while also figuring out the “correct” exposure. Quick and easy! My problem is that as I try to make quality images, I've discovered that **auto focus** and **automatic exposure** sometimes do not always produce the results I'm looking for!

Yes, a modern SLR turns on quickly, and is ready to make exposures which *seem* to be “spot on”. These cameras (film or digital) miraculously “hand you” the exposure. In the past year I've also found that this technology occasionally creates problems which affect the quality of an image!

Auto Focus: For instance, have you ever focused on something in the foreground, only to find out **later** that your camera had disastrously decided to *refocus* on something else, behind your actual subject? It's happened to me, and I usually never discover the problem until it's much too late. Frustrating, since the image on the little LCD screen *looked* sharp!

I've read recently that the so called “Focus Lock” feature in some Canon cameras will occasionally go off on its own and make an unwanted change of focus! (Focus Lock is the feature where partially holding down the shutter release button will “lock in” the focus.) Solution: Switch your lens over to manual focus and you avoid this problem.

Auto Exposure: This area is more complicated. Although cameras today are designed to make perfect exposures; digital and film cameras record images very differently. Still, I'll bet that the actual metering process really isn't that that different, whether it's digital or film. This means that *some* of the following also applies to film shooters.

Continued on page 5

Trips & Tips

(or the adventures of *homo sapien tripus alotasmus*)

By Rebecca Jackrel

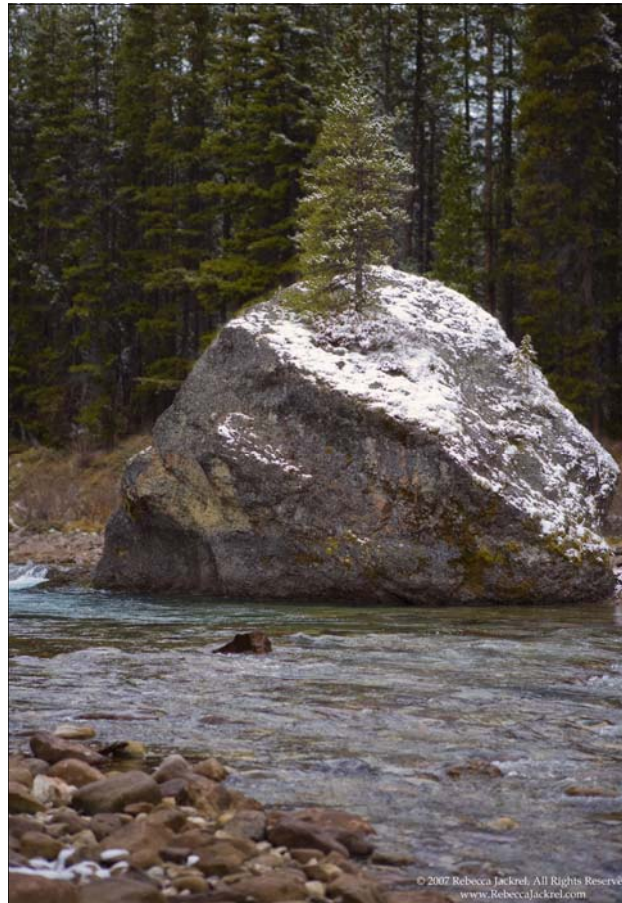
Let's face it. We all can't be full of grace and light on our feet like Fred Astaire or Ginger Rogers. I, more than most, am certainly not. In fact, I belong to a little known subspecies of the human race: *Homo sapien tripus alotamus*.

Because I am so clumsy, I have learned a few tricks. First and foremost, the human body is MUCH better at healing than a camera or lens. So if you feel yourself falling, twist so that the camera is held safely above your body or cushioned on your chest. Remember Advil is your friend.

I also rely heavily on the indestructibility of my gear. A pro body is more expensive to be sure but the number of rain showers, falls from cars, snow storms, sand storms and ocean waves that I have a habit of running into would kill anything that wasn't weather sealed. I choose which lens to bring into the field with me based on where I'm going. Friend's birthday party? 24-105 mm: Great range and the new Image Stabilization is terrific but it isn't sealed against water, one good dousing and it would be all over. Rainforest with lots of drizzle? My water-resistant 16-35 mm is in the bag. It pays to think ahead and plan for the shoot.

My other trick is to have really good insurance. My entire set up is covered through a policy I obtained through my North American Nature Photographer Association (NANPA) membership. Even if I drop my camera off the side of a boat, which is not that far fetched, they will cover it.

I have found that I am not alone. I seem to gather many *homo sapien tripus alotamus* around me. One of the more spectacular incidents that I have been



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involved in happened this past fall in Jasper National Park, Alberta. My friend Jeff and I were returning to town after spending the morning photographing a lovely and cooperative moose and calf. We spotted a lone tree growing from a large rock in the center of a river – it was dusted with snow and looked beautiful so we stopped. A quick inspection of the area revealed a deer path through the woods that we followed to a nice vantage point. I set up my tripod and began to happily snap away, when out of the corner of my eye, I saw Jeff take a leap toward a rock a few feet off shore. I had no idea Jeff was a member of the *homo sapien tripus alotamus* clan; he is a mountain climber for goodness sake. But on this day, as luck would have it, the rock he leapt onto was covered with a thin sheen of ice... I watched in horror as he landed and slid off the rock, splashing into the river and disappearing beneath the water. Within seconds the camera hand began to rise from the depths, water pouring off the camera body in a perfect imitation of King Arthur's Lady of the Lake.

I rushed to the site, grabbed the camera and began to dry it with my fleece, not even thinking to ask if poor Jeff was ok. To our utter surprise, the camera was fine! It had been submerged to a depth of at least 2 feet and it suffered no ill effects. It wasn't until the camera had been thoroughly dried and tested that I realized Jeff had turned an unnatural shade of blue. He insisted on getting the shot he set out for in the first place and then we headed back to town for a good warm up. The weather sealing did its intended job and the remainder of the shoot was saved. It could have been a different story if Jeff had forgotten the first rule but if he had, there's always the last – get the insurance!

Finding and Photographing Hidden San Francisco

By Alice Steele

Many beautiful sites in San Francisco are hidden in plain sight. Remember the Geneva Playground with its folk art? Well, here's another one I explored the other day (Google the title below to get the complete story). This description is excerpted from SFGate—

Grandview Park and the

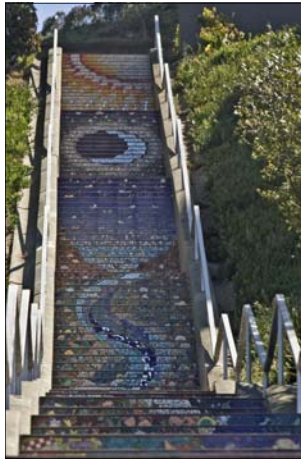
Mosaic Stairway

by Gail Todd –

it ran Thursday, 2/14/08 in *96 Hours*

“One of the most secluded and romantic spots in San Francisco is Grandview Park, a windswept 1-acre peak high in the Sunset District that is an unsurpassed place to watch the sunset. The park, also called Turtle

Hill by longtime residents, is a dazzling aerie with 360-degree views of San Francisco. The park is a dune plant community and one of the last habitats for the endangered dune tansy and Franciscan wallflower. Now that development has cut off the hill's source of ocean sand, the underlying chert rock is



©Alice Steele

being exposed. Leading up into the park is a gorgeous mosaic tiled stairway created as a neighborhood project; lead-

ing back down to the Sunset District at the end of the outing is the dramatic 15th Avenue stairway.”

Mosaic stairway: To get to the park, climb the mosaic stairway at 16th Avenue and Moraga Street. The stairs begin at 16th Avenue and Moraga Streets.

I didn't walk up the stairs, but with my long lens, I captured a few memories of this dazzling bit of art. You can do better. No, this isn't a Field Trip, just an excuse for adventurous photographers to get out and explore San Francisco.

If you know of a special spot in San Francisco, either write It up (YES!) for the Color News or send your site along and we will check it out.

Turning Back the Clock—

Continued from page 3

Digital cameras are able to display one's images on a small LCD screen. They are also able to display what is called a **histogram** of each image, showing the quality of the exposure. Sometimes, an image may look good on the LCD, while the histogram tells another story! A histogram clearly shows whether an image is under or over exposed. In fact, I now take the time to take this extra step with every “important” image I make! I now know if my camera has actually done its job, or, if I'm going to have to make an exposure adjustment with the next shot. Learning to use a histogram is something that all serious digital photographers should do!

The issue of making an exposure adjustment, of course, brings me back to the theme of this article. By shooting in Manual Mode you'll have control over the exposure process whether you have a film or a digital camera.

It seems to me that today's photographers use the Auto Tools as a crutch. In the “old days” photographers had to do some quick thinking about f-stops and shutter speed in relation to their subject. By clicking over to *aperture-priority mode* every time, I knew that I'd been giving up some of the control that I used to have! Maybe this concerns you as well?

Manual Mode: After two years of using my fancy Canon with varying modes of automatic focus **and** automatic exposure, I was feeling more and more uncomfortable with the fact that I **still** hadn't learned how to use it with these functions turned off. It was finally time to sit down and get out the manual that came with my camera. As a typical guy, I'd resisted actually reading the instruction book! Happily, I found out that the process took me only about an hour, including reading *and* then heading out to make some Manual Mode “test shots”. It felt a bit like returning to the 80's with my reliable old Nikon F film camera. Manual everything! A benefit is that I now actually feel more “in control” of my 5D.

Yes, figuring out the proper exposure manually takes a little longer. One advantage is that this mode makes it very easy to shoot the next shot with more, or less, exposure than the first. Also, it will definitely help me in difficult lighting conditions.

I admit that I'll probably continue to use many of my camera's automatic features under most conditions. These features make photography quicker and simpler... and, I'm not THAT much of a purist anyway.

Still, I feel that by learning to operate my camera with “auto everything” turned off, I've added something valuable to my bag of “tricks”. You also might want to give this a try!

Welcome New Members

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The June Photochrome Print Night

It only happens every three months now, and when it happens it's pretty impressive. Our usual print people came with interesting offerings for discussion and some new folks entered into the fun. Fred Silva, an old hand at printmaking, showed many innovative ideas including using some of the Photoshop filters. His touch with these filters, such as Sumi and Posterize, works well with his carefully planned photography. He uses the filters sparingly—just enough to give a little extra zing to his images.

We got to talking about suppliers, and members suggested that we mention the suppliers some of us use for mats and frames. Here are some sources that come well-recommended by our printmakers:

<http://www.americanframe.com>

<http://www.lightimpressionsdirect.com>

<http://www.redimat.com>

You can find samples of these suppliers' products at local stores such as Flax on Market Street, Photographic Supply on Bryant near 2nd St, Calumet also on Bryant Street (around 18th) and many other art/photography outlets. As usual, the best selection and best prices are likely to be on their websites.

If YOU have a supplier that works for you, let us know, and we'll pass along your information.

FOR SALE

Enrique Aguirre is selling equipment.
Interested?
Email: enriqueaguirreaves@gmail.com

Camera

Canon EOS 1Ds MkII - full frame, good condition, 34K actuations, includes hand and neck straps, 2 batteries, standard and grid focusing screens plus all the standard accessories supplied in the original box (chargers, etc.) - \$3700

Lens

EF 200mm f2.8L II USM - includes lens hood - \$550

Bag

LowePro DryZone 200 (black) - replaced zipper tags to make it quieter and cut some extra long straps - \$200

Coming in September

“Reflections on My Journey”

An All-Day Presentation by

John Isaac

September 20, 2008

9:00 am to 4:00 pm

Lark Theater, Larkspur, CA

Registration fee:

\$65 per person • \$25 student fee

Register at: *N4C.org*

**Sponsored by the Northern California
Council of Camera Clubs**

Journalism • Travel • Nature

Waiting for the right moment

By Enrique Aguirre

I have visited the Falkland islands in 5 different occasions over 4 years and have had plenty of time to explore different penguin colonies. Chicks feeding are one of those 'money shots' we all talk about. However, finding the right nest to photograph is not an easy matter.

The Gentoo penguin (*Pygoscelis papua*) like to nest in circular groups and you always have birds in the background or even running up in front of you investigating what you are out of curiosity.

On my last trip I got to visit an area on the main island. These colonies are reportedly smaller than the ones on isolated islands due to the possibility of predation from introduced species such as foxes, rats, cats or dogs. To my surprise this colony was doing well and had a few smaller satellite colonies spawning off from the large one (gentoo penguins prefer small colonies and keep colonies close to a maximum number of around 300 nests, after that excess birds just move a few hundred feet and start a second group, called a satellite colony).

One of these satellites was a small arch-shaped area that was slightly elevated forcing the birds to nest in line rather than in a circular group. To my delight the colony was set against a green pasture area and the birds had made their nest surrounded by a local plant called sea cabbage. Most nests had two chicks, some even three and the baby birds were the right size, neither too small nor too large and presented the right proportions compared to their parents (if they are too small they get lost in the frame and if they are too big they tend to overpower the presence of the adult bird).

I located a particularly active nest with two chicks and set up my 500mm lens at a 90° angle to the nest, as this species likes to feed their young from behind arching over them, and in this position I would be able to get a nice profile view of the feeding action. I framed in close to put the emphasis on the chicks, set in a fast shutter speed and a large aperture and waited for the next feeding to start.

It all starts with the parent gagging, then the first chick notices and sits up straight reaching for the

parents beak. A few moments later both siblings are up and competing for the food... this is the moment you are looking for. I waited for both chick's heads to be visible and for the parent to lean forward. It lasts a few seconds and you get maybe 10 shots... one will be just right - with the focus point on the eyes of both the front chick and the adult, both chicks heads visible, contact between the beaks.

Moments later with both chicks lay down again, content, their bellies full, and rest until the other parent returns from the ocean with more food.

The clean green background made this action all the more clear (rather than being confused by the usual mass of black and white shapes out of focus in the background) and the subtle overcast light made the exposure much easier as I didn't have the extreme highlights of direct sunlight shining on the white feathers of the penguins bellies. I too was happy and content—I had the shot I had been looking for, for the past 4 years..



—© Enrique Aguirre

Meetings are held the First and Third Thursdays of the month, except for November and December. They begin at 7:30 and are held at the Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127. For meeting details check: www.photochrome.org

Board of Directors—2008

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.Waiting for the Right moment

- "To my delight the colony was set against a green pasture area and the birds had made their nest surrounded by a local plant called sea cabbage."
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Enrique Aguirre

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Member of:
The Photographic Society of America (PSA)
since 1943

2008 International PSA Conference
Portland, Oregon 8/31-9/6

and the
Northern California Council of Camera Clubs (N4C)

