

Bits & Pixels

April 2017

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www.padretrailsccl.org

March Review

by Ken Jones

The main event at the Club's March 1st meeting featured presentations by *John Drum* and *Joel Gambord* that shared their fascination with drone photography. John exhibited his *DJI Mavic Pro* drone and its capabilities, and Joel outlined the legal and certification aspects of drone flight. Joel mentioned a website, *Healthy Drones*, which is now *Airdata*: <http://www.airdata.com> and an app called *Litch I*: <https://flylitchi.com>. With the help of some excruciatingly graphic images, Joel also brought home the importance of blade guards. Ouch! As a parting thought, Joel reminded us of an old adage that certainly applies to drone flight and photography: "*There are old pilots and bold pilots, but there are no old, bold pilots.*" Words to fly by. Thank you, John and Joel, for taking us into the sky.

On March 15th, no one was stabbed. Instead, we saw the returns of our *2017 Competitive Field Trip* to Oldtown Salinas. The area's revitalization surprised many of the twenty or so members who came out on a day that threatened rain but never delivered beyond a few sprinkles early in the morning. The returns were presented by our judge, *PTCC* Pro-member, *David Gubernick*, and included a bonus *Lightroom* tutorial that addressed post-processing issues which David said applied to many of the submitted images.



Upcoming Submission Dates

- Midnight, **Sunday, March 26th**: Photojournalism
- 9:00 AM to noon, **Saturday, April 29th**: Deliver your print(s) to the *Avery Gallery* in Seaside.
- Midnight, **Sunday, April 30th**, Nature #2: Backyard

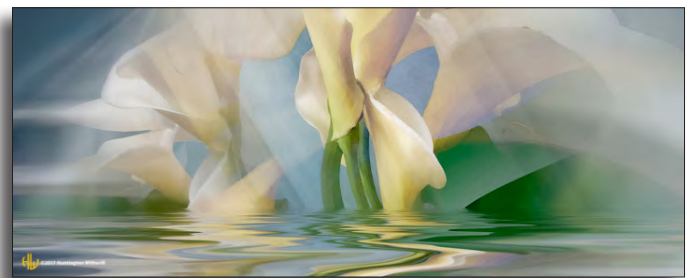
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April Look Ahead

by Ken Jones

The Club's **April 5th** meeting will feature a very special visit by *Huntington Witherill*. Hunt's presentation will include a 33-minute video presentation specifically focused upon the evolution of his series: *Photo Synthesis* (his color botanical abstraction photographs). Huntington's stunning work spans an expanding universe of both subject and technique. Working in color and B&W, Huntington's subjects include landscapes, studies of pop art, botanical still life, urban architecture, abstracts, and digital imaging. His work has been the subject of three award winning hardcover monographs titled: *Orchestrating Icons* (2000), *Botanical Dances* (2002), and *Photo Synthesis* (2010). In 1999, Huntington was the recipient of the "Artist of the Year" award presented by the *Center for Photographic Art*, Carmel, CA. Please visit Huntington's website: www.huntingtonwitherill.com.



At the Club's second meeting on **April 19th**, we'll see the returns of our *Photojournalism* competition. This will be the last general meeting before participating members deliver their prints to the *Avery Gallery* on **April 29th**. An incredible amount of hard work by Club members went into getting this, dare I say massive, exhibit ready to hang. See the *Central Coast Style* write up on Page 2 for more information.



My Two Bits... Shooting in the Fog

by Ken Jones

Personally, I love the fog. I guess after years of suffering, trying to sleep under a roaring ceiling fan and ineffectual air conditioning in Southern California, I was ready for Pacific Grove summers. I love the temperatures, of course, but I also love the fog. In recent years we haven't had as much as I remember from when we first moved here in 2000. Probably just a passing natural phase. Uh huh... My point here is that a foggy morning need not be cause for photographic dismay. Anne and I recently traveled down the coast to Cambria for a few days and, once there, encountered



Cambria Fog by Ken Jones

some beautifully foggy days, the kind that take the tree tops and blend them into a soft gray sky. Here's an example. So this summer when you pull open the shades to a foggy morning, don't go back to bed. Grab your camera and take a walk.

~ Take your lens cap off.

Padre Trails Camera Club

Meetings: 1st & 3rd Wednesdays, 7:00-9:00 PM
Hilltop Center, 871 Jessie St., Monterey
831-646-3975

www.padretrailsc.org

2016-2017 Officers:

President - Ken Jones
Vice President - John Drum
Secretary - Shelley Nemeth
Treasurer - Cath Tendler-Valencia

Activity Chairs:

Awards - Chris Johnson
Competitions - John Drum & Joni Zabala
Greeter - Carmay Knowles
Hospitality - Chris Johnson
Judges - Judi Clayton & Bill Shewchuk
Membership - Shelley Nemeth
Newsletter - Carmay Knowles
Points Accounting - Carol Fuessenich
Programs - Margret Cordts
Submission Review - Brooks Leffler
& Jared Ikeda



Member Club
since 1948



Central Coast Style: The Constructed Environment

by Ken Jones

What seemed like a long way off is suddenly just around the corner. Between 9:00 AM and noon on **Saturday, April 29th**, the 28 participating *Club* members will deliver their prints to the *Avery Gallery* in Seaside. The exhibit will be hung by gallery experts over the weekend and the show will open for a two-month run on **Monday, May 1st, 2017**.

We can all agree that the central California coast of Monterey, Santa Cruz, San Benito, and San Luis Obispo Counties, presents a look and feel that stands apart. This exhibit, *Central Coast Style: The Constructed Environment*, is the largest ever mounted by *Padre Trails Camera Club*, consisting of 63 prints that showcase how *Club* members have seen and captured the way man-made structures have shaped this area's unique personality.

You're invited to an **Artists' Reception on Friday, May 12th, 7:00 PM to 8:30 PM** at the gallery. Please mark your calendars now and plan to drop by to help us celebrate. Postcards have been designed and printed by *Chris Johnson* and should be filling mailboxes soon. The *Avery Gallery* will publish a press release for the event.

A "Little Bit More" for our Avery Exhibit

Wait! There's more... During a visit by *PTCC* Board members to the gallery to meet with *Sandra Gray*, Art Director and Exhibit Curator, it was learned that the gallery's beautiful glass case area was to be unassigned during our larger show's run. Sandra suggested that we could use that space for an independent miniatures exhibit. The idea was an instant hit! There appears to be room for up to 60 miniatures in the space and *Club* members are rapidly filling it up. The addition of this unthemed and uninhibited miniatures show has opened the door to many more members who wanted to participate but were somewhat daunted by the challenges of presenting larger works — a win, win, win opportunity that will involve more *Club* members, add variety and surprise to the exhibit and increase the enjoyment of visitors.



Glass case at the Avery Gallery
by Ken Jones

In the Spotlight ~ Duane Peterson

by Carmay Knowles

Duane Peterson is a native of California, born at the Presidio of San Francisco while his father was stationed there. But Duane doesn't have any childhood memories of the area as he was just six months old when the family moved to the Philippines. As happens in the Army, after a couple of years there, the family moved around many times, first to Ft. Bliss, TX, then San Anselmo, CA, Tacoma, WA, Gettysburg, PA, and Spokane, WA. His Dad retired from the Army when Duane was a freshman in high school and they moved to Pacific Grove. Duane is a *bona fide* PG High Breaker.

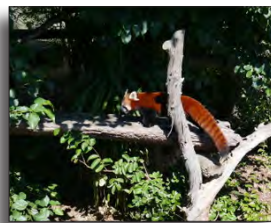
After high school Duane did a short stint at MPC, but got caught up in Vietnam and followed his father's footsteps into the Army. He spent the first five years in aviation and the next fifteen years in the Military Police, retiring after twenty years from Ft. Hunter Liggett.

When Duane came back from Vietnam he met Judy, the wife of his best friend in flight school, who didn't make it home. This led to that and in 1969 Judy and Duane were married in Monterey. They had three kids: a son and two daughters who all live in California. Judy and Duane were married for forty-one and a half years, but he lost her to cancer in June 2011. After the Army, Duane went into municipal planning in San Joaquin and Monterey Counties, but he retired when Judy got sick and never went back. After Judy died, Duane returned to the Peninsula in 2015.

Now Duane "pretends to like golf." He lives just a couple of blocks from the old Navy course where he keeps his appointments with the little white balls. He has a motorcycle that he tools around on occasionally and he goes scuba diving once in a while. Otherwise Duane works on the little house he bought in Monterey and likes to visit his five grand kids, ages eight to twenty-two. He has one older sister who lives on Chappaquiddick Island, MA.



Duane Peterson



Red Panda, Auckland Zoo

As a youngster, Duane had a Brownie Hawkeye and a little 8mm movie camera. He remembers always shooting snapshots and says he took a lot of slides while in Vietnam. He was the family photographer, but primarily interested in landscape photos. Only in the past five years has Duane had time to pursue photography on a routine basis and he's really enjoying it. Last month Duane went on a ten-day trip to New Zealand and the images on this page are from that adventure.

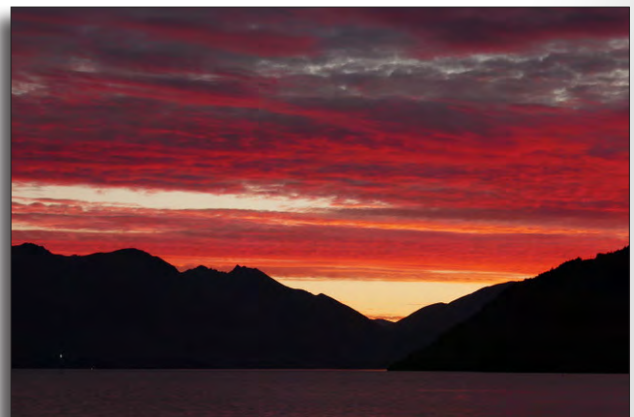
At a block party last year, Duane's neighbor, Bill Shewchuk, mentioned *Padre Trails* to Duane and invited him to a meeting. Duane was immediately interested and joined us last July. Duane says *PTCC* is exposing him, through the different tastes of our members, to things that he hadn't or wouldn't have experienced or thought of before - such as drone photography. He likes being exposed to new perspectives and compositions. He says with slides you just got what you got and now he might crop a little, but nothing more. He's brand new to the idea and experience of digital post-processing. He has Photoshop, but feels overwhelmed by it and so doesn't use it. He's looking forward to getting more artistic with his images.



Hobbit Holes, Hobbiton, Matamata, NZ



TSS Earnslaw, a twin prop steamer, launched in 1912 (same as the Titanic), Lake Takapitu, NZ



Sunset over Lake Takapitu, South Island, NZ
All New Zealand images by Duane Peterson



Tips & Tricks: Leading Lines

Excerpts from an article by Carl Johan Johansson

Images by Carl Johan Johansson

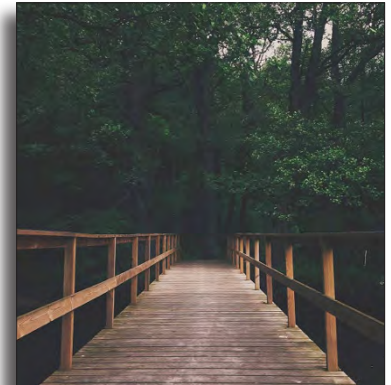
Leading lines are one of the most useful elements in photography. They can be used to create powerful images with a strong visual impact. Leading lines help draw the eye into the image and focus the viewer's attention on the main subject. They're also an excellent means of creating depth and symmetry.

A leading line is a line in the picture that leads your eye from one part of the scene to another. The strongest composition is usually achieved when the lines lead your eye towards the main subject or focal point within the scene. For example, a path leading towards a person or tree in the distance, a bridge with a train at the end of it, a row of trees with a building at the end, or a subway tunnel with lights leading your eye to someone in the distance.



Almost anything can be used as a leading line. Only your own imagination will set the limits. The most classic type of leading line is a road, preferably a road with lines. The lines will make a great contrast against the tarmac and, therefore, serve as an excellent leading line. A beautiful road can make the most incredible image as it communicates a sense of freedom and mystery. Where does the road lead to? What's around the bend?

A leading line doesn't necessarily have to be just one isolated line that runs through the image, and it doesn't have to be straight either. For example, the fence on the bridge above creates two parallel lines that run through the picture. Parallel lines that lead into the distance probably have the strongest visual impact. They draw you into the picture, focusing your eye at the point where they converge. You can't help but follow them to that point in the image.



Using leading lines is a great way of creating a powerful and eye-catching composition. They help to draw the viewer's eye into the image and towards the main subject. They also provide an excellent means of creating a sense of depth, especially in landscape photography.

However you use leading lines in your photography, you can be sure that they'll create a strong visual impact that will help get your photos noticed. And once you start looking for them, you'll notice lines everywhere you go!

Excerpted by Bill Shewchuk



Welcome to our Newest Members

In March, *Lauren Banner* and *Nicole Asselborn* joined us and we extend a warm *PTCC* welcome to them. Looking forward to seeing your images.



Photo Event Calendar

For local photo events go to:
<http://mpenphotoevents.blogspot.com>



Snapshot

by Carol Fuessenich

One of the best ways to improve your photography is to look at photographs. The *Photographic Society of America* (PSA) provides a number of amazing photographs for you to look at. Go to the *PSA* website and see them.

On the first page there is a slide show with different photographs each month. Right now there are images from the 365-day gallery. Each day a member can upload a photograph based on the daily assignment. You can look at the galleries of past submissions and see how different photographers interpreted the same topic.

Each *PSA* member is able to establish a personal gallery. Go to the gallery section and view photos from around the world or look at the photos uploaded by 1st or 2nd year members – another benefit of joining. You can have one of your pictures seen by thousands of other photographers!

So, bring up the *PSA* website, grab a cup of coffee, and enjoy the amazing photographs the site has to offer. www.psa-photo.org



Writing an Artist's Statement

by Margret Cordts

Most suggestions for writing an artist's statement include a number of questions in an attempt to better understand what the artist is trying to accomplish, before writing it for others to read. These questions are guidelines, not rules, and are meant to help you compose your statement. An artist's statement should be just one to two paragraphs and no longer than a page.

I. **First paragraph** - formulate a statement about why you do what you do. Here are some questions to help you. Work with the ones that are meaningful:

- *What are the primary subjects of your art, the things you like to depict?*
- *Why are you doing what you do? What motivates you?*
- *What keeps you coming back to seeking one more photo opportunity?*
- *What makes your art unique?*
- *What do you hope to achieve by taking photos, what are your goals?*
- *What does your photography do for you?*
- *Have there been any historical influences on your work (books, photographers, shows, etc.)?*
- *What questions have people asked you about your work?*
- *What ideas, emotions, concepts are you trying to convey?*

It helps to use a thesaurus to choose the best descriptive words.

II. **Second paragraph** – materials and techniques:

- *How do you select a theme, a site, a topic for your photographs?*
- *What tools, materials do you use: cameras, lens, software, printing processes?*
- *What techniques do you use: filters, post-processing, etc?*
- *How does your current work relate to your previous work?*
- *Did life experiences contribute to the techniques you use?*
- *What are you currently exploring in the way of materials or techniques?*

Write in simple, everyday, straightforward language and try to use first person or third person statements. Let it rest overnight, or longer, and then revise, seek feedback, and revise again. For additional information, you can also go to your favorite photographers' websites to see samples of artist's statements or search online for "how to write an Artist's Statement."

References:

- <http://www.artbusiness.com> > Articles > for artists
- <https://www.theartleague.org/blog/2015/08/24/artist-statements-we-love/>
- Wikipedia.org > 'Artist's Statement'



Editor's Corner

In 2005 I took a Digital Printing class at Santa Monica College. We printed our digital images to a variety of different papers at different print settings. We had to make careful notes on each print, documenting the papers and settings we used. We learned what most artists discover, that the substrate, paper in the case of printed photos, makes a huge difference to the finished result. I know this, and it is true in quilting, as well, but a couple of weeks ago I experienced a dramatic reminder about paper and photographs while getting one of my *Central Coast Style* images printed.

I went to *Coastal Giclee* with a B&W image and told *Rick Forschino* that I wanted a "more 'artsy' feel" to the print. He obliged by printing my image on a matte art paper. It came out looking absolutely flat! The blacks were a muddy dark gray and the whites were just blah and the image just lay there - lifeless. Rick promptly reprinted the same image on luster paper and the difference is stunning! The blacks are rich and the whole tonal range pops. So, something to keep in mind when you go to get your images printed. It's all in the paper! Rick, who is a master printer and happy to advise you with the process, explained that the texture of the paper – or canvas – determines how the ink is absorbed and that, of course, affects the result. I like my print now and am excited to show it at the Avery.

~ Happy capturing, everyone!

Carmay Knowles, Editor

Send your comments, photographic news items, suggestions, and images to info@padretrailsc.org or click on "Letters to the Editor" at the bottom of our *Bits & Pixels* Newsletter website page.

