



# COLOR NEWS

Volume 63, Number 1

## *The Awards Banquet—2007*

The Awards Banquet turned out to be a warm and friendly evening with good food and good company. It was relatively short this year as door prizes and raffles were dispensed with. It was great to see old friends like the Jarkovskys and the Vissers who don't get to meetings much any more but came to the year's grand finale. B.K. Srinivas brought his lovely family as well, and of course, more of our regulars were also in attendance.

Stacy Boorn acted as Mistress of Ceremonies and handed out ribbons, silver plates and cash awards with panache. Chris Kibre and Mary Asturias presented the film slide show while Gary Chu and Connie Louie handled the digital projections. The accompanying music fit well and there was rapt attention all the way. Sue Kocienski did her usual impeccable job of personalizing each medal, while Joyce Vanman and Alan Heald also helped with event organization. But the main person responsible for coordinating and making this event a success was Chris Kibre. Nice job, Chris & Company.

For a bunch of photographers, we sure didn't have many cameras at the Banquet but Garrett Griffin had his at the ready and here is a nice visual record of a very pleasant evening.



Garrett Griffin

## *Editorial*

If there was ever a time to read your newsletter cover to cover, this is it. Starting with the December 2007 issue, (and if you tossed that one out, you can find it on our website under archived editions) this newsletter outlines plans for a new Photochrome. One that will remain a vital presence in the photographic community by providing the kind of content that our members indicate they want.

The meeting on January 3 kicks off the new approach by introducing more inter-action among participants. No judge this time; just members' images and members' comments. Then at the second general membership meeting in January—and there are only two—there will be a presentation to help us understand our craft. We'll follow this pattern for a while.

This approach came from energized members who decided to sit on the Board, and from the answers to the questionnaires members sent in. It is very much a work in progress; your input on what works and what doesn't is needed. Any club member is welcome at any Board Meeting to help recommend, discuss and implement ideas.

Together we can continue to make Photochrome a great place to be.

## **January 2008**

### **January 3**

7:30 *Open Pictorial—Not a competition.*

*One image per person.*

Connie Louie, moderator

### **January 10...**

7:30...*Board Meeting —all members welcome (Fireside Room at the Church)*

### **January 17**

7:30...*Exploring Photography*

Dan Friedman "How a Digital Camera Works"  
*Special Presentation* Chris Kibre, Polaroid Transfers

## *Selective Focus—by Alice Steele*

**Great to see** the website up-to-date again after so many months when it was stuck on “June.” We have Jim Kelly to thank for that. He’s going to be keeping us current from now on and indeed, a very big “Thank You, Jim Kelly” for taking that on.

**This is also a good** time to say thank you to Jim Goldstein, who designed and then maintained the site for a long time. Jim worked hard to bring us into the digital age and he made it possible for digital photographers to feel at home in the Club. It was not an easy transition, but Jim did it well.

**Now, we may** go even farther into the land of the Internet with a Photochrome Blog. More about that in a separate story, but yes, again Jim Goldstein is the instigator.

**Sometimes it’s hard** to keep track of the goings

on of Photochrome members so I don’t try very hard. But we couldn’t find our indispensable Secretary, Bill FitzGerald, for a couple of months. So we looked diligently and found him in Butan.

Welcome home, Bill. I also exchanged emails recently with Larry Cotter, an associate member who travels extensively. He was in Nepal.

**A number of Photochrome** members, when answering those questionnaires, volunteered to help in the renewal of the Club. This was great news and after keeping careful track of who volunteered to do what, Garrett Griffin wrote to say thank you.

**Starting in January**, by popular request, (And I mean popular) club members will critique each other’s images on specified occasions instead of inviting outside judges to do so. Find the condensed article that I lifted from the files of the Critique Club, DPChallenge.com, written by John Setzler, on page 3. It’s good advice..

**Judging has not completely gone away.** We’ll have a Pictorial Competition in March with the best judge that can be found. Stay tuned for more details as the date approaches.

**When Joyce Vanman** was president, she instituted a feature called “Show Me Six” when a member would bring in six (or so) images to show at a meeting. Any subject was fair game. No one is sure what happened to this popular program, but at the new Board’s first meeting, someone said “Let’s institute that program again.” So check your monthly meeting listings, and when you see a “Show me Six,” gather your images and tell the moderator you’d like to exhibit.

**Look for new names** and new articles in this and future issues of The Color News. Many thanks to Don Friedman and Richard Zimmerman who will write articles. Richard has a three-part series starting this month on the subject of Color Management. It’s contributors like these who make a newsletter a good read for everyone. Anyone else? **I’ll close this column** by saying “Congratulations” to all the award winners in our Year-End Competition..

## ***N4C ANNUAL LUNCHEON*** **Sunday, January 13, 2008**

***IRISH CULTURAL CENTER***  
***2700—45th Avenue (At Sloat)***  
***San Francisco***

***11:30am—Social Hour—no host bar***  
***Viewing of winning prints***

***12:30pm-Awards Luncheon begins***

***1:30pm. Program includes a raffle, installation ,***  
***viewing of winning images, and presentation of***  
***awards***

***This is your opportunity to see the winners of the***  
***N4C Annual Competition in both projected im-***  
***ages and prints.***

***Menu choices—***

***Cross Rib of Beef Bordelaise (potato)***

***Chicken Cordon Bleu (rice)***

***Vegetarian Pasta***

***all are \$26.00***

***Mail your reservations with***  
***check and menu choices, by January 7 to:***

***Teri Schoech,***

***34 Sea Crest Terrace, Fremont, CA 94536***

***OR register online with PayPal at [www.n4C.org](http://www.n4C.org)***



*Alice Steele*

*Mary Dempsey, Phyllis Bonner, Stacy Boorn, Carolyn & Garrett Griffin*  
*At the Annual Awards Banquet*

## *Is Critiquing a Science?*

The purpose of a critique is to provide detailed feedback to the image maker.

Some of the elements that may be discussed are composition, color, contrast, focus, depth of field, lighting, and any other element of the photo that stands out or is lacking in some way. The person giving the critique simply gives his/her own opinion about some or all of these items. If the photograph being critiqued has any emotional value to the viewer, that may be included in the critique.

The critique might contain details about why the viewer feels a certain way about a photograph.

The maker receives a benefit from a critique, but so does the person giving the critique;

Looking at other's images makes me think about the elements of my own photographs. It keeps composition, depth of field, focus, contrast, and all the other elements of photography in the forefront of my mind. I believe that critiquing photographs has been the single best learning tool I have found and the greatest source of improvement in my own photography.

Finally, when you give an opinion, you give valuable feedback to other photographers. Your opinion matters.

*John Setzler (Critique Club, DPChallenge.com)*

## *A Blog in our Future?*

Photochrome is learning new ways to communicate every day, it seems.

On the horizon is the possibility of an interactive Blog that can keep us all up to the minute on Photochrome activities and news. Watch this space and the website for more information as it develops. It's the brainchild of Jim Goldstein. Jim Kelly, Richard Zimmerman, Garrett Griffin, Burr Preston and others are working to make it reality. If you'd like to be involved, talk to any of these people or drop an email to the Color News editor to get on the list.

An example of what might appear in the Blog is the story on page 6 called "A Tour of Cayuga Playground," located here in San Francisco..

For those who enjoy word origins, that fine source of information, Wikipedia, says "'blog" was coined by Peter Merholz, who jokingly broke the word weblog into the phrase "we blog.""

For a great definition of the many manifestations of a blog, follow the link below

*[codex.wordpress.org/Introduction\\_to\\_blogging](http://codex.wordpress.org/Introduction_to_blogging)*

## Photochrome Club Calendar February-March 2008

For updates, check: [photochrome.org](http://photochrome.org)

### February

#### **February 7**

7:30 *Theme Night—Water*  
Alice Steele, moderator

#### **February 21:**

7:30...*Exploring Photography* Alice Steele  
"Tips on shooting a still life"  
*Special Presentation* B.K. Srinivas & Alan Heald, , "Africa"

### March

#### **March 6**

7:30...**Competition:** *Open Pictorial.*  
Moderator, Richard Zimmerman

#### **March 20**

7:30...Print Night  
Moderator: Alan Heald  
*Exploring Photography*  
*Special Presentation:* Richard Zimmerman,  
Training on "Soft proofing"

The Jack Cannon Perpetual Trophy  
Best slide of a recognizable San Francisco Subject  
  
Connie Louie  
Tower in the Tower

The Walter F. Sullivan Memorial Award  
Best Landscape or Seascape  
  
Chris Kibre  
Waterhole Canyon, Arizona

The Jacques & Margot Segal Award  
Best Picture of National Park or Monument  
(Donated by Margot Segal)  
  
Chris Kibre  
View of Half Dome, Yosemite

The Jules H. Strauss Memorial Award  
Best Photograph of a Floral Subject  
(Donated by Stanley Adams)  
  
Chris Kibre  
Dahlia

The Dr. J. Humberto Arrieta Memorial Award  
Best Portrait Slide  
(Donated by Frances Arrieta)  
  
Connie Louie  
Indian Lady

The Roy Humphreys Memorial Award  
Best Picture Containing a Rose  
(Donated by Vera Humphreys)  
  
Connie Louie  
Pink Roses

Photochrome Club Perpetual Trophy  
Awarded to the member with the highest accumulative competition scores.  
  
Garrett Griffin

**GROUP AWARDS**  
**Projected Images**



- PICTORIAL**  
—Masters  
1 Stacy Boorn  
2 Deborah Hall  
3 Dennis Jefferson  
—AAA  
1 Alice Steele  
2 Enrique Aguirre  
3 Janet Stock  
—AA  
1 Connie Louie  
2 Willis Zhoe  
3 Rebecca Jackrel  
—A  
1 Garrett Griffin  
2 Richard Zimmerman  
3 Alan Heald

- NATURE**  
—AAA  
1 Stacy Boorn  
2 Chris Kibre  
3 Enrique Aguirre  
—AA  
1 Connie Louie  
2 B.K. Srinivas  
3 Jackie Lantheaume  
—A  
1 Alan Heald  
2 Garrett Griffin  
3 Martin Gumble



- CREATIVE**  
—AA  
1 Stacy Boorn  
2 Deborah Hall  
3 Alice Steele  
—A  
1 Alan Heald  
2 Connie Louie  
3 Oscar Soriano

- TRAVEL**  
—AAA  
1 Chris Kibre  
2 Deborah Hall  
3 Burr Preston  
—AA  
1 Janet Stock  
2 Connie Louie  
3 Martin Gumble  
—A  
1 Dan Friedman  
1 Garrett Griffin  
2 Alan Heald  
3 Rebecca Jackrel

- PhotoJournalism**  
—AA  
1 Connie Louie  
2 Deborah Hall  
3 Mary Asturias  
3 Jackie Lantheaume  
—A  
1 Dan Friedman  
2 Garrett Griffin  
3 Alan Heald

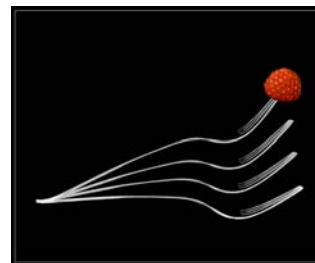
- ASSIGNED SUBJECT**  
1 Chris Kibre  
2 Alan Heald  
3 Garrett Griffin  
3 Deborah Hall



# *Year End Projected Image Competition Results*

## **PICTORIAL**

- 1<sup>st</sup> Alice Steele    *Fork with Raspberry*
- 2<sup>nd</sup> Connie Louie    *Sandhill Cranes*
- 3<sup>rd</sup> Richard Stacks    *PacMan Frog*
- 4<sup>th</sup> Gene Morita    *Portrait of Juvenile Snow Monkey*
- 5<sup>th</sup> Burr Preston    *Emperor Penguin*



Alice Steele—

## **NATURE-**

- 1<sup>st</sup> Stacy Boorn    *Elephant Seal Birth Sequence*
- 2<sup>nd</sup> Alan Heald    *Lion With his Kill*
- 3<sup>rd</sup> Connie Louie    *Tufted Puffin with Breeding Plumage*
- 4<sup>th</sup> B.K. Srinivas    *Black Bear with Sockeye Salmon*
- 5<sup>th</sup> Enrique Aguirre    *Northern Gannet Courting Ritual*



-Stacy Boorn—First in sequence of five

## **P.J.-**

- 1<sup>st</sup> Burr Preston    *Dedicating New Dugout Canoes*
- 2<sup>nd</sup> Alice Steele    *Precision Flying*
- 3<sup>rd</sup> John Han    *580 Freeway Collapse*
- 4<sup>th</sup> Richard Zimmerman    *Goofy Footer*
- 5<sup>th</sup> Garrett Griffin    *Bird Banding at Mono*



Burr Preston—

## **TRAVEL-**

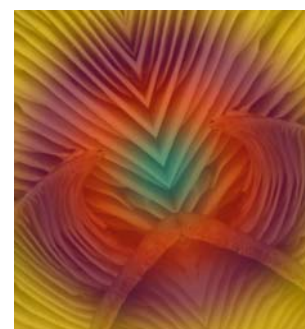
- 1<sup>st</sup> Deborah Hall    *Last Light on Santorini*
- 2<sup>nd</sup> Dan Friedman    *Venice Regatta*
- 3<sup>rd</sup> Connie Louie    *Sunset at Pushkar Camel Fair, India*
- 4<sup>th</sup> Connie Louie    *Indian Ladies in Hall of Columns, India*
- 5<sup>th</sup> Garrett Griffin    *Storm Approaching Stonehenge at Sunset*



—Deborah Hall

## **CREATIVE-**

- 1<sup>st</sup> Stacy Boorn    *Mushroom*
- 2<sup>nd</sup> Connie Louie    *Trees by a River*
- 3<sup>rd</sup> Connie Louie    *Painted Ladies of Alamo Square*
- 4<sup>th</sup> Stacy Boorn    *Tire Trio*
- 5<sup>th</sup> Alice Steele    *Shoots! Scores!*



Stacy Boorn—

## PROJECTED IMAGE OF THE YEAR

The Albert P. Bekker Memorial Award  
(Donated by: Marie Bekker)

**Alice Steele**  
***Fork with Raspberry***

## A TOUR of CAYUGA PLAYGROUND — 301 Naglee @ Cayuga, San Francisco



Alice Steele

Bounded by Alameny Boulevard on one side, BART and I280 on the other, and at the end of two dead-end streets lies a little San Francisco gem. Cayuga Playground. A friend told me about this place and recently I went to check it out.

Yes, it has the requisite kiddie swings & slides, the tennis courts and the softball field, but it also has folk art, hidden gardens, hand-crafted benches and small surprises wherever there is a place. Even in December it is lovely with the bonus of

being able to explore quietly. I spent a long time there and will go back soon.



Alice Steele

Read the story of this park by Googling Cayuga Playground. SFGate has an archived article from the Chronicle written in 2005 that gives a delightful history of this space.

Anybody for a Field Trip to Cayuga Playground?

*From Lilaguide.com:* [Cayuga] **Playground** itself has old equipment, but the grounds have **FABULOUS** mini trails that make you think you're on a hike in the woods until you look up and see a BART train passing by. ..."

**Do YOU have a favorite place for photographs? Tell the members about it in this space next month.**

**Yes!** You may still send in your digital images up to midnight of the day before our meeting to our special email address:

*photochromeprojectionist@gmail.com*

**For the January 3 Open Pictorial (non-competitive) event,**

**Mark them like this:**

*FirstName\_LastName~Title.jpg*

**Enjoy the fun and be part of the renewal of Photochrome  
RENEW YOUR MEMBERSHIP NOW! USE THE HANDY FORM ENCLOSED.**

**Sign up for email delivery of your Color News!**

**If YOU would like to receive your copy of the Color News by email, make a note on your renewal and we'll put you on the list.**

**Or email *SFAlice@aol.com***

**You get it faster & in better color!**

## *Your Pictures and Color Management*

*By Richard Zimmerman*

RGB, 24-bit color, printer profiles. What are these and why do you care? What is color management and how does it relate to your digital pictures? Let's define terms so we're all looking at the same picture.

The basic definition of color is what a human can

*Color management is simply controlling the workflow from camera to computer to printer and assuring that the colors are as accurately reproduced as possible at every step*

see. Color theory was first introduced by Isaac Newton in the 17th Century. The first color photograph(1) was demonstrated by James Clerk Maxwell in 1861. People see a spectrum of colors that range from red to violet. The problem is that cameras, computer displays, and printers can not "see" the same range as humans. And computers only deal with numbers. So how do they represent what we can see?

A color model is a set of rules for defining colors. One model you are familiar with is the Red, Green, Blue - RGB - model. The RGB model is an additive model; red, green and blue are added in proportion to create other colors. This is what Maxwell demonstrated.

Another model is the CMYK model: Cyan, Magenta, Yellow and black. This model is based on the absorption of light by inks. The black stems from the fact that when CMY are combined the result should be black, all light absorbed, but usually turns out a less than pure black. Thus many printers use black ink in addition to the CMY inks.

A third model is the CIE L\*a\*b model. Adobe shortens the name to Lab. CIE is the international standard organization. In the Lab model, the L represents Luminance. The a represents the part of the light in the spectrum from green to red and b represents the spectrum from blue to yellow. The L\*a\*b color model can represent the entire spectrum people can see. The RGB model covers less of the spectrum and the CMYK model is the smallest of the three models.

All of these models are independent of physical devices. The real-world is not, however, device independent; devices work in a color space. Color spaces are defined within a particular model. Color space, in the RGB model, is a representation of a color by a triplet of numbers (R,G,B). For example, red would be represented by (255,0,0); green by (0,255,0) and blue by (0,0,255). Other colors would be represented by a mixture of numbers: 102,133,79 would be a greenish color, for example.

If all three numbers in a triplet are the same, e.g. (100,100, 100) the resulting color is a shade of gray. Black is (0,0,0) and white is (255,255,255)

Common color spaces include sRGB: used as a standard on the web; Adobe RGB: supported by many cameras and ProPhoto RGB: a wide gamut color space that many photographers use. A gamut is the subset of colors that can be represented in a color space.

For the color spaces above, ProPhoto has the largest gamut, followed by Adobe RGB with sRGB having the smallest gamut.

Not all colors can be accurately represented in all color spaces. Adding to the challenge is the fact that a given triplet will not result in the same color in different color spaces. Or, to put it another way, a different triplet must be used to show the same color in a different color space.

One decision that you make is what color space to work in. If you are shooting JPEG, the color space is chosen in the camera; you can, of course, convert to another color space once the picture is imported to your computer. When shooting RAW, the decision is made in the RAW converter on your computer. Whatever decision you make, be assured your printer doesn't use the same color space.

A (digital) photograph moves from camera to computer to printer, all of which may use different color spaces. And that is why, color management is important. Color management is simply controlling the workflow from camera to computer to printer and assuring that the colors are as accurately reproduced as possible at every step.

1. You can see the picture at [http://en.wikipedia.org/wiki/Image:Tartan\\_Ribbon.jpg](http://en.wikipedia.org/wiki/Image:Tartan_Ribbon.jpg)
2. An illustrated version of this article is at: <http://rezphotos.smugmug.com/gallery/3831886>

*You may wonder why the numbers range from 0 to 255. This is because I'm assuming an "8-bit" color model. The range of numbers that can be represented by eight binary digits (bits) is 0 to 255. You may hear someone refer to a "24-bit color space." That's just three times eight bits to represent the RGB number: eight bits for each color, three colors. If you work in "16-bit" color, then representing a color triplet takes 48-bits*

*Part Two will appear in the February issue of The Color News*

Meetings are held on the first & third Thursdays of the month (Except Nov. & Dec.) At 7:30pm.  
The Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127  
Check our website [Photochrome.org](http://Photochrome.org) for meeting details.

## Photochrome Salutes

Sue Kocienski,  
AN4C



A long time member and supporter of Photochrome, Sue Kocienski takes on the responsibility of organizing and labeling the Awards, Medals and Special Prize Envelopes each year.

Sue does this so very well. Sue, your work looked great at the Annual Banquet.

All of us thank you.

### Board of Directors—2008

<i>Mary Asturias</i>	<i>Alan Heald</i>
<i>Gary Chu</i>	<i>Chris Kibre</i> <i>(Treasurer)</i>
<i>Bill FitzGerald</i> <i>(Secretary)</i>	<i>Connie Louie</i>
<i>Dan Friedman</i>	<i>Burr Preston</i>
<i>Garrett Griffin</i>	<i>Alice Steele</i>
	<i>Richard Zimmerman.</i>

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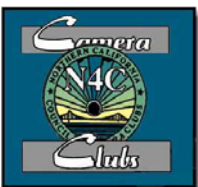
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[WWW.photochrome.org](http://WWW.photochrome.org)



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



and the  
Northern California  
Council of Camera Clubs  
(N4C)

JANUARY 2008 EDITION

## Membership Renewal—2008

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Full member @ \$45 \_\_\_\_\_

Non-competing member @ \$20 \_\_\_\_\_.

\_\_\_\_\_ I already receive my Color News via email

\_\_\_\_\_ I would like to start receiving the Color News via email

\_\_\_\_\_ I prefer snail mail. Please send by USPS.

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