



COLOR NEWS

What's happening at Photochrome in June

June 5—Open Pictorial

Connie Louie Moderates.

This is where the members get to shine as we show off our best for an outside judge to critique. Yes, you can dialog with the judge (unlike the 'old' days when we were oh-so-quiet). It's fun to see what images will be chosen by the qualified person who has been selected to judge and pick Five Favorites.

Each member enters two images.

PicSix for the May Field Trip is tonight.

Each participant brings up to six images.

June 7—Field Trip, full day

Stacy Boorn Leads

Great Minus Tides = Great Tide Pools.

They sometimes entail hardship.

This one is EARLY!

Stacy says we meet at the Church to car pool at 7:00am. We'll check out the tide pools at Pescadero and the Marsh Lands. That'll take 'till noon. Then a picnic lunch, your own, or purchased in Pescadero (great fresh artichoke bread at Norm's Market —oh yes it is delicious). In the afternoon shoot at Pebble Beach with the elegant pebbles in the small holes and caverns in the rocks. Shadowy rock creatures can be found too, if/when the light is right.

Now, for those who will drive down on their own, Stacy adds these directions: Meet up with the carpoolers who will park at the lot just north of the T intersection turnoff to Pescadero, just after the lagoon on the left (east side of highway 1). Look for Stacy's Ice Blue Escape Hybrid....go down the stairs and to the right. This is a bit rocky and slippery, so

try to walk on the sand between the rocks, if even in the water. A good place to leave some equipment at home

June 12— 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 plan Photochrome meetings and activities.

June 19—Print Night

Alan Heald Moderates

It used to be once a month. This year it's once every three months. Printmakers look forward to it. Have YOU ever wondered what one of your projected images might look like printed on nice paper and carefully matted? Even if you don't have something to show in this friendly exhibition, come to this infrequent, but always interesting, evening and see what goes on.

JUNE 2008

Volume 63, Issue 6

JUNE

June 5—Open Pictorial. Connie Louie Moderates.

Outside Judge will pick up to "Five Favorites".

Members bring two images for critique.

Pick Six for

May Field trip.

June 7—Field Trip

Tide Pool & Taffoni. .

There's a great minus

tide on this date. Details are in column one, page one.

Stacy Boorn leads.

June 12—Board Meeting

June 19—Print Night

(Pictorial, Monochrome, Nature)

Alan Heald Moderates.

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**

**Category—use the bold face coding below:*

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

TN (Theme Night) two images for each Theme

OP (Open Pictorial) two images

JN (Judging Night) two images

Note: Our latest program doesn't like the "tilde" so use dash to separate fields please.

TIDE POOL PHOTOGRAPHY TIPS

By Burr Preston

Here are a few tips for tide pool photography. Virtually everything you will photograph will be under water. In many cases you will be standing in water yourself. Tide pools are small pools of water formed in depressions of rocks. Under normal conditions the rocks are themselves under water. At extreme low tides (when tide pool photography takes place) the rocks emerge above the water line. The creatures within the water trapped in the pools formed by the rocks are the subjects. This rocky terrain, is VERY slippery. In some cases you may actually have to walk and/or stand in water to reach the pools at slightly higher elevations.

Wear foot gear that can get wet and has good traction. Boots are ideal—the higher the better. Waders are perfect for this assignment. If you don't have boots, then sneakers, reef walkers, or other gear that can be submerged..



This 1970s film image shows Albert Bekker, Photochrome member and past President, preparing for a tide pool photograph .

You will need a large black umbrella to shade the surface of the water to remove its reflective quality. You want to shoot through the water's surface and make it as transparent as possible. The umbrella can also serve as a walking stick on the slippery terrain. Balance can be treacherous.

Most exposures will be slow so a tripod is essential, one with spikes on the feet is perfect. Many tripods have rubber feet which can be screwed upward to reveal spikes. Cable releases make life much easier. Many photographers prefer to frame everything and then take their eye away from the viewfinder and view the subject with normal binocular vision waiting for just the right light and for any wind caused ripples in the water surface to subside before clicking the shutter.

Because the subjects are under water, flash usually is not a useful tool.

A turkey baster can be used to create small currents of water to wash away debris that may be resting on anemones or star fish or for general house-keeping.

Towels are a must for wiping spray from equipment, keeping hands dry, and for drying anything that accidentally falls in the water.

A large bottle of tap water can be useful to rinse off items that are in seawater. Upon returning home you will want to thoroughly clean these items in fresh water.

Dress warmly and bring dry clothes in case they are needed.

Burr Preston

JULY

Scheduled Activities

July 3

Open Pictorial
Stacy Boorn Moderates
Select two of your finest images to show and talk about at this first meeting in July.

July 10

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

July 17

Nature Night.
This is your chance to interpret Nature your way. Two images.

Plan ahead for Theme Nights in August and November. Look for these Themes. Yes, two Themes per evening, two images each theme

August 7

Textures
Silhouettes

November 6

Motion
Geometric Forms

THE ORTON EFFECT USING PHOTOSHOP

By Joan Field, N4C
Reprinted from FotoFanfare

This is a quick review of how to achieve Orton imagery in Photoshop. The Orton technique is a combination of in focus and out of focus frames united as a single unit. In film you sandwiched the two together, but using Photoshop you can work with a single image. The effect is a softening and highlighting that is very ethereal. Here's what I like to do. Because not all images work well using this method, it is a good idea to set up an action so that you can quickly try it on likely prospects. Usually flowers, flowering trees, and junkyard objects make good candidates. To make an action, go to the Action palette. Open the photo you will be trying it on. Turn on the New Action Record button. Name it Orton Effect

Make a copy of the background layer. It doesn't matter which layer is where. Let's say the background layer will be the sharp image. Go into Image> Adjustments>Exposure and set the EV to +2. Then go to the other layer and set the EV to +1. This will be the blurred layer. Using Filters>Blur> Gaussian Blur adjust the blur so that it is significant; you can play with this to see how much blur works well for that image. Now change the blending mode to Multiply on the upper layer. It's as simple as that. Then flatten the image. Stop the Action, making sure it is saved. Now you can try many photos quickly to see how the effect works on a particular image

Selective Focus—Alice Steele

We have so much information to present in this issue of the Color News that my little column is going to be an abbreviated one.

I'll touch on the GREAT Field Trip we had to various venues in the Presidio. You'll see images at the June 5 meeting, for sure. Alan Heald and Gary Larson. Jim Elliot, Weronika Patena, Sylvia Chiari, Chris Kibre, Phyllis Bonner and I were there.

If you were at Photoshop Night, May 15, you know what a success it was. Seems everyone wants to learn more tricks and tips on this useful editing program. Four stations, headed by Alan Heald, Connie Louie, Stacy Boorn and Deborah Hall had eager students all evening long. It was so successful, that "next time"

we are thinking about just do one subject at a time and project it on the main screen. Little Laptops just don't do the job quite so well. Lots of new people came and left plenty of positive feedback.

Compliments to Alan Heald for thinking up this idea.

Speaking of compliments, I've been getting lots of nice feedback on the newsletter lately, especially the new look. All this started with Enrique Aguirre (See page 5) who volunteered to design a new front page. So lots and lots of thanks go to this nice guy who also wanders the world looking for great nature images.

Allusion—by Elena Sheehan

Rozanoff Art

*Allusion—June 3—30
Opening Reception, Sunday, June 8
3:00-6:00pm*

335 29th Street, between Church and Sanchez Website: RozanoffART.com

Elena Sheehan, is a long-time friend of Photochrome, and a new member.

The Other Afghanistan—by Gloriann Liu

Former member and frequent contributor to the Color News, Stefan Gruenwedel, tells of another photography exhibit of interest to our members. It's been up since April, but can be seen till the end of June at the World Affairs Council Galleries, at 312 Sutter Street, 2nd Floor. It's called "The Other Afghanistan by Gloriann Liu. The World Affairs website (wacsf.org) tells us "Liu has made a comprehensive photographic study of every day life in the neighborhoods of Kabul and ancient villages throughout this war-torn country. Dedicated to preserving the dignity of the people she photographs, Liu seeks first to establish a relationship with her subjects. The results are authentic images which capture the warm-hearted spirit of the Afghan people."

Image-Fest 2008,
Saturday, November 15
9:00 AM – 1:00 PM with lunch!
All Member Competition

Are you missing regular competition for your images? If so, you will be able to get your fix at our end of the year competition, Saturday, November 15. Mark your calendars now.

Although you may simply submit your images, you are encouraged to attend the competition which will be judged by outside officials. Three judges will be assigned for each category. All images will be projected. No comments from judges, just viewing and ranking. This event will be a feast for your eyes!

Each member of Photochrome may enter five images (slide or digital submission) in each of the following categories: Pictorial, Nature, Photo Travel, Photo Journalism, and Creative. These images must not have placed in Photochrome or N4C competitions prior to January 1, 2008. Awards for 1st, 2nd, 3rd, 4th and 5th places will be given out at the end of the year for each of these competitions.

Also, each member may submit four images in each of the special categories, that have been endowed by previous members of the club. Here they are:

Jack Cannon Perpetual Trophy –
Best image of a recognizable San Francisco Subject

The Walter F. Sullivan Memorial Award –
Best Landscape or Seascape

The Jules H Strauss Memorial Award –
Best image of a Floral Subject

The Dr. J. Humberto Arrieta Memorial Award
Best Portrait

The Roy Humphries Memorial Award –
Best image containing a Rose

The Jaques & Margot Segal Award –
Best image of a National Park or Monument

All winning images, and the image of the year will be presented in a slide show at the banquet. Start putting your best in a folder. The naming designation and date for submissions will be announced in the July Color News and at www.Photochrome.org

If you submit the maximum number of images allowed we are talking 49 images each. Go for it!

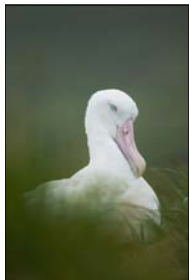
If you have questions feel free to ask the coordinator of the Image-Fest:
Stacy Boorn. sboorn@aol.com, 415-731-6470.

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Contact SFALice@aol.com

Of the Wandering Albatross

(*Diomedea exulans*)

By Enrique Aguirre



When James Cook reported back to King George III about his explorations of South Georgia Island in 1775 he deemed them to not be worth the effort, a desolated land of ice and snow. Little did he know that just

over a hundred years later these islands would become a centre for whaling and sealing that brought prosperity to many European cities.

In compensation, the islands received devastation of the marine mammal stocks and a plague of Norwegian rats. Over the years these rats have expanded their reach to almost all the ice free areas of the island, most of these areas are prime nesting grounds for many of the southern Atlantic pelagic species such as petrels, prions and albatrosses. Rats feed on the chicks and can cause whole colonies to collapse (in the Island of Gough, just of Tritan da Cunah a race of super mice have grown to giant proportions and will now even attack adult birds). Few spots remain free of rat infestation, on of such places if the small Prion island in the Bay of Isles on the northeast of South Georgia. Here the magnificent wandering albatross get a chance to mate, incubate and fledge out of range on the vermin.

I had a chance to visit Prion island in February 2006 on my way to Antarctica from the Falkland Islands. The permits issued for the island allow a landing of no more that 4hrs in the morning and another in the afternoon, all of course are weather dependent.

I got my chance on a wet afternoon and made it on the a fur seal covered beach and up a muddy trail to the small plateau area where the birds nest.

I spotted this female sitting on a nest totally oblivious to my presence and that of its courting and nesting neighbors, sleeping placidly. Once in a while it would open an eye, scan her surroundings and maybe preen, then she would close her eyes

and sleep under the falling drizzle. The sense of calm and elegance that she exuded was so great that I had to find a way to capture this feeling.

I approached to a distance of about 15m (this is a safe limit for this species at nest) and set up my camera with a long telephoto lens (500mm+x1,4TC on a full frame 35mm DSLR) on a tripod and chose a gap in the tall grasses that allowed me to sit as low as possible, down at the same level as the bird - this is a classic wildlife technique, get eye level with your subject, it creates a visual contact between the subject and the person viewing the photo - with a shallow depth of field (f4) the grasses between us and the background became soft and out of focus, the overcast conditions created a soft even lighting perfectly suited to capture the pastel tones of pink on the bird's beak. I focused on the eye and positioned it in the upper third of the image.

In all I think the image reflects one of the aspects of the life of this bird, a magnificent flier resting in it's nest while it creates new life... a soft, maternal, graceful, worry-free moment in it's hectic life of long flights over the wildest ocean in the world.

See the splendid image of the Wandering Albatross on page 6.

Welcome New Members

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

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

Enrique Aguirre
Mary Asturias
Stacy Boorn
Gary Chu
Dan Friedman
Alan Heald
Chris Kibre (Treasurer)
Connie Louie
Burr Preston
Alice Steele
Richard Zimmerman.

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**Of the
Wandering
Albatross**

"I think the image reflects one of the aspects of the life of this bird, a magnificent flier resting in it's nest while it creates new life... a soft, maternal, graceful, worry-free moment in it's hectic life of long flights over the wildest ocean in the world."

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)

