



COLOR NEWS

Volume 60, Number 6

Tidepool Tips

by Stacy Boorn

Exclusively for the "Color News"

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. After placing your tripod in salt water you will want to rinse the legs off in fresh water and dry them out, especially around the joints to avoid rusting.

Many beaches in San Mateo County have dangerous surf conditions with rip currents and cold temperatures. But the extensive intertidal reefs along the coast offer close-up viewing of marine life. There are several places to find tide pools along the San Mateo Coast. The two most accessible and abundant in marine life are the James V. Fitzgerald Marine Reserve at Moss Beach and Pescadero State Beach (between Pompino and Pescadero, take the stairs from the overlook and head north. You can only get around the corner during low tide). 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 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.

The Bat Star is found from Alaska to Mexico, but it is most commonly found in California. Its favorite foods are surfgrass and algae, and occasionally will they munch on another sea star – look out Ochre! Stars are the top of the food chain since nothing else feeds on them, at least on a regular basis. So, fear not, you can safely move in close! Watch for reflections in the water areas. In the water-filled small hole in the rock you will usually catch your own reflection.

Tidepools,

continued on page 4

JUNE MEETING SCHEDULE

- 2** Pictorial (Slides & Digital)
- 9** Digital—PJ & AS: Circles at 100mm
Prints —Pictorial, Nature, Sequence
- 16** Slides —Travel, PJ AS: Self-Portrait
- 23** Board Meeting
- 30** Education Meeting: Going Digital

*Photochrome Exhibition
 Pearls International Coffees,
 325 West Portal, San Francisco*



Pearl s, a little storefront just down the street from the West Portal Post Office, is something of a sleeper. Then you walk in the door. Your pleasure senses kick in as aroma and taste work their magic. Sight gets a treat too, as the best images Photochrome members could muster are now on display. Walk to the rear of this long and cozy place, and you will find yourself in a room painted red. Sofa & chairs are in comfortable array, inviting patrons to make themselves at home. On the walls are more Photochrome images. Then

emerge onto a spacious patio with bright nasturtiums adding a warm glow. We had a splendid opening party on May 20. If you missed it, you can still see the photographs for about another month. Of course, you can enjoy Pearls goodies anytime.

June 30: Education Night "On Going Digital"

Jim Silva reports that we'll cover *Going Digital in Photography* with our own, very knowledgeable, Gene Morita telling us of his experiences and conversion to digital photography.

- Advantages/Disadvantages; Kinds of Camera
- What are Megapixels: Do they really matter?
- Lenses; Compact flashes; Storage
- Changing ISO at will; JPEG vs RAW
- What is White Balance?

Some June Photo Ops

Accordion Festival June 5, 2-10pm
 Cannery, 2801 Leavenworth

50th North Beach Festival, June 19-20
 Blessings of the Animals, Swing Dancing,
 Pizza Toss, Medieval Piazza

LGBT Pride Festival & Parade June 25-26
 Civic Center

Plan Ahead

PSA Convention, Salt Lake City—Aug 28-Sept 3
Fotoclave, N4C—Sacramento—Oct. 28-29-30

Selective Focus—by Alice Steele

This item is as close to an Editorial you'll get from me. Here goes: Our Equipment Chair is still empty. Members help, of course. But lacking coordination, this system devolves on our President. Now, Jim Goldstein has made it his business to find out how everything works and *does what needs to be done if no one else is doing it.* Every meeting night, there is setting up, arranging the projection equipment, the chairs & tables, switching the lights, putting everything back later. Isn't there a member out there who is willing to arrange that these jobs are done each meeting night, so our president can do the job we elected him to do: Run the Club. There must be. Tell Jim you'll see it's taken care of.

Tell Jim you'll see it's taken care of.

We learned too late to tell you "B K" Srinivas was showing slides of the Galapagos Islands at the Photography Center on Scott Street, May 21st. He has another show in August, so check your July issue for details. If anyone is showing slides anywhere, or has a exhibition in the offing, let the *Color News* know. Then other members will have the opportunity to appreciate your work.

Thank you, Stacy, for your informative and beautifully written article on Tidepools. Photochrome is indeed fortunate to have a writer of your caliber among us.

Members showing soon

Martin Gumbel—*San Miguel de Allende,*
 Saturday, June 4, 2:00-4:00pm

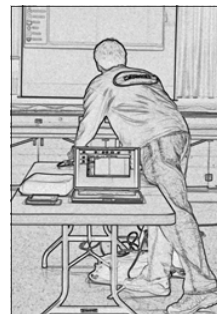
The Photography Center, 50 Scott St, S F.

Carol Hemingway—

3rd Annual Art in the Avenues.

Saturday & Sunday, June 4 & 5

County Fair Building, 9th & Lincoln Blvd., S F.
sunsetartists.com



*Digital Exhibitions
 were held
 May 5 & 12*

Competition Results, May 2005

Pictorial, May 5, Janet Stock/Andrew Green, Chairs
Judge: Robin Braunfeld 44 slides entered
Grand Award winner: Gene Morita, Gondola & Reflections

Masters - 10 slides:

- | | | |
|----|------------------|-------------------------|
| 1 | Stacy Boorn | Aspen Leaves |
| 2 | Jim Silva | Beach Circles |
| 3 | Deborah Hall | Death Valley Salt Flats |
| HM | Dennis Jefferson | Lone Shadow Time of Day |
| HM | Jim Silva | Carpet of Gold |

AAA—8 slides:

- | | | |
|----|---------------|-------------------|
| 1 | Sara Syer | Texture and Light |
| 2 | Bing Huey | Filaree |
| 3 | Dorothy Eaton | New Growth |
| HM | Bing Huey | Cypress Twilight |
| HM | Dorothy Eaton | Green Pattern |

AA—14 slides:

- | | | |
|----|------------------|---------------------------|
| 1 | Kaye MacDonald | Holiday Lights at MOMA |
| 2 | M. McGettigan | Patterns against Blue Sky |
| 3 | Margie MacDonald | Green and Red Leaf |
| HM | Kaye MacDonald | Shadows |
| HM | Willis Zhoe | Yellow & Red Tulip |
| HM | Martin Gumbel | Young Cowboy |

A—8 slides:

- | | | |
|----|----------------|----------------------|
| 1 | Phil Cingolani | Mirage |
| 2 | Janet Stock | Spring Green Sunset |
| 3 | Andrew Greene | Painting in the Park |
| HM | Andrew Greene | Storm Sun & Shadows |
| HM | Phil Cingolani | A Foggy Day |

Prints, May 12 Deborah Hall/Stacy Boorn, Chairs
Judge: Marya Hart 52 Prints entered
Grand Award: Ake Olsson, Gray to Breakers

B—2 slides:

- | | | |
|---|----------------|---------------------|
| 1 | Oskar Bruening | Almost Winter |
| 2 | Oskar Bruening | Martini and Friends |

Monochrome / Amateur—6 prints

- | | | |
|---|--------------|----------------------|
| 1 | Stacy Boorn | Stars and Tide |
| 2 | Alice Steele | Flight |
| 3 | Stacy Boorn | Hindu Youth Portrait |

Monochrome / Advanced—4 prints

- | | | |
|---|--------------|---------------------------|
| 1 | Jack Gelman | Black . White + |
| 2 | Deborah Hall | Taj Mahal with Reflection |

Monochrome / Salon—1 print

Color / Amateur—11 prints

- | | | |
|----|-----------------|---------------------------------|
| 1 | M. McGettigan | Rowing a Boat at Sunrise |
| 2 | Alek Shornikov | In the Magical Light |
| 3 | M. McGettigan | Lady in the Fish Market Vietnam |
| HM | Alek Shornikov | The Emerald Waterfall |
| HM | Barbara Stewart | The Gates |
| HM | Ake Olsson | Green Pond, GG Park |

Color / Advanced—6 prints

- | | | |
|---|---------------|--------------------|
| 1 | Jim Goldstein | Radiant Poppy |
| 2 | Willis Zhoe | Wild Fireworks |
| 3 | Jim Goldstein | Africa Daisy macro |

Color / Salon—8 prints

- | | | |
|----|--------------|--------------------|
| 1 | Stacy Boorn | Buffalos in Ganges |
| 2 | Jim Silva | Rosarita |
| 3 | Jim Silva | The Red Door |
| HM | Deborah Hall | A Delicate Rose |

Prints, May 12 continued

PhotoJournalism—11 Prints

- | | | |
|----|-----------------|---------------------------|
| 1 | Ake Olsson | Gray to Breakers |
| 2 | M. McGettigan | Masai Women Selling Beads |
| 3 | Barbara Stewart | Saying Goodbye... |
| HM | Deborah Hall | Preparing for Dawn Launch |
| HM | Arthur King | Twins |

Assigned Subject—Elements—7 Prints

- | | | |
|----|----------------|---------------------|
| 1 | Alice Steele | Abandoned Machinery |
| 2 | Deborah Hall | Global Warming |
| 3 | Alek Shornikov | A Wind is Waking Up |
| HM | Stacy Boorn | Desert Waters |

Nature, May 19 JB.Fitzgerald/Jim Service, Chairs
Judge: Hugh Grey 39 slides entered
Grand Award winner: Richard Stacks, Elk Jackson Wx.

AAA—12 slides

- | | | |
|----|----------------|--------------------------------|
| 1 | Richard Stacks | Elk, Jackson, Wyoming |
| 2 | Deborah Hall | A pile of pups, Elephant Seals |
| 3 | Bing Huey | Witches Hat in Redwood |
| HM | Stacy Boorn | Fallow Deer |
| HM | Deborah Hall | Magpie Tobin, India |

AA—12 slides

- | | | |
|----|---------------|--------------------------------|
| 1 | Alice Steele | White Pelicans in Habitat |
| 2 | Willis Zhoe | Ring Tail Lemur |
| 3 | Dorothy Eaton | Cattle Egret Displaying |
| HM | Jim Service | Tiger Moth Emerges from Cocoon |
| HM | Willis Zhoe | Maguari Stork |

A—8 slides

- | | | |
|----|---------------|----------------------|
| 1 | Andrew Greene | Male Komodo Dragon |
| 2 | Martin Gumbel | Delicate Dancers |
| 3 | Andrew Greene | Sumatran Tiger |
| HM | Janet Stock | Blue Shark Surfacing |
| HM | Jim Goldstein | Bristle cone Pines |

B—7 slides

- | | | |
|----|---------------|-------------------------|
| 1 | Arthur King | Lily |
| 2 | Meggan Taylor | Banana Slug |
| 3 | Ake Olsson | Elephant Seal Mom & pup |
| HM | Ake Olsson | Globe Tulips |

Creative, May 19 J. Lantheaume/Stacy Boorn, Chairs
Judge: Hugh Grey 29 slides entered
Grand Award winner: Sara Syer, DARTH on Wheels

AA—15 slides

- | | | |
|----|----------------|---------------------|
| 1 | Richard Stacks | All Star Teddy |
| 2 | Richard Stacks | Jesus |
| 3 | Stacy Boorn | Clown in Yellow |
| HM | Chris Kibre | Fol de Roi |
| HM | Mary Asturias | Stone Waves |
| HM | Alice Steele | Blue & Red Abstract |

A—8 slides

- | | | |
|----|------------------|---------------------|
| 1 | Sara Syer | DARTH on Wheels |
| 2 | Margie MacDonald | A Ring of Color |
| 3 | Sara Syer | Swirls |
| HM | Jim Goldstein | Tulips and Windmill |

B—6 slides

- | | | |
|---|-------------|--------------------|
| 1 | Arthur King | Lobby, SF MOMA |
| 2 | Ake Olsson | World's Best Melon |
| 3 | Arthur King | Stairway, SF MOMA |

Errata & Revisions

May Color News: The *headings only* for PJ and Travel results were reversed. In addition, a HM in PJ was omitted. It is:
 HM Andrew Greene Scary Story, Scary Girl

Tidepools,

continued from page 1

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. To make the most of this you have to take several shots because you won't see the end result until your slide is on the light table.

There is a nature trail just south of Pescadero between Pebble Beach and Bean Hollow that takes you past harbor seal rookeries and through seaside vegetation. Harbor Seals, the smallest of the pinnipeds, are a common sight year round along the San Mateo coastline. They can be seen lifting their heads and flippers when the incoming tide washes over the rocky intertidal reefs they often choose to rest upon. A 400mm lens enables you to fill your frame with "Harbor Seal." Meter off the seal, trying a shot at +1/2, since the gray tone is a little lighter than a medium gray. If you meter off the water you may get the reading for the white foam or a dark seaweed by mistake since these are

constantly moving in and out of your metering zone. Try a Kodak E200, even on a very bright day, since the water and Harbor Seal are moving. Otherwise open your lens up to at least f/5.6.

San Mateo Coastline is graced with a wonderful phenomena called tafoni. Italian for cavern or hollow, tafoni are the honeycombs, labyrinths and patterns of holes, ridges and hollows that are etched into sandstone. Although they are found in a number of locations around the world, including in deserts, it is the coastal areas that make tafoni a natural artistic expression. A unique combination of coastal fog, cold ocean currents, tectonic upthrust and sandstone cliffs provide the right ingredients for this astonishing display. Bean Hollow and Pebble Beach have a large concentration of tafoni, and, in addition, small pebbles are washed up on these beaches and strewn by the tides into the various hollows of the rocks. These multi-colored pebbles lie in the rocks as if they were honeybees resting in the comb.

Wet pebbles remain stuck on small wet sandstone ledges as the tide recedes from the coast. If you divide your viewfinder like a tic-tac-toe board, the intersecting lines will guide you to the most interesting places to position your subject. A diffuser can be used to keep the harsh sun from making the highlights too bright, then add a gold reflector to bounce light back onto your scene.

Tide pools are located south of Pebble Beach, and fossils can be found in the sandstone cliffs. I would work with basically three lenses in

this area, a 24mm lens to record the tafoni with its surrounding environment, a 28-135 mm lens for general scenics and some intimate landscapes, and a 100mm macro for details of the caverns, pebbles and coastal wildflowers.

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.

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!



June Photo Exhibits

Robert Campbell: Photographs

Through June 17

A professional pilot, Campbell flies his own Helio Courier aircraft from which he takes amazing photographs. His subjects range from farmland in central Washington State to Monument Valley and Yosemite. City aerials range from Seattle to New York City and back to San Francisco. This exhibit showcases this Sonoma resident's familiar, breathtaking aerials of San Francisco and Marin County complemented by photos of Washington State's beautiful San Juan Islands.

Fort Mason Center
Landmark Building A-E, San Francisco
(415) 441-3400
www.fortmason.org

Ralph Eugene Meatyard

Through July 1

The photographs of Ralph Eugene Meatyard (1925–1972) defy convention. They have been called visionary, surrealistic, and meditative. Using long exposures to record light reflecting off water, extreme focus for his “no-focus” images, and low depth of field for his “Zen twigs” series, Meatyard defied traditional photographic means. By 1960, he was regularly making photographs of his three children in abandoned rural Kentucky mansions and in the forests surrounding them. Highly imaginative, even surrealistic, the photographs evoke a world not normally acknowledged with the human eye. They suggest the complex emotions associated with childhood, intimacy, loss, and destruction.

Fraenkel Gallery
49 Geary Street
San Francisco, CA 94108
(415) 981-2661
www.fraenkelgallery.com

Paris During the Second Empire 1852–1870

Through July 2

The photographs in this exhibition by Edouard-Denis Baldus and Gustave Le Gray depict the longstanding monuments and grand buildings of Paris, such as le Palais du Louvre and le Palais Royale. They were commissioned to create a record of the architecture of Paris and beyond. These artists' photographs, many from large glass plate negatives, are some of the medium's most majestic views of the city. One of the world's longstanding centers of art and culture, Paris has been the subject of many great photographs. The photographs created in France from the beginnings of photography through the Second Empire have stood the test of time and established this as one of the seminal periods in the history of the medium.

Robert Koch Gallery
49 Geary Street, San Francisco
(415) 421-0122
www.kochgallery.com

Alice Burr: A California Pictorialist Rediscovered

Through October 8

San Francisco photographer Alice Burr (1883–1968) was an accomplished member of the amateur movement that flourished in California at the turn of the century. More than 40 of her rare pictorialist-style photographs have been selected for this exhibit.

California Historical Society
678 Mission Street, San Francisco
(415) 357-1848
www.californiahistoricalsociety.org

Competition Meetings are held on the first three Thursdays of the month (Except Nov. & Dec.) At 7:30pm.
The Fellowship Hall, Ebenezer Lutheran Church, 678 Portola Drive, San Francisco, CA 94127

VISITORS ARE ALWAYS WELCOME

Where is Your Favorite Place For Photography?

From time to time, as members send them in and space permits, we'll continue to include favorite photography places. You are encouraged to send in your special place(s) for this feature.

Bing Huey tells of a special spot: Rockaway Beach near Pacifica. Particularly the hill between Rockaway and Linda Mar Beach to the south. Bing says, "It's amazingly rich and diverse in flora all year round."

Jackie Lantheaume likes the Ferry Building with the inside cafes, shops and food stalls, plus the 2nd floor with good architectural shots and a good view of the California Great Seal. The Farmer's Market is a great attraction. Nearby, there are vintage streetcars, the Vallaincourt Fountain, street vendors, and people, people, people.

2005 BOARD OF DIRECTORS

OFFICERS

President	Jim Goldstein
Vice President	Stacy Boorn
Secretary	Alice Steele
Treasurer	Chris Kibre

DIRECTORS

Mary Asturias	Bing Huey
Bill Fitzgerald	Janet Stock
Andrew Green	Joyce Vanman

Color News Editor: *Alice Steele*,
SFAlice@aol.com

6

Photochrome Club of San Francisco
P. O. Box 27265
San Francisco CA 94127-0265
WWW.photochrome.org



Member of:
The Photographic Society
of America (PSA)



PSA Region 11 Directors
Alyce & James Pagano
415 285-4535
jimandalyce@mac.com



and the
Northern California
Council of Camera Clubs
(N4C)

Photochrome
Representative, N4C
Mary Asturias,
415 731-1637

ADDRESS CORRECTION REQUESTED