



## What's happening at Photochrome in JULY

### July 2—7:30pm Open Pictorial As usual, two images per person may be entered.

We will open the meeting with a "PicSix" from the Ardenwood Field trip. Then everyone gets the opportunity to show off their favorites. Experiment or go classic. Either way, enjoy the applause and the questions from the audience. "How did you do that?" is a frequent one. No judges, no scores, just conversation and a great learning experience.

### July 9—7:30pm Board Meeting

All are welcome to attend. This is where we plan and discuss meetings, activities and general maintenance of Photochrome. The meeting is held in the Gallery Annex / Fireside Room upstairs on the main level of the Church and lasts about an hour and a half. Some terrific ideas come from the suggestions of members who just happen to drop in.

### July 11—Field Trip, San Francisco Maritime National Historical Park, Hyde Street Pier. 9:30am. Gary Larsen, Chair.

Let's meet in front of the Visitor Center on Hyde Street Pier at 9:30 AM.

**Photography:** Tripods are OK. We are going to walk down the pier and photograph anything you want. There are quite a few interesting details along the way. The \$5.00 entrance fee is to go aboard the ships anchored at the pier. The best photo opportunities are aboard the Balclutha, Eureka and Hercules. Don't forget Fisherman's Wharf. It too is filled with great sites to photo-

graph. Finally, the Hyde Street Cable Car terminal is just a short walk away with images waiting to fill a roll of film or flash card.

**Directions:** The Hyde Street Pier entrance is located at the corner of Hyde and Jefferson Streets. The best way to get there is by public transportation. However, there is parking at the Ghirardelli Square parking garage (\$\$\$) on Larkin between North Point and Beach Streets.

**Entrance Fee:** \$5.00, but if have an America the Beautiful or Golden Age Pass, you will get in for free.



### July 16—Exploring Photography

Bob Cattell, UK photographer and now San Francisco resident, will share some of his images. He'll also talk to us about his work in Borneo with the Raleigh Group. Raleigh's projects enable young people to experience and help protect not only Borneo's pristine and wild conservation areas but also life in its varied ethnic communities.

*Invite a friend to a meeting.*

Volume 64, Issue 6

## JULY 2009 SCHEDULE OF EVENTS

July 2—Open Pictorial  
Pic Six

July 9—Board Meeting

July 11—Field Trip  
SF Maritime Park

July 16—Borneo with  
Bob Cattrell

Save meeting time. Send your digital images by midnight Wednesday(s) to:

*Photochrome*projectionist@gmail.com

Mark your images:

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

\*categories are:

**PicSix** (up to 6 images taken on Field Trips)

**OP** (Open Pictorial) two images

**TN** (Theme Night) two images per theme.

**Please note: digital images should be resized so that the longest side is no more than 1024 pixels. That is how they fit properly on our projection equipment.**

## Photochrome Goes to Muir Woods Story and Photos By Garrett Griffin

On a gray drizzly morning in late May, seven Photochromers: Gary Larsen, Bob Nelson, Willis Zhoe, Garrett Griffin, Alan Heald, Weronika Patena and Bing Huey along with former Photochromer and past president Jim Service and guest Carolynne Griffin, met at the entrance to Muir Woods for the club's monthly photography field trip. The woods, a protected National Monument, are among the last stands of old-growth redwoods in the world.

Members strung out quickly and began recording fog-shrouded images of the thick-barked Redwoods. Redwood Creek provided an attractive lead-in to the bases of the huge trees. Twisted roots and



burled trunks made good subjects. The giants were captured from every possible angle and even impossible ones. By chance, some members stumbled upon two very young fawns still covered with spots that belied their recent entrance into this world. Several images of the baby deer ended up on members' SD chips. Fern and Sorrel cover the banks of Redwood



Creek, the drainage for the coastal valley where these magnificent giants live. The flowing brook and low-growing flora make fine foregrounds for photographing the ancient Redwoods. The creek is home to native salmon and steelhead, and the forest is home to and supports a wide variety of birds including Spotted Owls and Stellar Jays as well as the diminutive Winter Wren, seldom seen but constantly trilling his beautiful song. This lovely and wild spot has thankfully been protected by the Department of Interior for over a hundred years.

At about the three quarter mile mark some members crossed the creek at Bridge Four and came back on the Hillside Trail. This route reveals a more sunlit microclimate where different kinds of flowers thrive and California Bay Laurel trees lean toward the light. It also affords an alternate view, looking downward onto the valley floor through the thick forest. Continuing on, the Hillside Trail hooks back up with the Main Trail at Bridge Two. From there it is a short walk to the entrance. Total distance traveled: maybe two miles. Experience gained: incalculable.

The members did well as seen in the PicSix display of early June. From redwoods to laurels, mushrooms to burls, deer to banana slugs, sorrel to ferns and horsetails, the moist valley provides shelter to all. Usually hidden during the day, the forest also hosts skunks, raccoons, owls, bats and Bobcats, all mostly nocturnal. It is a rich preserve in so many ways and only a stone's throw from the big city. The members finished their work and met at the park café for coffee and conversation under the Redwood canopy. Inevitably, the conversation revolved around photography and the great outdoor experience we all gained because of our fascination with the still image.

### AUGUST2009

#### Preliminary Schedule

**August 6—Theme Night  
“Rule of Thirds”  
‘Arches”**

**Pic Six**

**August 13—Board Meeting**

**August 20—Exploring  
Photography—TBA**

**August 22—Field Trip TBA**

### WELCOME NEW MEMBERS

Bill Slattery

336 Bon Air Center #152

Greenbrae, CA 94904

415 317-2321

Bill.Slatts@gmail.com

Helen Nichols

239 27th Ave. #2

SF 94121

415 302-1431

[Helen@Latitude38.com](mailto:Helen@Latitude38.com)

### STARTING MEETINGS ON TIME

**Special efforts are being made to begin meetings at 7:30pm.**

**If you bring images in on a memory stick, please be sure to arrive by 7:15 at the latest . Use the handy e-mail option for best results.**

## Suppliers List

At Print Night we admired the fine canvas print Elena Sheehan brought. The Printer: Tony Molatore, on 2117 4th St, Studio C, Albany, CA 94710. Website: [Berkeley Giclee.com](http://BerkeleyGiclee.com)

Jim Silva told of a good and reasonable place for printing papers. It's I.T. Supplies, 5100 Newport Rd, Rolling Meadows, IL 60098

[www.itsupplies.com](http://www.itsupplies.com)

Andy Moscinski, 800 771-9665

## Photochrome Goes to Ardenwood Historic Farm Story By Gary Larsen, Image by Bob Nelson



Top: Gary Larsen, Jim Elliot, Carolynne & Garrett Griffin, , George Gibbs, Burr Preston  
Front: Chris Kibre, Willis Zhoe, Anita Seghetti Pamela Nelson

This Field trip was enjoyed by a number of members as well as future members. The large turnout was due in part to our successful car pooling, (thank you Chris, Garrett and my car was full too). We arrived at the farm minutes before it opened to secure shaded parking under the few trees landscaping the parking lot. As soon as the gate opened we rushed in to begin shooting making use of the quickly diminishing morning side light. Our initial target was a group of old Southern Pacific box cars and train parts laying behind the Ardenwood Train Station. When finished, members dispersed in all directions around the farm to see what images awaited to be captured. Some were found in the barnyard pens where cute animals such as baby goats, sheep and rabbits were raised. More images were captured inside the barn which housed antique

farm equipment still as operational as it was in the early 1900's. A few of us took some photos of the blacksmiths busy pounding away on their anvils inside the blacksmith shop. As we wandered around the premises other opportunities were discovered in the fields, gardens and Patterson House completed in 1889. Of particular interest was a large shed full of broken, rusted equipment, an absolute delight to a photographer's eye. After a few hours of shooting, we gathered at the picnic area in front of the Farmyard Café to have lunch and discuss photography. The last of us left the farm around 2:00 PM and headed straight for Alice Steele's birthday party at "A Woman's Eye Gallery", beautifully sponsored by Janet, Chris, Deborah and Stacy. What a wonderful way to end the day.

## Product review—Topaz Labs By Alice Steele

During our recent Print Night we swapped a lot of information about processes as well as papers. Some people noticed the results I've been getting with a new program called Topaz. [www.topazlabs.com](http://www.topazlabs.com) They wanted to know more, so I promised to write up the details here.

Topaz is a series of programs that combines elements of HDR (High Dynamic Range), Tone Mapping, and design features. It's new and addicting. If you go to their website, roll over the images they display. The difference between the "before" and "after" is amazing. They offer free 30-day trial downloads, tutorials and have been good about customer service.

They offer seven programs; three are for Video. I purchased Adjust, Denoise, Simplify and Clean2. The most immediately useful one for straight photo work is Adjust, but the others have many creative uses.

Here are a few thumbnails combining Adjust & Simplify



**Image-Fest 2009,  
Saturday, November 14  
9:00 AM – 1:00 PM with lunch!  
*All Member Competition***

Do you miss regular competition for your images? If so, you will be able to get your fix at our end of the year competition, Saturday, November 14. Mark your calendars now.

Although you may simply submit your images, you are encouraged to attend the competition. Those who did last year stayed till the very end. The competition 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. Awards for 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> places will be given out at the end of the year for each of these competitions. All winning images, and the Image of the Year will be presented in a slide show at the Annual Banquet. Start putting your best in a folder. If you submit the maximum number of images allowed we are talking 49 images each. Go for it!

**Each member may submit four images** in each of these special categories:

**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

**Naming conventions—All Entries:**

Category-First Name-Last Name-Title.jpg

Categories are:

**P**—Pictorial; **N**—Nature; **C**—Creative;

**PJ**—Photojournalism; **T**—Travel

*Specials:*

Recognizable San Francisco subject —**SF**

Landscape or Seascape —**LandSea**

Floral Subject —**Floral**

Portrait —**Portrait**

Rose — **Rose**

National Park or Monument —**NatPark**

**Special Rules**—For Pictorial, Nature, Photo Travel, Photo Journalism, and Creative— Image-Fest uses N4C definitions. They may be found on the **www.n4c.org** website.

***Deadline (no exceptions)***

Submit digital images by **NOVEMBER 6** to [photochromeprojectionist@gmail.com](mailto:photochromeprojectionist@gmail.com)

Submit slides by **November 5 Meeting**

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

## MOON SHOTS One Way To Photograph the Moon Story and photos by Bob Nelson

Most photographers have tried to photograph the moon. My first attempts resulted in a small, bright white, fuzzy orb with the highlights blown out. While photographing the moon is not rocket science it does require following some specific guidelines and then experimenting

When I 'Googled' the subject: *How To Photograph the Moon* I got 82,400,000 hits. The first four sites were helpful and I used only one site as my information source.

Gear: 1. A Camera with adjustable settings. 2. a cable release, an IR remote or a self timer. 3. A lens with a focal length of a least 200mm. The longer the better. 3. A sturdy tripod. 4. A small flashlight.

Obviously you can use either a film or digital camera. I shot the full moon using a Canon 300mm f/4 L IS with a Canon 2X II extender lens= 600mm on a Canon 5D digital body. They were mounted on a heavy duty Manfrotto tripod. I used a cable shutter release.

Settings: Be aware that moonlight is the very bright reflection of the sun. So your white balance should be Daylight. Use a low ISO of 50 ( if you have it ) or 100. Aperture: f/8 -f/16. Shutter speed: 1/125 to 1/250.

Focusing: Use AF to set your focus point, switch to manual focus and then don't touch the focus ring. When everything is set release the shutter by the cable release, IR remote or timer.

Make bracket shots adjusting your shutter from 125 to 250 and your aperture from f/8 to f/16. If you know the "sweet spot" aperture for your lens be sure to shoot several images at that setting. Of course check the LCD and the histogram for exposure and focus quality.



The first serious photo I made was of a waxing crescent moon. When I showed it at a Photochrome meeting Enrique Aguirre said he preferred photos of the partial phases of the moon rather than a full moon. I agree with Enrique that the partial moon images have better definition than full moon photos.

Here's a website for moonrise and moonset times and the dates of the various phases of the moon.

<http://www.timeanddate.com/calendar/moonphases.html?year=&n=224>

Be sure to check the wind velocity .Even a slight constant steady breeze can jiggle your tripod. If you can, shoot on a calm wind night.

It was fun to get such close up photos of the moon. All these years I thought the moon *was* made of green cheese, but now I can see it is actually made of Styrofoam.



## The PHOTOCHROME BOOK

**The JUNE Color News introduced the soon to be produced Photochrome Picture Book with a call for images from our members.**

**This is a low-cost way of publishing our work and getting known in the Bay Area and beyond.**

## JULY 14

**Is the cutoff date to submit images and have them considered for the final selection.**

**Complete details are on our website  
Photochrome.org  
Send images  
(1024 on the long side)  
to**

***mhtaylor67@yahoo.com***

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## An Argument in Support of “Good Glass”

By Alan Heald

At a recent Photochrome meeting I was drawn into a discussion with member Phil Brown, over “why should one shoot digitally in Camera Raw rather than directly as a JPEG?”. I stated that one of the reasons was that “RAW photos were sharper”. Phil challenged me to “prove it”. As a result, during the following week I shot four subjects on a tripod, alternating the settings on my camera between medium JPEG format and RAW files. Identical shots.

My opinion was formed a while back during a trip to Alaska. I chose to shoot everything as JPEG files. It turned out that my photos were OK, but not great. I discovered many unfortunate issues with image sharpness. I blamed the problem on my choosing to shoot in the JPEG format rather than as larger RAW files. I decided “never to shoot JPEG files again”, and, I was *sure* I was right!

Now I was sitting in front of my computer with four subjects, shot identically with two different formats. “This will be simple, I thought. These tests will prove my point”.

I first enlarged the comparison shots to 200%. Suddenly, I was presented with an unexpected reality when I discovered that I could hardly detect **any** difference in image sharpness! I next ran the same test again with portions of each photo enlarged to more than 300%. (Literally a wall-sized enlargement!) I finally *was* able to detect some slight differences, but not enough to brag about. My tests had just proven that RAW files were **not** sharper. My assumptions had been wrong!

The question remained next as to

why those Alaska photos weren’t “tack sharp”. This was the final problem I had to solve. It meant shooting two additional duplicate shots with the same Vivitar zoom lens I purchased for the Alaska trip. It wasn’t a “cheepo lens” either, having cost more than two hundred dollars. I also recall that it had been highly recommended by the salesman in the camera store.

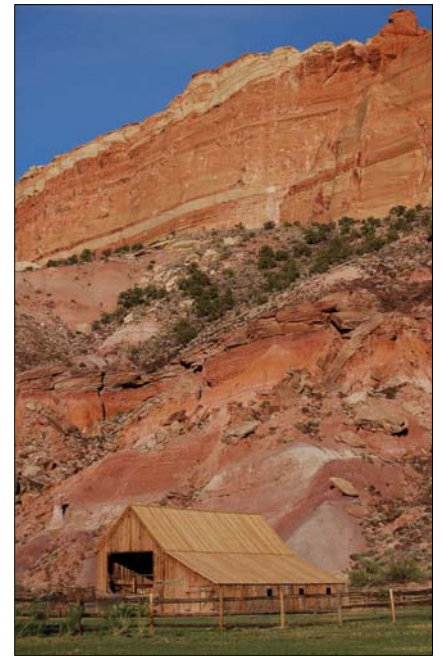
The next tests quickly revealed the truth. Even at a moderate 100% enlargement I could see that the two new images just weren’t crisply sharp. At 300% they were sickeningly fuzzy. It turns out that while my Vivitar was just fine for making small snapshots, it wasn’t that good making large blow-ups. It’s clear that I had selected the wrong lens for the Alaska trip. These two new photos looked equally unsharp. Clearly, my original assumptions were incorrect!

The truth is that I still intend to shoot almost everything in RAW. Nevertheless, I am convinced now that shooting in the JPEG format would be OK. Sharpness is mostly a lens issue, it isn’t a file format issue.

The final lesson is that good photography seems to require one to face the financial pain of stepping up and buying the best quality lens one can afford. In the end, good glass is good glass. It is important to do your research before buying a lens. Then, when the time is right, you’ll have to hand over your hard earned cash to buy that lens you *almost* cannot afford! Despite the sticker shock, the purchase will be worth it.

## Francis Does Capitol Reef Story & Photos by Garrett Griffin

After a two and a half day drive across California, Nevada and half of Utah, Francis MacPhotochromer pulled into the verdant campground of Capitol Reef National Park. It was late afternoon in mid-May when he found a vacant tree-covered site off by itself on the edge of the campground. Within moments he was set up with chairs and chaise lounges circling a fire pit. Francis set to work with his notebook, trail guide and a cold beer.



He appeared at first glance like any other vacationer or recreant, but nothing could be farther from the truth. He was a cold-blooded hit man. Not that kind of hit man. He was a photographic hit man, that is, his targets were objects of interest, not subjects for liquidation. Photography was his passion, and he was good at it.

He spent the remainder of the day unwinding after the arduous drive from California. He began planning an agenda for his stay in the park: hikes to make, pictures to take, birds and animals to find and



photograph and angles and time of day for scenery shots. Francis turned in early that night, preplanning in his head the next day's activities. First thing on the list was a stop at the cottage industry supported Gifford House museum adjacent to the campground. There, he would purchase home-made pies freshly baked daily in nearby communities to enjoy after dinner each night. That always took first priority on his visits to Capitol Reef. At first light next morning, Francis climbed the strenuous initial quarter mile to Cohab Canyon. From there, he leisurely walked through the gentle canyon recording numerous scenes of red rock, mysterious depressions and desert wildlife such as is found in these environs. An agave here, a lizard there and always the white domes crowning red Navajo sandstone everywhere in the park. On a spur trail off Cohab, he found a cave, deep recess really, overlooking the little settlement of Fruita below. Fruita was the fruit bowl of Utah, supplying much of the states fresh fruit in the last century. Trees a hundred or more years old still flourish and are tended and harvested every year. Cherry, apple, peach and pear trees as well as berries and vegetables cover the valley floor. All this, neatly rowed, lay below Francis backed by red walls hundreds of feet high.



Continuing onward, Francis photographed as he went. Subjects showed themselves at every turn of the trail. He finally dropped to Highway 24, terminus of the trail and main route through the park, and walked to the



north wall of the canyon. Petroglyphs a thousand years old covered the brilliant red wall. He photographed the ancient rock art then returned to camp satisfied with his morning's work.

The remainder of the day passed with Francis writing in his journal, reading about the park and planning the next outing. There was much to choose from. That evening, he walked the Fremont River Trail, so named for the early army explorer. He climbed the peak at the end of the trail and was rewarded with sweeping views of the domes and a spectacular sunset over the red cliffs. He recorded several images.

After dark, he attended a talk on constellations of the nighttime spring sky given by a visiting astronomer from Indiana University. On two later nights, Francis attended slideshow lectures by the same speaker, one on the solar system and the other on nebulae as seen from the Hubble telescope. They were wonderful pictures. Francis is taken with astronomy.

Next day at dawn, Francis set out on a

longer hike. This time he walked the Grand Wash, a water-cut gorge through a massive slab of Navajo sandstone hundreds of feet thick. He saw and photographed the names of early travelers along this route. The travelers had somehow carved their names about forty feet above the floor of the wash. How they got up there remains a mystery. The inscriptions made interesting historical subjects. He captured images of trapped water in "tanks," depressions in the rock that travelers relied upon for drinking in this hot, dry canyon. He followed the Grand Wash to the highway. On the way back to camp, he photographed the Fruita School house, a one-room affair where all grades were taught to the children of the eight families that called this canyon home. Chalk slates, ink wells and McGuffey readers made interesting subjects for Francis' lens.

Francis spent several days at the park, hiking and recording image after image of fantastic scenery and unusual subjects. The trails, most of them, are moderate, and you too can discover the unusual as Francis did. You only have to drive two and a half days to discover Capitol Reef National Park

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

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*Color News Deadline  
3rd Friday of the Month*

## Selective Focus

By Alice Steele

**Saying thank you is a wonderful** way to start a column. Thank you to all who came to the Gallery to help celebrate my birthday. The best birthday present of all is having so many terrific friends.

**Speaking of AWE Gallery,** it will have as special guest artist, Photochrome's own Rebecca Jackrel in July. Her incredible nature photography will grace the walls of the Annex from July 4 through July 26. There will be a reception on the 4th of July, so drop by. You can rightly call it part of your celebration of our nation's birthday.

**Be sure to follow** through on images for the Photochrome Book! This is a fun and easy way to get published. It's a fundraiser for the club, so it does double duty. Find those intimate pic-

tures of SF life, and those landmark beauties. Many of our recent Field Trip images would probably qualify for inclusion. So dig 'em out before you forget.

**As usual,** we have some excellent and informative writing in this issue. Thanks go to all those photographers who write up the stories that keep us interested and entertained.

**Because we had so much** material for this issue, I was unable to print the excellent images selected at our Judge's Favorites on June 4.

**But, this gives me** a chance to brag about our website, which is undergoing a little refurbishing, not much, just a little. It looks great and so do those Favorite Images on the front page. Congratulations to those whose work was selected and to the Website Committee whose work keeps us current and looking good..

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**San Francisco CA 94127-0265**  
**[WWW.photochrome.org](http://WWW.photochrome.org)**

Photographic Society of America  
75th Anniversary Conference



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