

Bits & Pixels

July 2016

Volume I, Number 8



P.O. Box 51154, Pacific Grove, CA 93950

www.padretrailsc.org

PTCC Members Answered the Call

Eleven PTCC Members contributed their work to the *Pacific Grove Art Center's* 2016 *Tiny Treasures* fundraiser. That number represents over a third of the total photographic entries received for this year's event and demonstrates once again our members' love of photography and their support of our community. Kudos! You can see the names of PTCC and other local photography groups' participants at: <http://mpenphotoevents.blogspot.com/>. The 2016 *Tiny Treasures* miniatures show will open with a reception on **Friday, July 1** from 7:00 PM to 9:00 PM. Hope to see you there!



Pacific Grove Art Center, 568 Lighthouse Avenue, PG

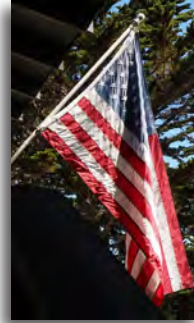
The PG Art Center has expressed its gratitude for the support PTCC members have shown, not only by donating works for *Tiny Treasures*, but also for the monetary donation we made.

Inside

Next Year's Print Exhibit in Seaside	Page 2
PTCC Info	Page 2
In the Spotlight: Jared & Elke Ikeda.....	Page 3
Shots and Spots: Jetty Road	Page 4
MMA Miniatures Show	Page 4
Sand City Juried Art Show	Page 4
Tips and Tricks: Gesture	Page 5
Outside Resources	Page 5
My Two Bits...a Note from Ken	Page 6
Thanks.....	Page 6
June Review	Page 6
Editor's Corner.....	Page 6

July Look-Ahead

Happy 4th of July everyone!



Flag - Carmay Knowles

We'll start the month with a *Skills Night* on July 6th featuring **John Avera** and his secrets of stunning still-life photography. John's use of lighting, background and subject have yielded remarkable results and he'll share some of these techniques and methods at our July 6th meeting.

The two examples shown here are

from John's portfolio, *Brass, Silver and Wood*, part of the Club's April 2014 portfolio exhibit at the *Pacific Grove Art Center, Photographic Perspectives: Individual Visions.*



Gold and Silver - John Avera



Precious Metals Reflected - John Avera

At our second July meeting on the 20th, we'll see the returns of our third and last *Pictorial* competition of the year, which will be judged by CPA member, **Jim Messer**. Images for the *Nature #3* competition are due on **Sunday, July 31st**.

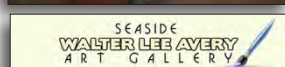
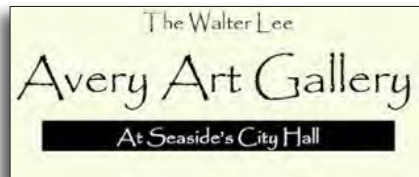


Getting Our Act Together For Next Year's Print Exhibition

On **May 1st, 2017**, the doors will open at the *Walter Lee Avery City Hall Art Gallery* in Seaside to a major print exhibition: **Central Coast Style: The Constructed Environment**, presented by Padre Trails Camera Club. Wait...What?!? How will this happen?

PTCC is honored to be given the opportunity to display its members' artistic talents in such a well respected gallery. The intent of the chosen theme for this show is to celebrate the man-made elements of central coast living that define its character and personality. The total number of prints included in the show will be determined by the number of participating members and the sizes submitted. This detail will be clarified as we move through the action timeline shown below. It's voluntary, of course, and proposed images will be subject to a vetting process to be developed, but participation is open to all PTCC members. Here's some important information:

- **Geographical Scope:** For us, the area is comprised of Monterey, Santa Cruz, San Benito and San Luis Obispo Counties.
- **Action Timeline for Participants:**
 - by **August 1, 2016:** State your intent to participate
 - by **October 1, 2016:** Submit a digital image of your intended entry
 - by **January 18, 2017:** Submit your final print information
 - by **April 10, 2017:** Submit your finished print
- **Exhibit Timeline:**
 - April 17, 2017**
 - Deliver list of total pieces with titles, artists' name and contact numbers.
 - April 29, 2017**
 - Deliver all prints between 9:00 AM and Noon.
 - May 1, 2017**
 - Exhibit opens
 - May 12, 2017**
 - Artists' Reception
7:00 PM to 8:30 PM
 - June 30, 2017**
 - Exhibit closes and all prints to be collected.



Print Requirements: Prints may be color or black & white. Maximum finished size is 16"x 20", and there is no minimum finished size. Prints must be framed and matted appropriately in a manner and of a quality suitable for gallery showing, e.g. simple black

wood or metal gallery-quality frames. They may employ glass or plexiglass. Canvas wraps are not acceptable. Screw eyes and wires must be in place (one third of the total distance from the top of the frame). Identification labels must be placed on the back of each piece with the name and phone number of the artist, title of the print, the medium used and the print's value. (The Club will provide uniform stick-on labels for the backs of your prints.)

All of this and more information about preparing for this exhibit, and some possible subject examples, is available at our website: **Member Resources > Special Events.**



Padre Trails Camera Club

Meetings: 1st & 3rd Wednesdays, 7-9 PM
Hilltop Center, 871 Jessie St., Monterey
831-646-3975

www.padretrailsccl.org

2015-2016 Officers:

President - *Ken Jones*
Vice President - *John Drum*
Secretary - *Janet Beaty*
Treasurer - *Shelley Nemeth*

Activity Chairs:

Awards - *Chris Johnson*
Competitions - *John Drum & Joni Zabala*
Hospitality - *Chris Johnson*
Judges - *Silke Laetz*
Membership - *Shelley Nemeth*
Newsletter - *Carmay Knowles*
Points Accounting - *Carol Fuessenich*
Programs - *Bill Shewchuk*
Submission Review - *Brooks Leffler & Jared Ikeda*

PSA Member Club
since 1948



In the Spotlight ~ Jared and Elke Ikeda

Jared was born and raised in Salinas. After graduating high school, Jared went south to college at Cal Poly Pomona. He got a degree in landscape architecture - a very broad discipline - and became a land use planner. He spent most of his career with a large landscape architectural firm in Orange County working on large scale environmental planning studies, and later taught at his alma mater.



Elke & Jared Ikeda at Lake Tahoe

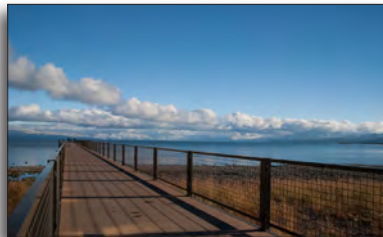
Elke was born in Reichenberg, Germany, a small farming community just outside of Berlin, in what was to become East Germany. In 1957 her family escaped to West Germany with the clothes on their backs, eventually settling in Hornbach where Elke grew up. Her small home town didn't have a high school, so Elke took the train or bus to Hofenfels Gymnasium in Zweibruecken from which she graduated. Elke lived on the East coast when she first came to the United States, then moved West. She went to Cal Poly Pomona and in 1997, one year short of graduation, Elke met Jared who was teaching design and was one of her professors. Jared says she was a very good student and he helped her get set up with a post-graduation job in the firm that he had worked for in Orange County. Elke says she was so busy with school and supporting herself that it took her a while to realize that Jared was smitten with her. She mentioned to him that she was going to take a vacation to the Southwest before she started the job and when Jared expressed surprise that she was going to tackle this by herself, she asked him, "Do you want to come along?" The shared graduation trip sealed the deal! They married in 1998 and are living the fairy tale of 'happily thereafter'.

Jared's parents were still living in Salinas, getting older, and having health issues, so in 2000 Jared came back to Salinas to be near them and help them out. Elke continued to live and work in Orange County, so they commuted up and down the coast. Jared found work here with the County of Monterey. He worked on the County General Plan from 2000-2004 and also worked in the County Redevelopment Agency. In 2006 Jared retired, but he still does some consulting. People seem to seek him out on environmental issues, based on his expertise in land use planning and analysis. He describes himself as a "geek" and says he is hooked on his computer.



Dogwood - Jared Ikeda

Elke moved to Salinas in 2010 when she started to work for *BFS Landscape Architects* in downtown Monterey, where she is still employed. She is more of a traditional landscape architect and works mostly on county parks in Santa Clara and Santa Cruz. This explains why she doesn't come to many PTCC meetings after a long day's work. But Elke says she loves Padre Trails and looks forward to becoming more involved. She also loves to garden, hike, ski, go to the opera, and read and meet with her book club friends.



Tahoe Pier - Elke Ikeda



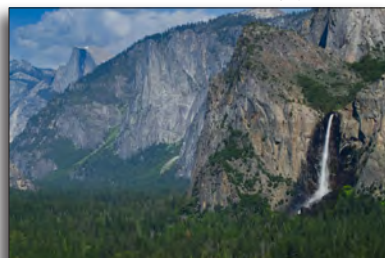
Leaves - Elke Ikeda

In 1971 Elke's older sister Karin, an avid photographer, gave Elke her first reflex camera. Equipped with a light meter and a growing number of lenses, she set out to explore the world through a lens. Black and white was her passion for a while and she took

film development classes to learn how to manipulate photos taken. For many years photography was not on the forefront but limited to family and vacation point and shoots. In the 90s, inspired by her studies of landscape architecture, a new love of photography evolved from having to view landscapes and the minute details of plants in light of design.

Jared got interested in photography early. When he was about 10 years old he bought a camera, an Argus 35 mm, from Greene's in downtown Salinas. He said that Mrs. Greene kind of took a liking to him and would go over his developed film with him and give him pointers. Jared's uncle had darkroom equipment, so he got experience there, too. When photography went digital, Jared, as a computer geek, had Photoshop and got Lightroom and moved without too much trouble from the darkroom to digital post-processing.

They were introduced to Padre Trails when they went to a photography lecture and happened to sit next to Silke Laetz. Being German, Silke and Elke struck up a conversation. Of course Silke told them about PTCC and they joined! Jared is the *AAA Submission Filter* and also co-webmaster. He says, "Padre Trails is an education on photography. I know my photos have improved. More importantly are the kinds of friendship we've established and the people we've gotten to know. I'm really impressed with the talent in the club. It's inspiring!"

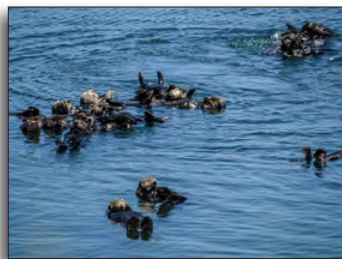


Yosemite from Inspiration Point - Jared Ikeda



Shots and Spots

From **Carmay Knowles**: Jetty Road, off Hwy. 1 on the north end of Moss Landing is one of my favorite local spots. From downtown Monterey it's about 20 miles and takes between 25-35 minutes, unless traffic is really thick. Heading north on Hwy. 1, take the first left after the Pot Stop and kayak place (after crossing the Elkhorn Slough bridge). I like to go in the late afternoon when it's low tide and the light is interesting. A large raft of otters (20-30 or so) is usually close enough to Jetty Road to get good shots with a long lens. Besides the otters, there are harbor seals and lots of different birds. I've seen Long-billed Curlews, Marbled Godwits, Common Murres, Egrets, Brown Pelicans, Herons, and many others. There are also many interesting shots to take around and across the slough to the colorful boats in the marina. If you climb the dunes you can often see whales spouting in the bay. Walk to the end of the jetty to watch fishing boats navigate the channel entrance. It's a pretty, peaceful place.



Scenes from Jetty Road ~ Carmay Knowles



MMA Annual Miniatures Exhibit



The **Monterey Museum of Art - Pacific Street** is inviting MMA members to participate in their Miniatures annual exhibition fundraiser. Registration is **Friday, July 8, 2016 from 5:30 - 7:30 PM**. You must be a current MMA member to donate your original artwork in support of the Museum. The **Miniatures Exhibition** will run from **October 7, 2016 to January 13, 2017**. For more information on registration, deadlines, or membership, visit <http://www.montereyart.org/art/miniatures/>, send email to miniatures@montereyart.org or call the **Monterey Museum of Art** at 831-372-5477.



Sand City 2016 Juried Art Show

The **Sand City Art Committee** is seeking California-based artists to participate in a juried art show that will be on view **August 26 - September 25, 2016**. Kick off of the show will be during Sand City's famous West End Celebration on the weekend of August 26 -28th.



Submission Deadline: July 8, 2016

Artist Notification: July 22, 2016

All submitting artists must 18 years old or over and reside in California. Artists in every stage of their artistic careers are encouraged to enter. They are accepting works in these categories:

- **2-D:** Painting, drawing, photography, printmaking and some textiles (most work that hangs on a wall).
- **3-D:** Sculpture, ceramic, glass (anything that needs to be viewed from multiple angles).

Entry fee is \$35.00/ For full prospectus please visit: http://sandcityart.com/2016_prospectus/



Tips and Tricks: Gesture

What is gesture? That's the question *Gail Abeloe*, of *Back Porch Fabrics* in Pacific Grove, asked me a few weeks ago when I was there pursuing my other passion. Gail, a highly skilled and artistic quilter, knows that I am a photographer and asked if I could explain the term "gesture" to her. She had recently taken a class at one of the Asilomar quilting workshops and her teacher, *Ann Shaw* (annshawquilting.com), mentioned "gesture" as a term used in photo composition that she uses in her pictorial quilts. I'd heard the term and could relate it to pictures of people, but didn't have a ready answer for Gail. I was interested to learn, so I promised to do some research and get back to her. My exploration has been an education and I wanted to share what I've learned.

One of the first sources I came upon was a video: "*Jay Maisel on the Importance of 'Gesture' in Photography*" (search for him on vimeo.com/). Mr. Maisel is the author of *Light, Gesture & Color*. Very simply, he defines gesture as "the expression that is at the very heart of everything we shoot. The 'it-ness' of anything..." Photographer *Michael Frye* wrote an article on his website blog: <http://www.michaelfrye.com> about *Gesture in Nature Photography* in which he gives some visual examples of "the expressive power of lines and shapes." My Internet search led me to a half dozen different sites and the more I read the more I thought I understood, especially with images of people. But I was also kind of confused when it came to inanimate things. I really needed to find someone I could actually speak with about gesture.

It was suggested that I contact *Chester Ng* and, hurrah, he was willing to talk with me. We had a lovely conversation and I can see gesture in his images. Check out his "*Duet - The Language of Flowers*" on vimeo: <https://vimeo.com/108650986>. Chester said you can put things in the rule of thirds points, but still not capture gesture. He believes that gesture is the focal point, where your eyes are drawn to in the image or design. When composing an image, Chester thinks about visual design: the placement of elements within the rectangle or square -- the deliberate intent as to where you're going to place the subject. Gesture is the **most expressive part of the image** -- where the lines, shapes, and colors come together to interact -- the essence of the subject, the part that expresses the most emotion and draws the eye in.

Chester then gave me two very succinct phrases that sum it up in a nutshell: "*Gesture is the implied figure-to-ground relationship that causes visual tension. It is the essence of the story that the image tells.*" He went on to say that he looks for gesture in any assemblage of things, even just lines like railroad tracks or cracks in a rock that come together. To illustrate how simple lines create gesture, Chester pointed me to the CPA website and their Members' Juried Exhibition 2016 page: <http://photography.org/members-juried-exhibition-2016/>. He pointed out the image *Concrete* by *Robert Barry* (right column, 3rd down), as having gesture. He also sees gesture in *Shelley Nemeth's* 1st place 2016 Photojournalism image: "the look between them... that's gesture." (See: <http://www.padretrailsc.org/returns/2016-pj-returns.html>.)

Near the end of our conversation Chester also suggested I look up '*gestalt*,' but that's another column. Thank you, Chester, for taking time to talk with me.

~ Carmay Knowles

Other sources:

- *Photographically Speaking: A Deeper Look at Creating Stronger Images* by David DuChemin
- *The Photographic Gesture - Gretchen Garner The New Art Examiner, October 1976*
- <http://joebaraban.com/blog/food-for-digital-thought-using-gesture-in-your-photography/>
- <http://cphmag.com/gestures/>



Some Great Outside Resources

Fine Art photographer, *Tracy Valleau* of *Image Makers*, has started a Fine Art Photography discussion group through groups.io at: <https://groups.io/g/FineArtPhotography>. It's a lively forum that brings to the table experienced photographers and a wide array of topics. Check it out; it's free to join.

There's a fascinating public group on Facebook called *Monterey Photography* (Mo-Pho). Search for it the next time you're out there looking for cat videos and you'll find something of real substance. Mo-Pho currently lists over a thousand members. Many are PTCC Members and friends, all are photography lovers posting images, comments and questions. Worth a visit.



My Two Bits ...

Frustration and Intimidation

These are two things that none of us need. How do they play in a camera club? From my experience, they show up on a pretty regular basis. Few situations can be more frustrating than trying to remember which filter combination you used last time to get “that” effect. Or how about having fleeting thoughts of your computer in pieces in the street after trying for an hour to find an image. Username and password for Member Resources? We won’t go there. (Believe me, it’s not intentionally hidden from you.) So, what’s the point of these examples? Simply that you don’t need to suffer. All you have to do is ask. There’s a “Let’s Talk” link from the image prep help page and we have a roster full of members who can help you find the answer. But... sometimes you may think, “Everybody knows this, why ask and let people know what I don’t know...”. Ah ha! This brings me to the second beast in the bushes: Intimidation.

It’s not always easy to ask what you may think is a simple, maybe even obvious, question but there’s no need to feel intimidated in the asking. PTCC members are eager to share their knowledge and experience and they’re willing to help you work through your photographic problems. There’s also not an insignificant intimidation factor involved in the decision to put your images out there, either in our monthly competitions or a large exhibition like the one coming up next year. But here again, there’s help to be had. It’s okay to say, I’d like to have a print in the May 2017 exhibit, but the idea scares the pixels out of me! We all have some degree of stage fright. But if you’re even a little bit excited about having one of your images hanging in Seaside next year, please don’t be intimidated. Go for it! This is a group effort.

~ Take your lens cap off.

Ken Jones



Thanks to...

Peggy Burnside and *Joni Zabala* for providing tasty snacks at our June meetings and to *Chris Johnson* for organizing our hospitality corner every month. Chris is looking to bow out of this job so please talk to her if you would like to volunteer to be the Hospitality Chairperson. Thanks!



June Review

Our June 1st meeting’s *Open Projector* night brought an incredible variety of images to the group. From an aircraft carrier landing video thanks to *Bill Shewchuk*, to stunning Nipomo Dunes images by *Jeff Hobbs* and *Carol Fuessenich*, to a visit to three National Parks: Yellowstone complements of *Rick Verbanec*, and Death Valley and Yosemite presented by *Ken Jones*. In a pleasant twist to conventional *Open Projector* night’s fare, *Brooks Leffler* shared an on-screen demonstration of how to use overlay mode in Photoshop with High-Pass filtering on an images’ background layer to achieve subtle sharpening beyond the capability of standard sharpening tools. You can see how it’s done at: www.photoshopessentials.com - search for High Pass filter sharpening.

On June 15th, members and guests were treated to a show put together by *Carol Silveira* that provided some laughs and a little nostalgia, too. The challenge, an idea conceived by *Carol Fuessenich*, was for the group to try and match baby pictures sent in by members with the adult (well, at least grown up) versions, also submitted by participating members. A lot of fun! Thank you to everyone who participated and to both Carols for their creativity and skills. Speaking of creativity, on the 15th we also saw the returns of our annual *Creative* competition, judged by *Doug Davlin*, which, once again, brought out our members’ imaginations and expressive talents.



Editor’s Corner

Last month I forwarded a pdf of Bits & Pixels to an artist friend in Los Angeles. She liked it, but commented that there wasn’t a direct link to the PTCC website in the newsletter. What a good idea! So now, in the Padre Trails Camera Club info box on page two, there is a hyperlink that will take one directly to our PTCC homepage. I loved getting her feedback and would really love to hear yours! Bits & Pixels really needs your contribution!

Please, if you have comments or suggestions to make, or photos or photographic news items to share, please send to me at: info@padretrailsc.org or click on “*Letters to the Editor*” at the bottom of the Bits & Pixels Newsletter page on our website.

~ Happy shooting!

Carmay Knowles, Editor